Appendix 2

Life on Mars
Life on Mars

Translation strategies

Loan
Official translation
Calque
Hypernym
Hyponym
Explicitation
Substitution
Lexical recreation
Compensation
Elimination
Creative addition
### LIFE ON MARS

Season 1 Episode 1 (Pilot)

1/1

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 13.47-13.53</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Who the hell are you?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Chi sei tu?</td>
</tr>
<tr>
<td>GENE: Gene Hunt, your chief inspector. It's 1973, dinner time. And I'm starving.</td>
</tr>
</tbody>
</table>

1/2

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 14.21-14.33</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPERATOR: Operator.</td>
</tr>
<tr>
<td>SAM: No, I want a mobile number.</td>
</tr>
<tr>
<td>OPERATOR: What?</td>
</tr>
<tr>
<td>SAM: A mobile number. 0770 813-</td>
</tr>
<tr>
<td>OPERATOR: Is that an international number?</td>
</tr>
<tr>
<td>SAM: No, it… I… I need you to connect me to a Virgin... number. Virgin mobile.</td>
</tr>
<tr>
<td>OPERATOR: Don't you start that sexy business with me, young man. I can trace this call.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENTRALINISTA: Centralino.</td>
</tr>
<tr>
<td>SAM: Senta. Vorrei il numero di un cellulare.</td>
</tr>
<tr>
<td>CENTRALINO: Cosa?</td>
</tr>
<tr>
<td>SAM: Il numero di un cellulare. 0770 813…</td>
</tr>
<tr>
<td>CENTRALINO: E’ un numero internazionale forse?</td>
</tr>
<tr>
<td>SAM: No. Io ho bisogno che lei mi metta in contatto con un numero di… un cellulare, mobile… number, a mobile phone.</td>
</tr>
</tbody>
</table>

| OPERATOR: Stop pestering me, young importunarmi, giovanotto, per favore, man, please, I can trace your call, do you know that? |
| CENTRALINISTA: La smetta di… |

1/3

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 15.18–15.19</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Wrung her neck like a Christmas turkey.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Le hanno tirato il collo come a una</td>
</tr>
<tr>
<td>CHRIS: They wrung her neck like a hen. gallina.</td>
</tr>
</tbody>
</table>
1/4

**ORIGINAL FILM DIALOGUE 16.37-16.44**
CHRIS: We did take some prints off a... a shoe, I think it was. They've been sent down to Scotland Yard, so we should hear back in a fortnight or so, if there's a match.

**ITALIAN ADAPTATION**
CHRIS: Abbiamo preso le impronte delle sue scarpe. Le abbiamo mandate a Scotland Yard. In una quindicina di giorni se sapremo se ci sono altre impronte che combaciano.

1/5

**ORIGINAL FILM DIALOGUE 19.41-19.43**
CHRIS: You just need a large Scotch and a bit of a kip.

**ITALIAN ADAPTATION**
CHRIS: Hai bisogno di un doppio Scotch e di un buon sonno.

1/6

**ORIGINAL FILM DIALOGUE 20.26-20.30**
SAM: Are you a doctor?
ANNIE: I'm about as qualified as Doctor Kildare. I'm part of the Women's Department.
SAM: The what?
ANNIE: Don't you have plonks in Hyde? Go on, sir. Off you jolly well trot.

**ITALIAN ADAPTATION**
SAM: Lei è un dottore?
ANNIE: Sono qualificata quasi quanto il Dottor Kildare. Faccio parte del dipartimento femminile.
SAM: Cosa?
ANNIE: Ha bevuto del pessimo vino. Vada, signore, faccia una bella passeggiata. Go, sir, take a nice walk.

1/7

**ORIGINAL FILM DIALOGUE 23.50-23.52**
SAM: Pretty fancy words for a WPC.

**ITALIAN ADAPTATION**
SAM: Parole difficili per una poliziotta.
**ORIGINAL FILM DIALOGUE 26.58-27.05**

LECTURER: Sam?
SAM: I can hear you, I can hear you!
LECTURER: Sam Tyler?
SAM: Yeah, yeah!

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

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

**ITALIAN ADAPTATION**

PROFESSORE: Sam?
SAM: Riesco a sentirti, sì.
PROFESSORE: Sam Tyler?
SAM: Sì sì.
SAM: Aspetta! No! Aspetta, non lasciarmi, ehi, sono qua! Per favore non lasciarmi.

**BACK-TRANSLATION**

LECTURER: Sam?
SAM: I can hear you, yes!
LECTURER: Sam Tyler?
SAM: Yes, yes!
SAM: Wait! No! Wait, don't leave me, **hey, ehi, sono qua!** Per favore non lasciarmi. **I'm here!** Please don't leave me!

---

**ORIGINAL FILM DIALOGUE 27.56-27.58**

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

**ITALIAN ADAPTATION**

GENE: Ho visto incidenti stradali più allegri.

**BACK-TRANSLATION**

GENE: I've seen road accidents more cheerful.

---

**ORIGINAL FILM DIALOGUE 29.10-29.27**

DORA: You know the answer. *It's blowing in the wind.*
GENE: I'm done with this game. Let's play another. Let's play hopscotch or pin the tail on the donkey, you pick, Dora.
DORA: I want a lawyer.
GENE: I wanna hump Britt Ekland, what are we gonna do?

**ITALIAN ADAPTATION**

DORA: Conosci la risposta. *It's blowing in the wind.*
GENE: Adesso basta. Sono stanco di questo gioco. OK, cambiamo, giochiamo a campana, anzi, no, a **rubabandiera.**
DORA: Voglio un avvocato.
GENE: E io scoparmi la regina madre, come la mettiamo?

**BACK-TRANSLATION**

DORA: You know the answer. *It's blowing in the wind.*
GENE: Let’s stop now. I’m tired of this game. OK, let’s change, let’s play hopscotch or rather actually **capture the flag.**
DORA: I want a lawyer.
GENE: And I fuck the Queen Mother, what are we going to do?
**ORIGINAL FILM DIALOGUE 30.59-31.09**

NELSON: What're your poisons?
GENE: Tan and bitter. Sam?
SAM: **Diet Coke**.

*They both look at him.*

SAM: I'm just joking. Pint of bitter.

**ITALIAN ADAPTATION**

NELSON: Come lo vuoi il veleno?
GENE: Scuro e amaro. Sam?
SAM: Una **coca light**.
SAM: Sto scherzando. Una birra media.

**BACK-TRANSLATION**

NELSON: How do you want your poison?
GENE: Dark and bitter. Sam?
SAM: A **light coke**?
SAM: I'm joking. A medium beer.

---

**ORIGINAL FILM DIALOGUE 37.15-37.16**

SAM: I used to come here! I bought my first... **Gary Numan. Cars.**

**ITALIAN ADAPTATION**

SAM: Venivo spesso qui. Ho comprato il mio primo **Gary Numan. Cars.**

**BACK-TRANSLATION**

SAM: I used to come here often. I bought my first **Gary Numan. Cars.**

---

**ORIGINAL FILM DIALOGUE 37.15-37.16**

SAM: **Follow the yellow brick road.**
ANNIE: And what will you find? Mist? A big cliff? White door?
SAM: I don't know.

**ITALIAN ADAPTATION**

SAM: **Segui la strada di mattoni gialli.**
ANNIE: E che cosa troverai? Nebbia? Una grande scogliera? Una porta bianca?
SAM: Non lo so.

**BACK-TRANSLATION**

SAM: **Follow the yellow brick road.**
ANNIE: And what will you find? Mist? A big cliff? White door?
SAM: I don't know.

---

**ORIGINAL FILM DIALOGUE 40.40-40.42**

BERYL: Have you got **Garibaldis**?
GENE: Chris, **Garibaldis**!

**ITALIAN ADAPTATION**

BERYL: Avete portato i **biscotti**?
GENE: Chris, **biscotti**!

**BACK-TRANSLATION**

BERYL: Did you bring the **biscuits**.
GENE: Chris, **biscuits**!
ORiGiNAL FiLM DIALOGUE  41.13-41.17
GENE: I love pink wafers. You know, all of those packets of wafers you get at Christmas.

iTALiAN aDaPTATiON  BAck-TRANSLATION
GENE: Adoro i wafer alla vaniglia. Adoro quei pacchetti di wafer che si regalano a Natale.

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

ORiGiNAL FiLM DIALOGUE  47.03-47.18
NEIL: Sam. Can you hear me? My name is Neil. I'm a hypnotherapist. I'm speaking directly to your subconscious. At this moment, I'm sitting beside you in your bed, in the IC ward of St James's Hospital.

iTALiAN aDaPTATiON  BAck-TRANSLATION

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

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

+ 1 Moscow, 1 Hyde
Summary
Season 1 Episode 1 (Pilot)

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Britt Ekland
Moscow
Diet Coke

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

Total references 27
TRENT: Tasty haul. Best of luck to them, whoever they are. Not me. I'm just back in Manchester to visit relatives.
GENE: If you were Pinocchio, you'd have just poked my eye out.

TRENT: Un bel bottino. Mi complimento con chiunque sia stato. Ma non io. Io sono venuto qui per trovare dei parenti.
GENE: Se tu fossi Pinocchio, mi avresti già messo il naso in un occhio.

SAM: Can you account for your whereabouts last Saturday?
TRENT: Cookery classes. I'm having it off with Fanny Cradock.

JUNE: We don't do cells, WPCs do cells, sorry.
SAM: Yeah, of course not. Thanks.
JUNE: We don't clean the cells, the policemen do that.
DONNA: Ci dispiace.
SAM: Si, lo immagino. Grazie.
JUNE: Bè, potrei andare a pulire la cella.
JUNE: Well, I could go clean the cell with a little ammoniac later. Va bene.
1/21

**ORIGINAL FILM DIALOGUE 09.33-09.35**

*Gene reaches into the filing cabinet and comes up with a hand dripping in jewellery.*

**GENE:** Aladdin's cave.

**ITALIAN ADAPTATION**

*La grotta di Aladino.*

**BACK-TRANSLATION**

**GENE:** Aladdin's cave.

1/22

**ORIGINAL FILM DIALOGUE 09.54-09.58**

*Sam: This place is like Guantanamo Bay.*

**GENE:** Give over, it's nothing like Spain.

**ITALIAN ADAPTATION**

*Questo posto è come Guantanamo.*

**GENE:** Finiscila, qui non è come in Spagna.

**BACK-TRANSLATION**

**SAM:** This place is like Guantanamo.

**GENE:** Give over, here it's not like in Spain.

1/23

**ORIGINAL FILM DIALOGUE 10.03-10.08**

*A ball hits the window. Gene looks round and yells through the glass.*

**GENE:** Oi! Gary Cooper nearly come down then! You want to kick a ball about, do it in the corridor!

**ITALIAN ADAPTATION**

**GENE:** Ragazzi! Gary Cooper è quasi venuto giù! Se volete giocare a pallone come down! If you want to play football go to the corridor!

1/24

**ORIGINAL FILM DIALOGUE 11.47-11.54**

*Sam: But when we get him, it'll be watertight. And I tell you, I'll be the first to crack open the Scotch.*

**GENE:** Quando lo prenderemo, sarà un giorno magnifico. E credimi io sarò il primo to turn the screw on him.

**ITALIAN ADAPTATION**

**GENE:** Boys! Gary Cooper has almost come down! If you want to play football go andate nel corridoio!

**BACK-TRANSLATION**

**SAM:** When we catch him, it will be a wonderful day. And believe me I'll be the first to turn the screw on him.
**ORIGINAL FILM DIALOGUE 13.03-13.21**

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

CHRIS: Where's that?

SAM: **Heathrow? London**.

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

**ITALIAN ADAPTATION**


CHRIS: Dov'è?

SAM: **Heathrow. Londra**.

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

**BACK-TRANSLATION**

CHRIS: Where's it?

SAM: **Heathrow. London**.

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

---

**ORIGINAL FILM DIALOGUE 19.21-19.30**

NELSON: What you saying, mon brave?

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

**ITALIAN ADAPTATION**

NELSON: Scusa, fratello?


**BACK-TRANSLATION**

NELSON: Excuse me, brother?

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

---

**ORIGINAL FILM DIALOGUE 19.58-20.00**

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

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

---

**ORIGINAL FILM DIALOGUE 21.50-21.52**

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

**ITALIAN ADAPTATION**

SAM: E smettila di fissarmi, tu.

**BACK-TRANSLATION**

SAM: And you stop **staring at me**.
**ORIGINAL FILM DIALOGUE 24.56-25.12**

SAM: Buttered **crumpets** for tea.

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

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Però che <strong>simpatico quadretto</strong>.</td>
<td>SAM: Wow, what a <strong>nice little picture</strong>.</td>
</tr>
<tr>
<td>GENE: Senti, sapientone, io non sono pulito, nemmeno questo posto. Il resto della nazione <strong>se ne fotte</strong> di questa città. E gli orfani seguono chiunque, va bene?</td>
<td>GENE: Listen, wise guy, I'm not clean, nor's this place. Rest of this country couldn't give a <strong>fuck</strong> about this town. The orphans follow anyone, all right? And me too.</td>
</tr>
</tbody>
</table>

**ORIGINAL FILM DIALOGUE 26.34-26.39**

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

SAM: What?

CHRIS: Lot of clams.

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Vengo da Litman Road. Sembrava di stare dentro <strong>un acquario</strong>.</td>
<td>CHRIS: I come from Litman Road. It felt like being inside a <strong>fish tank</strong>.</td>
</tr>
<tr>
<td>SAM: Cosa?</td>
<td>SAM: What?</td>
</tr>
<tr>
<td>CHRIS: Sono tutti muti.</td>
<td>CHRIS: They're all dumb.</td>
</tr>
</tbody>
</table>

**ORIGINAL FILM DIALOGUE 28.52-28.53**

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

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Mi compri lo <strong>zucchero filato</strong>?</td>
<td>CHRIS: Will you buy me candy-floss?</td>
</tr>
</tbody>
</table>

**ORIGINAL FILM DIALOGUE 29.10-29.12**

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

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Se <strong>Maometto</strong> non va alla montagna...</td>
<td>CHRIS: If <strong>Mohammed</strong> doesn't go to the mountain...</td>
</tr>
</tbody>
</table>
**ORIGINAL FILM DIALOGUE 30.38-30.41**

<table>
<thead>
<tr>
<th>GENE: Oh, don't fret, Phyllis, it's him. Lieutenant Uhura.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>GENE: Non preoccuparti Phyllis, è colpa dell'apparecchio acustico.</td>
</tr>
<tr>
<td>GENE: Don't worry Phyllis, the hearing device is to blame.</td>
</tr>
</tbody>
</table>

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**ORIGINAL FILM DIALOGUE 36.22-36.29**

<table>
<thead>
<tr>
<th>SAM: Just look after him till morning. I'll stick a CID car outside as well. It'll only be a few hours. Then, first light, bring him into the station.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>SAM: Solo fino a domani mattina. Metterò anche una macchina con una pattuglia. Le prime luci del mattino, lo riportiamo allamorning, we bring him back into the police station.</td>
</tr>
</tbody>
</table>

---

**ORIGINAL FILM DIALOGUE 47.20-47.27**

<table>
<thead>
<tr>
<th>GENE: Hello, is that the Wizard of Oz? (SAM opens his eyes again. GENE holds the phone against his shoulder) The Wizard'll sort it out. It's because of the wonderful things he does.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>GENE: Pronto, è il Mago di Oz? Il Mago è uscito. Sai, ha un sacco di cose da fare. The Wizard of Oz has gone out. You know, he has a lot of things to do.</td>
</tr>
</tbody>
</table>

+ 3 Ford Granada, 1 Blackburn
Summary
Season 1 Episode 2

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

Nature of cultural references

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

INTERCULTURAL
Dettol
Scotch (2)
Ford Granada (3)

THIRD CULTURE
Guantanamo Bay
Spain
Gary Cooper
Mohammed

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

Total references 30
**LIFE ON MARS**

Season 1 Episode 3

### 1/36

**ORIGINAL FILM DIALOGUE 01.18-01.21**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Phyllis, sei tu?</td>
<td>SAM: Phyllis, is that you?</td>
</tr>
<tr>
<td>PHYLLIS: No, sono Jane Fonda a caccia di uomini.</td>
<td>PHYLLIS: No, I'm Jane Fonda on the hunt for men.</td>
</tr>
</tbody>
</table>

### 1/37

**ORIGINAL FILM DIALOGUE 07.52-08.10**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LITTON: Comunque un bel risultato. Ho pensato che i tuoi ragazzi avessero bisogno di una morale boost. Models servono. Lo so che i tempi sono duri, lounderstand. My team will give a party.</td>
<td>RCS are holding a celebratory do tomorrow night, if you can make it.</td>
</tr>
</tbody>
</table>

### 1/38

**ORIGINAL FILM DIALOGUE 15.42-15.48**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Sarà facile. Un uomo con le guance da criceto, un naso come Audrey Hepburn e una fronte di 60 cm.</td>
<td>SAM: It'll be easy. A man with hamster's cheeks, a nose like Audrey Hepburn and a 60 cm forehead.</td>
</tr>
</tbody>
</table>
**ORIGINAL FILM DIALOGUE 28.03-28.18**

SAM: I agree that departmental protocol suggests we hand the case over to RCS …

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Sono d'accordo che il protocollo del dipartimento suggerisca di girare il caso …</td>
<td>SAM: I agree that departmental protocol suggests we hand the case over to the squadra anticrimine …</td>
</tr>
</tbody>
</table>

**1/40**

**ORIGINAL FILM DIALOGUE 28.29-28.33**

GENE: Is that Blue Stratos?

LITTON: Paco Rabanne.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: E' Blue Stratos?</td>
<td>GENE: E' Blue Stratos?</td>
</tr>
<tr>
<td>LITTON: Paco Rabanne.</td>
<td>LITTON: Paco Rabanne.</td>
</tr>
</tbody>
</table>

**1/41**

**ORIGINAL FILM DIALOGUE 40.01-40.15**

SAM: …wounds were here, here, here and here. Four separate wounds, right? Chris, put your arms up like you're trying to defend yourself.

CHRIS: throws both arms up with a squawk of fear.

SAM: Without the Boris Karloffs.

RAY sighs, bored. SAM repositions CHRIS's arms slightly.

SAM: See, if you line the wounds up, they form a single straight line, right across the body, and around the shoulder.

RAY: Hang about, Sherlock. We've got an ID of Ted leaving the scene.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Le ferite erano qui, qui e qui. Chris, alza le braccia come per difenderti. Non fare come Boris Karloff. Se si allineano, lo ferirti…</td>
<td>SAM: See, if you line the wounds up, they form a long straight line which goes across the body to the shoulders.</td>
</tr>
<tr>
<td>RAY: Aspetta, Sherlock. Abbiamo un testimone che ha visto Ted uscire di corsa.</td>
<td>RAY: Wait, Sherlock. We have a witness who saw Ted come out running.</td>
</tr>
</tbody>
</table>

**1/42**

**ORIGINAL FILM DIALOGUE 42.01-42.05**

TINA: I was told nothing. Go through the back, pick up the bag. I've always been thin like Twiggy, well, not exactly as thin as Twiggy.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>TINA: Non mi hanno detto nulla. Passa dal retro e prendi la borsa. Sono sempre stata come Twiggy. Bè, non proprio come been thin like Twiggy.</td>
<td>TINA: They told me nothing. Go through the back and pick up the bag. I've always been magra come Twiggy.</td>
</tr>
</tbody>
</table>

737
### 1/43

**ORIGINAL FILM DIALOGUE 43.11-43.18**

CHRIS: Right. **Dirty Harry.**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: Bene <strong>siamo pronti.</strong></td>
<td>CHRIS: Good, we’re ready.</td>
</tr>
<tr>
<td>SAM: Dovremmo chiamare Litton e la <strong>squadra anticrime.</strong></td>
<td>SAM: We should call Litton and the <strong>anti-crime squad.</strong></td>
</tr>
</tbody>
</table>

### 1/44

**ORIGINAL FILM DIALOGUE 43.45-43.47**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Dovresti vedere il mio punteggio <strong>sulla Play.</strong></td>
<td>SAM: You should see my score on the <strong>Play.</strong></td>
</tr>
</tbody>
</table>

### 1/45

**ORIGINAL FILM DIALOGUE 49.17-49.20**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Vuoi bere, Litton? Però non ho <strong>bibite per bambini.</strong></td>
<td>GENE: Do you want to drink, Litton? But I don't have any <strong>drinks for children.</strong></td>
</tr>
</tbody>
</table>

### 1/46

**ORIGINAL FILM DIALOGUE 50.43-50.47**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Ehi, <strong>Romeo,</strong> apriamo quest’acqua di palude o no?</td>
<td>GENE: Hey, <strong>Romeo,</strong> shall we open this bogwater or not?</td>
</tr>
</tbody>
</table>

### 1/47

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

10 Loan
5 Hypernym
1 Elimination

Nature of cultural references

SOURCE CULTURE
Regional Crime Squad (4)
Babycham
Boris Karloff

INTERCULTURAL
Audrey Hepburn
Blue Stratos
Twiggy (2)

THIRD CULTURE
Jane Fonda
Paco Rabanne
Playstation

OVERT ALLUSION
Sherlock
Dirty Harry
Romeo
Amazing Grace

Total references 17
LIFE ON MARS

Season 1 Episode 4

1/48

ORIGINAL FILM DIALOGUE 06.51-06.57
WARREN: So, you're the caped crusader, Mr Tyler.
SAM: I saw a man assaulting another man. I did my job.

ITALIAN ADAPTATION  BACK-TRANSLATION
WARREN: E così lei è il capo dei crociati, signor Tyler?
SAM: Ho visto un uomo assalire un altro uomo, ho fatto solo il mio dovere.

1/49

ORIGINAL FILM DIALOGUE 10.39-10.46
PRESENTER: Come on children. Who wants to sing with Mister Socky?
MISTER SOCKY: Everyone wants to sing with Mister Socky!

ITALIAN ADAPTATION  BACK-TRANSLATION
PRESENTATORE: Forza, bambini, chi vuole cantare con Mister Socky?
SIGNOR SOCKY: Ah, tutti vogliono cantare con Mr Socky!

1/50

ORIGINAL FILM DIALOGUE 03.28-03.31
GENE: Can somebody put some bog roll in the loo? I've just had to wipe my arse on Francis Lee.

ITALIAN ADAPTATION  BACK-TRANSLATION
GENE: Manca la carta nel cesso. Mi sono dovuto pulire il culo con il giornale. GENE: There is no paper in the bog. I've had to wipe my ass with the paper.
**ORIGINAL FILM DIALOGUE 18.54–19.15**

<table>
<thead>
<tr>
<th>ANNIE: Why don't we... go to the flicks or something? You can pay.</th>
<th>SAM: What's on?</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNIE: Something called... <em>Mean Streets</em>, or <em>Carry On Girls</em>. What?</td>
<td>PHYLLIS: How's the corned beef hash?</td>
</tr>
<tr>
<td>SAM: It's a triumph, as ever.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNIE: Perché non andiamo al cinema a vedere un film? Offri tu!</td>
<td>ANNI: Why don't we go to the cinema to see a film? You pay.</td>
</tr>
<tr>
<td>SAM: E che fanno?</td>
<td>SAM: And what's on?</td>
</tr>
<tr>
<td>ANNIE: Un film che s'intitola <em>Mean Streets</em> oppure... <em>Carry On Girls</em>. Che c'è?!</td>
<td>PHYLLIS: How's the beef pie?</td>
</tr>
<tr>
<td>PHYLLIS: Com'è il pasticcio di manzo?</td>
<td>SAM: A triumph, as ever, however.</td>
</tr>
</tbody>
</table>

| 1/52 |

**ORIGINAL FILM DIALOGUE 19.23–19.27**

<table>
<thead>
<tr>
<th>PHYLLIS: She put a brick through a <em>Woolworths'</em> front window</th>
<th>SAM: It's hardly CID, that, is it?</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHYLLIS: I broke the windows of a <em>supermercato</em>.</td>
<td>SAM: It's not of our competence.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHYLLIS: Ha spaccato i vetri di un supermercato.</td>
<td>PHYLLIS: I broke the windows of a supermarket.</td>
</tr>
<tr>
<td>SAM: Non è di nostra competenza.</td>
<td>SAM: It's not of our competence.</td>
</tr>
</tbody>
</table>

| 1/53 |

**ORIGINAL FILM DIALOGUE 22.32–22.42**

<table>
<thead>
<tr>
<th>JONI: You've actually been to <em>Mexico</em>? Were you there for the <em>World Cup</em>? <em>(singing)</em> Back home, they'll be thinking about...</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>JONI: Sei veramente stato in <em>Messico</em>? Eri lì per i <em>Mondiali</em>? Back home, they'll be thinking about...</td>
<td></td>
</tr>
</tbody>
</table>

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<tr>
<td>JONI: Sei veramente stato in <em>Messico</em>? Eri lì per i <em>Mondiali</em>? Back home, they'll be thinking about...</td>
<td>JONI: You've actually been to <em>Mexico</em>? Were you there for the <em>World Cup</em>? Back home, they'll be thinking about...</td>
</tr>
</tbody>
</table>

| 1/54 |

**ORIGINAL FILM DIALOGUE 23.26–23.28**

<table>
<thead>
<tr>
<th>JONI: This is delicious. <em>Galloping gourmet.</em></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>JONI: Questo è delizioso. Da <em>Gambero Rosso</em>.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>JONI: Questo è delizioso. Da <em>Gambero Rosso</em> like.</td>
<td>JONI: This is delicious. <em>Gambero rosso</em> like.</td>
</tr>
</tbody>
</table>
**ORIGINAL FILM DIALOGUE 28.21-28.23**

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

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

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

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

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

GENE: Bad dreams, were they?

SAM: I've had better.

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

SAM: What?

GENE: Lysergic acid diethylamide. **LSD** to you.

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

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>
| **GENE:** Bell’idea, *avevi paura di cadere dal letto?* | **GENE:** Good idea, *were you afraid you might fall off the bed?*
| **CHRIS:** Ci sono state un po’ di chiamate per te. Ho detto che avevi le mani legate. | **CHRIS:** There have been a few calls for you. I said that your hands were tied.
| **RAY:** Ti sei ricordato di lavarti le mani, vero? | **RAY:** You remembered to wash your hands, didn’t you?
| **GENE:** Brutti sogni, non è vero? | **GENE:** Bad dreams, were they?
| **SAM:** Ne ho fatti di migliori. | **SAM:** I’ve had better.
| **GENE:** **Hai usato il prezioso diamante?** | **GENE:** Did you use the precious diamond?
| **SAM:** Cioè? | **SAM:** That is?
| **GENE:** Acido lisergico dietilammidico. **LSD**. | **GENE:** Lysergic acid diethylamide. **LSD**.
| **CHRIS:** Meglio andarcì piano capo. | **CHRIS:** Better be careful boss. That stuff lasts several hours.
| Quella roba dura parecchie ore. | |
**ORIGINAL FILM DIALOGUE 30.55–31.06**

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

SAM: Why?

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

SAM: She was a honeytrap.

**ITALIAN ADAPTATION**

GENE: Tu l’hai sfidato e lui ti ha appeso come un’**aringa affumicata**. La ragazza hayou up like a **smoked herring**. The girl approfittato del fatto che ti senti lo sceriffo **più corretto di Dodge City**. Ti ha dato unthe most correct sheriff of **Dodge City**. She gave you a sleeping pill and rode your nice **pivellino**.

SAM: Perché?

GENE: La prossima volta che ti chiederà**comandante**. E quando avrà visto che tu do it if you don’t want your photos ending up in the chief’s office. And when he sees what kind of pervert you are, you'll be out of here in the time it takes to say: **What did I do wrong?**

SAM: Era una trappola.

**ORIGINAL FILM DIALOGUE 32.18–32.25**

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

ANNIE: I don't think so.

**ITALIAN ADAPTATION**

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

ANNIE: Non ne ho più voglia.
**ORIGINAL FILM DIALOGUE 36.18–36.31**

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

SAM: With *custard*?

RUTH: With *custard*.

SAM: Leave the skin on?

**ITALIAN ADAPTATION**

RUTH: Ispettore. Io andrò a comprargli una *torta di mele* domani. La sua preferita. *apple cake* tomorrow. His favourite. These days he has been very good.

SAM: Con la *crema*?

RUTH: Sì, con la *crema*.

SAM: Se la merita proprio.

**BACK-TRANSLATION**

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

SAM: With *cream*?

RUTH: yes, with *cream*.

SAM: She really deserves it.

---

**ORIGINAL FILM DIALOGUE 42.24–42.26**

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

**ITALIAN ADAPTATION**

GENE: Ti piace questa musica?

SAM: Sì, mi piace. A te no?

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

**BACK-TRANSLATION**

GENE: Do you like this music?

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

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

---

**ORIGINAL FILM DIALOGUE 45.39–45.43**

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

**ITALIAN ADAPTATION**

GENE: Do you like this music?

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

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

**BACK-TRANSLATION**

GENE: Do you like this music?

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

GENE: It's only noise, to tell the truth. My and my wife like *Roger Whittaker*. 
GENE: No, you're living in Cloud Cuckoo Land, Sam.
SAM: Otherwise it spreads like a cancer. A free cut of meat from the butcher at Christmas. You wave the paperwork through for a fella with a funny handshake and then one morning, you wake up, and your whole body's riddled with it and you haven't even noticed.

ITALIAN ADAPTATION
GENE: No, tu vivi nel paese delle favole.
SAM: Diversamente si espande come un cancro. E' un gioco che non vale la candela. Cerchi di fare qualcosa di buono ma lo fai con il tremore nella mano. E poi un giorno ti svegli e tutto il tuo corpo è tremante, senza accorgertene.

BACK-TRANSLATION
GENE: No, you live in fairyland.
SAM: Otherwise it spreads like cancer. It’s not worth the candle. You try to do something good but you do it with your hand trembling. And then one day you wake up and all your body is trembling, without realising.

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

+ 4 Ivanhoe, 1 Liverpool, 1 Manchester, 2 Monterey, 1 Mexican, 3 Mexico, 1 French
Summary
Season 1 Episode 4

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

Nature of cultural references

SOURCE CULTURE
Corned beef hash
Woolworths’
CID
Back home, they'll be thinking about…
Hyde
Kipper
Chief Constable
Red Rum
Mary Whitehouse
Treacle tart
Custard (2)
Liverpool
Manchester

INTERCULTURAL
Francis Lee
World Cup
Badminton
Christmas (2)
Roger Whittaker

THIRD CULTURE
Mexico (4)
Galloping Gourmet
Monterey (2)
Mexican
French

OVERT ALLUSION
The Caped Crusader
Mister Socky (2)
Mean Streets (2)
Carry on Girls (2)
Dodge City
Plus ça change…
Cloud Cuckoo Land

COVERT ALLUSION
Lucy in the Sky with Diamonds
Ding-a-ling

NONVERBAL
Blockbuster
Action Man doll

Total references 43
LIFE ON MARS

Season 1 Episode 5

1/63

ORIGINAL FILM DIALOGUE 03.30-03.47

SAM: Found this.

GENE takes it and looks at it distastefully.

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

He hands the scarf to CHRIS. SAM stares.

CHRIS: He's a City fan.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: United. Almeno chi l'ha ucciso aveva un valido motivo.</td>
<td>GENE: United. At least who did it had a decent motive.</td>
</tr>
<tr>
<td>CHRIS: E' stato uno del City.</td>
<td>CHRIS: He was one of the City.</td>
</tr>
</tbody>
</table>

1/64

ORIGINAL FILM DIALOGUE 05.19-05.35

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

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

GENE pauses at the door, incredulous.

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

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: C'è United-City sabato prossimo. Qualcuno viene sempre picchiato.</td>
<td>GENE: There's United-City next Saturday. Somebody always gets beaten.</td>
</tr>
<tr>
<td>SAM: Non mi sembra il suo caso. Se fosse stato picchiato, ci sarebbero state delle ferite evidenti.</td>
<td>SAM: It doesn't seem to be his case. If he had been beaten,there would've been some evident injuries.</td>
</tr>
<tr>
<td>GENE: E' morto, questo è abbastanza evidente.</td>
<td>GENE: He's dead, this is quite evident.</td>
</tr>
<tr>
<td>SAM: Colin Clay non è stato picchiato. Non aveva scritto sulla fronte 'George Best è un coglione'.</td>
<td>SAM: Colin Clay wasn't beaten up. He didn't have... &quot;George Best is a tosser&quot; written on his forehead.</td>
</tr>
<tr>
<td>Page</td>
<td>Dialogue Content</td>
</tr>
<tr>
<td>------</td>
<td>------------------</td>
</tr>
</tbody>
</table>
| 1/65 | **ORIGINAL FILM DIALOGUE 05.48-05.55**  
GENE: You do that, **Sherlock**, and if that doesn't work, try the butler. Maybe he did it. I'll bang up a **hooligan** by lunch.  
**ITALIAN ADAPTATION**  
GENE: Fallo pure, **Sherlock**. E se non funziona prova col maggiordomo, magari è stato lui. Io cercherò fra gli **hooligans**.  
**BACK-TRANSLATION**  
GENE: You do that, **Sherlock**, and if that doesn't work, try the butler. Maybe he did it. I'll look among the hooligans. |
| 1/66 | **ORIGINAL FILM DIALOGUE 09.54-10.06**  
ANNIE: No more funny stuff?  
SAM: Funny stuff?  
ANNIE: You know. The whole... time travel... out of body experience thing.  
SAM: Well, I went to see **Doctor Who**...and he prescribed me some pills, so...  
**ITALIAN ADAPTATION**  
ANNIE: Niente pensieri assurdi?  
SAM: Pensieri assurdi?  
ANNIE: Sai, tutta quella...storia del viaggio del tempo, fuori dal tuo corpo.  
SAM: Beh, sono andato dal **Dottor Who** che mi ha prescritto delle pillole e allora...  
**BACK-TRANSLATION**  
ANNIE: No absurd thoughts?  
SAM: Absurd thoughts?  
ANNIE: You know all that... about time travel, out of your body story.  
SAM: Well, I went to see **Doctor Who** who prescribed me some pills and then... |
| 1/67 | **ORIGINAL FILM DIALOGUE 14.11-14.15**  
GENE: Right. Listen up. **Einstein** here's come up with a plan.  
**ITALIAN ADAPTATION**  
GENE: Ascoltate, **Einstein** qui ha avuto un'intuizione.  
**BACK-TRANSLATION**  
GENE: Listen, **Einstein** here has had an intuition. |
| 1/68 | **ORIGINAL FILM DIALOGUE 21.45-21.49**  
GENE: So what've you found out, apart from how much lemonade to put in a tart's **Dubonnet**?  
**ITALIAN ADAPTATION**  
GENE: Allora cosa hai scoperto qui oltre a...  
**BACK-TRANSLATION**  
GENE: So what've you found out, besides how much lemon to put in **grandmother's** cake? |
| 1/69 | **25.21-25.33**  
**GENE approaches the noisy rabble, carrying a tray of beer. They're singing "**When the Reds go Marching In**."**  
|
ANNIE: Who was this bloke, St Francis of Assisi? No one'll say a bad word against him.

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

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

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

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

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

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

SAM: I thought you were drunk.

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

SAM: I thought you were drunk.

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

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

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

Nature of cultural references

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

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

THIRD CULTURE
Einstein
Dubonnet
Lucky Bags
Vodka

TARGET CULTURE
St Francis of Assisi

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

COVERT ALLUSION
“When the Reds Go Marching In”

Total references 64
### LIFE ON MARS

**Season 1 Episode 6**

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**ORIGINAL FILM DIALOGUE 02:44-02:46**

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

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

---

**ORIGINAL FILM DIALOGUE 11:29-11:43**

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

SAM: Brecht.

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

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

**ITALIAN ADAPTATION**

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

SAM: Brecht.

**BACK-TRANSLATION**

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

---

**ORIGINAL FILM DIALOGUE 12:09-12:19**

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

SAM: **Butch Cassidy.**

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

**ITALIAN ADAPTATION**

ANNIE: Il comandante Hunt, **gli ispettori**, uniforme, non si sa cosa stia succedendo e girano a vuoto come **David Cassidy e Sundance Kid.**

SAM: **Butch Cassidy.**

**BACK-TRANSLATION**

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

SAM: **Butch Cassidy.**

ANNIE: Any **Cassidy**, I'm not interested.
1/76

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 32.25-32.30</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: They could turn it into a film. Richard Burton'd be a dead spit for you.</td>
<td>ORIGINAL FILM DIALOGUE 32.25-32.30</td>
<td>ITALIAN ADAPTATION</td>
</tr>
</tbody>
</table>

1/77

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 36.49-36.50</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Trust the Gene Genie.</td>
<td>GENE: Trust the Gene Genie.</td>
<td>GENE: Trust a genius.</td>
</tr>
<tr>
<td>ORIGINAL FILM DIALOGUE 36.49-36.50</td>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
</tbody>
</table>

1/78

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 39.30-39.41</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNIE: Graduation day. Jumping off a twenty foot bridge into a weir, with a bottle of Mateus Rose in one hand…</td>
<td>ANNIE: Graduation day. Jumping off a twenty foot bridge into a weir, with a bottle of Mateus Rose in one hand…</td>
<td>ANNIE: Graduation day. Jumping off a twenty foot bridge into a weir, with a bottle of Mateus Rose in one hand…</td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
<td></td>
</tr>
<tr>
<td>ANNIE: Il giorno della laurea. Il salto da un ponte di trenta metri vicino ad una diga, thirty metre bridge near a dam, with a bottle of empty Mateus in one hand…</td>
<td>ANNIE: Il giorno della laurea. Il salto da un ponte di trenta metri vicino ad una diga, thirty metre bridge near a dam, with a bottle of empty Mateus in one hand…</td>
<td>ANNIE: Il giorno della laurea. Il salto da un ponte di trenta metri vicino ad una diga, thirty metre bridge near a dam, with a bottle of empty Mateus in one hand…</td>
</tr>
</tbody>
</table>

1/79

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 40.32-41.45</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: And I just stood there… and then I heard this whistling. For He's A Jolly Good Fellow.</td>
<td>SAM: And I just stood there… and then I heard this whistling. For He's A Jolly Good Fellow.</td>
<td>SAM: And I just stood there… and then I heard this whistling. For He's A Jolly Good Fellow.</td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
<td></td>
</tr>
</tbody>
</table>

1/80

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 44.32-44.50</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Reg, I know you wanna be a hero. I saw what you wrote in your flat. Brecht. &quot;Unhappy the land that has no heroes&quot;</td>
<td>SAM: Reg, I know you wanna be a hero. I saw what you wrote in your flat. Brecht. &quot;Unhappy the land that has no heroes&quot;</td>
<td>SAM: Reg, I know you wanna be a hero. I saw what you wrote in your flat. Brecht. &quot;Unhappy the land that has no heroes&quot;</td>
</tr>
<tr>
<td>REG: That's the quote. &quot;Unhappy the land that has no heroes. No, unhappy the land that needs heroes&quot;</td>
<td>REG: That's the quote. &quot;Unhappy the land that has no heroes. No, unhappy the land that needs heroes&quot;</td>
<td>REG: That's the quote. &quot;Unhappy the land that has no heroes. No, unhappy the land that needs heroes&quot;</td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
<td></td>
</tr>
</tbody>
</table>
We hear whistling - "For He's a Jolly Good Fellow" and SAM's voice, echoing his earlier words: “Perché è un bravo ragazzo”.

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 47.46-47.48</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: And I want <em>Love Me Tender</em> played at my funeral.</td>
<td>GENE: I want <em>Love Me Tender</em> for my funeral.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Io voglio <em>Love Me Tender</em> per il mio funerale.</td>
</tr>
</tbody>
</table>

+ 1 Gazette, 1 Scotch, 1 Jamaica
Summary
Season 1 Episode 6

Strategies

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

Nature of cultural references

SOURCE CULTURE
Manchester Gazette (5)
Giles
CID

INTERCULTURAL
Browning
Shakespeare
Tennyson
Richard Burton

THIRD CULTURE
David Cassidy (2)
Sundance Kid
Butch Cassidy
Mateus
Brecht (2)
Jamaica

OVERT ALLUSION
Unhappy the land that has no heroes… (3)
For he’s a jolly good fellow… (2)
Love Me Tender

COVERT ALLUSION
Gene Genie

NONVERBAL
For he’s a jolly good fellow…

Total references 27
### LIFE ON MARS

#### Season 1 Episode 7

<table>
<thead>
<tr>
<th>Frame</th>
<th>Original Film Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
</table>
| 1/83  | **ORIGINAL FILM DIALOGUE 02.28-02.35**
SAM: He was only carrying three wraps. He's no more than a recreational user.
RAY: Recreational? It's cocaine, not **Subbuteo**.
**ITALIAN ADAPTATION**
SAM: Aveva solamente tre dosi. Per me èuno che si droga per hobby.
RAY: Per hobby? E' cocaina, non **Subbuteo**.
**BACK-TRANSLATION**
SAM: He only had three doses. For me he is one who gets drugged as a hobby.
RAY: As a hobby? It's cocaine, not **Subbuteo**.

<table>
<thead>
<tr>
<th>Frame</th>
<th>Original Film Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
</table>
| 1/84  | **ORIGINAL FILM DIALOGUE 02.57-03.01**
BILLY: I want a solicitor.
GENE: I want **Fiona Richmond** as a secretary, looks like we'll both have to wait.
**ITALIAN ADAPTATION**
BILLY: Voglio il mio avvocato.
GENE: E io la **Bardot** sotto al mio tavolo.
Ma per ora non può venire.
**BACK-TRANSLATION**
BILLY: I want my lawyer.
GENE: And I want **Bardot** under my table.
But she can't come now.

<table>
<thead>
<tr>
<th>Frame</th>
<th>Original Film Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
</table>
| 1/85  | **ORIGINAL FILM DIALOGUE 03.07-03.13**
GENE: Come on Billy. Flashing at young mothers is your vice, not drugs. Tell us who gave it you and we can all be home in time to watch **The High Chaparral**.
**ITALIAN ADAPTATION**
GENE: A te piace far vedere l’uccello alle ragazze, non sei un drogato. Dicci chi te la dà e saremo tutti a casa in tempo per **La grande prateria**.
**BACK-TRANSLATION**
GENE: You like to show your dick to the girls, you’re not a drug addict. Tell us who gives it to you and we’ll all be home in time for **The Vanishing Prairie** (The great prairie).
ORIGINAL FILM DIALOGUE 03.24-03.31
SAM: A monkey could have got a confession out of Billy Kemble. **Mike Tyson** wades in and now he's refusing to say a word.
GENE: Mike who?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Persino una scimmia avrebbe potuto fare il suo lavoro. Invece è arrivato **Mike Tyson**. Ma **Mike Tyson** è arrivato e abbiamo faticato a Tenere il silenzio.
GENE: Mike chi?

GENE: Mike who?

ITALIAN ADAPTATION BACK-TRANSLATION
PHYLLIS: D'accordo, non sarò proprio al Raffles Hilton, ma stanno bene. Poi...)
SAM: Non ha dichiarato che stava dormendo.
GENE: Mike chi?

GENE: Mike who?

ITALIAN ADAPTATION BACK-TRANSLATION
PHYLLIS: Oh, sa che bella figura ci facevo! While she sleeps, the prisoner dies of a heart attack. If the police station were better run, I wouldn't have had to sleep on the sly. It's really true, it's always the women who pay!

ITALIAN ADAPTATION BACK-TRANSLATION
PHYLLIS: Ok, it's not exactly the Raffles Hilton here, but we treat them fair. And then that bugger!
SAM: You didn't mention sleeping in your statement.
PHYLLIS: That's the first thing I put in. Asleep on the job, with a lad up choking on his chips. I mean, maybe if this station weren't run like the Fred Karno army, I wouldn't have had to cover. But no, it's always the women what cop the flak.

ITALIAN ADAPTATION BACK-TRANSLATION
PHYLLIS: Alright, it's not exactly the Raffles Hilton here, but we treat them fair. And then that bugger!
SAM: You didn't mention sleeping in your statement.
PHYLLIS: Oh, that's the first thing I put in. Asleep on the job, with a lad up choking on his chips. I mean, maybe if this station weren't run like the Fred Karno army, I wouldn't have had to cover. But no, it's always the women what cop the flak.

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

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Allora parliamo del tempo. O del calcio. Pensi che il **Docherty** venderà **Denis Law**?
Summary
Season 1 Episode 7

Strategies

11 Loan
2 Substitution
1 Elimination

Nature of cultural references

SOURCE CULTURE
Fred Karno
Hyde (2)

INTERCULTURAL
Subbuteo
Fiona Richmond
Tom Docherty
Denis Law
Pulp (2)

THIRD CULTURE
Myke Tyson
Raffles Hilton
David Cassidy
Paul Newman

OVERT ALLUSION
The High Chaparral

Total references 14
**LIFE ON MARS**

Season 1 Episode 8

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 05.45-05.50</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: …Now, the Mortons were behind the stabbing this morning and our only leads to them just went through the front window of a <strong>Rover P6</strong>.</td>
<td>SAM: C’erano i Morton dietro l’accoltellamento di stamattina. E la nostra stabbing this morning and our only leads unica pista si è schiantata sul parabrezza dicrashed on the front window of a <strong>Rover P6</strong>.</td>
<td>una <strong>Rover P6</strong>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 06.42-06.47</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIC: Ah, give over.</td>
<td>VIC: Che coincidenza.</td>
<td>VIC: What a coincidente.</td>
</tr>
<tr>
<td>GENE: Somebody call Esther Rantzen.</td>
<td>GENE: Forse <strong>siete stati separati alla nascita</strong>.</td>
<td>GENE: Maybe <strong>you were separated at your birth</strong>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 09.51-09.57</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: He might be <strong>Pippy Longstocking</strong> in your eyes, but he's still the only lead we've got. We search the house.</td>
<td>GENE: Può anche essere <strong>Pippi Calzelunghe</strong> ai tuoi occhi, ma è l'unica pista che abbiamo, quindi perquisiremo la casa.</td>
<td>GENE: He might even be <strong>Pippy Longstocking</strong> in your eyes, but he's still the only lead we've got, so we'll search the house.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 13.30-13.33</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Ding dong. <strong>Avon</strong> calling.</td>
<td>GENE: Ding Dong. <strong>Quanta bella gente</strong>.</td>
<td>GENE: Ding Dong. <strong>How many beautiful people</strong>.</td>
</tr>
</tbody>
</table>
GENE: Once Upon a Time in her Vest? You dare to pollute the glorious genre of the American western?

GENE: C'era una volta sotto la sottana. Come osate prendervi gioco dell'America e dei suoi gloriosi film western?

Ray: What's this one? French Letter Connection?

SAM: A Fistful of Donners, and A Few Donners More.
GENE: If Sergio Leone knew what they were doing...

Ray: Questo cos'è? French Letter Connection?
SAM: Per un pugno di donne e Per qualche troia in più.
GENE: Se Sergio Leone sapesse cos'hanno fatto...

SAM: Hardcore. I've seen worse on Channel Four.

SAM: Porno? Ho visto di peggio su Channel Four.

GENE: That's why we need to nail the brothers Grimm before they blight this town like a dose of Colorado beetle.

GENE: Questo è il motivo per cui dobbiamo inchiodare i Morton prima chenail the Mortons before they invade this town like many grasshoppers.

SAM: Okay. Open that box. It'll play the Blue Danube, by Strauss.

SAM: Apri quella scatola. Suonerà il Bel Danubio Blu di Strauss.
### 1/98

**ORIGINAL FILM DIALOGUE 28.10-28.20**

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

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

### 1/99

**ORIGINAL FILM DIALOGUE 44.02-42.09**

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

SAM: Vic Tyler, I declare you are under arrest for murder, for speculating on the production and distribution of pornographic material banned by the **1967 law decree.**
Summary
Season 1 Episode 8

Strategies

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

Nature of cultural references

SOURCE CULTURE
Esther Rantzen
Channel Four
1967 Obscene Publications Act

INTERCULTURAL
Rover P6
Bobby Charlton

THIRD CULTURE
Avon
Brothers Grimm
Strauss

TARGET CULTURE
Sergio Leone

OVERT ALLUSION
Pippy Longstocking
Blue Danube

COVERT ALLUSION
Once Upon a Time in her Vest
French Letter Connection
A Fistful of Donners
A Few Donners More

Total references 15
Season Summary

TOTAL SEASON 1: 237

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

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

Season 2 Episode 1

2/1

ORIGINAL FILM DIALOGUE 00.56-01.05
GENE: You on strike? Come on, hands off your ding-a-ling. We've had another shout.
SAM: Seeing as though you broke my door down, I take it it's big.
GENE: Like Shirley Winters's arse.

ITALIAN ADAPTATION | BACK-TRANSLATION
GENE: Sei in sciopero? Togli le mani dal pisello. Abbiamo un problema.
SAM: Da come hai buttato giù la porta, sembra che sia grosso.
GENE: Come il culo di mia madre.

GENE: Are you on strike? Take your hands off your dick. We have another problem.
SAM: The way you broke my door down, it seems big.
GENE: Like my mother's ass.

2/2

ORIGINAL FILM DIALOGUE 06.12-06.15
GENE: I am searching for evidence, running prints past Scotty Yard.

ITALIAN ADAPTATION | BACK-TRANSLATION
GENE: Sto cercando delle prove, senza farmi influenzare da Scotland Yard.

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

2/3

ORIGINAL FILM DIALOGUE 05.50-05.59
CID: Now hands that do dishes can feel soft as your face, with mild green... Fairy Liquid!

ITALIAN ADAPTATION | BACK-TRANSLATION
POLIZIOTTI: Le mani saranno morbide, grazie al... delizioso detersivo!

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

2/4

ORIGINAL FILM DIALOGUE 07.25-07.32
ANNIE: I saw this on Man in a Suitcase. Except Richard Bradford wasn't using a pair of eyebrow tweezers.

ITALIAN ADAPTATION | BACK-TRANSLATION
ANNIE: Aspetta, l'ho visto fare in... televisione. Solo che il protagonista non usava le pinzette per le sopracciglia.

ANNIE: Wait, I saw it done on television. Except the protagonist didn't use eyebrow tweezers.
### 2/5

**ORIGINAL FILM DIALOGUE 09.27-09.33**

| SAM: I tell you what, Ray, if you can whistle **She'll be coming round the mountain**, he'll make you an inspector! |

**ITALIAN ADAPTATION**

| SAM: Ti dico una cosa Ray. Se sai cantare **“Lei scende giù dai monti”**, ti promuovo ispettore. |

**BACK-TRANSLATION**

| SAM: I tell you one thing, Ray, if you can sing **She'll come down the mountain**, I'll promote you inspector! |

### 2/6

**ORIGINAL FILM DIALOGUE 18.14-18.18**

| CHRIS: Boss? Bloody hell. You look like something out of the **Addams Family**. |

**ITALIAN ADAPTATION**

| CHRIS: Capo? Che succede? Sembri uno della **famiglia Addams**. |

**BACK-TRANSLATION**

| CHRIS: Boss? What happens? You look like one of the **Addams Family**. |

### 2/7

**ORIGINAL FILM DIALOGUE 19.27-19.30**

| ANNIE: **Wagon Wheel**. Strawberry milk. Works every time. |

**ITALIAN ADAPTATION**

| ANNIE: **Dei biscotti** e latte alla fragola, funziona sempre. |

**BACK-TRANSLATION**

| ANNIE: Some biscuits and strawberry milk, it always works. |

### 2/8

**ORIGINAL FILM DIALOGUE 20.03-20.08**

| ANNIE: Tonight, you and me. Snazzy night out. **Alvin Stardust**, bop til you drop. |

**ITALIAN ADAPTATION**

| ANNIE: Stasera uscirai con me, ti porterò fuori. C’è **Alvin Stardust**, ti divertirai. |

**BACK-TRANSLATION**

| ANNIE: Tonight, you’ll go out with me, I’ll take you out. There’s **Alvin Stardust**, you’ll have fun. |

### 2/9

**ORIGINAL FILM DIALOGUE 23.31-23.34**

| RAY: You’re a right little **Caractacus Potts**, boss, aren’t you? |

**ITALIAN ADAPTATION**

| RAY: Sei bravo come **Caractacus Potts**, sai? |

**BACK-TRANSLATION**

<p>| RAY: You are as good as <strong>Caractacus Potts</strong>, you know that? |</p>
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 37.36-38.16</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE (on phone): Phyllis, give me an eyeball on a green GT6, L reg, heading west into the city from Cedar Road direction.</td>
</tr>
<tr>
<td>(…)</td>
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<tr>
<td>PHYLLIS: Green GT6 spotted entering the textile district.</td>
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<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Phyllis, metti qualcuno sulle tracce di una GT6 L verde diretta in città, a green GT6, L, heading into the city, coming from Cedar Road. (…)</td>
<td></td>
</tr>
<tr>
<td>PHYLLIS: Una GT6 verde è entrata nella zona industriale.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 41.38-41.41</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNIE: Ah, I’m being stupid, aren’t I? Proper little Nancy Drew.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNIE: Sono stupida vero? Sono proprio un’ingenua.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 48.23-48.29</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Needless to say, this was very much down to a team effort. Nancy Drew couldn’t hold a candle.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Non c’è bisogno di dire che tutto questo si deve ad una squadra…che non ha all this to a team… which has nothing to envy Nancy Drew.</td>
<td></td>
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</tbody>
</table>

<p>| | |</p>
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<td></td>
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</tbody>
</table>
Summary
Season 2 Episode 1

Strategies
6 Loan
1 Official tr.
1 Hypernym
1 Explicitation
7 Elimination

Nature of cultural references

SOURCE CULTURE
Scotty Yard
Wagon Wheel
Cedar Road

INTERCULTURAL
Fairy Liquid
Alvin Stardust
GT6 (2)

THIRD CULTURE
Shirley Winters
Richard Branson

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

Total references 16
LIFE ON MARS

Season 2 Episode 2

2/13

ORIGINAL FILM DIALOGUE 00.11-00.20
CHRIS: What if I was wrongly accused of murdering my wife like David Janssen in The Fugitive?
SAM: You mean Harrison Ford.
CHRIS: No I don't.
RAY: Got off in the last episode.

ITALIAN ADAPTATION BACK-TRANSLATION
CHRIS: E se mi accusassero di uccidere mia moglie, come David Janssen ne Il Fuggitivo?
SAM: Vuoi dire Harrison Ford.
CHRIS: No, no.
RAY: E' scappato, l'ultimo episodio.

2/14

ORIGINAL FILM DIALOGUE 06.41-06.44
GENE: Here you are. Go and read Fred Basset.

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Ecco, leggiti l'oroscopo.

2/15

ORIGINAL FILM DIALOGUE 07.53-08.37
SAM: Who are you? What do you want?
TWIN: 2.20 at Aintree. Who won?
GENE (to two twin brothers who were asking for information): Oi! Bill and Ben, sod off. We're working here.
GENE (noticing SAM's face): What's up with you? You're as white as a pint of gold-top.
SAM: The bloke who looked after me when I joined the force. He's dead.
GENE: Oh. Close, were you?
SAM: You could say he was my mentor. I used to go to him for advice on everything. Even when they promoted him upstairs. I learnt the job from him, really.
GENE: I think I knew him. It was DI Frankenstein, weren't it? He's certainly lumbered me with a monster.

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Chi siete? Cosa volete?
GEMELLO: 2.20 a Aintree, Chi ha vinto?
GENE: Fuori dai piedi, Cip e Ciop. Stiamo lavorando.
SAM: Who are you? What do you want?
TWIN: 2.20 at Aintree. Who won?
GENE: Off you go, Chip'n'Dale. We're working.
GENE: Che ti succede? Sei bianco come la schiuma della birra.
SAM: Il comandante in carica quando sono entrato in polizia è morto.
GENE: Oh. Eravate legati?
SAM: E' stato il mio mentore. Andavo da lui per chiedergli consiglio su tutto, anche quando l'hanno promosso a cariche importanti. Ho imparato il mestiere da lui.
GENE: Lo conoscevo anch'io. Si chiamava Frankenstein. Mi ha lasciato in eredità un mostro.  

**ORIGINAL FILM DIALOGUE 10.10-10.45**
RAY: First women, now a coloured. What’s gonna be next, dwarfs?
GLEN holds out a hand. RAY looks at it, then at GLEN.  
RAY: You here to do the spadework then? Only it can get a bit cold round here. It's not like being back home.
GLEN *(dropping his hand)*: What, Burnage?
He laughs.
SAM: You'll have to excuse DS Carling. He's our resident Neanderthal.
GLEN: No, good point though. When that heatwave hit last month, I thought Enoch Powell had me deported!

**ITALIAN ADAPTATION BACK-TRANSLATION**
RAY: Prima le donne, poi un nero. Chi saranno i prossimi, dei nani?
RAY: Ti sei coperto bene? Può fare molto freddo qui. Non è come a casa tua.
GLEN: Cosa… badrone?
SAM: Devi scusare il sergente Carling. E' il nostro uomo di Neanderthal.
GLEN: No, è una buona osservazione. Quando ci fu quell'ondata di freddo il messewas that wave of cold last month, I thought they would deport me.

2/17

**ORIGINAL FILM DIALOGUE 11.04-11.08**
SAM: Look, you don't have to play Uncle Tom to fit in around here, ok?

**ITALIAN ADAPTATION BACK-TRANSLATION**
SAM: Non devi recitare la parte dello Zio Tom per essere accettato, OK?
ORIGINAL FILM DIALOGUE 11.54–12.02

GAGGED MAN: That safe's supposed to be unopenable. Advert said it would take a ton of explosives and Albert Einstein to get in there and all it took was a scrawny thief.

ITALIAN ADAPTATION

UOMO IMBAVAGLIATO: Quella cassaforte doveva essere sicura. Dicevano che ci sarebbero volute tonnellate di esplosivo, o Einstein, per aprirla. Ed ètt took was a little thief with a small prick?!.
**2/22**

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 34.38-34.43</th>
<th>BACK-TRANSATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHYLLIS</strong>: Oi, Laurel and Hardy. <strong>GENE</strong>: We're busy! <strong>PHYLLIS</strong>: You're wanted at the mortuary.</td>
<td><strong>PHYLLIS</strong>: Ehi, Stanlio e Ollio. <strong>GENE</strong>: Siamo occupati! <strong>PHYLLIS</strong>: Vi vogliono in camera mortuaria. <strong>GENE</strong>: We're busy! <strong>PHYLLIS</strong>: You're wanted at the mortuary.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 35.02-35.05</th>
<th>BACK-TRANSATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GENE</strong>: Oi, Cindy, did I say you could come in?</td>
<td><strong>GENE</strong>: Cenerentola, ti ho detto che puoi entrare? <strong>GENE</strong>: Cinderella, did I say you can come in?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 41.51-41.55</th>
<th>BACK-TRANSATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GENE</strong>: You know, he always said Malcolm Allison could get away with anything.</td>
<td><strong>GENE</strong>: Lui diceva sempre che solo Malcolm Allison poteva farsela franca. <strong>GENE</strong>: He always said that only Malcolm Allison could get away with it.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 44.44-44.47</th>
<th>BACK-TRANSATION</th>
</tr>
</thead>
</table>

+ 1 Alicante, 1 Manchester, 1 Hyde.
Summary
Season 2 Episode 2

Strategies

<table>
<thead>
<tr>
<th></th>
<th>Loan</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Official tr.</td>
</tr>
<tr>
<td>1</td>
<td>Substitution</td>
</tr>
<tr>
<td>6</td>
<td>Elimination</td>
</tr>
<tr>
<td>1</td>
<td>Creative add.</td>
</tr>
</tbody>
</table>

Nature of cultural references

**SOURCE CULTURE**
- Aintree
- Pint
- Burnage
- Enoch Powell
- Margaret Thatcher (2)
- Malcolm Allison
- Manchester
- Hyde

**INTERCULTURAL**
- Neanderthal
- Christmas

**THIRD CULTURE**
- David Janssen
- Harrison Ford
- Albert Einstein
- Barbados
- Freud
- Dan Brown
- Alicante

**OVERT ALLUSION**
- *The Fugitive*
- *Fred Basset*
- Bill and Ben
- Frankenstein
- Uncle Tom
- *Z Cars*
- Laurel and Hardy

**COVERT ALLUSION**
- Softly, softly

Total references 26
### LIFE ON MARS

Season 2 Episode 3

**2/26**

**ORIGINAL FILM DIALOGUE 00.33-00.47**

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

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LECTURER: Quando disegniamo un angolo dentro un rettangolo, ovviamente riveliamo due triangoli, e un angolo sarà sempre di novanta gradi. Semplice.</td>
<td>LECTURER: When we draw an angle inside a rectangle, we of course reveal two triangles, and one angle will always be ninety degrees. Simple.</td>
</tr>
<tr>
<td>SAM: Non essere così spocchioso. Un giorno sarai rimpiazzato da una donna, anche molto carina.</td>
<td>SAM: Don't be so self-important. One day you'll be replaced by a woman, and even very pretty.</td>
</tr>
</tbody>
</table>

**2/27**

**ORIGINAL FILM DIALOGUE 08.09-08.15**

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

SAM: Building a *Deathstar*?

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Come pensi che passi il mio tempo qui, Tyler?</td>
<td>GENE: How do you think I spend my time here, Tyler?</td>
</tr>
<tr>
<td>SAM: Pensando alle medaglie che ti daranno?</td>
<td>SAM: Thinking of the medals they’ll give you?</td>
</tr>
</tbody>
</table>

**2/28**

**ORIGINAL FILM DIALOGUE 10.22-10.32**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: OK coglioncello scontroso. Se non è stata l'I<em>RA</em> o qualche altro gruppo terrorista, chi ha fatto saltare la macchina?</td>
<td>GENE: OK sulky bollocks, if it wasn’t the IRA or any other terrorist group, who blew up the car?</td>
</tr>
<tr>
<td>SAM: Bored housewives?</td>
<td>SAM: <em>Casalinghe annoiate</em>?</td>
</tr>
</tbody>
</table>

---
GENE: Oh, let's have a think, shall we? Paddy, touch of the Trotsky about him, more lip than Mick Jagger, previous, happens to be working on the same site that a load of dynamite goes AWOL. Oh, and a bomb goes off in the city.

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Ragioniamoci insieme, vuoi? È Gene: Let’s reason together, would you? irlandese, legge Trotski, ha labbra carnose He’s Irish, reads Trotsky, he has fleshy lips alla Mick Jagger, ha avuto dei precedenti e a la Mick Jagger, he has a criminal record per caso lavora dove è stata rubata la dinamite. Ah, e c’è stata un’esplosione in was stolen. Ah, and there has been an explosion in town.

GENE: Let’s reason together, would you? He’s Irish, reads Trotsky, he has fleshy lips alla Mick Jagger, ha avuto dei precedenti e a la Mick Jagger, he has a criminal record per caso lavora dove è stata rubata la dinamite. Ah, e c’è stata un’esplosione in was stolen. Ah, and there has been an explosion in town.

GENE: Forse Enoch Powell sta facendo comunella con Shirley Bassey. Torna a vivere nel mondo reale, Tyler.

SAM: Hey, I tell you what, while we're at it, why don't we pull in that well known terrorist suspect, Dana? How about Val Doonican?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Ehi, mi è venuta un’idea! Perché non ci mettiamo ad indagare anche su quel famoso terrorista, Dana? O che ne dici di terrorista, Dana? Or how about Val Doonican?

SAM: Hey, I got an idea! Why don’t we start enquiring also on that famous terrorist, Dana? Or how about Val Doonican?

SAM: Che cosa facciamo?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: I hope that's the name of a pub.

SAM: Where to now?

GENE: Fiddler's Green.

SAM: What are we going to do?

GENE: Fiddler's Green.

SAM: I hope it’s the name of a pub.
ORIGINAL FILM DIALOGUE 16.32-16.41

GENE: Paddy McGinty's goat. That's very clever, O'Brien. Very funny. You know, you should be in the Wheeltapper and Shunters.

ITALIAN ADAPTATION BACK-TRANSLATION

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Paddy McGinty's goat. That's very clever, O'Brien. Very funny. You know, you should be in the Wheeltapper and Shunters.

2/34

ORIGINAL FILM DIALOGUE 30.34-31.01

SAM: I'm uh... I'm not really what you'd call a religious man... Father. I don't go to church, I don't pray. I can't stand Cliff Richard.

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Io non sono... non sono quello che si può definire un uomo religioso... Padre. Non vado in chiesa, non prego. Non sopporto Cliff Richard.

2/35

ORIGINAL FILM DIALOGUE 41.00-41.02

GENE: Come on then, Marco Polo. Which way?

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Allora, Marco Polo, da che parte si va?

2/36

ORIGINAL FILM DIALOGUE 49.19–49.41

SAM: Listen, I forgot to say thanks. I owe you one.
ANNE: For what?
SAM: For helping me.
ANNE: Kit-Kat'll do nicely.
SAM: Tell you what, seeing as it's you, I'll make it a chunky one.
ANNE: "Chunky"?
SAM: No!

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Ho dimenticato di ringraziarti. Te lo devo.
ANNE: Per cosa?
SAM: Per avermi aiutato.
ANNE: Un mazzo di fiori bastera.
SAM: Sai una cosa, poiché sei tu, ti darò dei cioccolatini.
ANNE: Cioccolatini?
SAM: No!

+ 14 IRA, 1 Wimpy, + 1 Karl Marx, + 2 London, + 1 Britain, + 4 pound, + 2 English
Summary
Season 2 Episode 3

Strategies

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elimination</td>
<td>7</td>
</tr>
<tr>
<td>Loan</td>
<td>25</td>
</tr>
<tr>
<td>Calque</td>
<td>1</td>
</tr>
<tr>
<td>Official tr.</td>
<td>10</td>
</tr>
</tbody>
</table>

Nature of cultural references

SOURCE CULTURE
Lorraine Kelly
IRA (15)
WI
Enoch Powell
Val Doonican
Wimpy
London (2)
Britain
Pound (4)
English (2)

INTERCULTURAL
Mick Jagger
Shirley Bassey
Cliff Richard
Kit Kat
Chunky (2)

THIRD CULTURE
Trotsky
Karl Marx

TARGET CULTURE
Marco Polo

OVERT ALLUSION
Deathstar
Dana
Fiddler's Green
Paddy McGinty's Goat
Wheeltapper and Shunters

NONVERBAL
Heathfield Road

Total references 44
### Life on Mars

**Season 2 Episode 4**

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<table>
<thead>
<tr>
<th>Scene Number</th>
<th>Time Range</th>
<th>Original Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/37</td>
<td>05.38-06.00</td>
<td>Ray: Well, take my advice. Get a pint of Pernot and black down here... do what you like to her after that.</td>
<td>Ray: Segui il mio consiglio, falla bere per bene e dopo ti farà tutto quello che vuoi.</td>
<td>Ray Follow my advice, make her drink a lot and after that she’ll let you do whatever you want.</td>
</tr>
<tr>
<td>2/39</td>
<td>21.02-21.06</td>
<td>Sam: Believe it or not, guv, one day soon, something like this will bring down Richard Nixon.</td>
<td>Sam: Che tu ci creda o no, tra non molto una cosa simile farà cadere Richard Nixon.</td>
<td>Sam: Believe it or not, very soon something similar will make Richard Nixon fall.</td>
</tr>
<tr>
<td>2/40</td>
<td>21.55-21.58</td>
<td>Gene: What have you been eating, Pedigree Chum?!</td>
<td>Gene: Ma che avete mangiato, cibo per cani?</td>
<td>Gene: What have you been eating, food for dogs?</td>
</tr>
</tbody>
</table>
GENE: Wouldn't Nixon notice a van parked outside the White House?

ITALIAN ADAPTATION
GENE: Che dite, Nixon lo noterebbe un furgone bianco davanti alla Casa Bianca?
GENE: What do you say, would Nixon notice a white van outside the White House?

ANNE: Darling. Meet Roger and Carol.
SAM: Hi. Tony Blair.
TWILLING: How do you do?

ITALIAN ADAPTATION
ANNE: Tesoro! Ti presento Roger e Carol.
SAM: Piacere. Tony Blair.
TWILLING: Piacere.

RAY: "Some nicely chilled Blue Nun and some vol-au-vents"? This is Manc the Knife, is it?

ITALIAN ADAPTATION
RAY: "Solo qualche bottiglia di Blue Nun e dei vol-au-vents"? E questo sarebbe Jack lo squartatore?
RAY: Only some bottles of chilled Blue Nun and some vol-au-vent. And this would be Jack the Ripper?

CAROL: Does everybody like Santana?
SAM: Oh God. God. I love Santana.

ITALIAN ADAPTATION
CAROL: Piaccono a tutti i Santana?
SAM: Oddio... Dio! Adoro Santana.

TWILLING: Bè, il mondo sta cambiando, Tony. My father thought he was lucky with a semi-detached and a packet of Woodbines. But I want more out of life than that.

ITALIAN ADAPTATION
TWILLING: Well, the world is changing, Tony. Mio padre si sentiva fortunato con Tony. My father felt lucky with a little house and a packet of Philip Morris. But I want more out of life.
ORIGINAL FILM DIALOGUE 33.03-33.07
SAM: You hear me say "Santana" and we're out of here. You follow me out, no questions, we just leave, okay?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Se mi senti dire “Santana” dobbiamo andarcene in fretta. Dovrai seguirmi senza fare domande, OK?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Se mi senti dire “Santana” dobbiamo andarcene in fretta. Dovrai seguirmi senza fare domande, OK?

SAM: If you hear me say "Santana" we have to go in a hurry. You’ll have to follow me without asking questions, OK?

2/47

ORIGINAL FILM DIALOGUE 35.42-35.48
SAM: Roger, this is my friend... Gordon... Brown. And his... wife.

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Roger, questo è il mio amico... Gordon... Brown. E questa è Brown. And this is his... wife.

2/48

ORIGINAL FILM DIALOGUE 37.40-37.42
GENE: Better than Mr and Mrs, this.

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Questo è meglio del Gioco delle coppie.

GENE: This is better than “The game of couples”.

2/49

ORIGINAL FILM DIALOGUE 50.43-50.52
HEATHER: Now from one lovely boy to another, it's Gilbert O'Sullivan and Alone Again – Naturally.

ITALIAN ADAPTATION BACK-TRANSLATION
HEATHER: Adesso, da un ragazzo delizioso a un altro. È Gilbert O'Sullivan e anotner, it's Gilbert O'Sullivan and this is Alone Again – Naturally.

HEATHER: Adesso, da un ragazzo delizioso a un altro. È Gilbert O'Sullivan e anotner, it's Gilbert O'Sullivan and this is Alone Again – Naturally.
Summary
Season 2 Episode 4

Strategies

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

Nature of cultural references

SOURCE CULTURE
Tony Blair
Woodbines
Gordon Brown

INTERCULTURAL
Pedigree Chum
Gilbert O’Sullivan

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

OVERT ALLUSION
*Alone Again Naturally*

COVERT ALLUSION
Manc the Knife

Total references 17
2/50

ORIGINAL FILM DIALOGUE 03.41-03.52
SAM: As for you, I can just about handle you driving like a pissed-up crackhead and treating women like beanbags but I'm gonna say this once and once only, Gene. Stay out of Camberwick Green!

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: In quanto a te, posso anche sopportare di vederti guidare come un ubriaco e trattare le donne come sacchi di immondizia, ma ti dirò una cosa e te la dirò thing and I'll tell you once only: stay out of your television, stupid piece of shit!

2/51

ORIGINAL FILM DIALOGUE 06.49-06.56
CHRIS: Go on, take a peek. It's Bond girls. Ursula, Honor.

ITALIAN ADAPTATION BACK-TRANSLATION
CHRIS: Guarda, ci sono le Bond Girls, capo: Ursula e Honor.

2/52

ORIGINAL FILM DIALOGUE 08.08-08.27
SAM: Well, someone thinks he's innocent.
GENE: Don't start! I've come at this from more angles than Linda Lovelace. He's not innocent, he confessed. Worse, he gloated about it.
SAM: Well, obviously someone wants him out. How about Graham's family?
GENE: Oh, quick thinking, Van der Valk.

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Qualcuno lo pensa innocente.
GENE: Senti, non cominciare. Ho studiato la faccenda da più punti di vista. Non è matter from several points of view. He's not innocent, he confessed. Worse, he was glad.
SAM: Then obviously someone wants him out. Maybe Graham's family.
GENE: Perspicace, Perry Mason.
### 2/53

**ORIGINAL FILM DIALOGUE 08.36-08.43**

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
</table>

### 2/54

**ORIGINAL FILM DIALOGUE 12.03–12.09**

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAMB: She was just a kid in my class, talking about... mascara and Donny Osmond, like they do, and then she was dead.</td>
<td>LAMB: Era solo una delle tante ragazze che parlava...di mascara e di Donny Osmond, come fanno tutte, e poi è morta.</td>
</tr>
</tbody>
</table>

### 2/55

**ORIGINAL FILM DIALOGUE 15.10–15.13**

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Shall I get us some Bakewell tarts?</td>
<td>GENE: Posso ordinare delle tartine da Bakewell?</td>
</tr>
</tbody>
</table>

### 2/56

**ORIGINAL FILM DIALOGUE 19.48–19.59**

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: You’ve got convictions dating back to your twelfth birthday. Theft and fencing and I don’t mean the sort that Steed does in the Invincibles.</td>
<td>GENE: Hai avuto condanne a partire dal tuo dodicesimo compleanno. Furti, risse, ti to your twelfth birthday. Thefts, riots, you volevi essere uguale a Steed degli “Invincibili”.</td>
</tr>
</tbody>
</table>

### 2/57

**ORIGINAL FILM DIALOGUE 22.55–23.02**

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL GIRL 2: Have you got a gun?</td>
<td>SCHOOL GIRL 2: Do you have a gun there?</td>
</tr>
<tr>
<td>CHRIS: Of course not.</td>
<td>CHRIS: Of course not.</td>
</tr>
<tr>
<td>SCHOOL GIRL 2: What’s that in your pocket, then?</td>
<td>SCHOOL GIRL 2: What do you have in your pocket, then?</td>
</tr>
<tr>
<td>CHRIS: What? No, no, no, no, that’s my Juicy Fruit.</td>
<td>CHRIS: What? No, it’s my pear fruit juice.</td>
</tr>
</tbody>
</table>

**ALUNNA 2: Hai la pistola li?**

CHRIS: Certo che no.

**ALUNNA 2: Che cos’hai in tasca allora?**

CHRIS: Cosa? No, è il mio succo di frutta alla pera.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Original Film Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/59</td>
<td>PHYLLIS: ...he was drinking <em>Tizer</em> at the club and DC Chester said he found half the tabs stuffed in the drinks bottles.</td>
<td>PHYLLIS: ...stava bevendo <em>qualcosa</em> e l'agente Chester ha detto che ha sciolto delle pastiglie direttamente dentro il bicchiere.</td>
<td>PHYLLIS: ...he was drinking something and agent Chester said he dissolved some tablets directly into the glass.</td>
</tr>
</tbody>
</table>
Summary
Season 2 Episode 5

Strategies
9 Loan
1 Official tr.
1 Substitution
5 Elimination

Nature of cultural references

SOURCE CULTURE
Ronny Kray
Tizer
Free Trade Hall

INTERCULTURAL
Bond girls
Honor (Blackman)
Bakewell
Roxy Music

THIRD CULTURE
Ursula Andress
Linda Lovelace
Donny Osmond
Juicy Fruit

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

Total references 16
LIFE ON MARS

Season 2 Episode 6

2/61

ORIGINAL FILM DIALOGUE 01.01-01.04
SAM: You know, Starsky and Hutch have got a lot to answer for.
GENE: Who?!

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Nemmeno Starsky e Hutch avrebbero guidato così.
GENE: Chi?!

2/62

ORIGINAL FILM DIALOGUE 01.44-01.52
ANNIE: Boss? There's a viscous yellow liquid in his ear.
GENE: No, that's a drip from my fried egg butty, love. Well done, Miss Marple. That's why we need women detectives.

ITALIAN ADAPTATION BACK-TRANSLATION
ANNIE: Boss? C'è del liquido giallo nel suo orecchio.
GENE: Già. È senape colata dal mio panino. Brava, Miss Marple, ecco a cosa servono le donne detective! Bravo, Miss Marple, that's what women detectives are for.

2/63

ORIGINAL FILM DIALOGUE 02.25-02.26
GENE: Go on, Dr Kildare, get an ambulance.

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Dottor Kildare, chiama un'ambulanza.
GENE: Dr Kildare, call an ambulance.

2/64

ORIGINAL FILM DIALOGUE 04.37-04.41
LAYLA: I came in to see if he'd got the new Neil Young. Then I heard a shot and I just hid.

ITALIAN ADAPTATION BACK-TRANSLATION
LAYLA: I was looking for the last record by Neil Young. Then I heard a shot and I hid.
GENE: What do you know about him, love?
LAYLA: Um... he's one of those Ugandan Asians that Idi Amin kicked out.

ITALIAN ADAPTATION
GENE: Che cosa sai di lui, tesoro?
LAYLA: E' uno dei tanti ugandesi che Amin ha buttato fuori.

GENE: What do you know about him, darling?
LAYLA: He's one of the many Ugandans that Amin threw out.

RAY: All those bloody Ugandan Asians, why do they have to come over here? Why can't they go to Asia?

RAY: Tutti questi maledetti asiatici, perché devono venire da noi? Perché non vanno... in Asia?

RAY: All these bloody Asians, why don't they go to.... Asia?

RAY: Hey. I've got nothing against Gunga Dins.

RAY: Ehi! Io non ho niente contro Gunga Dins.

RAY: Hey. I have nothing against Gunga Dins.

SAM: A copper leaps to a conclusion, then finds the evidence to fit. Birmingham Six, here we come.

GENE: Eh?

SAM: Parti da una conclusione e poi cerchi di adattare le prove. Come i Sei di Birmingham. GENE: Eh?

SAM: You start from a conclusion than you try to fit the evidence. Like the Birmingham Six. GENE: Eh?

GENE: See if you can detect me a nice packet of Garibaldis, love.

GENE: Per favore, indaga su come trovarmi un pacchetto di Garibaldi. GENE: Please, enquire on how to find me a packet of Garibaldi.
### ORIGINAL FILM DIALOGUE 12.43–13.24

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

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

**GENE:** What?

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

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

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

### ITALIAN ADAPTATION BACK-TRANSLATION

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

**SAM:** Stai tralasciando gli ebrei.

**GENE:** Come? 

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

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

**SAM:** No, mi sembra chiaro che i motivi sono diversi. Dipak era preso di mira regolarmente dal Fronte Nazionale. Non butt of the National Front. I can't imagine riesco ad immaginarne come un potente him as a powerful drug lord. Maybe those of signore della droga. Forse quelli del Fronte the National Front left the heroin to make Nazionale hanno lasciato l'eroina per farlo him look bad.

### ORIGINAL FILM DIALOGUE 20.49–21.00

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

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

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

**SAM:** Because I loved her!

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

### ITALIAN ADAPTATION BACK-TRANSLATION

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

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

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

**SAM:** You really think you can say what the bloody hell you like, don't you!
GENE: Ti rode tanto il culo a causa di una fottuta gonnella?
SAM: Perché io l'amavo.
GENE: Tu sei solo un grandissimo pappamolle, una ragazzina, una checcagirly, a bender fag. The leader of the movement for the rights of poofs.

Layla: It's the NF, isn't it? They killed him and now they're trying to kill me.

TV: … Petrol stations and powercuts now inevitable, Prime Minister Heath issued a statement.

Heath: I will simply say this.

Layla: Non è il Fronte Nazionale. Dopo di lui ora vogliono uccidere me.

Layla: It’s not the National Front. After him now they want to kill me.

Big Bird: Why don't you leave this to us, Mr Tyler? No paperwork, no appeals.

Sam: And let Ravi help you to build the M62?
**ORIGINAL FILM DIALOGUE 30.40-30.58**
RAVI: What? I can't make any bread because I'm **Indian**? I landed in **England** in my vest because **Amin's** pigs stole my shirt and jacket on the way to the airport. But you hold on. In one year, I will buy a nightclub, and in two years, Chief Inspector, I will buy you.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
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</thead>
<tbody>
<tr>
<td>RAVI: Cosa? Non posso lavorare perché sono <strong>indiano</strong>? Sono atterrato in <strong>Inghilterra</strong> in canottiera, perché quei porci di <strong>Amin</strong> mi hanno rubato la camicia e la giacca all'aeroporto. Ma state sicuri: tra un anno comprerò un night-club e tra due, ispettore, mi compro anche lei.</td>
<td>RAVI: What? I can't work because I'm <strong>Indian</strong>? I landed in <strong>England</strong> in my vest <strong>Amin's</strong> pigs stole my shirt and jacket at the airport. But be sure: in one year, I will buy a nightclub, and in two, Inspector, I will buy you too.</td>
</tr>
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**ORIGINAL FILM DIALOGUE 32.01-32.04**
GENE: Oh, well. That's one less toerag clogging up **Strangeways**.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Bene! Un farabutto in meno in giro per le strade.</td>
<td>GENE: Good! One less thug around <strong>the streets</strong>.</td>
</tr>
</tbody>
</table>

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**ORIGINAL FILM DIALOGUE 34.14-34.23**
GENE: Welcome to the **United Kingdom**.
SAM: It was only yesterday we were told he was improving.
RAY: The docs say sometimes it happens like this. They look stable, then crash, bang, **goodnight Irene**.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Benvenuto nel <strong>Regno Unito</strong>. SAM: Era solo ieri quando ci hanno dettous he was better. RAY: Il dottore ha detto che qualche volta <strong>happens</strong>. They look stable, then they succede. Sembrano stabili e poi crollano, <strong>collapsem</strong>, bang, and <strong>goodnight to the bucket [idiomatic expression]</strong>.</td>
<td>GENE: Welcome to the <strong>United Kingdom</strong>. SAM: It was only yesterday somebody told me he was better. RAY: The doctor said sometimes it happens. They look stable, then they collapse. <strong>Irene</strong>, bang, and <strong>goodnight to the bucket [idiomatic expression]</strong>.</td>
</tr>
</tbody>
</table>
2/78

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

2/79

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

2/80

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 35.17-35.18</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: What, reading the <em>Sporting Life</em>?</td>
<td></td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>SAM: Leggendo lo <em>Sporting Life</em>?</td>
<td>SAM: Reading the <em>Sporting Life</em>?</td>
</tr>
</tbody>
</table>

2/81

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 44.23-44.25</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Powercut.</td>
<td>GENE: Yeah, well, thank God for <strong>OPEC</strong>.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>SAM: Un calo di energia.</td>
<td>GENE: Si, ringrazia Dio per l’<strong>OPEC</strong>.</td>
</tr>
<tr>
<td><strong>GENE: Yes, thank God for <strong>OPEC</strong>.</strong></td>
<td>**GENE: **</td>
</tr>
</tbody>
</table>

2/82

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 45.10-45.12</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENE: Got any objections, <strong>Mother Teresa</strong>?</td>
<td></td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>GENE: Hai obiezioni, <strong>Madre Teresa</strong>?</td>
<td>GENE: Do you have any objections, <strong>Mother Teresa</strong>?</td>
</tr>
</tbody>
</table>
The downstairs window is badly burned and huge white letters spray-painted on the wall say "PAKI LUVIN SLAG".

+ 1 NF, 5 Paki(stani), 1 Hyde, 1 Gujarati, 5 Ugandan, 2 Asian, 2 Asian, 1 French, 1 Uganda, 1 Turkish, 1 Indian
Strategies
17 Loan
28 Official tr.
1 Hypernym
13 Elimination

Nature of cultural references

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

INTERCULTURAL
Jews
OPEC

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

OVERT ALLUSION
Starsky and Hutch
Miss Marple
Doctor Kildare
Gunga Din
Kama Sutra
1001 Nights
Goodnight Irene
Layla

NONVERBAL
Heath
PAKI

Total references 62
2/84

ORIGINAL FILM DIALOGUE 00.17-00.19
GENE: Who does he think he is, Joe Bugner?

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Chi crede di essere? Cassius Clay?
GENE: Who does he think he is, Cassius Clay?

2/85

ORIGINAL FILM DIALOGUE 07.34-07.42
SAM: Your gun. Where's your gun? You were waving it about like Charles Bronson on crack a few hours ago. You went back for it. Where is it?

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: La pistola, dove l'hai messa? Ieri sera l'agitavi nell'aria, sembravi Charles Bronson drogato. Sei tornato a riprenderla, dov'è?
SAM: Your gun, where did you put it? Last night you were waving it in the air, you looked like Charles Bronson on drugs. You came to take it back. Where is it?

2/86

ORIGINAL FILM DIALOGUE 12.02-12.07
GENE: Well, come on then, Twinkletoes, strut your stuff.

ITALIAN ADAPTATION BACK-TRANSLATION
GENE: Avanti bamboccio, sputa il rospo, dimmi tutto.
GENE: Come on baby boy, spill the beans, tell me everything.

2/87

ORIGINAL FILM DIALOGUE 32.18-32.23
SAM: Just a dream. Just had a dream.
GENE: What I call a dream involves Diana Dors and a bottle of chip oil.

ITALIAN ADAPTATION BACK-TRANSLATION
SAM: Era un sogno. Era solo un sogno.
GENE: Un sogno è quello in cui uno si trova insieme a una bella donna.
SAM: It was a dream. It was just a dream.
GENE: A dream is one in which you find yourself together with a beautiful woman.
### ORIGINAL FILM DIALOGUE 39.27-39.30

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

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

### ORIGINAL FILM DIALOGUE 41.57–42.00

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

**ITALIAN ADAPTATION**

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

**BACK-TRANSLATION**

GENE: Impenetrable. I will pass through the crowd like **the Invisible Man**.
Summary
Season 2 Episode 7

Strategies

2 Loan
1 Official tr.
1 Substitution
2 Elimination

Nature of cultural references

INTERCULTURAL
Joe Bugner
Diana Dors

THIRD CULTURE
Charles Bronson
Ajax

OVERT ALLUSION
Twinkletoes
the Invisible Man

Total references 6
## LIFE ON MARS

**Season 2 Episode 8**

### 2/90

**ORIGINAL FILM DIALOGUE 07.51-07.52**

CHRIS: It's Bruce Forsyth!

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS: E' Bruce Forsyth!</td>
<td>CHRIS: It's Bruce Forsyth!</td>
</tr>
</tbody>
</table>

### 2/91

**ORIGINAL FILM DIALOGUE 09.47-09.49**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>

### 2/92

**ORIGINAL FILM DIALOGUE 17.57-18.06**

SAM: Bloody hell, he looks like Andy Capp.
CHRIS: Undercover stakeouts and that. This is what I signed up for.
SAM: It's not the Famous Five, Chris.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAM: Il boss somiglia a Andy Capp.</td>
<td>SAM: The boss looks like Andy Capp.</td>
</tr>
<tr>
<td>CHRIS: Travestimenti, appostamenti. È per questo che mi sono arruolato.</td>
<td>CHRIS: Disguises, stakeouts. It's for this that I signed up for.</td>
</tr>
<tr>
<td>SAM: Ma questa non è la Banda dei Cinque.</td>
<td>SAM: But this is not the Famous Five.</td>
</tr>
</tbody>
</table>

### 2/93

**ORIGINAL FILM DIALOGUE 18.26-18.30**

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

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAY: Boss sta entrando. Ora tocca a noi.</td>
<td>RAY:</td>
</tr>
</tbody>
</table>
RAY: Big tits, arse like two Cox's Pippins in a bag.

ITALIAN ADAPTATION
RAY: Belle tette grosse, due chiappe come due grandi mele rosse.

BACK-TRANSLATION
RAY: Big beautiful tits, two buttocks like two big red apples.

+ 1 Scotch
Summary
Season 2 Episode 8

Strategies

3 Loan
1 Official tr.
1 Hypernym
2 Elimination

Nature of cultural references

SOURCE CULTURE
Bruce Forsyth
Boys’ Brigade
Cox’s Pippins

INTERCULTURAL
Scotch

OVERT ALLUISION
Andy Capp
The Famous Five
In Like Flint

Total references 7
Season Summary

TOTAL SEASON 2: 194

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

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

TOTAL LIFE ON MARS CORPUS: 431

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan</td>
<td>219</td>
</tr>
<tr>
<td>Official translation</td>
<td>72</td>
</tr>
<tr>
<td>Calque</td>
<td>16</td>
</tr>
<tr>
<td>Hyponym</td>
<td>0</td>
</tr>
<tr>
<td>Hypernym</td>
<td>20</td>
</tr>
<tr>
<td>Explicitation</td>
<td>2</td>
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<tr>
<td>Substitution</td>
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<tr>
<td>Lexical recreation</td>
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<td>Compensation</td>
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</tr>
<tr>
<td>Elimination</td>
<td>76</td>
</tr>
<tr>
<td>Creative addition</td>
<td>1</td>
</tr>
</tbody>
</table>

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