Appendix 3

Six Feet Under
Six Feet Under

Translation strategies

Loan
Official translation
Calque
Hypernym
Hyponym
Explicitation
Substitution
Lexical recreation
Compensation
Elimination
Creative addition
### ORIGINAL FILM DIALOGUE 06.20-06.35

**CLAIRE:** Because there are some really excellent parties I could be going to.

**DAVID:** Claire, this is one of the few times a year we're all together.

**CLAIRE:** Alright, alright. **Don't get all Pat Robertson** on me. I'll be there. I just...I have to drop some stuff off at a friend's house before I head over. Okay? Bye. (Hangs up.) Fuckin' boy scout.

### ITALIAN ADAPTATION BACK-TRANSLATION

**CLAIRE:** Mi hanno invitato a un casino di feste da sballo.

**DAVID:** Claire aspetta, la famiglia ormai si riunisce solo a Natale.

**CLAIRE:** Va bene, va bene, **non farmi la predica** anche tu, ci vengo. Solo, dammi una mezz'ora, devo passare da un amico a prendere un po' di cose. Ciao. Ma quant'è patetico.

**CLAIRE:** I've been invited to a hell of a lot of stone crazy parties.

**DAVID:** Claire, wait, the family now gets together only at Christmas.

**CLAIRE:** Alright, alright, **don't you preach me** too, I'll come. Only give me half an hour, I have to pass by a friend's to get some things. Bye. How pathetic he is.

### ORIGINAL FILM DIALOGUE 12.10-12.14

**BRENDA:** Oh, and an ancient **Springer Spaniel** who's completely blind, deaf, and incontinent.

**BRENDA:** Of course there is also **an old governess** - blind deaf and incontinent.

### ITALIAN ADAPTATION BACK-TRANSLATION

**BRENDA:** Naturalmente c'è anche **una vecchia governante** cieca, sorda e incontinente.

**BRENDA:** Va bene, va bene, **non farmi la predica** anche tu, ci vengo. Solo, dammi una mezz'ora, devo passare da un amico a prendere un po' di cose. Ciao. Ma quant'è patetico.

**CLAIRE:** I've been invited to a hell of a lot of stone crazy parties.

**DAVID:** Claire, wait, the family now gets together only at Christmas.

**CLAIRE:** Alright, alright, **don't you preach me** too, I'll come. Only give me half an hour, I have to pass by a friend's to get some things. Bye. How pathetic he is.

### ORIGINAL FILM DIALOGUE 12.55-12.59

**NATE:** This dipshit loser who O.D.ed at a **Flock of Seagulls** concert, and suddenly I'm not allowed to go to concerts for a year.

**NATE:** A dumb boy lets himself be trampled on at a **concert** and for me no more concerts for a year.
### ORIGINAL FILM DIALOGUE 17.35–17.43

| CLAIRE: Don’t be such a narc. We smoked pot at Thanksgiving.  |
| NATE: Look, I have to go identify our dead father's body. I'm sorry you're having a bad drug experience, but deal with it! |

### ITALIAN ADAPTATION

| CLAIRE: Non fare il santarellino, ci siamo anche fatti una canna insieme. |
| NATE: Adesso devo andare a indentificare il corpo di nostro padre, hai capito? Mi dispiace per il tuo brutto viaggio ma devi cavartela da sola. |

### BACK-TRANSLATION

| CLAIRE: Don't behave like butter wouldn’t melt in your mouth, we even smoked a joint together. |
| NATE: Now I have to go identify our father's body, do you understand? I'm sorry about your bad trip, but you have to make it by yourself. |

---

### ORIGINAL FILM DIALOGUE 26.11–26.24

| DAVID: I really appreciate you coming in on Christmas Eve, Federico.  |
| FEDERICO: It's the least I can do for Mr. F. Everything he did for me. I'd be up all night, anyway, putting together all this useless shit Santa Claus is bringing my kid, you know? |

### ITALIAN ADAPTATION

| DAVID: Grazie per essere venuto la notte di Natale Federico.  |
| FEDERICO: Ah, era il minimo che potessi fare, lui ha fatto tanto per me. E poi sarei stato in piedi comunque a preparare le stronzatine che Babbo Natale deve portare a mio figlio. |

### BACK-TRANSLATION

| DAVID: Thank you for coming in on Christmas Eve, Federico.  |
| FEDERICO: Ah, it was the least I could do, he did so much for me. And then I would have been up anyway, preparing the little shitty things Santa Claus has to bring my kid. |

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### ORIGINAL FILM DIALOGUE 36.46–36.48

| CLAIRE: I'm still stuck in Zombie World. |

### ITALIAN ADAPTATION

| CLAIRE: E mi sento molto peggio di uno zombie. |

### BACK-TRANSLATION

| CLAIRE: And I feel much worse than a zombie. |

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### ORIGINAL FILM DIALOGUE 49.13–49.29

| NATE: What is this stupid saltshaker? Huh? What is this hermetically sealed box? This phony Astroturf around the grave? Jesus, David, it's like surgery. Clean, antiseptic, business. He was our father! |

### ITALIAN ADAPTATION


### BACK-TRANSLATION

| NATE: This thing looks like a saltshaker. Huh? And what's this box? Even the coffin with the private lift. It looks like a surgical operation. Antiseptic, not even a germ. But what do you want to demonstrate? He was our father! |
BRENDA: Hi. Well, after four days with my family, I'm ready for shock therapy. I'm just waiting to see if my HMO covers it.

ITALIAN ADAPTATION
BRENDA: Dopo quattro giorni con la mia famiglia ho urgente bisogno di una terapia d’urto. A voler essere ottimisti peggio non può andare.

BACK-TRANSLATION
BRENDA: After four days with my family, I have urgent need for shock therapy. Just to be optimist, it can't go worse.

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

+ 3 Christmas, 1 Sicily, 3 Seattle
Summary
Season 1 Episode 1 (Pilot)

Strategies

3 Loan
6 Official tr.
2 Hypernym
5 Elimination

Nature of cultural references

SOURCE CULTURE
Pat Robertson
HMO
Seattle (3)

INTERCULTURAL
Thanksgiving
Christmas (4)
Santa Claus
Zombie World
Astroturf

THIRD CULTURE
Springer Spaniel
Flock of Seagulls

TARGET CULTURE
Sicily

NONVERBAL
Mr. Magoo's Christmas Carol

Total references 17
### 1/10

**ORIGINAL FILM DIALOGUE** 03.17-03.20

ADELE: He spends an hour on the **Stairmaster** every day.

**ITALIAN ADAPTATION**

ADELE: Praticamente vive sul **trampolino**, gli piace tuffarsi.

**BACK-TRANSLATION**

ADELE: He practically lives on the **trampoline**, he likes diving.

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### 1/11

**ORIGINAL FILM DIALOGUE** 05.23-05.25

NATE: Wounded? I got stabbed in the thigh with a **Bic pen** once.

**ITALIAN ADAPTATION**

NATE: Una volta mi hanno pugnalato sulla gamba con una **penna**.

**BACK-TRANSLATION**

NATE: Once I got stabbed in the thigh with a **pen**.

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### 1/12

**ORIGINAL FILM DIALOGUE** 06.36-06.42

NATE: *(speaking in a robot voice, similar to HAL in "2001: A Space Odyssey")* Morning, Dave. Aren’t those the same clothes you had on yesterday?

DAVID: Everything I own looks alike.

NATE: **I sense you’re not being completely honest with me, Dave.**

DAVID: Have you changed any since you were 14?

NATE: *(laughs)* Hey. I’m all for you getting laid, believe me.

**ITALIAN ADAPTATION**

NATE: *(parla normalmente)* Buongiorno, David. Che è successo, hai messo gli stessi vestiti di ieri?

DAVID: Sono quelli del lavoro, tutti uguali.

NATE: **Strano ma sento che mi stai nascondendo qualcosa, David.**

DAVID: Hai smesso di crescere quando avevi quattordici anni, vero?

NATE: Se c’è una donna faccio il tifo per te.

**BACK-TRANSLATION**

NATE: *(speaks normally)* Good morning, Dave. Have you put on the same clothes as yesterday?

DAVID: They are work clothes, the’re all the same.

NATE: **Funny, but I feel you’re hiding something from me, David.**

DAVID: You stopped growing up when you were fourteen, right?

NATE: If there’s a woman, I’m all for you.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 07.34-07.40</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAIRE: Great, I have to miss another day of school? What am I, like some poor knocked-up Victorian waif who has to stay hidden from view?</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>CLAIRE: Ciòè, devo perdere un altro giorno di scuola? Si può sapere che male ho fatto per essere condannata all’ergastolo in questa casa?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 08.03-08.08</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: (doing the HAL voice) We are looking quite spiffy in that suit, Dave. DAVID: (sarcastically) That's so clever. You're talking like the computer in the movie. Wow, you're funny. NATE (laughs, speaks normally): Hey, have a hydroponic raspberry, grown by a guy named Gunther, once slept with Stevie Nicks.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>NATE: Con quel completino sei un vero schianto, David. DAVID: Grazie infinite, signor 2001 Odissea nello Strazio, non sei divertente. NATE: Assaggia le fragole idroponiche, le coltiva quel Gunther, l’ex amante di Stevie Nicks.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 09.57-09.59</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADELE: He drives a BMW.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>ADELE: Lui aveva una fuoriserie.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 12.41-12.50</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: Maybe I'll move to Florida. DAVID: That's ridiculous, Mom, and it's not helping. RUTH: You're all adults, and Claire will be leaving next year. CLAIRE: Yeah, to join the Marines! I wanna learn to kill, kill, kill!</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>RUTH: Io me ne vado in Florida. DAVID: ‘E’ ridicolo, mamma, e comunque non aiuta. RUTH: Ormai siete adulti, anche Claire l’anno prossimo se ne andrà. CLAIRE: Sì, entrerò nei marine, voglio imparare a uccidere, uccidere!</td>
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<td>Page</td>
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<td>1/17</td>
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<td>1/18</td>
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<td>1/19</td>
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<tr>
<td>1/20</td>
</tr>
</tbody>
</table>

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

Strategies
3 Hypernym
6 Elimination
1 Compensation
12 Loan

Nature of cultural references

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

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

THIRD CULTURE
Bic
Victorian
BMW
Uruguay
Costa Rica

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

NONVERBAL
Hal voice

Totale references 23
## SIX FEET UNDER

**The Foot**

A piede libero (On the loose)

Season 1 Episode 3

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 01.58-01.59</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOUNG MAN: Can't you just spray with Raid?</td>
<td>RAGAZZO: Ce lo butto un po' di <strong>insetticida</strong>?</td>
<td>YOUNG MAN: Shall I throw some insecticide?</td>
</tr>
</tbody>
</table>

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

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 08.46-08.47</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEDERICO: <strong>Humpty Dumpty</strong>, huh? Train tracks?</td>
<td>FEDERICO: <strong>E’ ridotto così male</strong>? Sotto a un treno?</td>
<td>FEDERICO: <strong>Does he look this bad</strong>? Under a train?</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 09.25-09.26</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: <strong>Humpty Dumpty</strong>, I know.</td>
<td>NATE: Me l’hanno detto che <strong>è ridotto male</strong>.</td>
<td>NATE: They told me <strong>he looks bad</strong>.</td>
</tr>
</tbody>
</table>
DAVID: What about that one?
KEITH: That's a little too Mayberry for me. Something simple and clean, like the ones that hang in the deserted truck stop... and that handsome drifter blows into town.
DAVID: Of course. What about that one?
KEITH: Uh... Not bad. I could see Ava Gardner lying beneath it, plotting to steal Clark Gable away from Grace Kelly.

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>DAVID: Quello lassù ti piace?</th>
<th>DAVID: Do you like that one?</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEITH: Un po' troppo country per me. Voglio qualcosa di semplice, di lineare, come quelli dei bar che si vedono nei film, quando il protagonista fa il suo ingresso in città.</td>
<td>KEITH: A little too country for me. I need something simple, clean, as the ones in the bars you can see in films, when the protagonist makes his entry in town.</td>
</tr>
<tr>
<td>DAVID: Capito il concetto. Che te ne pare di quello?</td>
<td>DAVID: Got the concept. What about that one?</td>
</tr>
<tr>
<td>KEITH: Mm, già meglio. Buono per stare al fresco a riflettere, aiuterebbe anche te a prendere la decisione giusta.</td>
<td>KEITH: Mm, better already. Good to be in the cool to reflect, it would help you too to take the right decision.</td>
</tr>
</tbody>
</table>

1/26

### ORIGINAL FILM DIALOGUE 13.10-13.11

NATHANIEL, SR.: Greedy little Nazi fuck.

### ITALIAN ADAPTATION

| NATHANIEL SENIOR: Che schifoso avido nazista. | NATHANIEL, SR.: What a filthy greedy Nazi. |

1/27

### ORIGINAL FILM DIALOGUE 13.41-13.51

GILARDI: Once you centralize operations, you'd be amazed how you maximize profits.
NATE: So, in the end, we're all just Human McNuggets.

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>GILARDI: Una volta centralizzate le operazioni sarà sorpreso di come si possa massimizzare il profitto.</th>
<th>GILARDI: Once you centralise the operations you'll be surprised how you can maximise the profit.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: E' tutto in funzione del profitto, è giusto?</td>
<td>NATE: It is all in function of the profit, right?</td>
</tr>
</tbody>
</table>
### ORIGINAL FILM DIALOGUE  20.50-21.05

<table>
<thead>
<tr>
<th>DAVID:</th>
<th>We could still sell to Kroehner and both manage Fisher &amp; Sons.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE:</td>
<td>Yeah, but then we're just spokesmodels working to make fat Republican stockholders richer. And Kroehner doesn't give a shit about people. We care. We can help them through their grief. That's what we do.</td>
</tr>
</tbody>
</table>

### ITALIAN ADAPTATION

| DAVID: | Ma possiamo andare avanti con la vendita e mantenere solo la gestione. |
| NATE:  | Sì però finiremmo col diventare solo delle marionette che servirebbero soltanto a far ingrassare il ricco. E alla Kroehner non gliene frega niente delle persone. Strappiamo via la gente dai loro artigli. |

### BACK-TRANSLATION

| DAVID: | But we can go on with the sale and maintain only the management. |
| NATE:  | Yes but we would end up becoming only puppets which would serve only to make fat the rich man. And Kroehner doesn't give a damn about people. Let's tear people away from their claws. |

### ORIGINAL FILM DIALOGUE  23.31-23.48

| NATE:  | (taking out tickets) Glen Miller Orchestra at the Hollywood Palladium. Brenda, this is so cool! I've never been to the Palladium. |
| NATE:  | Hey, this is for three weeks from now. How'd you know I wouldn't be in Seattle? |
| BRENDA: | I didn't. |

### ITALIAN ADAPTATION

| BRENDA: | Cresciuto a Los Angeles e non sei mai andato al Palladium, sei patetico. |
| NATE:  | Ah, è fra tre settimane. E se poi me ne fossi andato? |
| BRENDA: | Peggio per te. |

### BACK-TRANSLATION

| NATE:  | Glen Miller Orchestra at the Hollywood Palladium. Brenda, thank you, great. I've never been there. |
| BRENDA: | Grown up in Los Angeles and you've never been to the Palladium. You're pathetic. |
| NATE:  | Ah, it's in three weeks. And if I had gone? |
| BRENDA: | Too bad for you. |
DAVID: They're opening a Poseidon Society across the street?!
NATE: That's right. What is a Poseidon Society?
DAVID: They sell cremations. Cheap cremations. Now for a fraction of what we charge, you can now dump off the relative you never really liked anyway at the Torch Mart across the street.
NATE: I guess we have to just continue to do our best.
DAVID: And how exactly do we do that? You know, Lu, the florist, that sweet old guy? He just upped what he charges us by 200%. And that chemical dealer on Figaro is now suing us over some non-existent shipment of cavity fluid.

ITALIAN ADAPTATION

DAVID: Apriranno un crematorio sul marciapiede di fronte?
NATE: Sì, ha detto così. Che tipo di problemi dobbiamo aspettarci?
DAVID: Lì faranno solo cremazioni a buon mercato, non più di un decimo della nostra tariffa, credo. Per dirla in due parole è come se andassi a comprare una cremazione in un supermercato.
NATE: Bè, non abbiamo scelta, dobbiamo lavorare al meglio.
DAVID: Anche volendo come credi di fare? Hai presente tu il fiorario? Ha appena avuto la geniale idea di aumentare i prezzi del 200%. E il fornitore chimico di Figaro ci ha denunciato per una presunta irregolarità su una chissà quale spedizione.

RUTH: Oh my God, what is this?! Someone left the Kleenex in their pocket, and now it's all over everything. Disgusting!

ITALIAN ADAPTATION

RUTH: Oh, accidenti! Non è possibile! Qualcuno ha lasciato un Kleenex in tasca, e ora ci sono pezzettini di carta dappertutto. Che disastro!

RUTH: Oh, damn! It's not possible! Someone left a Kleenex in their pocket and now there a little pieces of paper everywhere. What a disaster!
DAVID: I'd say it's an 8 million dollar lawsuit.
FEDERICO: At least.
CLAIRE is walking down the school hallway. People are making fun of her.
BOY: Hey, you like my new shoes? They’re size 12!

DAVID: Sarà una causa da almeno 8 milioni di dollari.
FEDERICO: Almeno.
RAGAZZO: Ciao, vuoi vedere il mio alluce? E’ un bel tipo.

DAVID: It will be an 8 million dollar lawsuit.
FEDERICO: At least.
BOY: Hi, do you want to see my big toe? It’s a nice guy!

+ 1 Seattle, 9 dollars, 1 Nazi
Summary
Season 1 Episode 3

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Sting
U2
Nazi (2)

OVERT ALLUSION
Humpty Dumpty (2)
Mayberry

Totale references 36
# SIX FEET UNDER

**Familia**

*Un consulente dall’altro mondo* (A counsellor from the other world)

Season 1 Episode 4

### 1/33

**ORIGINAL FILM DIALOGUE 02.05-02.12**

PACO: It's like one of those *Scream* movies, huh?
SYLVIE: More like *Boyz in the Hood*.

**ITALIAN ADAPTATION**

PACO: Sembra una scena tipo *Scream*, quei film così.
SYLVIE: Sembra *Titanic* dopo l’iceberg.

**BACK-TRANSATION**

PACO: It looks like a scene like *Scream*, that sort of films.
SYLVIE: It looks like *Titanic* after the iceberg.

### 1/34

**ORIGINAL FILM DIALOGUE 05.52-05.57**

MCBRIDE: Was that the point where you called him a “greedy little Nazi fuck”? Is that correct?

**ITALIAN ADAPTATION**

MCBRIDE: Allora deve essere per questo, immagino, che lei l’ha definito un avido nazi. Non è vero?

**BACK-TRANSATION**

MCBRIDE: So it must be for this, I imagine, that you defined him a greedy *Nazi*. Isn’t it true?

### 1/35

**ORIGINAL FILM DIALOGUE 10.12-10.39**

DAVID: The family wants a traditional *Mexican* funeral.
FEDERICO: Oh, what’s a traditional *Mexican* funeral?
DAVID: But there’s this other guy, the deceased's gang leader—
FEDERICO: What does this have to do me?
DAVID: I was hoping you would talk to them for me... with me.
FEDERICO: What? Because I’m *Latino* I know about gangs?
DAVID: Well, you probably know more than I do *(points at his face)*.

**ITALIAN ADAPTATION**

DAVID: La famiglia vuole un tradizionale *funerale americano* in piena regola.
FEDERICO: E qual è il problema, *non glielo possiamo fare*?
DAVID: Si ma il capobanda della vittima è di tutt’altra idea.
FEDERICO: Affari tuoi. Che c’entro io?
DAVID: Vorrei che venissi a parlarci tu...con me.
FEDERICO: Perché un *latino-americano* devo essere anche esperto di bande?
DAVID: Dovresti saperne più di me questo è ovvio.

**BACK-TRANSATION**

DAVID: The family wants a traditional *American funeral* by the book.
FEDERICO: And what is the problem, *can’t we do that*?
DAVID: Yes, but the gang leader of the victim has a completely different idea.
FEDERICO: That’s none of my business. What do I have to do with it?
DAVID: I would like you to come to talk to them... with me.
FEDERICO: Why does a *Latin American* have to be also an expert in gangs?
DAVID: You should know more than me, that’s obvious.
### ORIGINAL FILM DIALOGUE 10.53-11.02

**FEDERICO: You own an atlas?**
**DAVID: An atlas?**
**FEDERICO: Yeah, because, if you did, you'd know there's a 2400 mile difference between **Puerto Rico** and **Mexico.**
**DAVID: You're **Puerto Rican**?**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEDERICO: Non ce l’hai un atlante?</td>
<td>FEDERICO: Don’t you have an atlas?</td>
</tr>
<tr>
<td>DAVID: Un atlante?</td>
<td>DAVID: An atlas?</td>
</tr>
<tr>
<td>FEDERICO: Sì. Se ce l’avessi sapresti che ci sono 2400 miglia tra <strong>Puerto Rico</strong> e il <strong>Messico.</strong></td>
<td>FEDERICO: Yes, if you did, you'd know there's a 2400 miles between <strong>Puerto Rico</strong> and <strong>Mexico.</strong></td>
</tr>
<tr>
<td>DAVID: Sei <strong>portoricano?</strong></td>
<td>DAVID: You're <strong>Puerto Rican?</strong></td>
</tr>
</tbody>
</table>

### 1/37

### ORIGINAL FILM DIALOGUE 15.21-15.25

**KEITH: Next time you call someone a fuckin' fag, you make sure that fag isn't an LAPD officer.**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEITH: La prossima volta che dai del finocchio a qualcuno, assicurati prima che non sia un <strong>agente di polizia.</strong></td>
<td>KEITH: Next time you call someone a fag, you first make sure he is not a <strong>police officer.</strong></td>
</tr>
</tbody>
</table>

### 1/38

### ORIGINAL FILM DIALOGUE 17.12-17.17

**BRENDA: (entering and looking around) Not quite as Addams Family as I expected.**
**NATE: Dave and I used to play Addams Family when we were kids. I was usually Gomez. He was always Lurch.**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Io e David da piccoli giocavamo sempre alla <strong>Famiglia Addams.</strong> Io ero <strong>Gomez</strong> e lui faceva sempre <strong>Lurch.</strong></td>
<td>NATE: David and I when we were children always played <strong>Addams Family.</strong> I was <strong>Gomez</strong> and he was always <strong>Lurch.</strong></td>
</tr>
</tbody>
</table>

### 1/39

### ORIGINAL FILM DIALOGUE 18.06-18.11

**NATE: OK, OK, could we not turn tonight into Psych 101, because, trust me, we would never make it through the evening.**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Ok però stasera non la buttiamo sull’<strong>analisi,</strong> altrimenti non ne usciremo vivi te lo garantisco.</td>
<td>NATE: Ok but tonight let’s not turn into <strong>psychoanalysis,</strong> otherwise we won’t come out alive, I guarantee you.</td>
</tr>
</tbody>
</table>
BRENDA: It's a shame Diane Arbus is dead. She could take some fucking great photographs in here.

CLAIRE: So what's it like to be interrogated? Did you flash your crotch like Sharon Stone in that movie?

DAVID: Brenda, what do you do for a living?

PACO: I look like a fuckin' Bible salesman.

BRENDA: Dovresti chiamare qualche fotografo in gamba. Questa casa è il luogo ideale per qualche servizio su qualche rivista.

CLAIRE: E' stato divertente essere interrogata? Gli hai fatto vedere il panorama come Sharon Stone in quel film?

DAVID: Che lavoro fai, Brenda?

RUTH: She gives massages.

BRENDA: Shiatsu.

RUTH: Now, what exactly is that?

BRENDA: It's a Japanese bodywork technique that involves pressure to points on acupuncture meridians.

PACO: Sembro un venditore di Bibbie.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 27.19-27.25</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUIS: It's like a mad scientist lab in here. How can you live here?</td>
<td>LUIS: It looks like a mad scientist lab. How can you live here?</td>
</tr>
<tr>
<td>CLAIRE: Better than a <strong>Turkish</strong> prison. Most days.</td>
<td>CLAIRE: Always better than <strong>under a bridge</strong> among mice.</td>
</tr>
</tbody>
</table>

| ITALIAN ADAPTATION | CLAIRE: Sempre meglio che **sotto un ponte** in mezzo ai topi. |

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 33.09-33.10</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAIRE: I need an Altoid.</td>
<td>CLAIRE: I'm going <strong>to bed</strong>.</td>
</tr>
</tbody>
</table>

| ITALIAN ADAPTATION | CLAIRE: Io vado a **letto**. |

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 48.03–48.09</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENDA: <em>(quoting Madonna)</em> I'm burning up. <strong>Burning up for your love.</strong></td>
<td>BRENDA: I'm burning up. <strong>Burning up for love for you.</strong></td>
</tr>
</tbody>
</table>

| ITALIAN ADAPTATION | BRENDA: **Sono tutta un fuoco. E brucio d'amore per te.** |

+ 1 dollars
Summary
Season 1 Episode 4

Strategies

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

Nature of cultural references

SOURCE CULTURE
Mile
LAPD
Psych 101
Dollars
Puerto Rico
Puerto Rican

INTERCULTURAL
Diane Arbus
Sharon Stone
Bible

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

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

Total references 25
**ORIGINAL FILM DIALOGUE 5.05-5.20**

FATHER JACK: David, so glad to see you here. It's always nice when someone comes back to the fold.
DAVID: Oh, I've been going to church. I've just been going to a different church.
FATHER JACK: Really? Which one?
DAVID: **St. Stephen's**.
FATHER JACK: In the **Palisades**?
DAVID: No, **St. Stephen's in West Hollywood**.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>PADRE JACK: David, mi fa piacere rivederti. E' bello quando una pecora torna all'ovile.</td>
<td>FATHER JACK: David, I'm glad to see you here. It's nice when a sheep comes back to the fold.</td>
</tr>
<tr>
<td>DAVID: Grazie, ma non è che ho smesso di praticare. Andavo solo in un'altra chiesa.</td>
<td>DAVID: Thanks, but it's not that I stopped practising. I was just going to a different church.</td>
</tr>
</tbody>
</table>

**1/48**

**ORIGINAL FILM DIALOGUE 11.10-11.16**

RUTH: You did not have to go begging for food on the streets of **Calcutta**.
CLAIRE: What? Because I wasn't dropped in a dumpster somewhere, I'm not supposed to want things to be better?

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: Non sei mai stata costretta a elemosinare il cibo, <strong>sei una ragazza fortunata</strong>. CLAIRE: Solo perché non mi hai buttato in un cassonetto non posso desiderare una vita migliore?</td>
<td>RUTH: You were never forced to go begging for food, <strong>you're a lucky girl</strong>. CLAIRE: Only because you didn’t drop me in a dumpster, I can’t desire a better life?</td>
</tr>
</tbody>
</table>

**1/49**

**ORIGINAL FILM DIALOGUE 15.22-15.26**

CLAIRE: Hi, there's this thing called "knocking". It's like protected in **the first amendment**.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAIRE: Di solito quando c'è una porta chiusa si bussa prima di entrare. <strong>ELIMINATO</strong></td>
<td>CLAIRE: Usually when there's a closed door one knocks before entering. <strong>ELIMINATED</strong></td>
</tr>
</tbody>
</table>
### ORIGINAL FILM DIALOGUE 15.41-15.57

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>I remember seeing a lot of really bad movies. What'd you get?</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td><strong>Runaway Bride</strong> and <strong>The Nutty Professor</strong>.</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td><em>(sarcastically)</em> Cool.</td>
</tr>
</tbody>
</table>

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>Mi ricordo che abbiamo visto un mucchio di filmacci. Che hai noleggiato?</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td><em>Se scappi ti sposo</em> e <em>Il professore matto</em>.</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td>Fico.</td>
</tr>
</tbody>
</table>

### BACK-TRANSLATION

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>I remember seeing a lot of bad movies. What did you rent?</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td><strong>Runaway Bride</strong> and <strong>The Nutty Professor</strong>.</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td>Cool.</td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 17.19-17.26

| KEITH:   | You know the Gay Firemen and Police Officers Club I belong to? Well, we're having a party in the Laguna this weekend. I want you to be my date. |

### ITALIAN ADAPTATION

| KEITH:   | Hai presente il mio circolo di pompieri e poliziotti gay? Abbiamo organizzato una festa per questo weekend. E voglio andarci con te. |

### BACK-TRANSLATION

| KEITH:   | You know my club of Gay Firemen and Police Officers? We organised a party for this weekend. And I want to go with you. |

---

### ORIGINAL FILM DIALOGUE 18.32-18.36

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>I don't need help! Why is everyone acting like I'm in the Trenchcoat Mafia?</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td>You stole a foot! A human foot!</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td>OK, you wanna know why? Because some guy who totally scammed me into having sex with him because I thought he actually cared about me--he told the entire school that I sucked his toes, and then when I confronted him about it, he showed entirely no remorse, so when I saw Nate drop the foot on the floor, I just grabbed it, just to get back at that asshole, OK? It wasn't premeditated. I'm not Jeffrey Dahmer. I don't get off on hacked-up body parts.</td>
</tr>
</tbody>
</table>

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>Ma non mi serve il tuo aiuto! Vi comportate come se fossi nel mirino della mafia!</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td>Ma hai rubato un piede! Un piede umano!</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td>Ok, vuoi sapere perché? Perché ho conosciuto un ragazzo che mi ha quasi costretto a fare sesso con lui. Sembrava che gli interessasse qualcosa di me. Poi ha raccontato a tutta la scuola che gli ho succhiato l’alluce e quando gliel ho rinfacciato non gliene ha fregato niente. Poi Nate ha fatto cadere i pezzi di quell’uomo e ho preso il piede per fargliela pagare a quello stronzo. Non è stato premeditato. Non sono mica <em>Frankenstein</em>. Non vado a rubare i pezzi dei cadaveri.</td>
</tr>
</tbody>
</table>

### BACK-TRANSLATION

<table>
<thead>
<tr>
<th>CLAIRE:</th>
<th>But I don’t need your help! You’re all acting as if I was in the mafia’s target!</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH:</td>
<td>But you stole a foot! A human foot!</td>
</tr>
<tr>
<td>CLAIRE:</td>
<td>OK, do you want to know why? Because I met a boy who almost convinced me to have sex with him. It seemed like he cared for me, then he told the whole school that I sucked his big toe and when I held it against him he couldn’t care less. Then Nate dropped that man’s pieces on the floor and I took the foot to make that asshole pay for it. It wasn’t premeditated. I’m not <em>Frankenstein</em>. I don’t go around stealing corpses’ pieces.</td>
</tr>
</tbody>
</table>
BERNARD: Ah, here’s our guest! And he brought us a bottle of Louis Jadot Pinot Noir. 1997, no less.
MARGARET: OK, a man who knows his wine. My, I’m liking you more and more, Nate.
NATE: Well, I worked at a food co-op in Seattle for a long time, learned a little bit.
MARGARET: A co-op? So there’s a little hippie in there, huh? That makes sense, Brenda would find that attractive. She likes to think of herself as being wildly counter-cultural, but I think she’s actually just jealous that Bern and I really were hippies—briefly. Now, can I offer you a drink?
NATE: Sure. You have any beer?
MARGARET: No. We have vodka, scotch, bourbon...
NATE: Uh, I’ll have a little bourbon.
MARGARET: Manly but not elitist. Just her type.

MARGARET: Accidenti, un conoscitore di vini. Mi piaci di più ogni minuto che passa.
NATE: No, ho solo lavorato diversi anni in una cooperativa alimentare, qualcosa ho imparato.
MARGARET: Una cooperativa, abbiamo in casa un piccolo hippy allora. Sì, in effetti ha senso, Brenda lo troverebbe attraente. Le piace pensare di essere una di quelle donne che vanno controcorrente, ma in realtà è soltanto gelosa del fatto che io e mio marito siamo stati veramente due hippy — ah ma per poco. Vuoi qualcosa da bere?
NATE: Una birra, se c’è.
MARGARET: No, abbiamo solamente vodka, scotch, bourbon.
NATE: Allora prendo un bourbon.
MARGARET: Virile ma non alcolista, sei il suo tipo.

RUTH: Pack some things. We’re going to San Bernadino.

RUTH: Fa’ la valigia, andiamo a San Bernadino.

They are all watching Gilmore Girls. All but CLAIRE are laughing hysterically. This show is the epitome of the mother–daughter relationships she believe don’t exist in real life. HANNAH and GINNIE are this close, as well.
GINNIE: Oooh, I am so there! Mom and I have the biggest crush on this spinning director at the "Y". He is hot, hot, hot. So, Claire, have you thought about college?
CLAIRE: Yeah, I'd love to go to, like, NYU or Columbia, but I don't know if I'd ever get in, so—
GINNIE: Well, there are some great schools in LA.
CLAIRE: Well, yeah, but why would you wanna go to school in the same town you grew up in?
GINNIE: I go to Cal State, right here in San Berdo.
CLAIRE: Well, whatever rocks your boat.

ITALIAN ADAPTATION

GINNIE: Uh, è come se fossi già là. Io e la mamma ci siamo prese una cotta per l'istruttore di aerobica. Mmm. E' uno che ti fa girare la testa. Allora, hai deciso niente per il college?
CLAIRE: Si, vorrei andare alla New York University o alla Columbia ma non so se mi accetterebbero, così...
GINNIE: Ci sono tante scuole a Los Angeles.
CLAIRE: Nessuno vuole andare a scuola nella stessa città in cui è cresciuto.
GINNIE: Io vado alla Cal State qui a San Bernardino.
CLAIRE: Chi si accontenta gode.

RUTH: D-E-F-T.
GINNIE: Deft. What is "deft"?
HANNAH: Well, it's a laundry detergent from when Ruth and I were kids.
RUTH: No, it's a word. It means "skilled."

ITALIAN ADAPTATION

RUTH: A-V-U-L-S-O
GINNIE: Avulso. Che cosa significa avulso?
HANNAH: E' il participio passato di svellere, significa strappare.
RUTH: O in senso figurato significa anche staccato.

RUTH: U-P-R-O-O-T-E-D
GINNIE: Uprooted. What does uprooted mean?
HANNAH: It's the past participle of uproot, it means tear away.
RUTH: Or figuratively it also means detached.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 38.18-38.25</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DAVID:</strong> Hey, can we just have breakfast without feeling like I'm <em>George Will</em> and you're <em>Cokie Roberts</em> with PMS?</td>
</tr>
<tr>
<td><strong>KEITH:</strong> You'd probably like <em>George Will</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: Senti, possiamo finire di mangiare senza che tu mi faccia sentire <em>un boia</em> che sta per giustiziare <em>un povero innocente</em>?</td>
<td></td>
</tr>
<tr>
<td>KEITH: Solo se tu non fai l’innocente.</td>
<td></td>
</tr>
<tr>
<td>DAVID: Listen, can we finish eating without you making me feel like a <em>hangman</em> who is about to execute a <em>poor innocent man</em>?</td>
<td></td>
</tr>
<tr>
<td>KEITH: Only if you don’t play the innocent.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 45.51-45.54</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FEDERICO:</strong> Would you ask <em>Colonel Sanders</em> for his secret recipe?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEDERICO: Non si chiedono mai allo <em>chef</em> i segreti del mestiere.</td>
<td></td>
</tr>
<tr>
<td>FEDERICO: You would never ask the <em>chef</em> the tricks of the trade.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 51.27-51.33</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NATE:</strong> Way to go, Dave. All we have to do is join the <em>Koaonis Kiwanis Club</em> and Fisher &amp; Sons will have all our bases covered.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Complimenti David. Se ora mi iscrivo a <em>una setta satanica</em> avremo le spalle coperte in tutti i settori.</td>
<td></td>
</tr>
<tr>
<td>NATE: My compliments David. If I now join a <em>satanic sect</em> we’ll have our backs covered in all sectors.</td>
<td></td>
</tr>
</tbody>
</table>
Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Calcutta
Louis Jadot Pinot Noire
Vodka
Scotch
OVERT ALLUSION
Runaway Bride
The Nutty Professor

NONVERBAL
Gilmore Girls

Total references 30
<table>
<thead>
<tr>
<th>Page</th>
<th>Original Film Dialogue</th>
<th>Italian Adaptation</th>
<th>Back-Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/61</td>
<td>CLAIRE: This is like meeting <strong>Gandhi or Jesus</strong>!</td>
<td><strong>CLAIRE:</strong> E’ come incontrare <strong>Gandhi o Madre Teresa!</strong></td>
<td><strong>CLAIRE:</strong> It’s like meeting <strong>Gandhi or Mother Teresa!</strong></td>
</tr>
<tr>
<td>1/62</td>
<td>NATE: Since when do you listen to <strong>The Classic IV</strong>?</td>
<td><strong>NATE:</strong> Da quando in qua ascolti qualcosa che non sia <strong>Mozart</strong>?</td>
<td><strong>NATE:</strong> Since when do you listen to something which is not <strong>Mozart</strong>?</td>
</tr>
<tr>
<td>1/63</td>
<td>TRACY: Well, what if <strong>Cindy Crawford</strong> were to walk up to you and say: &quot;Just use me for sex&quot;? DAVID: I would say no.</td>
<td><strong>TRACY:</strong> Allora, facciamo un esempio, immagina di incontrare <strong>Cindy Crawford</strong> che dice, eccomi sono tua, facciamo sesso. <strong>DAVID:</strong> Anche con lei direi di no.</td>
<td><strong>TRACY:</strong> So, let’s make another example, imagine you meet <strong>Cindy Crawford</strong> who says: &quot;here I am, I am yours, let’s have sex&quot;. <strong>DAVID:</strong> I would say no to her too.</td>
</tr>
<tr>
<td>1/64</td>
<td>MAN: Funny, you know, you think you know somebody, and—I hear he's in AA now.</td>
<td><strong>UOMO:</strong> Certe volte credi di conoscere qualcuno e invece… è <strong>stato carino finché è durato.</strong></td>
<td><strong>MAN:</strong> Sometimes you think you know somebody while… it was <strong>nice until it lasted.</strong></td>
</tr>
<tr>
<td>ORIGINAL FILM DIALOGUE</td>
<td>-back-translation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUTH: Look at what a child I was! Your father was leaving for Vietnam. He'd volunteered as a medic. Your grandfather was furious! You don't remember your grandfather, do you?</td>
<td>RUTH: Look, I was only a child. Your father left for Vietnam. He was a volunteer, as a doctor. I had never seen your grandfather so furious. But maybe you don't remember your grandfather.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATE: No.</td>
<td>NATE: No.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUTH: He was a very unhappy man, and he wanted everyone else to be unhappy, too. We were all living in this house. Well, you were a baby and there was no privacy, so Nathaniel and I got a room in a motel. Some seedy place in the Valley. And we made love like maniacs. Like it was the last time. Your father took these pictures, in that damp little room. Told me he kept them in his pocket in Vietnam to protect him. It's frightening how much we change.</td>
<td>RUTH: He was a very sad and unhappy man, and he wanted all the rest of the world to be unhappy, too. We were all living in this house. Well, you were still a baby and there was not a moment of privacy. Nathaniel and I rented a room in a motel. And it was like an oasis in the desert. We made love like two sex maniacs. Like it was the last time. Your father took these pictures as a souvenir, in that dingy little hotel room. And he told me he would bring them with him to Vietnam to protect him. It's frightening to see how much we change.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

+ 1 Oregon, 2 Seattle, 1 San Francisco, 1 Brazil, 1 Brazilians, 1 Russian
Summary
Season 1 Episode 6

Strategies

8 Loan
3 Official tr.
2 Substitution
2 Elimination

Nature of cultural references

SOURCE CULTURE
The Valley
Oregon
Seattle (2)
San Francisco

INTERCULTURAL
Jesus
The Classic IV
Cindy Crawford
AA

THIRD CULTURE
Gandhi
Vietnam (2)
Brazil
Brazilians
Russian

Total references 15
**SIX FEET UNDER**
Brotherhood
Caino e Abele (Cain and Abel)

Season 1 Episode 7

1/66

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 9.37-9.45</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILLY: Oh, Bren, I got some fucking amazing shots of these hookers on <strong>Sunset</strong> I wanna show you. Real human tragedy shit. I think they're really good.</td>
<td>BILLY: Ah, Bren, I want to show you some shots of the whores of <strong>Sunset Boulevard</strong>. A cross section of the women condition. They came out fabulous.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 10.16-10.17</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENDA: I love the <strong>Bank of America</strong> in the background.</td>
<td>BRENDA: I like very much the one with the sign of the <strong>bank</strong> in the background.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 11.41-10.46</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENDA: We're going to <strong>California</strong> Cactus World out on <strong>Rosemary Boulevard</strong>. I want to get something really weird to plant out back.</td>
<td>BRENDA: We're going to <strong>California</strong> Cactus fair out on <strong>Rosemary Boulevard</strong>. I would like something weird to plant.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 10.54-11.33</th>
<th>BACK-TRANSLATION</th>
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</thead>
<tbody>
<tr>
<td>NATE: Sorry, there was an accident on the <strong>405</strong>. Both cars totaled. Should have stopped to hand out cards.</td>
<td></td>
</tr>
<tr>
<td>DAVID: This is Paul Kovitch. His brother, Victor, just passed away.</td>
<td></td>
</tr>
<tr>
<td>NATE: I'm sorry.</td>
<td></td>
</tr>
<tr>
<td>DAVID: This is my brother, Nate.</td>
<td></td>
</tr>
<tr>
<td>NATE: Paul Kovitch? You went to Balventure High.</td>
<td></td>
</tr>
<tr>
<td>PAUL: Yeah.</td>
<td></td>
</tr>
<tr>
<td>NATE: I was there when you pinned that huge guy from <strong>Eureka</strong> and won the <strong>State Wrestling Championship</strong>. You're the man! Me and my friend were so jealous 'cause we all knew how much you were getting laid.</td>
<td></td>
</tr>
</tbody>
</table>
**PAUL:** You wrestle?
**NATE:** No, played a little baseball, but we always lost. So what are you doing now?
**PAUL:** Oh, run Kovitch Checking up in **Camrio**.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>PAUL: C'ero anch'io e mi ricordo quando ha messo giù quel bestione che ha vinto il campionato di wrestling. Era un macigno. Con gli amici eravamo gelosi perché non sembrava neanche sudato. PAUL: Gestisco una compagnia di trasporti a <strong>Camrio</strong>.</td>
<td>NATE: Sorry, an accident on the 405, two cars totaled. Maybe I should have left a card. DAVID: The gentleman is Paul Kovitch. His brother, Victor, just left us. NATE: I'm sorry. DAVID: My brother, Nate. NATE: Paul Kovitch? High School at Bonaventura. PAUL: Yes. NATE: I was there too and I remember when you knocked out that big beast who won the Wrestling Championship. He was a rock. Me and my friends were jealous because he didn't even look sweaty. PAUL: I remember. You do wrestling? NATE: No, some baseball, but we lost each time. And you now? PAUL: I run a transport company in <strong>Camrio</strong>.</td>
</tr>
</tbody>
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**ORIGINAL FILM DIALOGUE 12.09-12.50**

**PAUL:** We hated the army. Me and him been fighting the army for seven years. His unit cleaned up the place called Bunker 73 in the **Iraqi desert**. Chemicals all over. Saddam's stuff we blew up. Soon as he came back, he got sick. Lung cancer at the age of 29. Never smoked a day in his life. Still, no one would say the word: "**Gulf War Syndrome.**" He just wasted away, lying in that hospital. So, fuck the army. Let 'em keep their fucking money. I've gotta fly up to **Idaho Falls**, tell my stepfather. He's got Alzheimer's. I don't know if he'll hear me or not.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
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<tbody>
<tr>
<td>PAUL: Lui odiava i militari. In due abbiamo prestato servizio per sette anni. La sua unità ha demolito un posto chiamato Bunker 73 nel deserto dell’Iraq. Prodotti chimici ovunque. Erano le porcherie di Saddam. Appena è tornato è finito a letto. Cancro ai polmoni, 29 anni, mai fumato una sigaretta. Però ancora nessuno parla di sindrome della guerra del golfo. E non ha fatto che entrare e uscire da quell’ospedale. Esercito di merda. Se li tengano i loro soldi. Adesso devo andare nell’Idaho, a dirlo al mio patrigno. Ha l’Alzheimer, non so neanche se mi sentira o no.</td>
<td>PAUL: He hated the army. Between the two of us we were in the army for seven years. His unit demolished a place called Bunker 73 in the Iraqi desert. Chemical products all over. They were Saddam's shit. As soon as he came back, he took up to the bed. Lung cancer, 29 years old. Never smoked a cigarette. Still, no one talks about Gulf War Syndrome yet. And he did nothing but coming in and out of that hospital. Shitty army. Let them keep their money. Now I've got to go to Idaho, tell my stepfather. He's got Alzheimer's. I don't even know if he'll hear me or not.</td>
</tr>
</tbody>
</table>
### ORIGINAL FILM DIALOGUE 13.09-13:23

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

### ORIGINAL FILM DIALOGUE 14.05-14:20

| RUTH: | Hiram will be cooking. He spent 17 years as the top chef in Chicago. The food critic of *The Sun Times* called him the "father of the new rustic cuisine." And then he gave it all up to become a hairdresser. And he has never been happier! |

<table>
<thead>
<tr>
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<tr>
<td>RUTH: Vuole cucinare lui. E' stato per 17 anni capocuoco a Chicago. I critici del <em>Sun Times</em> lo chiamavano il padre della nuova cucina rustica. Poi ha lasciato tutto per diventare parrucchiere e non è mai stato più felice.</td>
<td></td>
</tr>
<tr>
<td>RUTH: He wants to cook. He was top chef in Chicago for 17 years. The critics of <em>Sun Times</em> called him the &quot;father of the new rustic cuisine.&quot; Then he gave it all up to become a hairdresser. And he has never been happier!</td>
<td></td>
</tr>
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### ORIGINAL FILM DIALOGUE 18.48-18.53

<table>
<thead>
<tr>
<th>DAVID:</th>
<th>Maybe you should be in the Peace Corps.</th>
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<tbody>
<tr>
<td>FATHER CLARK:</td>
<td>Already done it. Three years in Nicaragua, fresh out of Divinity School.</td>
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<tr>
<th>ITALIAN ADAPTATION</th>
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<tbody>
<tr>
<td>DAVID: Perché non provi a seguire i corpi di pace?</td>
<td></td>
</tr>
<tr>
<td>PADRE CLARK:</td>
<td>Già fatto, 3 anni in Nicaragua, appena uscito dal seminario.</td>
</tr>
<tr>
<td>DAVID: Why don’t you try to follow the Peace Corps?</td>
<td></td>
</tr>
<tr>
<td>FATHER CLARK:</td>
<td>Already done it. Three years in Nicaragua, fresh out of seminary.</td>
</tr>
</tbody>
</table>
CLAIRE: Power rests in the kind of knowledge one holds, so what's the use of knowing something that's useless?

GARY: Don't quote Castaneda at me.

CLAIRE: Why not? You quote Bob Dylan at me.

ITALIAN ADAPTATION

CLAIRE: Il potere dell'uomo dipende da ciò che conosce, quindi a che serve conoscere qualcosa di inutile?

GARY: Non citare Castaneda con me.

CLAIRE: Perché no? Lei con me cita Bob Dylan.

ITALIAN ADAPTATION

GARY: No, ma so che oggi hai la prova di rendimento.

ITALIAN ADAPTATION

NATE: Scusate il ritardo, c'era un incidente sulla statale.

ITALIAN ADAPTATION

CLAIRE: Vedo che anche voi avete la prova di rendimento oggi.

ITALIAN ADAPTATION

GARY: No, ma so che oggi hai la prova di rendimento.

ITALIAN ADAPTATION

CLAIRE: Vedo che anche voi avete la prova di rendimento oggi.

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ITALIAN ADAPTATION

NATE: Scusate il ritardo, c'era un incidente sulla statale.

ITALIAN ADAPTATION

CLAIRE: Vedo che anche voi avete la prova di rendimento oggi.

ITALIAN ADAPTATION

GARY: No, ma so che oggi hai la prova di rendimento.

ITALIAN ADAPTATION

NATE: Scusate il ritardo, c'era un incidente sulla stato
ORIGINAL FILM DIALOGUE 35.00-35.29

GIRL #1: (holding a baby, smiling) I go to UC Irvine and Northwestern Law, meet a totally great guy. He's a tri-athlete. We get married, and I practice law for 8 years, and we get really rich, and then I have 2 great kids.

CLAIRE: So you're, like, unbelievably happy.

GIRL #1: Kind of.

PARKER: (in a dress suit; hair done up) I get a Masters in French, and then live in Paris for 6 months... and hate it. So I come back, become a TV development executive, and I work out all the time. I'm fairly miserable and have a slight substance abuse problem.

ITALIAN ADAPTATION | BACK-TRANSLATION
---|---
RAGAZZA N°1: Io sono andata a studiare legge poi ho incontrato un bel ragazzo, un atleta. Ci siamo sposati e ho fatto l’avvocato per otto anni e poi siamo diventati molto ricchi e abbiamo avuto due figli fantastici.
CLAIRE: In altre parole sei mostruosamente felice.
RAGAZZA N°1: Sì, direi di sì.
PARKER: Io ho preso una laurea in francese, ho vissuto a Parigi per quasi sei mesi… la detesto. Tornata in patria lavoro come dirigente in un’emittente televisiva, non mi fermo mai. Mi sento uno schifo e ho problemi di abuso di sostanze stupefacenti.
CLAIRE: In other words you’re monstrously happy.
GIRL #1: Yes, I’d say so.
PARKER: I got a degree in French, I lived in Paris for almost 6 months... I hate it. I came back home, I worked as an executive in a broadcasting company, I never stop. I feel miserable and I have substance abuse problems.

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

+ 1 Ohio, 1 Colorado, 1 Sacramento, 2 dollars, 1 Saudi Arabian
Summary
Season 1 Episode 7

Strategies

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

Nature of cultural references

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

INTERCULTURAL
Gulf War
Carlos Castaneda
Bob Dylan
Masters
Westwood
THIRD CULTURE
Iraqi
Saddam
Nicaragua
French
Paris
Saudi Arabian

OVERT ALLUSION
Eureka

NONVERBAL
The Teachings of Don Juan by Carlos Castaneda

Total references 36
SIX FEET UNDER
Crossroads
Destin incrociati (Crossed destinies)
Season 1 Episode 8

1/81

ORIGINAL FILM DIALOGUE 02.52-02.57
Chloe stands up and sticks her head out of the sunroof. She rejoices in her newfound freedom.

CHLOE: I'm king of the world! I'm king of the world! I'm king of the world!

At that moment, the limo passes a cherry picker on the side of the road at the same level as Chloe's head. It smashes her face in. Her friends are splashed with blood and scream in terror. The screen fades to white.

ITALIAN ADAPTATION
CHLOE: Sono la padrona del mondo! Sono la padrona del mondo!

1/82

ORIGINAL FILM DIALOGUE 03.52-04.11
DAVID: I remember Dad saying something like 9 days during the '84 Olympics. "The Drought of '84." You remember how Dad used to do Walter Brennan? (mimics a Walter Brennan voice) "Come on, Lil' Luke, let's stitch this dead guy up, 'cause Maw's made a mess of catfish, and I'm powerful hungry!".

ITALIAN ADAPTATION
DAVID: Restammo fermi per 9 giorni nell'84 durante le Olimpiadi. "La Grande Crisi dell'84". L'imitazione che papà faceva ogni volta. "È in atto la crisi del secolo e noi sappiamo che l'unico modo per uscire da una crisi è quello di non entrarcic!".

1/83

ORIGINAL FILM DIALOGUE 05.33-05.35
NATE: It's not exactly the LA Bar, David.

ITALIAN ADAPTATION
NATE: Guarda che non sono l'ultimo dei pivelli, David.
CLAIRE: Carlos Castaneda wrote, "A warrior takes his lot, whatever it may be, and accepts it in ultimate humbleness."
TOPHER: Well, yeah, Carlos Castaneda can blow me.

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

FEDERICO: I know your brother's got a bug up his ass about cleanliness.
NATE: When we used to play G.I. Joes, he always used to want to give his a shower.

ITALIAN ADAPTATION          BACK-TRANSLATION
FEDERICO: Quando giocavamo ai cowboy si faceva sempre due docce.
NATE:  When we played cowboys he always had two showers.

CLAIRE: So who do you think plays Parker in the movie of her life? Sandy Bullock or Julia Roberts?
TOPHER: Oh, please, she'd never rate that high. She'd get one of those Buffy or Dawson's Creek chicks, tops!

ITALIAN ADAPTATION          BACK-TRANSLATION
CLAIRE: In un film sulla vita di Parker, chi sarebbe la protagonista? Ci vedi Sandra Bullock o Julia Roberts?
TOPHER: Secondo me mi ri trovo troppo in alto. Io ci vedrei al massimo una delle scimmie di Tarzan, niente di più.
CLAIRE: In a film on Parker's life who would you see as the protagonist? Do you see Sandy Bullock or Julia Roberts?
TOPHER: At best I would see in her one of Tarzan's monkeys, no more.
**ORIGINAL FILM DIALOGUE 11.23–12.20**

RUTH: What is that?
NIKOLAI: This? **Khinkali**. It's like dumpling with spicy meat inside. I cannot believe you never hear of **Khinkali**! You know, you need to go out from the house more.

RUTH: I get out. I took a very enjoyable trip to **San Bernadino** just a few weeks ago.
NIKOLAI: You should come to my neighborhood. All **Russian**. You would love it. People with passion, full of life. Not like your family.

RUTH: What do you mean?

NIKOLAI: **Russians** speak from here (**points to chest**), from the heart, with their souls, not like Fisher, like from here (**points to throat**). Like a little mouse goes (**makes squeak noises**; **RUTH** laughs). Not like that.

RUTH: If it's so wonderful in **Russia**, you should take the first flight back.

NIKOLAI: In **Russia**, I was engineer!

HIRAM: (**approaches**) Knock knock.

RUTH: Hiram!

HIRAM: I tried my hand at **Jamaican Jerk Chicken**, turned out good. Thought you might like some for lunch.

---

**ITALIAN ADAPTATION**

RUTH: Che cosa mangi?

NIKOLAI: Questo? E’ **khinkali**. E’ come dire un involtino con dello spezzatino dentro. Non posso credere che tu non conosca il **khinkali**. Lo sai che ti dico? Dovresti uscire di casa più spesso.

RUTH: Io esco. Ho fatto un delizioso viaggio a **San Bernardino** solo poche settimane fa.

NIKOLAI: Dovresti venire nel mio quartiere una volta, sono tutti **russi**. Ti piacerebbe. E’ gente con passione, piena di vita. Non come la tua famiglia.

RUTH: Che cosa vuoi dire?


RUTH: Ma se la **Russia** è tanto bella perché non ci torni subito?

NIKOLAI: Sai, in **Russia** io ero ingegnere.

---

**BACK-TRANSLATION**

RUTH: What are you eating?

NIKOLAI: This? It’s **Khinkali**. It’s like saying a roulade with stew inside. I cannot believe you don’t know **Khinkali**! You know what, you should go out from the house more often.

RUTH: I get out. I took a delightful trip to **San Bernadino** just a few weeks ago.

NIKOLAI: You should come to my neighborhood once, they are all **Russian**. You would love it. It’s people with passion, full of life. Not like your family.

RUTH: What do you mean?

NIKOLAI: **Russians** speak from here, from their heart, with all their being, not like Fisher. They speak from here like little mice, squeak, squeak, squeak, that’s how.

RUTH: But if **Russia** is so beautiful, why don’t you go back immediately?

NIKOLAI: You know, in **Russia**, I was an engineer!

HIRAM: Do I disturb?

RUTH: Hiram!

HIRAM: This **chicken** turned out particularly exquisite. I wanted to let you taste it.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 13.42–13.44</th>
<th>ITALIAN ADAPTATION</th>
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</tr>
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<tbody>
<tr>
<td>VANESSA: I'm sorry, Nate, but the UPS guy's at the door.</td>
<td>VANESSA: Ora devo proprio andare, ha suonato il postino e devo aprire la porta.</td>
<td>VANESSA: Now I really have to go, the postman rang and I must open the door.</td>
</tr>
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<tr>
<th>ORIGINAL FILM DIALOGUE 14.19–14.21</th>
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</thead>
<tbody>
<tr>
<td>KURT: It's called the Hungarian Swing.</td>
<td>KURT: L'ho chiamata lo swing ungherese.</td>
<td>KURT: I called it the Hungarian Swing.</td>
</tr>
</tbody>
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<tr>
<th>ORIGINAL FILM DIALOGUE 15.45–15.47</th>
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</thead>
<tbody>
<tr>
<td>PAM: You ever heard of Jewish lightning?</td>
<td>PAM: Quella era una montatura, no?</td>
<td>PAM: That was a hoax, right?</td>
</tr>
</tbody>
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<tr>
<th>ORIGINAL FILM DIALOGUE 17.08–17.11</th>
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</thead>
<tbody>
<tr>
<td>NATE: Oh, come on, David. I watch Will and Grace. I've got gay-dar.</td>
<td>NATE: Andiamo, sono un uomo di mondo e ho il gay-radar.</td>
<td>NATE: Come on, I'm a man of the world and I have gay-radar.</td>
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</thead>
<tbody>
<tr>
<td>FEDERICO: Elmer's glue.</td>
<td>FEDERICO: Un po' di colla.</td>
<td>FEDERICO: Some glue.</td>
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<tr>
<th>ORIGINAL FILM DIALOGUE 22.01–22.04</th>
<th>ITALIAN ADAPTATION</th>
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</thead>
<tbody>
<tr>
<td>NATE: Well, what's with Crocodile Dundee then? Why the fuck are you doing his laundry?</td>
<td>NATE: Che diavolo c’entra Crocodile Dundee allora? Hai aperto una lavanderia?</td>
<td>NATE: What the hell is Crocodile Dundee doing here then? Did you open a laundry?</td>
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### 1/94

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<tr>
<th>ORIGINAL FILM DIALOGUE 27.18-27.24</th>
<th>BACK-TRANSLATION</th>
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<tbody>
<tr>
<td><strong>DAVID:</strong> How’s Chloe Yorkin? Some of your more ardent fans in prep room around LA are calling this one your <strong>Sistine Chapel</strong>.</td>
<td><strong>DAVID:</strong> And Mrs Yorkin? Many of your fans scattered all around Los Angeles, are already saying this work is your <strong>Sistine Chapel</strong>.</td>
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### 1/95

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<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 33.35-33.36</th>
<th>BACK-TRANSLATION</th>
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<tbody>
<tr>
<td><strong>DENNIS:</strong> Castaneda, huh? You still read that?</td>
<td><strong>DENNIS:</strong> Castaneda. Is there still someone who reads him?</td>
</tr>
</tbody>
</table>

### 1/96

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 34.23-34.28</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DENNIS:</strong> It's one of the things that helped him get accepted to Stanford. <strong>CLAIRE:</strong> Topher is going to Stanford?</td>
<td><strong>DENNIS:</strong> It's also for this that I could get into Stanford. <strong>CLAIRE:</strong> You mean that Topher is going to Stanford?</td>
</tr>
</tbody>
</table>

### 1/97

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 35.14-35.37</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VANESSA:</strong> Damn, she looks good. You took <strong>Polaroids</strong> right? <strong>FEDERICO:</strong> Polaroids? I borrowed Jacob's digital camera <strong>VANESSA:</strong> You blended the filler material just perfect! Honey, she really is your <strong>Sistine Chapel</strong>! <strong>FEDERICO:</strong> You think? <strong>VANESSA:</strong> Baby, you know. Too bad you gotta bury her. <em>(she crosses herself)</em></td>
<td><strong>VANESSA:</strong> It's impossible, look wha a work. You took a Polaroid, right? <strong>FEDERICO:</strong> A Polaroid? I borrowed a digital camera. <strong>VANESSA:</strong> Hair, complexion, you did a perfect reconstruction. Honey, this is really is your <strong>Sistine Chapel</strong>! <strong>FEDERICO:</strong> You think? <strong>VANESSA:</strong> Don’t mock me, you know that too. It’s a pity to bury her.</td>
</tr>
</tbody>
</table>
### ORIGINAL FILM DIALOGUE 36.22-36.27

<table>
<thead>
<tr>
<th>KURT: Tuition at SC's highway robbery, so calling helps pay for books and beer. It's either that or become a beeper boy. I'm not quite ready to go there. <em>(DAVID laughs.)</em> So what's with the <strong>International Male</strong> shit?</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN ADAPTATION</td>
</tr>
<tr>
<td><strong>KURT: Non diventi ricco facendo l'insegnante.</strong> Diciamo che a fine mese vado in pari. Ma l'alternativa è consegnare pizze a domicilio, quindi... Sai che non è niente male quella <strong>magliettina</strong>?</td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 37.04-37.06

<table>
<thead>
<tr>
<th>KURT: It was a total movie for <strong>Lifetime</strong>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN ADAPTATION</td>
</tr>
<tr>
<td><strong>KURT: Sembrava una scena da soap opera.</strong></td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 40.44-40.46

<table>
<thead>
<tr>
<th>PARKER: This car is like total <strong>Graceland</strong> on wheels.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN ADAPTATION</td>
</tr>
<tr>
<td><strong>Questa macchina è enorme.</strong></td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 41.35-41.37

<table>
<thead>
<tr>
<th>PARKER: My dad's a big shot at <strong>Disney</strong>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN ADAPTATION</td>
</tr>
<tr>
<td><strong>Mio padre è un pezzo grosso della Disney.</strong></td>
</tr>
</tbody>
</table>
RUTH and HIRAM watch *Change of Heart* on TV.

RUTH: I don't get this show.
HIRAM: It's a game show.
RUTH: I know that. I just don't understand why people like it. My friend Amelia says it's her favorite show.
HIRAM: My son likes *Once Upon A Hamster*. When I was his age, I was crazy for *Mad* magazine, Ernie Kovacs, the Marx Brothers.

---

BRENDA: Oh, so I'm supposed to make an old friend sleep on the floor just to protect your macho pride?
NATE: You have a shiatsu mat!

BRENDA: Should I have made an old friend sleep on the floor just to protect your male pride?
NATE: You have a shiatsu mat or am I wrong?

---

NATE: And have fun with that caveman, have you heard, have fun!
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Stop being such a drama queen.</td>
<td>NATE: Don’t be so melodramatic.</td>
</tr>
<tr>
<td>DAVID: Stop acting like you’re honorary mayor of West Hollywood all of a sudden. He lied to our faces.</td>
<td>DAVID: And you, don’t act like the lawyer of lost causes to defend the rascal.</td>
</tr>
</tbody>
</table>

+ 2bucks, 1 dollars, 1 Australian, 1 feet, 1 Ethiopian, 1 LA, 1 Vegas
Summary
Season 1 Episode 8

Strategies

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

Nature of cultural references

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

INTERCULTURAL
Olympics
Walter Brennan
Carlos Castaneda (2)
G.I. Joes
Sandy Bullock
Julia Roberts
UPS
Polaroids (2)
Disney
Mad magazine
Ernie Kovacs
Marx Brothers
THIRD CULTURE
The drought of ’84
Khinkali (2)
Russian (2)
Russia (2)
Jamaican jerk chicken
Hungarian swing
Jewish
Shiatsu
Aussie
Australian
Ethiopian

TARGET CULTURE
Sistine Chapel (2)

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

NONVERBAL
Change of Heart

Total references 56
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 03.26-03.49</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDY: How much money do you have?</td>
<td>ANDY: It depends on how much you're loaded?</td>
</tr>
<tr>
<td>GABRIEL: <em>I'm fuckin' loaded.</em></td>
<td>GABRIEL: Do you take me for <em>Rockfeller</em>?</td>
</tr>
<tr>
<td>ANDY: Hey, Bennett and I are going to that record release party tonight, and there's an after-hours in <em>Hollywood.</em></td>
<td>ANDY: Bennett and I are going to that record presentation tonight. There will also be a little party of <em>the really tough ones.</em></td>
</tr>
<tr>
<td>GABRIEL: Oh, dude, I fuckin' hate that shit. Totally bunch of whacked-out faggot tweakers shoving glo-sticks in their eyes.</td>
<td>GABRIEL: No, I can't stand that shit. There's always some whacked-out faggot who tries to pick you up.</td>
</tr>
<tr>
<td>ANDY: It's at <em>Sin-Sin.</em></td>
<td>ANDY: <em>Maybe it's you who attracts them.</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDY: Dipende da quanto sei carico.</td>
<td>ANDY: It depends on how much you're loaded?</td>
</tr>
<tr>
<td>GABRIEL: Mi prendi per <em>Rockfeller</em>?</td>
<td>GABRIEL: Do you take me for <em>Rockfeller</em>?</td>
</tr>
<tr>
<td>ANDY: Stasera io e Bennett andiamo alla presentazione di quel disco. Ci sarà anche un festino di quelli belli tosti.</td>
<td>ANDY: Bennett and I are going to that record presentation tonight. There will also be a little party of <em>the really tough ones.</em></td>
</tr>
<tr>
<td>GABRIEL: No io non le reggo quelle vaccate. C'è sempre qualche finocchio fatto come una pigna che cerca di rimorchiarti.</td>
<td>GABRIEL: No, I can't stand that shit. There's always some whacked-out faggot who tries to pick you up.</td>
</tr>
<tr>
<td>ANDY: <em>Sarai tu che li attiri.</em></td>
<td>ANDY: <em>Maybe it's you who attracts them.</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 15.16-15.24</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: You really think knowing a bunch of arcane <em>National Geographic</em> shit is gonna help me cope with a 6-year-old who shot himself in the head?</td>
<td>NATE: Do you think that some article on a <em>magazine</em> would help you overcome the shock of a six-year-old boy shooting himself in the head?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Credi che qualche articolo letto su una rivista ti aiuterebbe a superare lo shock di un bambino di 6 anni che si è sparato in testa?</td>
<td>NATE: Do you think that some article on a <em>magazine</em> would help you overcome the shock of a six-year-old boy shooting himself in the head?</td>
</tr>
</tbody>
</table>
**Original Film Dialogue 18:46-18:53**

CLAIRE: Yeah, but what about Gabe?
ANDY: Look, Morticia, I'm not interfering. It's too much to get into, ya know?

**Italian Adaptation**

CLAIRE: Si ma come sta Gabe?
ANDY: Senti Morticia, non mi riguarda, non sono affari miei e non voglio essere coinvolto.

**Back-Translation**

CLAIRE: Yes, but how is Gabe?
ANDY: Look, Morticia, it doesn't concern me. It's not my business and I don't want to be involved.

---

**Original Film Dialogue 21:34-21:41**

NATE: You want us to pretend to be purchasing a funeral?
BRENDA: Look up the first address. I think it's in Sherman Oaks.

**Italian Adaptation**

NATE: Fammi capire, non vorrai mica accompagnarmi a comprare un funerale.
BRENDA: Controlla il primo indirizzo, credo che sia a Sherman Oaks.

**Back-Translation**

NATE: Let me understand, you sure don't want to come with me to purchase a funeral?
BRENDA: Look up the first address. I think it's in Sherman Oaks.

---

**Original Film Dialogue 34:19-34:27**

CLAIRE: Weird!
DAVID: Weird why?
CLAIRE: No, I get it. He's hot. In a kind of generic Banana Republic kinda way.

**Italian Adaptation**

CLAIRE: E' strano.
DAVID: Perché è strano?
CLAIRE: No, niente di trascendentale, ha l'aria, sai, di quei bambini negli spot dei pannolini.

**Back-Translation**

CLAIRE: It's weird!
DAVID: Whi is ti weird?
CLAIRE: No, nothing transcendental, he has the air, you know, of those children in diapers commercials.

---

**Original Film Dialogue 38:12-38:15**

DAVID: Well, of course he's dating Mr. Fucking Superguy ER.

**Italian Adaptation**

DAVID: Figurati se ora non usciva con Mr. Muscolo sesso rovente.

**Back-Translation**

DAVID: Of course he is dating Mr. Muscle Burning Sex.

---

**Original Film Dialogue 45:48-45:52**

RUTH: We broke down on the side of PCH and we made love in the back.

**Italian Adaptation**

RUTH: Si è fermata e invece di chiamare aiuto abbiamo fatto l'amore.

**Back-Translation**

RUTH: It stopped and instead of calling for help we made love.

---

+ 1 Nigeria, 1 Chinese, 1 Balinese, 2 dollar
Summary
Season 1 Episode 9

Strategies

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

Nature of cultural references

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

INTERCULTURAL
National Geographic
Banana Republic

THIRD CULTURE
Asian
Nigeria
Chinese
Balinese

OVERT ALLUSION
Morticia
ER

Total references 14
"Oh, I'm gonna break out, gonna go wild, have my way, find a break from harder days! Life's a ball, if only you know it, and it's all just waiting for you. You're alive..."

RUTH: (her voice invading the fantasy) David!
DAVID: "...so come on and show it..."
RUTH: David!
DAVID: “You've—”

NATE: Oh, yeah, you were just out taking pictures! You live in fucking Venice! There's no reason for you to be in my neighborhood.

NATE: Eri uscito a fare delle foto. Ma chi ti credi di essere. Che motivo c'era di venirmi dietro?

NATE: You were out taking pictures! Who do you think you are? What was the purpose of coming after me?
NATE: Has he ever tried to...?
BRENDA: Yes. When I was 18. I went to Europe for three months. It was this big reward for winning a scholarship to Yale. When I got back to LA, my mother was at the airport. She told me that Billy had committed suicide. My whole life just collapsed in on itself in that moment. Of course, she meant to say that Billy had tried to commit suicide. She was drunk or else it was a Freudian slip.
NATE: You never went to Yale.
BRENDA: Billy was in a hospital in Pasadena. I took some classes at UCLA in the spring.

ITALIAN ADAPTATION
NATE: Vuoi dire che ha cercato...?
NATE: E sei più andata alla Yale?
BRENDA: Billy era ricoverato a Pasadena. Ho frequentato l’Università di Los Angeles in primavera.

GABE: …the only toy he’s got is like this stupid Mousetrap game from when his mom was a kid.

ITALIAN ADAPTATION
GABE: …l’unico gioco che gli ho visto è una bambola di quando la madre forse era ancora piccola.

CLAIRE: I’ll stay in some, like, creepy motel and read a Stephen King book.

ITALIAN ADAPTATION
CLAIRE: Mi infiltrerò in un alberghetto da 4 soldi e leggerò un bel libro.

DAVID: How’s your taco?
KEITH: Disgusting!

ITALIAN ADAPTATION
DAVID: Com’è, buono?
KEITH: E’ una schifezza.

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

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 52.01-52.02</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENDA: You're like fucking Medea!</td>
<td>BRENDA: Tu pensi solo alla…ah!</td>
<td>BRENDA: You only think of… ah!</td>
</tr>
</tbody>
</table>

+ 1 Vilincia, 1 Hope Valley, 1 Portland, 1 Seattle, 1 Barstow
Summary
Season 1 Episode 10

Strategies

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

Nature of cultural references

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

INTERCULTURAL
Stephen King
Freddie Prinze Jr.

THIRD CULTURE
Europe
Taco

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

Total references 20
### SIX FEET UNDER

The Trip  
Il viaggio (The trip)

Season 1 Episode 11

---

1/120

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 02.13-02.24</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DILLON’S MOTHER: <em>(sings)</em> &quot;The bear went over the mountain, the bear went over the...&quot; That's my baby's smile!</td>
<td>DILLON’S MOTHER: &quot;For he's a jolly good chick, for he's a jolly...&quot;. That’s my baby smiling!</td>
</tr>
</tbody>
</table>

\[ \text{ITALIAN ADAPTATION} \]

MADRE DI DILLON: *(canta)* “Perché lui è un gran bravo pulcino, perché lui è gran bravo...” Ecco il mio bimbo che sorride!

---

1/121

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 15.17-15.21</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GABE: Hey, what is this? <strong>20 fucking questions?</strong></td>
<td>GABE: Will you stop it or not? What is it, a kind of telequiz?</td>
</tr>
</tbody>
</table>

\[ \text{ITALIAN ADAPTATION} \]

GABE: *La fai finita o no? Cos’è una specie di telequiz?*

---

1/122

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 18.10-18.19</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRENDA: I love Las Vegas! It has to be the most artificial place on Earth! NATE: Oh, you think so? More than Disneyland? BRENDA: Oh, come on! More than Japan!</td>
<td>BRENDA: I’m crazy about Las Vegas! I think it is the most artificial place on Earth! NATE: Is it true? More than Disney World? BRENDA: Ah, that’s easy. More than Japan!</td>
</tr>
</tbody>
</table>

\[ \text{ITALIAN ADAPTATION} \]


---

1/123

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 18.35-18.40</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Hey, Dave, you wanna walk across the street with us, get some of that famous Las Vegas $4.99 prime rib. I have it on good authority it's just as good as the $6.99 prime rib over there.</td>
<td>NATE: Dave, you cross the street with us, and come get a mega shake for 4 e 99 prime rib. I know for sure that it’s just as good as the 6.99 just opposite.</td>
</tr>
</tbody>
</table>

\[ \text{ITALIAN ADAPTATION} \]

NATE: David, attraversi la strada con noi e ti vieni a prendere un megafrollato a 4 e 99. So per certo che è buono quanto quello a 6 e 99 qui davanti.
### ORIGINAL FILM DIALOGUE 20.09-20.12

CLAIRE: Here. *(tosses a McDonalds bag to him)* Got you an Egg McMuffin 'cause I know they're you're favorite.

### ITALIAN ADAPTATION

CLAIRE: Tieni, ti ho portato un panino.

### BACK-TRANSLATION

CLAIRE: Take, I brought you a sandwich.

### ORIGINAL FILM DIALOGUE 22.38-22.43

FEDERICO: So why didn't you call your sister?

VANESSA: She just got two days in a new Nicolas Cage movie!

### ITALIAN ADAPTATION

FEDERICO: Potevi far venire tua sorella.

VANESSA: Lavora in un film con Nicolas Cage, ha due pose.

### BACK-TRANSLATION

FEDERICO: You could have let your sister come.

VANESSA: She works in a film with Nicolas Cage, she has two takes.

### ORIGINAL FILM DIALOGUE 37.31-37.35

BRENDA: Yeah, whatever, but you know what? We're in faux Paree, so let's party!

### ITALIAN ADAPTATION

BRENDA: Bè chi se ne frega, evitiamo di flagellarci. Siamo a Parigi, no? Godiamocela!

### BACK-TRANSLATION

BRENDA: Well, who cares, let's avoid flogging ourselves. We're in Paris, aren't we? Let's enjoy ourselves!

& 5 Vegas, 1 Las Vegas, 1 Barstow, 1 Boston, 2 dollars, bucks, Egypt
Summary
Season 1 Episode 11

Strategies

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

Nature of cultural references

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

INTERCULTURAL
20 Questions
Egg McMuffin
Nicolas Cage

THIRD CULTURE
Japan
Egypt

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

Total references 23
**SIX FEET UNDER**  
A Private Life  
Una questione privata (A private matter)  

Season 1 Episode 12

---

### 1/127

**ORIGINAL FILM DIALOGUE 02.10-12.14**

PETE: Hey, so, does bad music make people deaf or do deaf people just have really bad taste in music?

MARC: Well, there is **Beethoven**.

---

**ITALIAN ADAPTATION**

PETE: Sarà questo schifo di musica che fa diventare sordi o sono i sordi che compongono questo schifo di musica?

MARC: Era sordo anche **Beethoven**, lo sai.

---

**BACK-TRANSLATION**

PETE: Will it be this sucking music that makes people deaf or do deaf people comèpose this fucking music?

MARC: **Beethoven** was deaf too, you know that.

---

### 1/128

**ORIGINAL FILM DIALOGUE 16.05-16.13**

CLAIRE: I go on-line and make up freaky cyber-identities, ya know? Sometimes I'm a **Scientologist**. Sometimes I'm a **young Christian wife**.

---

**ITALIAN ADAPTATION**

CLAIRE: A volte chatto su internet e mi diverto a far finta di essere chissà chi, che ne so ogni tanto posso diventare una **scienziata**. A volte faccio la **ragazza madre depressa**.

---

**BACK-TRANSLATION**

CLAIRE: Sometimes I chat on the internet and I have fun in pretending to be who knows who, I don’t know sometimes I can become a **scientist**. Sometimes I do the **depressed single mother**.

---

### 1/129

**ORIGINAL FILM DIALOGUE 17.26-17.28**

MARC: Oh, God, I look like something **Chef Boyardee** made!

---

**ITALIAN ADAPTATION**

MARC: Ma tu guarda, non ti sembro una specie di quadro di **Picasso**?

---

**BACK-TRANSLATION**

MARC: Hey look, don’t I look like a sort of **Picasso** painting?
NATE: Well, he didn't get you.
BRENDA: No, please, he could do better. He did, actually. The woman he married won the National Book Award last year.

ITALIAN ADAPTATION
NATE: Ma non ha ottenuto te.
BRENDA: Oh, per favore, ha avuto ben di meglio. Ho anche sentito che la donna che ha sposato ha vinto il premio nazionale di letteratura.

BACK-TRANSLATION
NATE: But he didn't get you.
BRENDA: Oh, please, he got much better. I even heard that the woman he married won the National Literature Award.

FEDERICO: You'd think the family wouldn't want all that coming in here, ya know?
DAVID: All of what?
FEDERICO: There's this one guy, he's dressed like Jackie Kennedy. You think this guy's mother really needs to see that today? How did you get those abrasions on his cheeks so smooth-looking?
DAVID: I used diaper rash cream. You left some.
FEDERICO: Wow.
DAVID: You know, Rico, I'm a homo. I may not dress like Jackie Kennedy, but I have sex with men.

ITALIAN ADAPTATION
FEDERICO: Ma non sarebbe meglio per la famiglia che quei soggetti rimanessero fuori?
DAVID: Ma quali soggetti?
FEDERICO: Uno si è conciato come Jacqueline Kennedy, lo devi vedere. Evitiamo lo spettacolo alla madre di quel poveretto. Ah, come hai fatto ad eliminare così bene i lividi sulle guance?
DAVID: La tua crema per gli eritemi da pannolino.
FEDERICO: Niente male.
DAVID: Sono gay e vorrei che lo sapessi. Magari non mi vesto come Jacqueline Kennedy ma vado a letto con gli uomini.

BACK-TRANSLATION
FEDERICO: But wouldn't it be better for the family if those persons remained outside?
DAVID: But which persons?
FEDERICO: One dolled himself up as Jackie Kennedy, you should see him. Let's avoid this show to the mother of that poor guy. Ah, how did you manage to eliminate so well the bruises from his cheeks?
DAVID: Your cream for diaper rash.
FEDERICO: Not bad.
DAVID: I'm gay and I would like you to know. I may not dress like Jacqueline Kennedy, but I go to bed with men.

GABE: Smells like Benzedrine.

ITALIAN ADAPTATION
GABE: Profuma di mamma chioccia.

BACK-TRANSLATION
GABE: Smells like mother hen.

They carry signs spewing such words of hate as "No Fags in Heaven," "Homos in Hell," "God's Wrath on Fags Gen. 19:1-26," and "Fag = Anal Sex = [a picture of skull and crossbones]."
+ 1 South Africa, + 1 Yale
Summary
Season 1 Episode 12

Strategies

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

Nature of cultural references

SOURCE CULTURE
Chef Boyardee
National Book Award
Jackie Kennedy
Yale

INTERCULTURAL
Scientology
Christian
Benzedrine

THIRD CULTURE
Beethoven
South Africa

NONVERBAL
Gen. 19:1-26

Total references 10
**SIX FEET UNDER**  
Knock, knock  
La zia Lilian (Aunt Lilian)  

Season 1 Episode 13

1/134

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MITZI: ...your heart bubble-wrapped and <strong>Fed-Exed</strong> to your mama.</td>
<td>MITZI: ...I'll tear off her heart, I put everything into a parcel and <strong>I send it</strong> to mum.</td>
</tr>
</tbody>
</table>

1/135

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRACY: I'm a professional party planner, did you know that? I did this huge party for New Line for the <strong>Golden Globes</strong> last year. The <strong>Hollywood Reporter</strong> called it &quot;respledent,&quot; and it was. Well, Aunt Lillian's funeral needs to be equally respledent!</td>
<td>TRACY: I organise ceremonies and parties, maybe you know. Last year I took care of the <strong>Golden Globe</strong> when it launched its new line. The <strong>Hollywood Reporter</strong> defined it a respledent party. I'm very proud of it. I want that also my Aunt's funeral is respledent.</td>
</tr>
</tbody>
</table>

1/136

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: I'll go by <strong>Bristol, Florence</strong> and pick up some of those dried porcini mushrooms.</td>
<td>RUTH: For tonight <strong>I thought I would buy</strong> some of those porcini mushrooms.</td>
</tr>
</tbody>
</table>
### ORIGINAL FILM DIALOGUE 16.28-16.36

**NATE:** We've been together six months, Bren.

**BRENDA:** Oh, I didn't realize you were counting the days.

**NATE:** I'm not, I just think—

**BRENDA:** What do you do, mark them off at night like a prisoner in a cell? Like the *Count of fucking Monte Cristo*?

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NATE:</strong> Ci conosciamo da sei mesi, Brenda.</td>
<td><strong>NATE:</strong> We’ve known each other six months, Brena.</td>
</tr>
<tr>
<td><strong>BRENDA:</strong> Scusa, non credevo che contassi i giorni.</td>
<td><strong>BRENDA:</strong> Sorry, I didn't realize you were counting the days.</td>
</tr>
<tr>
<td><strong>NATE:</strong> Aspetta, dico solo che…</td>
<td><strong>BRENDA:</strong> Wait, I'm just saying that…</td>
</tr>
<tr>
<td><strong>BRENDA:</strong> E fai i segni sul muro come un prigioniero nella sua cella, come <em>il conte di Montecristo</em>?</td>
<td><strong>BRENDA:</strong> And do you do marks on the wall like a prisoner in his cell? Like the <em>Count of Monte Cristo</em>?</td>
</tr>
</tbody>
</table>

### ORIGINAL FILM DIALOGUE 23.52-24.00

**DAVID:** So, because of their random genetics, gay people should be denied any romantic or sexual love?

**WALTER:** That is *liberal claptrap*! It's not genetics! It can be overcome!

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DAVID:</strong> Così solo a causa di uno scherzo genetico i gay si dovrebbero privare dell’amore romantico o fisico.</td>
<td><strong>DAVID:</strong> So only because of a genetic trick gays should deny themselves romantic or physical love?</td>
</tr>
<tr>
<td><strong>WALTER:</strong> Ah, non ti riempire la bocca con tutti questi <em>paroloni</em>. Non si tratta di genetica. Un istinto, si può vincere.</td>
<td><strong>WALTER:</strong> Ah, don’t fill up your mouth with all these <em>big words</em>. It is not a question of genetics. An instinct can be overcome.</td>
</tr>
</tbody>
</table>

### ORIGINAL FILM DIALOGUE 27.29-27.30

**BRENDA:** She was in Versace.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRENDA:</strong> Un vestito <em>laminato</em>.</td>
<td><strong>BRENDA:</strong> A <em>laminated</em> dress.</td>
</tr>
</tbody>
</table>

### ORIGINAL FILM DIALOGUE 29.16-29.33

**DAVID:** But how can you—? You're gay.

**JACK:** No, I'm not. I'm not. People have always assumed that, but I'm not. Sorry. More Scotch?

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DAVID:</strong> Ma non puoi arrendersi. Tu sei gay.</td>
<td><strong>DAVID:</strong> But you can’t give up. You're gay.</td>
</tr>
<tr>
<td><strong>JACK:</strong> No, amico mio. Non lo sono mai stato. Spesso la gente lo pensa, questo lo so. Ma non è così. Dolente. Altro <em>scotch</em>?</td>
<td><strong>JACK:</strong> No, my friend. I've never been. People often think that, I know that. Sorry. More <em>Scotch</em>?</td>
</tr>
<tr>
<td>ORIGINAL FILM DIALOGUE 33.00-33.05</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>ANDY:</strong> Well, while you were getting your toes sucked, we sucked out a free sixer from <strong>7-Eleven!</strong></td>
<td></td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td><strong>ANDY:</strong> Comunque, mentre ti facevi succhiare l’alluce noi siamo riusciti a fregare sei bottiglie di quella buona.</td>
<td><strong>ANDY:</strong> Anyway while you were getting your thumb sucked we managed to steal six bottles of the good one.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 53.19-53.28</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRACY:</strong> She raised <strong>Welsh Corgies</strong>, and she took up water colors, and she loved me, and now she’s dead!</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td><strong>TRACY:</strong> Si è dedicata completamente al suo cagnolino e ha iniziato a dipingere con gli acquerelli. Mi voleva bene e adesso mi ha lasciato qui da sola!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 54.46-55.03</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRACY:</strong> I go to funerals sometimes, funerals of people I don't even know. <strong>Harold and Maude</strong> is, like, my favorite movie of all time. I saw it when I was in <strong>Junior High</strong> and it profoundly affected my life.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td><strong>TRACY:</strong> Vado a un funerale tutte le volte che posso. Ai funerali di persone che io neanche conosco. Secondo me <strong>Harold e Maude</strong> è uno dei film più belli di tutti i tempi. L’ho visto quando ero alle medie, mi ha profondamente colpito. Ha condizionato la mia vita.</td>
</tr>
</tbody>
</table>

+ 1 Los Angeles, 1 Hawaii, 1 Bel Air, 1 San Francisco, 1 Chinese, 1 LA
Summary
Season 1 Episode 13

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Scotch
Welsh Corgies
Chinese

TARGET CULTURE
Versace

OVERT ALLUSION
Count of Montecristo
Harold and Maude

Total references 18
Season Summary

TOTAL SEASON 1: 322

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

SOURCE CULTURE: 153
INTERCULTURAL: 64
THIRD CULTURE: 64
TARGET CULTURE: 4
OVERT ALLUSION: 29
COVERT ALLUSION: 2
NONVERBAL: 6
### SIX FEET UNDER
**Perfect Circles**  
*Cerchi perfetti (Perfect circles)*

**Season 3 Episode 1**

---

**3/1**

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

**3/2**

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 02.00-02.02</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NURSE:</strong> We loaded him with <strong>Dilantin</strong> and <strong>Decadron</strong>.</td>
<td><strong>INFERMIERA:</strong> E’ sotto <strong>Dilantin e Decadron</strong>.</td>
<td><strong>NURSE:</strong> He’s on <strong>Dilantin</strong> and <strong>Decadron</strong>.</td>
</tr>
</tbody>
</table>
**ORIGINAL FILM DIALOGUE 08.12-08.24**

NATE: How can you not care? I mean, what about that bullshit acceptance speech he gave a couple of weeks ago—

RUTH: Language!

NATE: --when he said, “I was not elected to serve one party but one nation,” yeah, the operative words there being “NOT elected”!

NATHANIEL, SR.: You want the end piece?

NATE: I don’t eat red meat.

RUTH: Nate, I made you a chicken breast!

DAVID: Nate, if you didn’t want to see George Bush in the White House, then you shouldn’t have voted for Ralph Nader.

**ITALIAN ADAPTATION**

NATE: Ma dai, hai sentito anche tu che schifo di discorso alla nazione che ha fatto, “Non sono stato eletto per servire un partito ma una nazione”: L’unica cosa giusta che ha detto è stata ‘non sono stato eletto’.

NATHANIEL: Vuoi l’ultimo pezzo?

NATE: Non mangio carne rossa.

RUTH: Oh, ma per te c’è il petto di pollo.

DAVID: Se non volevi vedere George Bush alla Casa Bianca non dovevi votare per Ralph Nader.

**BACK-TRANSATION**

NATE: Oh come on, you heard too that bullshit acceptance speech he gave, “I was not elected to serve one party but one nation”. The only right thing he said was “I was not elected”.

NATHANIEL, SR.: You want the last piece?

NATE: I don’t eat red meat.

RUTH: Oh, but for you there’s chicken breast.

DAVID: If you didn’t want to see George Bush in the White House, you shouldn’t have voted for Ralph Nader.

3/4

**ORIGINAL FILM DIALOGUE 09.37-10.23**

WOMAN: That was Dr. Schroedinger. Kitty, didn’t make it…

WIFE: What’re we watchin’ this for?

NATE: ‘Cause it’s what’s on. Quit flappin’ yer trap. I like this show.

MAN: So. The universe has split in two.

WOMAN: Two? Try two billion! What’s gonna happen to us?

MAN: There, there. We always end up a universe in which we exist. Remember Copenhagen?

WOMEN: Ah, yes! The Eigenvalues in bloom!

**ITALIAN ADAPTATION**

DONNA: Era il dottor Schroedinger. Il gatto non ce l’ha fatta.

MOGLIE: Perché guardiamo questa porcheria?

NATE: Perché la trasmettono. E non è una porcata, è divertente.

UOMO: Adesso l’universo è stato diviso in due.

DONNA: Due? Ma sei impazzito, io direi due milardi. Chissà che fine faremo.

UOMO: Coraggio. Distruggiamo sempre gli universi in cui esistiamo. Ricordi Copenhagen?

DONNA: Si, certo, tutti quei giardini pieni di fiori!

**BACK-TRANSATION**

WOMAN: That was Dr. Schroedinger. The cat didn’t make it.

WIFE: Why are we watching this shit?

NATE: Because it’s on. And it’s not shit, it’s fun.

MAN: Now the universe has been split in two.

WOMAN: Two? You’re out of your mind, I would say two billions! Who knows what’s going to be of us.

MAN: Come on. We always destroy the universes in which we exist. Remember Copenhagen?

WOMEN: Yes, of course, all those gardens full of flowers!
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 25.44–25.58</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>
| CLAIRE: So, what kind of music do you guys play?  
PHIL: I don’t know. It’s kinda like early **Peter Gabriel** meets **Tool**. Emotionally vulnerable like **Sunny Day Real Estate**, but politically conscious, like **Public Enemy**. | CLAIRE: And what kind of music do you play?  
PHIL: Oh, I don’t know. It’s like early **Peter Gabriel** mixed with **Tool**. Emotional and vulnerable like **Sunny Day Real Estate**, but also politically conscious, like **Public Enemy**. |

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>
| CLAIRE: E che genere di musica suonate?  
PHIL: Oh, non lo so, è come il primo **Peter Gabriel** mischiato ai **Tool**. Emotiva e vulnerabile come **Sunny Day Real Estate**, ma anche politicamente consapevole come **Public Enemy**. | CLAIRE: And what kind of music do you play?  
PHIL: Oh, I don’t know. It’s like early **Peter Gabriel** mixed with **Tool**. Emotional and vulnerable like **Sunny Day Real Estate**, but also politically conscious, like **Public Enemy**. |

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 28.57–29.02</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAROL: I have to pitch to <strong>McG</strong>, in person! Whoa, is he intimidating!</td>
<td>CAROL: I have to deal with <strong>McG</strong> in person! I swear, is he intimidating!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAROL: Devo trattare con <strong>McG</strong> in persona! Giuro, mette paura!</td>
<td>CAROL: I have to deal with <strong>McG</strong> in person! I swear, is he intimidating!</td>
</tr>
</tbody>
</table>
Summary
Season 3 Episode 1

Strategies

12 Loan
2 Official tr.
1 Calque
1 Elimination

Nature of cultural references

SOURCE CULTURE
Acceptance speech
George Bush
White House
Ralph Nader

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

THIRD CULTURE
Dr Schroedinger
Copenhagen
Eigenvalues
Peter Gabriel

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

Total references 16
CAROL: Listen, I need muffins. Corn muffins. I had an intense craving for miniature corn muffins. Please! This is my one hour a day to eat carbs.
NATE: Shut up!
CAROL: Stop ignoring me!
NATE: Don’t make her the muffins! Don’t make her the muffins!

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

DAVID: The flowers that bloom in the spring, tra-la, we promise a merry sunshine/As we merrily dance and we sing, tra-la/We welcome the hope that they bring, tra-la/Of a summer of roses and
wine./Of a summer of roses and wine!
KEITH: Niente male.
DAVID: And that’s what we mean when we say that a thing/Is welcome as flowers that bloom in the spring.
KEITH: David—
DAVID: Tra la la la la la la la la la la la la
KEITH: E’ un po’ presto no?

wine./Of a summer of roses and wine!
KEITH: Not bad.
DAVID: And that’s what we mean when we say that a thing/Is welcome as flowers that bloom in the spring.
KEITH: David—
DAVID: Tra la la la la la la la la la la la la la.
KEITH: It’s a little early, isn’t it?
DAVID: I’m sorry, I need some practice. Some of the boys in the chorus are really good. Just think that one of them has even made a record.

3/9

ORIGINAL FILM DIALOGUE 17.05-17.10
RUTH: It’s her Vicodin. She has a prescription.
BETTINA: Of course she does! She has Vicodin prescriptions at half the pharmacies in LA!

ITALIAN ADAPTATION
RUTH: E’ Vicodin. Il medico le ha fatto la ricetta.
BETTINA: A questo ci credo. Ha saccheggiato il Vicodin in tutte le farmacie di Los Angeles!

ITALIAN ADAPTATION BACK-TRANSLATION
RUTH: It’s Vicodin. The doctor wrote her a prescription.
BETTINA: I believe that. She has ransacked all the pharmacies in Los Angeles for Vicodin!

3/10

ORIGINAL FILM DIALOGUE 21.10-21.12
CLAIRE: He’s got his own band.
RUSSELL: It’s Keanu Reeves, isn’t it?

ITALIAN ADAPTATION
CLAIRE: Suona in gruppo rock.
RUSSELL: E’ Keanu Reeves, ho indovinato?

ITALIAN ADAPTATION BACK-TRANSLATION
CLAIRE: He plays in a rock band.
RUSSELL: It’s Keanu Reeves, did I guess right?

3/11

ORIGINAL FILM DIALOGUE 23.47-23.50
CLAIRE: What kind of cereal?
RUSSELL: Captain Crunch.

ITALIAN ADAPTATION
CLAIRE: Che cereali ti piacciono?
RUSSELL: Capitan Crunch.

ITALIAN ADAPTATION BACK-TRANSLATION
CLAIRE: What cereal do you like?
RUSSELL: Captain Crunch.

3/12

ORIGINAL FILM DIALOGUE 25.00-25.01
LISA: Mozzarella?
DAVID: Yes.

ITALIAN ADAPTATION
LISA: Mozzarella?
DAVID: Sì, grazie.

ITALIAN ADAPTATION BACK-TRANSLATION
LISA: Mozzarella?
DAVID: Yes, please.
### ORIGINAL FILM DIALOGUE

<table>
<thead>
<tr>
<th>3/13</th>
<th>ORIGINALE FILM DIALOGUE 31.27</th>
</tr>
</thead>
<tbody>
<tr>
<td>SARAH: Give me a <strong>Klonopine</strong>!</td>
<td>BETTINA: You wanted to do this natural! I already gave you the <strong>Kava Kava</strong> and the <strong>Valerian root</strong>.</td>
</tr>
<tr>
<td>SARAH: They’re not doing shit… give me a <strong>Klonopine</strong>!</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SARAH: Dammi un <strong>Klonopine</strong>.</td>
<td>SARAH: Give me a <strong>Klonopine</strong>!</td>
</tr>
<tr>
<td>BETTINA: Non lo volevi fare in modo naturale? Ti ho già dato il <strong>Kava Kava</strong> e la radice di <strong>valeriana</strong>.</td>
<td>BETTINA: Didn’t you want to do it the natural way? I already gave you the <strong>Kava Kava</strong> and the <strong>Valerian root</strong>.</td>
</tr>
<tr>
<td>SARAH: Non mi hanno fatto niente. Voglio un <strong>Klonopine</strong>.</td>
<td>SARAH: They did nothing. I want a <strong>Klonopine</strong>.</td>
</tr>
</tbody>
</table>

### 3/14

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 34.21-34.33</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA: What detergent did you use?</td>
</tr>
<tr>
<td>NATE: I don’t know. Whatever was there.</td>
</tr>
<tr>
<td>LISA: It smells like <strong>Tide</strong>.</td>
</tr>
<tr>
<td>NATE: So I guess I used the <strong>Tide</strong>.</td>
</tr>
<tr>
<td>LISA: You have to use the <strong>Dreft</strong>. Maya gets a rash from anything else.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA: Che detergivo hai usato?</td>
<td>LISA: What detergent did you use?</td>
</tr>
<tr>
<td>NATE: Quello accanto alla lavatrice.</td>
<td>NATE: The one next to the washing-machine..</td>
</tr>
<tr>
<td>LISA: Si, profuma di <strong>Tide</strong>.</td>
<td>LISA: Yes, it smells like <strong>Tide</strong>.</td>
</tr>
<tr>
<td>NATE: Significa che ho usato il <strong>Tide</strong>.</td>
<td>NATE: It means I used the <strong>Tide</strong>.</td>
</tr>
<tr>
<td>LISA: Ma avresti dovuto usare il <strong>Dreft</strong>. Maya è allergica a tutti gli altri.</td>
<td>LISA: But you should have used the <strong>Dreft</strong>. Maya is allergic to all the others.</td>
</tr>
</tbody>
</table>

### 3/15

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 35.47-35.57</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: So, how long have you been taking the <strong>Vicodin</strong>?</td>
</tr>
<tr>
<td>SARAH: I don’t know. On and off for years.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: Dì un po’, da quanto prendi abitualmente il <strong>Vicodin</strong>?</td>
<td>RUTH: So, tell me, how long have you been taking the <strong>Vicodin</strong>?</td>
</tr>
<tr>
<td>SARAH: Chi se lo ricorda? Da anni a periodi.</td>
<td>SARAH: Who remembers? On and off for years.</td>
</tr>
</tbody>
</table>

### 3/16

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 45.49–45.50</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANESSA: There’s <strong>KFC</strong> in the microwave.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANESSA: <strong>La cena</strong> è nel microonde.</td>
<td>VANESSA: <strong>Dinner</strong> is in the microwave.</td>
</tr>
<tr>
<td>ORIGINAL FILM DIALOGUE</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>RUTH: We could head up to <em>Frisco!</em></td>
<td>RUTH: Yes, maybe we could go to <em>San Francisco!</em></td>
</tr>
</tbody>
</table>

| ITALIAN ADAPTATION | RUTH: Si, magari ce ne andiamo a *San Francisco!* |

+ 3 Vicodin
Summary
Season 3 Episode 2

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Kava kava

TARGET CULTURE
Mozzarella

OVERT ALLUSION
The flowers that bloom in the spring…

Total references 23
**SIX FEET UNDER**
The Eye Inside
L'occhio interiore (The interior eye)

Season 3 Episode 3

---

### 3/18

**ORIGINAL FILM DIALOGUE 07.44-08.00**

<table>
<thead>
<tr>
<th>RUTH: I went to this...I took a kind of seminar that was about that...</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTINA: My daughter was into that for years. She was a group leader. She inspired thousands of people to change their lives.</td>
<td>BETTINA: My daughter attended that for years. She had become a group leader. She inspired thousands of people to change their lives. And now she's dealing in firearms in a shelter in Montana.</td>
</tr>
</tbody>
</table>

---

### 3/19

**ORIGINAL FILM DIALOGUE 08.51-08.54**

<table>
<thead>
<tr>
<th>BETTINA: I think it'd be better go to breakfast. The French Marketplace has a 3.99 special.</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTINA: Per me sarebbe meglio andare a fare colazione. Di, ti andrebbe di accompagnarmi al mercato francese?</td>
<td>BETTINA: For me it'd be better go to have breakfast. Say, would you like to come with me to the French market.</td>
</tr>
</tbody>
</table>

---

### 3/20

**ORIGINAL FILM DIALOGUE 11.31-11.34**

<table>
<thead>
<tr>
<th>CAROL: I've worked with Stallone, Ellen Barkin, Melanie fucking Griffith!</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>CAROL: Ho lavorato con Stallone, Ellen Barkin, Melanie puttanella Griffith!</td>
<td>CAROL: I've worked with Stallone, Ellen Barkin, Melanie slut Griffith!</td>
</tr>
</tbody>
</table>
### 3/21

**ORIGINAL FILM DIALOGUE** 12.04-12.07

CAROL: Careful, Lisa! These sheets are new from Pratesi!

**ITALIAN ADAPTATION**

CAROL: Attenta, Lisa! Sono lenzuola nuove, di Pratesi.

**BACK-TRANSLATION**

CAROL: Careful, Lisa! They are new sheets, from Pratesi.

### 3/22

**ORIGINAL FILM DIALOGUE** 12.02-12.11

RUTH: Is it a snake? Or some kind of tropical vine?

PHIL: It’s kind of a combination of Maori Ta Moko and also Japanese Kanji for, like, inner wisdom, I think.

**ITALIAN ADAPTATION**

RUTH: Che cos'è un serpente? O una specie di rampicante tropicale?

PHIL: Diciamo che è un misto articolato di Maori Ta Moko e Kanji giapponese. Dovrebbe, sì, stimolare la saggezza interiore.

**BACK-TRANSLATION**

RUTH: What is a snake? Or a kind of tropical vine?

PHIL: Let’s say it’s an composite mixture of Maori Ta Moko and Japanese Kanji. It should, yes, stimulate inner wisdom.

### 3/23

**ORIGINAL FILM DIALOGUE** 14.24-14.29

CLAIRE: Oh, do you want to see *A Clockwork Orange* tomorrow night? I’ve never seen it, and Russell says it’s like mandatory viewing for all humans.

**ITALIAN ADAPTATION**

CLAIRE: Andiamo a vedere *Arancia Meccanica* domani? Non l’ho mai visto e Russell dice che è una tappa obbligata per tutti gli esseri umani.

**BACK-TRANSLATION**

CLAIRE: Shall we go see *A Clockwork Orange* tomorrow? I’ve never seen it and Russell says it’s a mandatory step for all human beings.

### 3/24

**ORIGINAL FILM DIALOGUE** 14.29-15.19

KEITH: *(reading the brochure)* “Private balconies, invigorating pool and Jacuzzi, gourmet cuisine, and an array of activities are just some of the pleasures awaiting our guests at the romantic refuge that is Los Lomas.”

DAVID: I hope there’s shuffleboard.

KEITH laughs.

DAVID: I’m serious! They had it at this place in Santa Barbara my parents used to take us when we were kids. I really had a knack for it. It’s the only thing I could ever beat Nate at.

KEITH: *(reads)* “The picturesque village nearby offers visitors sophisticated restaurants, art galleries, antique and specialty shops.”

DAVID: I just want to sit by the pool and drink Pina Coladas all day. *(sings)* “If you like Pina Coladas, and getting caught in the…” *(stops)* Whoops!

KEITH laughs.

DAVID: *(playfully)* Does that count?

KEITH: Yes, it does.

DAVID: But I stopped!

KEITH: You owe me a dollar!

DAVID: I stopped!
**KEITH:** All right, *50 cents*.
**DAVID:** I should get a *dollar* every time you say the word “calorie” or “carb.”

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

---

**CLaire:** No, it’s only tomorrow. Friday’s *Eyes Wide Shut*.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAIRE: No, lo danno solo domani. Venerdì c’è <em>Eyes Wide Shut</em>.</td>
<td>CLAIRE: No, they are showing it only tomorrow. On Friday there’s <em>Eyes Wide Shut</em>.</td>
</tr>
</tbody>
</table>

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**Nate:** (looks at Maya) Is she still sleeping? What, Carol slip in here and give her some *cognac*?

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Maya dorme ancora? Carol è entrata e l’ha riempiuta di <em>cognac</em>?</td>
<td>NATE: Is May still sleeping? Has Carol come in and filled her up with <em>cognac</em>?</td>
</tr>
</tbody>
</table>
### 3/27

**Original Film Dialogue 16.49-16.50**

NATE: She just doesn’t want people to think she drives an American car.

**Italian Adaptation**

NATE: A vederla sembra che qualsiasi cosa la renda nervosa.

**Back-Translation**

NATE: Seeing her it looks like everything makes her nervous.

### 3/28

**Original Film Dialogue 18.31-18.34**

KEITH: So you ready for your Pina Colada?

DAVID: God, no. Then they’ll really know we’re gay!

**Italian Adaptation**

KEITH: Sei pronto per goderti la tua Pina Colada?

DAVID: Hanno già capito tutti che siamo una coppia gay.

**Back-Translation**

KEITH: Are you ready to enjoy your Pina Colada?

DAVID: They’ve all understood we’re a gay couple.

### 3/29

**Original Film Dialogue 19.10-19.16**

BETTINA: I just go to Supercuts.

RUTH: You can’t do that! Bettina! A woman’s hair is the gateway to her sensuality.

**Italian Adaptation**

BETTINA: Di solito vado da Supertagli.

RUTH: Però non dovresti farti un taglio ancora più corto. I capelli per una donna sono la chiave per la sua sensualità.

**Back-Translation**

BETTINA: I usually go to Supercuts.

RUTH: But you shouldn’t have an even shorter haircut. Hair for women are the key to her sensuality.

### 3/30

**Original Film Dialogue 26.51-27.39**

OLIVER: Is it Kandinsky? Let’s see.

*The GUY holds up his sheet of paper. It says “Kandinsky” on it.*

OLIVER: Because you’re using Kandinsky’s language here. It’s the same with most of these drawings. We despise ourselves so much that we consider our own point of view as trivial, but that’s bullshit! That’s your father talking, or whatever bad teachers you had before me. *(to CLAIRE)* You, with the red hair, who did you write? Hopper?

CLAIRE: No. I wrote Modigliani.

OLIVER: Were you lying?

CLAIRE: No, but I also wrote Nan Goldin, because I’m really more into photography—

OLIVER: When did you see the Hopper show at MOCA?

CLAIRE: Last week.

OLIVER: Okay, that’s exactly what I’m saying. She sees 50 paintings by Hopper, she starts to draw like him, because it’s easier than drawing from the eye inside.

**Italian Adaptation**

OLIVER: Hai scritto Kandinsky, vero? Fa’ vedere. Il tuo è il linguaggio tipico di Kandinsky. E lo stesso discorso vale per molti di questi disegni. Ci disprezziamo così tanto che arriviamo a considerare triviale il nostro punto

**Back-Translation**

OLIVER: You wrote Kandinsky, right? Let me see. Your language is typical of Kandinsky. And the same applies to many of these drawings. We despise ourselves so much that we get to consider our own point of view as trivial,
CLAIRE: No, ho messo Modigliani.
OLIVER: Hai mentito?
CLAIRE: No, ma ho scritto anche Nan Goldin perché mi interesso di fotografia e…
OLIVER: E quando hai visto la mostra di Hopper al MOCA?
CLAIRE: La settimana scorsa.
OLIVER: Ecco la dimostrazione di quello che vi ho detto. Lei ha visto 50 dipinti di Hopper e ha iniziato a disegnare come lui perché è più facile che disegnare dal vostro occhio interiore.

CLAIRE: No. I wrote Modigliani.
OLIVER: Were you lying?
CLAIRE: No, but I also wrote Nan Goldin, because I’m interested in photography and…
OLIVER: And when did you see the Hopper show at MOCA?
CLAIRE: Last week.
OLIVER: That’s the demonstration of what I’ve told you. She has seen 50 paintings by Hopper and she started to draw like him, because it’s easier than drawing from your inner eye.

**3/31**

**ORIGINAL FILM DIALOGUE 29.38-29.48**

| DAVID: What’s fun about standing around a pool with a bunch of straight people shaking maracas? | pool with a bunch of straight people shaking maracas? |
| KEITH: There’s gonna be a mariachi band. | KEITH: C’è anche un bel complesso mariachi. |
| DAVID: Why can’t there be just one other gay couple? Some lesbians from the Bay Area? | DAVID: L’ideale sarebbe incontrare un’altra coppia gay. Guarda, io mi accontenterei anche di due lesbiche. |

**ITALIAN ADAPTATION**

| DAVID: Che c’è di divertente a stare intorno a una piscina con un branco di balordi che scuotono maracas? | DAVID: What’s fun about standing around a pool with a bunch of lousy people shaking maracas? |
| KEITH: C’è anche un bel complesso mariachi. | KEITH: Quello è hawaiano. |
| DAVID: L’ideale sarebbe incontrare un’altra coppia gay. Guarda, io mi accontenterei anche di due lesbiche. | DAVID: The ideal thing would be meeting another gay couple. Look, two lesbians would be enough for me. |

**3/32**

**ORIGINAL FILM DIALOGUE 30.33-30.34**

| DAVID: Mexican food gives me the runs. | DAVID: Mexican food gives me the runs. |

**ITALIAN ADAPTATION**

| DAVID: Il cibo messicano mi fa venire la diarrea. | DAVID: Il cibo messicano mi fa venire la diarrea. |

**3/33**

**ORIGINAL FILM DIALOGUE 30.49-30.51**

| DAVID: I’m not doing a limbo contest. | DAVID: I will take part in no limbo contest. |
| KEITH: That’s Hawaiian. | KEITH: That’s Hawaiian. |

| DAVID: Non parteciperò a nessuna gara di limbo. | DAVID: Non parteciperò a nessuna gara di limbo. |
| KEITH: Quello è hawaiano. | KEITH: Quello è hawaiano. |
**ORIGINAL FILM DIALOGUE 34.08-34.11**

<table>
<thead>
<tr>
<th>DAVID:</th>
<th><strong>OH MY GOD!</strong></th>
</tr>
</thead>
</table>

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>DAVID:</th>
<th><strong>Sono il re del mondo!</strong></th>
</tr>
</thead>
</table>

**BACK-TRANSLATION**

<table>
<thead>
<tr>
<th>DAVID:</th>
<th><strong>I'm king of the world.</strong></th>
</tr>
</thead>
</table>

---

**ORIGINAL FILM DIALOGUE 47.23-47.25**

<table>
<thead>
<tr>
<th>KEITH:</th>
<th>You had to spend an hour at the Mikasa outlet store.</th>
</tr>
</thead>
</table>

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>KEITH:</th>
<th>Ma se sei rimasto un'ora dentro quel centro Mikasa.</th>
</tr>
</thead>
</table>

**BACK-TRANSLATION**

<table>
<thead>
<tr>
<th>KEITH:</th>
<th>But you stayed an hour inside that Mikasa centre.</th>
</tr>
</thead>
</table>

+ 1 Montana, 1 Pasadena, 3 songs, 4 dollars
Summary
Season 3 Episode 3

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
- Maori Ta Moko
- Kanji
- Pina Colada (2)
- Cognac
Kandinsky (2)
Maracas
Mariachi
Mexican
Limbo
Mikasa

TARGET CULTURE
Jacuzzi
Modigliani

OVERT ALLUSION
_A Clockwork Orange_
“If you like Pina Coladas, and getting caught in the…”
_Eyes Wide Shut_
+ 3 songs

NONVERBAL
Kandinsky

Total references 50
**SIX FEET UNDER**
Nobody Sleeps
Nessun Dorma (Let nobody sleep)

Season 3 Episode 4

---

**ORIGINAL FILM DIALOGUE 02.09-02.08**

*A bunch of gay men are hanging out together, sitting on the couch, watching The Bad Seed and talking back to the screen, laughing. Among them is KEVIN LAMB, who is holding in his arms his lover, BOB GIFFIN, a very sick, weak man who is on a respirator.*

*In the movie, a woman, CHRISTINE PENMARK, is confronting her young daughter, RHODA, a girl with pretty blond hair and braids. Behind the girl’s sweet face lies a pure evil psychopath. The girl screams and cries as CHRISTINE pulls a bag away from her.*

CHRISTINE: *Let me see! Let me see what’s in the…*

GUY: Now you know, Mother, I’m a gypsy!

Everyone laughs.

GUY #2: I’m in the road company of *42nd Street*!

GUY #3: And my feet are gigantic!

*They all laugh.*

CHRISTINE: You hit him with the shoes, didn’t you?

GUY: Well, duh, bitch!

CHRISTINE: You hit him with the shoes! That’s how he got those half-moon marks on his forehead and his hands!

KEVIN: Yeah, but what about those cigarette burns on his ass??!

*They all laugh.*

CHRISTINE: *(screaming, crying) Answer me!*

KEVIN: Mommy, you need to go on Prozac!

---

**ITALIAN ADAPTATION**

<table>
<thead>
<tr>
<th>RHODA: Fammi vedere…</th>
<th>RHODA: Let go, you’re hurting me. No, I don’t want, I told you to let me go, no.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAGAZZO: Lascia, mi fai male. No, non voglio, ti ho detto di lasciarmi, no.</td>
<td>GUY: Now you know the truth, mum, I’m a little gypsy!</td>
</tr>
<tr>
<td>RAGAZZO N°2: Ora sai la verità mamma, sono una zingarella.</td>
<td>GUY 2: Yes, from the gypsy field of <em>42nd Street</em>.</td>
</tr>
<tr>
<td>RAGAZZO N°3: E ho dei piedi giganteschi.</td>
<td>GUY 3: And I have gigantic feet.</td>
</tr>
<tr>
<td>CHRISTINE: L’hai colpito con le scarpe vero?</td>
<td>CHRISTINE: You hit him with the shoes, right?</td>
</tr>
<tr>
<td>RAGAZZO: Sì, signora in giallo.</td>
<td>BOY: Yes, Lady in Yellow (= Murder She Wrote).</td>
</tr>
<tr>
<td>CHRISTINE: L’hai colpito sulla fronte, per questo ha quei segni di mezza luna sulla fronte e sulle mani!</td>
<td>CHRISTINE: You hit him on his forehead, that’s why he has those half-moon marks on his forehead and his hands!</td>
</tr>
<tr>
<td>KEVIN: E le bruciature di sigarette sul culo?</td>
<td>KEVIN: And cigarette burns on his ass?</td>
</tr>
<tr>
<td>CHRISTINE: Avanti rispondi!</td>
<td>CHRISTINE: Come on, answer!</td>
</tr>
<tr>
<td>KEVIN: Mamma sparati un paio di Prozac.</td>
<td>KEVIN: Mum, shoot yourself a couple of Prozac!</td>
</tr>
</tbody>
</table>
### 3/38

**ORIGINAL FILM DIALOGUE 02.38-02.42**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GUY #2:</strong> Come posso essere un uomo, il busto mi uccide?</td>
<td><strong>GUY N°2:</strong> How can I be a man, the girdle kills me.</td>
</tr>
<tr>
<td><strong>GUY #3:</strong> Ma non lo so, chiedilo alla costumista!</td>
<td><strong>GUY N°3:</strong> But I don't know, ask the costume designer!</td>
</tr>
</tbody>
</table>

### 3/38

**ORIGINAL FILM DIALOGUE 04.26-04.30**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LISA:</strong> Mi puoi fare un salto al supermercato e prendere sei filetti di pesce per domani?</td>
<td><strong>LISA:</strong> Can hop to the supermarket and get six fish filets for tomorrow?</td>
</tr>
</tbody>
</table>

### 3/39

**ORIGINAL FILM DIALOGUE 04.55-04.59**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LISA:</strong> Le piace Diana Ross? E' una festa, ci vuole un po' di musica.</td>
<td><strong>LISA:</strong> Does she like Diana Ross? It's a party, we need some music.</td>
</tr>
</tbody>
</table>

### 3/40

**ORIGINAL FILM DIALOGUE 05.43-05.47**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BETTINA:</strong> Mi spieghi perché dovrebbe fregarmi qualcosa di quello che c'è nella borsa di Britney Spears?</td>
<td><strong>BETTINA:</strong> Will you explain why I should give a damn about what is in Britney Spears' purse?</td>
</tr>
</tbody>
</table>

### 3/41

**ORIGINAL FILM DIALOGUE 06.15-06.21**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BETTINA:</strong> E' diventata amica intima di un personaggio molto famoso, ma non vuole dirmi di chi si tratta. Ha detto solo che è qualcuno che si è fatto Michael Douglas.</td>
<td><strong>BETTINA:</strong> She’s become an intimate friend of a very famous person, but she won't tell me who it is. She only said that it's somebody who's fucked Michael Douglas!</td>
</tr>
</tbody>
</table>
KEVIN: I’m a scenic designer for the Los Angeles Lyric Opera.

ITALIAN ADAPTATION
KEVIN: Io sono scenografo al teatro dell’opera di Los Angeles.

BACK-TRANSLATION
KEVIN: I’m a scenic designer at the Los Angeles Opera theatre.

RICO: You know, Vanessa’s cousin won opera tickets once from KUSC, and she gave them to us.

ITALIAN ADAPTATION
RICO: La cugina di Vanessa una volta ha vinto dei biglietti per il Teatro dell’Opera e li ha regalati a noi.

BACK-TRANSLATION
RICO: Vanessa’s cousin once won some tickets for the Opera Theatre and gave them to us.

NATE: I thought Puccini was Italian.

DAVID: He is, but Turandot takes place in China.

NATE: He is Italian. Well...it’s big.

DAVID: Well, Kevin obviously needs something to pour himself into to take his mind off such an incomprehensible loss.

KEVIN: It was Puccini’s last opera, you know. He died before he got a chance to finish it. Bob was much more of a formalist than I am. But I think he would’ve liked it. (He looks over at one of the workers, ERIC, who is leaning over, wearing tight blue jeans,) I know he would’ve liked that. Jesus, you could serve breakfast on that ass.

ITALIAN ADAPTATION
NATE: Pensavo che Puccini fosse italiano.

DAVID: E’ italiano ma la Turandot è ambientata in Cina.

NATE: He is Italian, but Turandot takes place in China.

DAVID: E’ enorme.

DAVID: Well, Kevin obviously needs an involving project to take his mind off such an incomprehensible and painful loss.


BACK-TRANSLATION
NATE: I thought Puccini was Italian.

DAVID: He is Italian, but Turandot takes place in China.

NATE: It’s huge.

DAVID: Well, Kevin obviously needs an involving project to take his mind off such an incomprehensible and painful loss.

KEVIN: Turandot was the last opera composed by Puccini. He died shortly before he could finish it. Bob was much more formal than I am. But I think he would’ve liked it. What a vision. You could serve yourself breakfast on that ass.

KEVIN: There you go! Hand me that Makita.

ITALIAN ADAPTATION
KEVIN: Dammi un attimo quell’aggeggio per favore.

BACK-TRANSLATION
KEVIN: Give me that thingy for a moment please.
RICO: That's gotta hurt. Not to mention getting it…y'know, installed. So is that supposed to enhance pleasure and for who?

DAVID: Apparently it worked for Queen Victoria.

RICO: Come again?

DAVID: It's called a Prince Albert. She liked him to wear tight pants, and the ring was attached by a strap to his thigh, thus enabling a…smooth trouser line.

RICO: Questo... questo è doloroso. Per non parlare dei problemi di installazione. Questo dovrebbe aumentare il piacere per chi?

DAVID: A quanto pare funzionava per la regina Vittoria.

RICO: Come hai detto?

DAVID: Si chiamava Principe Alberto. A lei piaceva con i pantaloni attillati. L'anello era attaccato a una cinghia alla coscia e in questo modo dava una linea più armoniosa ed elegante.

SCOTT: In 1982, Ronald Reagan's deregulation of the nation's mental hospitals left thousands of former inpatients homeless! I believed these incapacitated victims of greed deserved to voice their dissent, so I spent 2 nights roaming the streets of New York City in the dead of winter (the slide changes to that of an American flag covered with brown stains), asking them to wipe their asses with this flag. When this piece was unveiled, a group of quote patriots unquote, ripped it from the walls of the Whitney Museum, took it to the streets, and burned it! That I was able to motivate these right-wing assholes into actually burning an American flag, now this...this is what I consider to be the highlight of my career!

SCOTT: Nel 1982 Ronald Reagan con la deregulation sulle cliniche per i malati di mente ha messo migliaia di ex pazienti in mezzo a una strada. Ho ritenuto che queste vittime impotenti dell'avidità avessero il diritto di esprimere il loro dissenso, perciò ho passato due notti a pattugiare le strade di New York nel gelo dell'inverno per chiedere a questi derelitti di pulirsi il culo con questa bandiera. Quando quest'opera è stata esposta, un gruppo di patrioti nazionalisti l’ha strappata dai muri del Whitney Museum, l’ha portata in strada e l’ha bruciata. Sono riuscito a dare una motivazione a quei bastardi fascisti che lì ha spinti a bruciare una bandiera americana. Questa... questa è quella che considero modestamente la pietra miliare della mia carriera.
<table>
<thead>
<tr>
<th>3/48</th>
<th>ORIGINAL FILM DIALOGUE 18.08-18.09</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCOTT: Bite my ass, you Nazi prick!</td>
<td></td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>SCOTT: Puliscimi il culo razzista bastardo!</td>
<td>SCOTT: Wipe my ass, racist bastard!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/49</th>
<th>ORIGINAL FILM DIALOGUE 18.49-18.50</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLIVER: Maybe we can do as much damage tonight as we did in Antwerp.</td>
<td></td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>OLIVER: Magari stasera facciamo più danni di quelli della mostra di Anversa.</td>
<td>OLIVER: Maybe we can do as much damage tonight as we did at the Antwerp exhibition.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/50</th>
<th>ORIGINAL FILM DIALOGUE 20.01-20.06</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTINA: Oh, and I brought some music. I hope you weren’t planning on listening to this Lilith Fair crap all night long!</td>
<td></td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>BETTINA: Ho portato un po’ di musica. Spero che non avrai in mente di ascoltare musica new age per tutta la notte.</td>
<td>BETTINA: I brought some music. I hope you won’t have in mind to listen to new age music all night long.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/51</th>
<th>ORIGINAL FILM DIALOGUE 20.32-20.49</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCOTT: There is nothing original to say! It’s all been said before! OLIVER: Go to Hollywood, then! That is so pathetic! That is so fucking American!!! SCOTT: Is there anything more infuriating than the moral vanity of Eurotrash?!!</td>
<td></td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>SCOTT: Non c’è niente di originale da dire, è stato già detto tutto! OLIVER: E va’ a Hollywood allora! Sei così patetico! Così provinciale americano. SCOTT: Non c’è niente di più irritante della vanità morale di un eurosquallido.</td>
<td>SCOTT: There is nothing original to say! It’s all been said before! OLIVER: And go to Hollywood, then! That is so pathetic! That is so fucking American!!! SCOTT: Is there anything more infuriating than the moral vanity of Eurotrash?!!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/52</th>
<th>ORIGINAL FILM DIALOGUE 20.58-20.59</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCOTT: Welcome to Epcot, kids!</td>
<td></td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>SCOTT: Benvenuti a Epcot, ragazzi!</td>
<td>SCOTT: Welcome to Epcot, kids!</td>
</tr>
</tbody>
</table>
### 3/53

**ORIGINAL FILM DIALOGUE 21.41-21.45**  
**SCOTT:** God, you are fucking beautiful! Your skin is like **Carrara** marble.

**ITALIAN ADAPTATION**  
**SCOTT:** Sei spaventosamente bella. La tua pelle è come il marmo di **Carrara**.

**BACK-TRANSLATION**  
**SCOTT:** You’re scaringly beautiful. Your skin is like **Carrara** marble.

### 3/54

**ORIGINAL FILM DIALOGUE 22.36-22.41**  
**WAITRESS:** Can I get you anything else?  
**OLIVIER:** My friend will have a shot of **Ouzo** with a big dollop of shit in it!

**ITALIAN ADAPTATION**  
**CAMERIERA:** Vi porto qualcos’altro?  
**OLIVIER:** Il mio amico vuole un’altra **birra** con una bella palla di merda dentro.

**BACK-TRANSLATION**  
**WAITRESS:** Shall I get you anything else?  
**OLIVIER:** My friend will have another **beer** with a big ball of shit in it!

### 3/55

**ORIGINAL FILM DIALOGUE 22.52-22.58**  
**KEITH:** And that’s the **Sunday Smorgasbord Brunch**. They come for the **Breakfast Burrito** and the free shuttle to the outlet mall.

**ITALIAN ADAPTATION**  
**KEITH:** Questa l’abbiamo scattata una domenica al **brunch**. Vengono per mangiare i **burrito** e per la navetta gratuita per il centro commerciale.

**BACK-TRANSLATION**  
**KEITH:** And this one we took on a Sunday at the **brunch**. They come to eat **burritos** and for the free shuttle to the mall.

### 3/56

**ORIGINAL FILM DIALOGUE 23.45-23.48**  
**KEITH:** (showing **BETTINA** another picture) This is David in front of the **Geoffrey Beene** outlet mall.

**ITALIAN ADAPTATION**  
**KEITH:** E questo è David che esce dal centro commerciale.

**BACK-TRANSLATION**  
**KEITH:** And this is David outside the **shopping centre**.

### 3/57

**ORIGINAL FILM DIALOGUE 30.29-30.30**  
**LISA:** I’ve always wanted to see the **Great Wall of China**.

**ITALIAN ADAPTATION**  
**LISA:** Ho sempre desiderato visitare la **grande muraglia cinese**.

**BACK-TRANSLATION**  
**LISA:** I’ve always wanted to visit the **Great Wall of China**.
### ORIGINAL FILM DIALOGUE

**DAVID:** The scenic designer of L.A. Lyric Opera created this for the funeral of his lover.

**ITALIAN ADAPTATION**

**DAVID:** Uno scenografo che lavora per il teatro dell’opera l’ha creata per il funerale del suo compagno.

**BACK-TRANSLATION**

**DAVID:** A scenic designer who works for the Opera theatre created it for the funeral of his partner.

### 3/59

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 31.41-31.42</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LISA:</strong> You smell like Listerine.</td>
</tr>
</tbody>
</table>

**ITALIAN ADAPTATION**

**LISA:** Che cos’è un disinfettante?

**BACK-TRANSLATION**

**LISA:** What is it, a disinfectant?

### 3/60

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 32.22-32.29</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KEITH:</strong> You’d better be prepared to build me something like this when I go.</td>
</tr>
<tr>
<td><strong>DAVID:</strong> <em>(playfully)</em> What, something involving Steve McQueen on a motorcycle?</td>
</tr>
<tr>
<td><strong>KEITH:</strong> Yeah, and an entire POW barracks.</td>
</tr>
</tbody>
</table>

**ITALIAN ADAPTATION**

**DAVID:** Con un mega-poster di Steve McQueen su una motocicletta?

**KEITH:** Sì, e la caserma dei vigili del fuoco.

**BACK-TRANSLATION**

**DAVID:** With a mega-poster of Steve McQueen on a motorcycle?

**KEITH:** Yes, and the firemen barracks.

### 3/61

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 34.28-34.33</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RUSSELL:</strong> Maybe you just haven’t found whatever it is that’s worth cutting off an ear for.</td>
</tr>
<tr>
<td><strong>CLAIRE:</strong> I would never cut off my fucking ear! Never!</td>
</tr>
<tr>
<td><strong>RUSSELL:</strong> Van Gogh did it for love.</td>
</tr>
<tr>
<td><strong>CLAIRE:</strong> He did it because he was totally insane!</td>
</tr>
</tbody>
</table>

**ITALIAN ADAPTATION**

**RUSSELL:** Forse non hai ancora trovato qualcosa per cui valga la pena tagliarsi un orecchio.

**CLAIRE:** Io non potrei mai tagliarmi un orecchio, mai.

**RUSSELL:** Van Gogh l’ha fatto per amore.

**CLAIRE:** L’ha fatto perché era fuori di testa.

**BACK-TRANSLATION**

**RUSSELL:** Maybe you haven’t found yet something for which it is worth cutting off an ear for.

**CLAIRE:** I could never cut off an ear! Never!

**RUSSELL:** Van Gogh did it for love.

**CLAIRE:** He did it because he was out of his mind.
CLAIRE: It’s part of the permanent collection of the Contemporary Arts Center in Cincinnati.

RUSSELL: It reminds me of Frances Bacon a little.

KEVIN: It wasn’t always easy, it wasn’t always fun. But it was always worth it. I don’t know what I did in a previous life, but to quote Julie Andrews as Maria Von Trapp, “it must have been something good”, because I’ve been rewarded a thousand fold in this life.

LISA: Do you think you might be able to run by Whole Foods for me some time tonight?

Lisa: Puoi andare al supermercato a fare un po’ di spese più tardi?

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

+ 1 Van Gogh, 1 burrito, 1 Phoenix, 1 dollars, 1 China
Summary
Season 3 Episode 4

Strategies

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

Nature of cultural references

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

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

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

TARGET CULTURE
Puccini (2)
Italian
Carrara

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

NONVERBAL
American flag

Total references 53
### SIX FEET UNDER
**The Trap**
**La trappola (The trap)**

**Season 3 Episode 5**

<table>
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<tr>
<th>3/66</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 03.54-03.57</strong></td>
</tr>
<tr>
<td>CLAIRE: I've been devouring this <em>Camille Claudel</em> biography.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>CLAIRE: Sto letteralmente divorando la biografia di <em>Camille Claudel</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/67</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 11.18-11.26</strong></td>
</tr>
<tr>
<td>CHORUS: Because it's June June June June June June Just because it's June June June… Ju-Ju-Ju-June!</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>CORO: Because it's June June June June June June Just because it's June June June… Ju-Ju-Ju-June!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/68</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 11.57-12.02</strong></td>
</tr>
<tr>
<td>DAVID: Dennis can kiss my lilly-white ass. I mean, it's not like it's the Met!</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>DAVID: Guarda, giuro che Dennis a volte lo strozzerei davvero. Insomma, non siamo mica professionisti.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/69</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 13.19-13.22</strong></td>
</tr>
<tr>
<td>PATRICK: He was actually trying to convince this guy that he used to be in <em>Cirque du soleil</em>.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>PATRICK: E' stato tutta la sera a cercare di convincermi di aver fatto parte del <em>Cirque du Soleil!</em></td>
</tr>
</tbody>
</table>
### 3/70

**ORIGINAL FILM DIALOGUE 13.38–13.41**

| TERRY: This one is obsessed with *Trading Spaces*. We're lucky we got him this long. |
| ITALIAN ADAPTATION | BACK-TRANSLATION |
| TERRY: This one is obsessed with *Trading Spaces*. We're lucky we got him this long. | TERRY: This one is obsessed with *Trading Spaces*. We're lucky we got him this long. |

### 3/71

**ORIGINAL FILM DIALOGUE 13.34–13.50**

| TERRY: Look, I know I'm not supposed to say anything, but I will. I feel weird not acknowledging it. |
| ITALIAN ADAPTATION | BACK-TRANSLATION |
| TERRY: Look, I know I'm not supposed to say anything, but I will. I feel weird not acknowledging it. | TERRY: Look, I know I'm not supposed to say anything, but I will. I feel weird not acknowledging it. |

### 3/72

**ORIGINAL FILM DIALOGUE 14.29–14.31**

| LISA: I'm circling problem purchases on the *VISA* bill. |
| ITALIAN ADAPTATION | BACK-TRANSLATION |
| LISA: I'm circling problem purchases on the *VISA* bill. | LISA: I'm circling problem purchases on the *VISA* bill. |

### 3/73

**ORIGINAL FILM DIALOGUE 15.02–15.08**

<p>| LISA: This country is insane. What about this one? You dropped eighty dollars at <em>Book Soup</em>. I guess you haven’t heard of libraries. |
| ITALIAN ADAPTATION | BACK-TRANSLATION |
| LISA: This country is insane. What about this one? You dropped eighty dollars at <em>Book Soup</em>. I guess you haven’t heard of libraries. | LISA: This country is insane. What about this one? You dropped eighty dollars at <em>Book Soup</em>. I guess you haven’t heard of libraries. |</p>
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 19.42-19.48</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA: How on Earth do you expect Maya to go to college? You're throwing everything we have together away for fucking Beck?</td>
<td>LISA: In your opinion with what money will we ever send her to college? You spend everything we have for this shit!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 20.45-20.53</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLIVIER: No, we're going to the Century City Mall.</td>
<td>OLIVIER: No way, no, we're going to the Century City Mall.</td>
</tr>
<tr>
<td>CLAIRE: The Mall?</td>
<td>CLAIRE: The mall?</td>
</tr>
<tr>
<td>OLIVIER: The best mall in the world. I used to like Livingston Mall when I taught at Rutgers, but then Bamberger's went out of business and it all went straight to hell.</td>
<td>OLIVIER: Yes, the best in the world. I preferred Livingston Mall when I taught at Rutgers, but then Bamberger's went out of business and it all went to the dogs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 21.12-21.13</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLIVIER: Brentano's is having a sale.</td>
<td>OLIVIER: Brentano's is having a sale.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 22.09-22.22</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: Was your father a little person?</td>
<td>DAVID: Why, was your father short?</td>
</tr>
<tr>
<td>TOM JAFFE: No, no, this was the only suit of his that my mother could find. It was in some box his family had. It's from his bar-mitzvah. Oh, and there's this. He takes a white Linda Rondstadt shirt out of his bag.</td>
<td>TOM JAFFE: No, no, but it's the only suit that my mother could find. In an old family trunk. It's from his bar-mitzvah. Ah, I brought this too. From the same trunk. We don't know if it was his or my uncle's. Anyway my mother said you can use it if you need it.</td>
</tr>
<tr>
<td>TOM JAFFE: It was in the same box. It either belonged to him or my uncle. My mother thinks she remembers my father liking Blue Bayou.</td>
<td></td>
</tr>
</tbody>
</table>
### 3/78

**ORIGINAL FILM DIALOGUE 24.08-24.20**

NATE: He has no idea whether he even liked **Linda Rondstadt**.
DAVID: Do you know if our Dad liked **Linda Rondstadt**?
NATE: As a matter of fact, I do. I cleaned out his record collection and there's a copy of *Heart Like a Wheel* in it.

**ITALIAN ADAPTATION**

NATE: Prova a chiedergli se gli piaceva **Linda Rondstadt**.
DAVID: E tu lo sai se a nostro padre piaceva **Linda Rondstadt**.
NATE: Guarda caso, sì, lo so. Sistemando I suoi dischi ho trovato una copia di *Heart Like a Wheel*.

**BACK-TRANSLATION**

NATE: Try to ask him if he liked **Linda Rondstadt**.
DAVID: And do you know if our father liked **Linda Rondstadt**?
NATE: As a matter of fact, yes, I do. Tidying up his record collection I found a copy of *Heart Like a Wheel*.

### 3/79

**ORIGINAL FILM DIALOGUE 28.57-28.59**

NATE: Are you still livin' in Venice?

**ITALIAN ADAPTATION**

NATE: Ora sei al tuo appartamento?

**BACK-TRANSLATION**

NATE: Now you are in your own apartment?

### 3/80

**ORIGINAL FILM DIALOGUE 29.26-29.31**

OLIVIER: The radio was playing *I Wear My Sunglasses at Night*. Such an insipid song.

**ITALIAN ADAPTATION**

OLIVIER: Al primo incontro la radio trasmetteva *I wear my sunglasses at night*. È una canzonetta, per carità…

**BACK-TRANSLATION**

OLIVIER: At our first meeting the radio was playing *I wear my sunglasses at night*. Just a little pop song, mind you…

### 3/81

**ORIGINAL FILM DIALOGUE 33.34-33.35**

RADIO: Alarm going off at **5636 Fremont Place**.

**ITALIAN ADAPTATION**

RADIO: Abbiamo un antifurto al 5636 di **Fremont Place**.

**BACK-TRANSLATION**

RADIO: We have an antitheft alarm at **5636 Fremont Place**.

### 3/82

**ORIGINAL FILM DIALOGUE 33.57-34.00**

DISPATCHER: We have a 432 on **Alameda**, Code 3.

**ITALIAN ADAPTATION**

CORRIERE: Tutto a posto, si è trattato di un **falso allarme**, potete riprendere il vostro giro.

**BACK-TRANSLATION**

DISPATCHER: Everything all right, it was a **false alarm**, you can resume your round.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 51.04–51.08</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTHUR: Would you like a little <strong>frittata</strong>?</td>
</tr>
<tr>
<td>RUTH: I would love a little <strong>frittata</strong>!</td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
</tr>
<tr>
<td>ARTHUR: Gradirebbe una <strong>frittatina</strong>?</td>
</tr>
<tr>
<td>RUTH: Vado matta per le <strong>frittatine</strong>!</td>
</tr>
</tbody>
</table>

+ 1 Santa Fe, 1 Austin, 1 Texas, 1 Tahoe
Summary
Season 3 Episode 5

Strategies

- **22** Loan
- **1** Official tr.
- **2** Hypernym
- **5** Elimination

Nature of cultural references

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

**INTERCULTURAL**
VISA
Linda Ronstadt (2)

**THIRD CULTURE**
Camille Claudel
Cirque du Soleil
Beck
Bar-mitzvah

**TARGET CULTURE**
Frittata (2)

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

**NONVERBAL**
Linda Ronstadt

Total references 27
SIX FEET UNDER
Making Love Work
Intese e malintesi
(Understandings and misunderstandings)
Season 3 Episode 6

3/84

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 02.51-03:00</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAREN: Do you have a Kleenex?</td>
<td>KAREN: Who has a handkerchief?</td>
</tr>
<tr>
<td>(...)</td>
<td>(...)</td>
</tr>
<tr>
<td>KAREN: Oh, I might need another Kleenex.</td>
<td>KAREN: Maybe if you have another one.</td>
</tr>
</tbody>
</table>

3/85

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 06.19-06.35</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: So listen to this. &quot;Hikes near Hungry Valley: Difficult.&quot;</td>
<td>NATE: So listen to this. &quot;Hikes to Hungry Valley: Difficult.&quot;</td>
</tr>
<tr>
<td>LISA: Think we need more than one spatula?</td>
<td>LISA: Will one spatula be enough?</td>
</tr>
<tr>
<td>NATE: &quot;Be sure to catch the insense scenery from atop Suicide Rock, which received its name when a native American princess threw herself off the rock rather than be separated from her lover.&quot; We gotta see this.</td>
<td>NATE: &quot;Don’t miss the greatness of the scenery from the top of Suicide Rock, so called since a native American princess threw herself in the void rather than be separated from her loved one.&quot; We have to go there.</td>
</tr>
</tbody>
</table>

3/86

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 06.49-06.54</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Well, of course you can. This is the way everyone used to live. Going to the land of the Chumash.</td>
<td>NATE: Of course you can. That’s how everybody used to live. We’re going to the land of the Chumash.</td>
</tr>
</tbody>
</table>

ITALIAN ADAPTATION

KAREN: Chi ha un fazzolettino?  
(...)  
KAREN: Magari se ne hai anche un altro.

NATE: Allora, senti qui: “Escursioni ad Hungry Valley: difficile”.
LISA: Ci basterà una spatola sola?
NATE: “Non perdetevi la grandezza del panorama dalla cima del Suicide Rock, così chiamato da quando una principessa amerinda si gettò nel vuoto piuttosto che separarsi dal suo amato”. Ci dobbiamo andare.

NATE: Certo che si può. E così che vivevano tutti. Stiamo andando nella terra del Chumash.
### 3/87

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 06.51-06.55</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NATE:</strong> Deer springs trail starts right where we're staying. Leads right to Suicide Rock.</td>
<td><strong>NATE:</strong> Dove siamo noi inizia il Deer Springs trail che porta fino al Suicide Rock.</td>
<td>NATE: NATE: Where we are Deer springs trail starts which leads up to Suicide Rock.</td>
</tr>
</tbody>
</table>

### 3/88

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

### 3/89

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 08.49-08.53</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTHUR:</strong> Starring Bruce Dern. With music by Joan Baez.</td>
<td><strong>ARTHUR:</strong> Ci lavora Bruce Dern. E le musiche sono di Joan Baez.</td>
<td><strong>ARTHUR:</strong> Bruce Dern works in it. And the music is by Joan Baez.</td>
</tr>
</tbody>
</table>

### 3/90

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 09.20-09.22</th>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CLAIRE:</strong> I did blue hair in like 8th grade, you know.</td>
<td><strong>CLAIRE:</strong> Me li sono fatti a 15 anni, i capelli blu.</td>
<td><strong>CLAIRE:</strong> I did it when I was 15 years old, the blue hair.</td>
</tr>
</tbody>
</table>
RUTH: Oh, I don't need to come in. I just wanted to tell you that I was running errands out at the Mall over on Western, you know, the new mall, that just opened, more of a mini-mall but with underground parking. What do they call those? I pulled in to see what they had done with it, and low and behold, they had a video store, and I got Silent Running.

ITALIAN ADAPTATION


RUTH: No, thanks, I don't need to come in. I just wanted to tell you that I went to see that new Mall over on Western, you know which one, they've just opened it. It's more of a mini-mall but it's comfortable because it has underground parking. Well I went in to see what it was like, I found a video rental store and I took advantage. Look, Silent Running.

MAN: Now, Huey, you're going to plant the tree, and Dewey, you're going to dig the ditch. We're gonna do it right here on the side of the hill.

ITALIAN ADAPTATION

UOMO: Paperina ha appena piantato la pianta e tu Paperino ora farai lo stesso, proprio qui.

MAN: Daisy Duck has just planted the plant, and you Donald Duck, now you're going to do the same, right here.

LISA: How often does Jesus come up?

TODD: Pretty rarely. But whenever he does, they always remind us he was black.

LISA: Right. As opposed to the Brad Pitt Jesus America tries to sell us.

ITALIAN ADAPTATION

LISA: E parlate spesso di Gesù?

TODD: Molto di rado. Ma ogni volta che capita, subito ci ricordano che era nero.

LISA: Bravi. Sembra che per tutta l'America debba avere la faccia di Brad Pitt, e su!

LISA: And do you talk often about Jesus?

TODD: Very rarely. But every time it happens, they immediately remind us that he was black.

LISA: Good. It seems that all over America he must have the face of Brad Pitt, oh come on!

LISA: Wouldn't it be cool to totally have to live off the land? To really be a part of nature instead of just looking at it?

DANA: Not that cool. I'm getting my "I-need-my-Starbucks" headache.

ITALIAN ADAPTATION

LISA: Non sarebbe bello un giorno staccare del tutto la spina? Far parte della natura invece di starla a guardare?

DANA: Adesso non esageriamo. Solo l’idea di vivere in questo modo mi fa vomitare.

LISA: Wouldn’t it be good one day to disconnect the plug completely? Be part of nature instead of looking at it?

DANA: Let’s not exaggerate now. Only the idea of living this way makes me vomit.
### 3/95

**ORIGINAL FILM DIALOGUE 17.09-17.18**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA: I don't know. Yeah, I'm the mother of his child, so he has to Madonna-fy me. Or maybe I'm just mad at the whole world because my orgasm thing is screwed up.</td>
<td>LISA: I don't know. It's true, I'm the mother of his daughter, he should worship me. Let's leave it, I'm just mad at the world because my orgasms have screwed up.</td>
</tr>
</tbody>
</table>

### 3/96

**ORIGINAL FILM DIALOGUE 20.00-20.41**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLIVIER: Does anyone know what elephant art is? A term the fluxists invented. My Dad was a Fluxist. Does anyone know what a fluxist is? Fuck that. Why doesn't anyone know what elephant art is? Who are you people? Don't you guys read? This is elephant art. My head is on backwards. I feel like my head is on backwards. Yes, we get it.</td>
<td>OLIVIER: Who among you knows what elephant art is? It's a term the fluxists invented. My father was a Fluxist. Who among you knows what a fluxist is? What the fuck, why doesn't anyone know what elephant art is? Where the fuck do you live, don't you ever open a book? Here it is, this is elephant art. The head turned backwards. Here you make my head turn.</td>
</tr>
</tbody>
</table>

### 3/97

**ORIGINAL FILM DIALOGUE 22.20-22.23**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: Just a slight touch. You don't want to go all Joan Crawford on him.</td>
<td>RICO. Perfect, but without exaggerating. We don't want him to look like Joan Crawford.</td>
</tr>
</tbody>
</table>

### 3/98

**ORIGINAL FILM DIALOGUE 22.41-22.57**

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUTH: Okay, then. There's leftover blintzes in the fridge, if you get hungry. Either of you. ARTHUR: Thank you. RICO: Hey, don't think, just because you're living here, you have to do things with the Munsters up there.</td>
<td>RUTH: In the fridge there are some pancakes if you get hungry. For you too. ARTHUR: Thank you. Thank you with all my heart. RICO: Hey, even if you're living here, you don't have to see the Addams Family.</td>
</tr>
</tbody>
</table>

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905
**ORIGINAL FILM DIALOGUE 26.18-26.21**

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

+ 1 LA, 1 California
Summary
Season 3 Episode 6

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
Blintzses

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

Total references 37
SIX FEET UNDER
Timing and Space
Il tempo e lo spazio (Time and space)
Season 3 Episode 7

3/100

ORIGINAL FILM DIALOGUE 05.11-05.17
ARTHUR: It's just a theme by WC but I've developed it, somewhat, put a drum beat underneath it.

ITALIAN ADAPTATION  BACK-TRANSLATION
ARTHUR: It is a track by Debussy. Well, maybe I've developed it a bit, I added a minimum of drums.

3/101

ORIGINAL FILM DIALOGUE 08.21-08.35
NATE: So how about it, can you watch Maya for me today? Twenty bucks.
CLAIRE: I can't.
NATE: Well, why not?
CLAIRE: Russell and I are going to the art store.
NATE: Claire?
CLAIRE: Nate? You know this isn't the matrix. The rest of us who don't have babies, we're real. Watch my baby, watch my baby, Jesus Christ.

ITALIAN ADAPTATION  BACK-TRANSLATION
NATE: Che fai, me la guardi tu Maya oggi? Venti dollari.
CLAIRE: Ah, non posso.
NATE: Perché no?
CLAIRE: Vado con Russell al negozio d'arte.
NATE: Claire?
NATE: What, will you watch Maya today? Twenty dollars.
CLAIRE: Ah, I can't.
NATE: Why not?
CLAIRE: I'm going with Russell to the art store.
NATE: Claire?
CLAIRE: Nate? We're not inside Matrix. Those who don't have children are real people, like “The One”. Watch my baby, watch my baby. What the fuck.
### 3/102

**ORIGINAL FILM DIALOGUE 9-18-09.33**

DAVID: What's the matter with it? It covers up all your good big parts.
KEITH: My good big parts.
DAVID: Yeah, take that thing off and go put on something better, maybe your silver **DKNY** T-shirt.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: Come che cos'ha che non va? Ma non ti accorgi che copre tutte le tue parti migliori? KEITH: E quali sarebbero queste parti? DAVID: E dai che lo sai. Togli quell'affare e metti qualcos'altro, magari quella magliettina attillata color argento.</td>
<td>DAVID: What's the matter with it? Don't you realise it covers up all your good parts? KEITH: Which would these parts be? DAVID: Come on, you know it. Take that thing off and put on something else, maybe that silver coloured <strong>tight</strong> little T-shirt.</td>
</tr>
</tbody>
</table>

### 3/103

**ORIGINAL FILM DIALOGUE 10.02-10.05**

DAVID: But I really want a **Mimosa**. Sorry.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: Ma muoio dalla voglia di una <strong>Mimosa</strong>. Mi dispiace.</td>
<td>DAVID: But I'm dying for a <strong>Mimosa</strong>. Sorry.</td>
</tr>
</tbody>
</table>

### 3/104

**ORIGINAL FILM DIALOGUE 11.53-11.59**

VANESSA: And whatever happened to **Barney**? Remember when it was just **Barney**? Things were simpler then.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANESSA: Quanto mi piace questo <strong>cartone</strong>. Lo metto più per me che per loro. Comunque li tiene buoni.</td>
<td>VANESSA: How I like this <strong>cartoon</strong>. I turn it on more for me than for them. He keeps them quiet anyway.</td>
</tr>
</tbody>
</table>

### 3/105

**ORIGINAL FILM DIALOGUE 12.14-12.40**

RUSSELL: Every time I come here I feel like **Augustus Gloop in the chocolate room.** You know what I'm talking about?
CLAIRE: Oh yeah. When I was a kid, those **Umpa-Lumpas** used to freak me out.

(…)
RUSSELL: I felt so bad for **Charlie**. He's so poor. Mother's a fucking nightmare.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSELL: Quando vengo qui mi sento come <strong>Augustus Gloop nella fabbrica di cioccolato.</strong> L'hai visto anche tu? CLAIRE: Sì, certo. Ma quando ero piccola gli <strong>gnometti</strong> mi facevano paura. (…) RUSSELL: Mi sentivo così male per <strong>Charlie</strong>. Faceva pena. Quel film era peggio di un incubo.</td>
<td>RUSSELL: When I come here I feel like <strong>Augustus Gloop in the chocolate factory.</strong> Have you seen it too? CLAIRE: Yes, of course. But when I was small the <strong>little gnomes</strong> scared me. RUSSELL: I felt so bad for <strong>Charlie</strong>. I took pity on him. That film was worse than a nightmare.</td>
</tr>
<tr>
<td>ORIGINAL FILM DIALOGUE</td>
<td>BACK-TRANSLATION</td>
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<tr>
<td>------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>ARTHUR: I used to watch my cousins all the time. And they were Mormons.</td>
<td>NATE: Mormons.</td>
</tr>
<tr>
<td>ITALIAN ADAPTATION</td>
<td>BACK-TRANSLATION</td>
</tr>
<tr>
<td>ARTHUR: Sa, facevo sempre da bialia ai miei cugini. Ed erano tutti mormoni.</td>
<td>ARTHUR: You know, I always took care of my cousins. And they were all Mormons.</td>
</tr>
<tr>
<td>NATE: Mormons.</td>
<td>NATE: Mormons.</td>
</tr>
</tbody>
</table>

**3/107**

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

**3/108**

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

**3/109**

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

910
### 3/110

**ORIGINAL FILM DIALOGUE 19.40-19.44**

MARGARET: He never forgave your father for being a success. Or giving up **Hannukah**.

**ITALIAN ADAPTATION**

MARGARET: Non gli è mai andato giù che tuo padre fosse diventato qualcuno o che **snobbasse Hannukah**.

**BACK-TRANSLATION**

MARGARET: He never could swallow that your father had become somebody or that he snubbed **Hannukah**.

### 3/111

**ORIGINAL FILM DIALOGUE 22.11-22.14**

WOMAN: So tell me, am I in **Black Widow**?
KEITH: I don't know.

**ITALIAN ADAPTATION**

DONNA: Sono una specie di **vedova nera**?
KEITH: No, non lo so.

**BACK-TRANSLATION**

WOMAN: Am I some kind of **black widow**?
KEITH: No, I don't know.

### 3/112

**ORIGINAL FILM DIALOGUE 22.27-22.28**

WOMAN: Am I an **Oscar** winner?
KEITH: I don't know.

**ITALIAN ADAPTATION**

DONNA: Ho mai vinto l'Oscar?
KEITH: Non lo so.

**BACK-TRANSLATION**

WOMAN: Have I ever won an **Oscar**?
KEITH: I don't know.

### 3/113

**ORIGINAL FILM DIALOGUE 27.49-27.56**

TERRY: Has every leading lady in the room found herself yet?
PATRICK: I'm **Kristy McNichol**, but I think that's always been painfully obvious.
DAVID: I'm **Madonna**.
PARTY GUY #1: Of course.
PARTY GUY #2: I'm **Barbara Stanwick**.
PARTY GUY #3: **Louise Fletcher**

**ITALIAN ADAPTATION**

TERRY: Allora, avente indovinato o no quale donna siete?
PATRICK: Io sono **Kristie McNichol**, ma pensavo fosse sempre stato evidente.
DAVID: Io **Madonna**.
RAGAZZO 1: E voi?
RAGAZZO 2: **Barbara Stanwick**.
RAGAZZO 3: **Louise Fletcher**.

**BACK-TRANSLATION**

TERRY: So, have you guessed or not what lady you are?
PATRICK: I'm **Kristy McNichol**, but I think that's always been evident.
DAVID: I'm **Madonna**.
PARTY GUY #1: And you?
PARTY GUY #2: **Barbara Stanwick**.
PARTY GUY #3: **Louise Fletcher**.
DAVID: Keith, we saw her in Chalet Gourmet with Ben Stiller.
KEITH: I remember Ben Stiller.
DAVID: Come on, you know this, he knows this. Remember when we walked out on *Timecode*?
KEITH: Yeah.
DAVID: She was in that. *Mickey Blue Eyes*?
PARTY GUY #6: *Basic Instinct*.
PARTY GUY #7: *Waterworld*.

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: L’abbiamo incontrata allo Chalet Gourmet con Ben Stiller.</td>
<td>DAVID: Keith, we saw her in Chalet Gourmet with Ben Stiller.</td>
</tr>
<tr>
<td>KEITH: Mi ricordo di Ben Stiller, ma lei…</td>
<td>KEITH: I remember Ben Stiller, but her…</td>
</tr>
<tr>
<td>DAVID: Dai, lo so che lo sai, lo sa di sicuro. Ti ricordi quando abbiamo visto <em>Timecode</em>?</td>
<td>DAVID: Come on, I know you know, he knows for sure. Remember when we saw <em>Timecode</em>?</td>
</tr>
<tr>
<td>KEITH: Si.</td>
<td>KEITH: Yes.</td>
</tr>
<tr>
<td>DAVID: Lei ci lavorava. E <em>Mickey Occhi Blu</em>?</td>
<td>DAVID: She was in that. And <em>Mickey Blue Eyes</em>?</td>
</tr>
<tr>
<td>RAGAZZO 6: <em>Basic Instinct</em>.</td>
<td>PARTY GUY #6: <em>Basic Instinct</em>.</td>
</tr>
<tr>
<td>RAGAZZO 7: <em>Waterworld</em>.</td>
<td>PARTY GUY #7: <em>Waterworld</em>.</td>
</tr>
</tbody>
</table>

+ 1 Kansas City, 1 Jeanne Tripplehorn, 1 song, 1 CIA, 1 margarita
Summary
Season 3 Episode 7

Strategies

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

Nature of cultural references

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

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

THIRD CULTURE
China (2)
Adlerian
Quiche
Hannukah
Margarita
OVERT ALLUSION
The matrix
Barney (2)
Augustus Gloop
Umpa-Lumpas
Charlie
Black Widow
Timecode
Mickey Blue Eyes
Basic Instinct
Waterworld
1 song

Total references 40
### Season 3 Episode 8

#### 3/115

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 05.10-05.13</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANESSA: Fine. Take them <strong>Knott's Berry Farm</strong>. Just come back before dark.</td>
<td>VANESSA: Listen, fine, why don’t you take them to the fair a little. Just come back before dark.</td>
</tr>
</tbody>
</table>

**ITALIAN ADAPTATION**

VANESSA: Senti, va bene, perché non li porti un po’ alle giostre, basta che torniate prima che faccia buio.

#### 3/116

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 08.22-08.39</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAIRE You could do like a Warhol series, only with polygamous <strong>Mennonite</strong> concubines. NATE I'm just worried this place will be crawling with kids. RICO: Man. Why us? DAVID: They live three blocks away, we're neighbours. NATE: We're neighbours with <strong>Children Of The Corn</strong>. RICO: I don't want to be alone with sharp things and a <strong>Manson</strong> chick.</td>
<td>CLAIRE: It seems we’re watching a Warhol series, only with polygamous <strong>Mennonite</strong> concubines. NATE: The point is we’ll have the place full of kids. RICO: Ah, what a pain. Why us? DAVID: Because they live only three blocks away, we're almost neighbours. NATE: We’ll have <strong>Children Of The Corn</strong> kind of scenes. RICO: I don't work here alone, with sharp tools and <strong>crazy women</strong>.</td>
</tr>
</tbody>
</table>

**ITALIAN ADAPTATION**

DAVID: You're embarrassing me in front of...
KEITH: The leading ladies? I've been there. I survived.
DAVID: That was not my fault. How could you forget *Waterworld*? It was three hours long.

**ITALIAN ADAPTATION**

DAVID: Mi metti in imbarazzo di fronte a…
KEITH: Alle tue belle amichette? Ho giocato a indovina la donna e sono ancora vivo.
DAVID: Senti non è mica stata colpa mia, ti ho anche suggerito. Come hai fatto a dimenticarti di *Waterworld*, dura tre ore.

**BACK-TRANSLATION**

DAVID: You're embarrassing me in front of...
KEITH: Your beautiful little friends? I played Guess the Lady and I'm still alive.
DAVID: Listen, that was not my fault, I even gave you hints. How could you forget *Waterworld*? It lasts three hours.

---

ARTHUR: They don't believe in romance.
RUTH: Where did all those children come from?
ARTHUR: We didn't get into it. But romantic love wasn't even invented until the 14th century.
RUTH: I never heard that.
ARTHUR: Petrarch. He was Italian.

**ITALIAN ADAPTATION**

ARTHUR: Non credono nel romanticismo.
RUTH: Da dove vengono allora tutti quei figli?
ARTHUR: Non abbiamo approfondito. Ma dopotutto l'amore romantico è nato prima del XIV secolo.
RUTH: Questo non lo sapevo.
ARTHUR: Petrarca. Un poeta italiano.

**BACK-TRANSLATION**

ARTHUR: They don't believe in romanticism.
RUTH: Where do all those children come from then?
ARTHUR: We didn't get into it. But after all romantic love wasn't born before the 14th century.
RUTH: I didn't know that.
ARTHUR: Petrarch. An Italian poet.

---

MARY: Do you like cheese?
NATE: Yeah...
MARY: What kind of cheese?
NATE: Cheddar.
MARY: Yeah! Me, too.
NATE: Colby, muenster. Monterey Jack with jalapeño.
MARY: No.
NATE: Brie.

**ITALIAN ADAPTATION**

MARY: Ti piace il formaggio?
NATE: Ehm, direi di sì.
MARY: Che genere di formaggio?
NATE: Ehm…il Cheddar.
MARY: Ah, anche a me piace tanto!
NATE: Colby, muenster. Il Monterey Jack con il peperoncino.
MARY: Buono.

**BACK-TRANSLATION**

MARY: Do you like cheese?
NATE: Mmm, I’d say I do.
MARY: What kind of cheese?
NATE: Mmm… Cheddar.
MARY: Ah, I like it very much too.
NATE: Colby, muenster. Monterey Jack with jalapeno.
MARY: Good.
### Original Film Dialogue 42.37–40.20

**CLAIRE:** Are you deaf? I've been out there 20 minutes yelling for help. I had to drag all that **Visqueen** in.

**OLIVIER:** Hello. Everything go smoothly?

**CLAIRE:** Absolutely. Can we leave now? Your **Visqueen** is in the garage.

**OLIVIER:** You were supposed to take it to school. I'd help but I'm dining with a provost at **Patina**.

**CLAIRE:** Well, I'd help but I'm dining with my boyfriend at **Taco Bell**.

### Italian Adaptation

**CLAIRE:** Ma sei sordo? Sono 20 minuti che chiamo per farmi dare una mano. Ho trascinato tutta quella roba qui da sola.

**OLIVIER:** Oh chi si rivede. Tutto come da programma?

**CLAIRE:** Come no, certo. Ci mandi via adesso? La tua paccottiglia è di là nel garage.

**OLIVIER:** No, quella dovevi portarla a scuola. Ti aiuterei ma stasera sono a cena con i Provost al **Patina**.

**CLAIRE:** Anche io ti aiuterei ma stasera sono a cena con il mio ragazzo al **Taco Bell**.

### Original Film Dialogue 53.24–53.36

**ARTHUR:** There's something I didn't tell you about **Petrarch.** He started the **Renaissance**.

### Italian Adaptation

**ARTHUR:** E' molto importante che tu sappia una cosa su **Petrarca.** Ha dato inizio al **Rinascimento**.

**ARTHUR:** It's very important that you know something about **Petrarch.** He started the **Renaissance**.

---

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

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

Nature of cultural references

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

INTERCULTURAL
Mennonite
Leading Ladies

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

TARGET CULTURE
Petrarch (2)
Italian
Renaissance

OVERT ALLUSION
Children of the Corn
Waterworld

Total references 35
SIX FEET UNDER
The Opening
Relazioni pericolose (Dangerous liaisons)
Season 3 Episode 9

3/122

ORIGINAL FILM DIALOGUE 06.01-06.07
FATHER JACK: What’d you rent?
DAVID: Something Keith picked.
BOY: Sister Act. OK.

ITALIAN ADAPTATION BACK-TRANSLATION
PADRE JACK: Cosa hai preso?
DAVID: Un film che piaceva a Keith.
RAGAZO: Sister Act, allora…
FATHER JACK: What did you get?
DAVID: A film Keith liked.

3/123

ORIGINAL FILM DIALOGUE 14.42-14.47
RICO: What was it, Paxil?
MAN: Paxil made her really jittery. This was a combination of Zoloft, I think, and something else.

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

3/124

ORIGINAL FILM DIALOGUE 21.18-21.20
RUSSELL: Who’d ever buy that?
CLAIRE: MoMA!

ITALIAN ADAPTATION BACK-TRANSLATION
RUSSELL: Chi la compra quella roba?
CLAIRE: Il MoMA!
RUSSELL: Who buys that stuff?
CLAIRE: MoMA!

3/125

ORIGINAL FILM DIALOGUE 22.40-22.43
KEITH: Is that Viggo Mortensen?
DAVID: Who’s Viggo Mortensen?

ITALIAN ADAPTATION BACK-TRANSLATION
KEITH: Quello non è Viggo Mortensen?
DAVID: Chi è Viggo Mortensen?
KEITH: Quello de Il Signore degli Anelli.
KEITH: Is n’t that Viggo Mortensen?
DAVID: Who’s Viggo Mortensen?
KEITH: The one in The Lord of the Rings.
<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 26.37-26.38</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSELL: He was on the cover of <em>Art Forum</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSELL: Ma lui era sulla copertina di <em>Art Forum</em>.</td>
<td>RUSSELL: But he was on the cover of <em>Art Forum</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE 27.42-27.48</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: Angie and her boyfriend took the boys to <em>Shakey’s</em> and then to play <em>Goofy Golf</em>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ITALIAN ADAPTATION</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: Angie e il suo ragazzo hanno portato i bambini da <em>Shakey’s</em> e poi a giocare al <em>minigolf!</em></td>
<td>RICO: Angie and her boyfriend took the boys to <em>Shakey’s</em> and then to play <em>minigolf</em>.</td>
</tr>
</tbody>
</table>

+ 1 Egypt, 1 dollars, 1 Florida
Summary
Season 3 Episode 9

Strategies

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Loan</td>
</tr>
<tr>
<td>2</td>
<td>Official tr.</td>
</tr>
<tr>
<td>1</td>
<td>Hypernym</td>
</tr>
<tr>
<td>1</td>
<td>Creative add.</td>
</tr>
</tbody>
</table>

Nature of cultural references

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

INTERCULTURAL
Paxil (2)
Zoloft
Viggo Mortensen (2)

THIRD CULTURE
Egypt

OVERT ALLUSION
Sister Act

Total references 13
SIX FEET UNDER
Everyone Leaves
Gente che viene, gente che va
(People coming, people going)
Season 3 Episode 10

3/128

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>

3/129

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVID: By dipping the sponge applicator into cold water and applying it to Barbie's lips, cheeks and eyelids, you get a flourish of glamorous colour. KEITH: I'm telling Taylor you took it out of the box. DAVID: When I was a kid, I used to have GI Joes.</td>
<td>DAVID: By dipping the sponge into the preparation and subsequently into cold water and applying it to Barbie's lips, cheeks and eyelids, they will become coloured and fluorescent.. KEITH: I'm telling Taylor you took it out. DAVID: When I was a kid, I played all the time with GI Joes.</td>
</tr>
</tbody>
</table>

3/130

<table>
<thead>
<tr>
<th>ORIGINAL FILM DIALOGUE</th>
<th>BACK-TRANSLATION</th>
</tr>
</thead>
</table>
| CLAIRE: Maybe Magritte, when he was painting his Listening Room, was like, "Damn, I made the apple too big again." | CLAIRE: Do you imagine Magritte while he makes his painting and stops and says: “Damn, I made that apple too big again”.
CLAIRE: Ti immagini Magritte mentre realizza il suo dipinto che si ferma e dice: “Accidenti, ho fatto di nuovo quella mela troppo grande!” |
### 3/131

**ORIGINAL FILM DIALOGUE 19.42–19.44**

<table>
<thead>
<tr>
<th>BRENDA: I could smell curry all the way from La Cienega</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>BRENDA: Ho sentito l’odore del curry fin dal supermercato.</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>BRENDA: I smelt curry from the supermarket.</td>
</tr>
</tbody>
</table>

### 3/132

**ORIGINAL FILM DIALOGUE 37.45–37.48**

<table>
<thead>
<tr>
<th>DAVID: She politely informed us that she's too old to play with Barbies.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>DAVID: Ci ha informato con molto tatto che ormai è vecchia per giocare con le Barbie.</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>DAVID: She informed us very tactfully that she is too old now to play with Barbies.</td>
</tr>
</tbody>
</table>

+ 1 Ave Maria, 1 pizza, 1 Santa Cruz, 1 Azusa, 1 Chicago, 1 Thailand
Summary
Season 3 Episode 10

Strategies

14 Loan
1 Official tr.
1 Hypernym
1 Elimination

Nature of cultural references

SOURCE CULTURE
La Cienega
Santa Cruz
Azusa
Chicago

INTERCULTURAL
Barbie (2)
GI Joe
Ave Maria

THIRD CULTURE
Salsa
Tango
Merengue (2)
Magritte
Curry
Thailand

TARGET CULTURE
Pizza

OVERT ALLUSION
Listening Room

Total references 17
### SIX FEET UNDER
**Death Works Overtime**
**Scomparsa (Disappeared)**

**Season 3 Episode 11**

---

**ORIGINAL FILM DIALOGUE** 08.22-08.51

**Vanessa:** 5 mg of **Ativan** to take the edge off the 40 mils of **Celexa**. 20 mils of **Trazodone** to help me sleep at night. And sometimes I take a little **Ambien** too. 5 mils. **Buspar**, 10 mils a day. 300 mg of **Wellbutrin** to help me with all the compulsive eating ‘cause I have been putting on a shitload of weight.

**Doctor:** Who prescribed all this medication?

**Vanessa:** My doctor. Well, not all of it. The **Trazodone**, the **Ativan** and the **Ambien**, I got on my own. But it's my friend. She's an RN and she knows about this stuff.

---

### ITALIAN ADAPTATION

**Vanessa:** 5 mg di **Ativan** per controllare la depressione 40 mg di **Celexa**. Poi 20 mg di **Trazodone** per aiutarmi a dormire. Qualche volta prendo anche un po` di **Ambien**, 5 mg. E **Buspar**, 10 mg al giorno. Ah sì, 300 mg di **Wellbutrin** per controllare la fame nervosa perché ultimamente sono ingrassata come una vacca!

**Dottorezza:** E chi le ha prescritto tutte queste medicine?

**Vanessa:** Il mio medico. Beh, non proprio tutte, il **Trazodone**, l’**Ativan** e l’**Ambien** le ho prese da sola. Comunque me le ha consigliate un’amica infermiera che le conosce molto bene.

---

### BACK-TRANSLATION

**Vanessa:** 5 mg of **Ativan** and against depression 40 mils of **Celexa**. 20 mils of **Trazodone** to help me sleep. Sometimes I take a little **Ambien** too. 5 mils. **Buspar**, 10 mils a day. Ah yes, 300 mg of **Wellbutrin** compulsive eating because I have been putting on a weight like a cow.

**Doctor:** And who prescribed all this medication?

**Vanessa:** My doctor. Well, not really all of it. The **Trazodone**, the **Ativan** and the **Ambien**, I got on my own. However they were suggested by a nurse friend who knows them very well.

---

### ORIGINAL FILM DIALOGUE 19.27-19.29

**Claire:** When are you gonna get over the fact that you never became **Picasso** and now it’s too fucking late?

---

### ITALIAN ADAPTATION

**Claire:** Dimmi un po’, quando lo capirai che non sei diventato **Picasso** e che ormai è troppo tardi?

---

### BACK-TRANSLATION

**Claire:** Tell me, when are you going to understand that you haven’t become **Picasso** and that now it’s too late?
### ORIGINAL FILM DIALOGUE 24.44–24.57

<table>
<thead>
<tr>
<th>KEITH: Long enough to switch to <strong>highway one</strong> at <strong>San Luis Obispo</strong>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Yeah, maybe. But probably not, she’s not the world’s fastest driver.</td>
</tr>
<tr>
<td>DAVID: Why wouldn’t she stay on <strong>the 101</strong>?</td>
</tr>
<tr>
<td>NATE: She wanted to drive through <strong>Big Sur</strong>. She loves <strong>Big Sur</strong>.</td>
</tr>
</tbody>
</table>

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>KEITH: Poteva aver già preso l’<strong>autostrada uno</strong> a <strong>San Luis Obispo</strong>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Sì, probabilmente. No, in fondo non credo, non guida mai molto veloce.</td>
</tr>
<tr>
<td>DAVID: Scusa ma perché lasciare la <strong>101</strong>?</td>
</tr>
<tr>
<td>NATE: Perché voleva passare per <strong>Big Sur</strong>. A lei piace <strong>Big Sur</strong>.</td>
</tr>
</tbody>
</table>

### BACK-TRANSLATION

<table>
<thead>
<tr>
<th>KEITH: He could have already got <strong>highway one</strong> at <strong>San Luis Obispo</strong>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATE: Yes, probably. No, deep down I don’t think so, she never drives very fast.</td>
</tr>
<tr>
<td>DAVID: Excuse me, why leave the <strong>101</strong>?</td>
</tr>
<tr>
<td>NATE: Because she wanted to drive through <strong>Big Sur</strong>. She likes <strong>Big Sur</strong>.</td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 26.20–26.24

| DAVID: OK, so we know that she stopped for gas in **Santa Barbara**. |

### ITALIAN ADAPTATION

| DAVID: Allora, sappiamo che si è fermata a fare benzina a **Santa Barbara**. |

### BACK-TRANSLATION

| DAVID: So we know that she stopped for gas in **Santa Barbara**. |

---

### ORIGINAL FILM DIALOGUE 31.01–31.07

<table>
<thead>
<tr>
<th>SISTER: Everything is as clean as <strong>Disneyland</strong>, even the bathrooms.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: What are you guys talking about?</td>
</tr>
<tr>
<td>VANESSA: ’bout the new shopping mall by <strong>the Farmers Market</strong>.</td>
</tr>
<tr>
<td>SISTER: <strong>The Grove</strong>.</td>
</tr>
</tbody>
</table>

### ITALIAN ADAPTATION

<table>
<thead>
<tr>
<th>SORELLA: Tutto è lindo e pulito, come a <strong>Disneyland</strong>, perfino i bagni.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: Di che cosa state parlando?</td>
</tr>
<tr>
<td>VANESSA: Del nuovo centro commerciale, sopra a <strong>Farmers Market</strong>.</td>
</tr>
<tr>
<td>SORELLA: <strong>Il Grove</strong>.</td>
</tr>
</tbody>
</table>

### BACK-TRANSLATION

<table>
<thead>
<tr>
<th>SISTER: Everything is neat and clean, as in <strong>Disneyland</strong>, even the bathrooms.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICO: What are you talking about?</td>
</tr>
<tr>
<td>VANESSA: About the new shopping mall, over <strong>Farmers Market</strong>.</td>
</tr>
<tr>
<td>SISTER: <strong>The Grove</strong>.</td>
</tr>
</tbody>
</table>

---

### ORIGINAL FILM DIALOGUE 31.45–31.46

| SISTER: Maybe some lunch at the **Farmers’ Market**? |

### ITALIAN ADAPTATION

| SORELLA: E magari mangiamo qualcosa al **Farmers’ Market**. |

### BACK-TRANSLATION

| SISTER: And maybe we’ll eat something at the **Farmers’ Market**. |
BRENDA: OK, we drive him through Angeles National Park and plant a tree.

ITALIAN ADAPTATION
BRENDA: Va bene, si potrebbe anche arrivare alla Angeles National Forest e piantare un albero.

BACK-TRANSLATION
BRENDA: All right, we could even get to Angeles National Forest and plant a tree.

MOTHER: There. Now he'll be in Westwood for all eternity.

ITALIAN ADAPTATION
MADRE: Ecco, così adesso rimarrà a Westwood per l'eternità.

BACK-TRANSLATION
MOTHER: There. So now he'll remain in Westwood for all eternity.

NATE: Lisa doesn't drink Dr Pepper (...).
A missing backpack and a can of Dr Pepper does not qualify as evidence of foul play.

ITALIAN ADAPTATION
NATE: Lisa non beve quelle bibite. (...)
La sparizione di uno zaino e una bibita in lattina per noi non sono prove valide di un atto di violenza.

BACK-TRANSLATION
NATE: Lisa doesn't have those drinks (...).
A missing backpack and a drink in a can are not valid proofs for us of an act of violence.

MOTHER SINGS *Killing Me Softly*.

+ 1 San Diego, 1 Santa Cruz, 3 Malibu, 2 Catalina, 1 Siberian
Summary
Season 3 Episode 11

Strategies

28 Loan
1 Official tr.
2 Calque
2 Hypernym

Nature of cultural references

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

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

THIRD CULTURE
Picasso
Siberian

OVERT ALLUSION
Killing Me Softly

Total references 33
### SIX FEET UNDER

**Twilight**

Semi-anestesia (Semi-anesthesia)

Season 3 Episode 12

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**3/143**

**ORIGINAL FILM DIALOGUE 08.25–08.28**

| WOMAN: I'm out of 700 **dollars** because I had to pay to ship his body back from **Texas**. |
| ITALIAN ADAPTATION |
| DONNA: Ci ho rimesso anche 700 **dollari** perché ho dovuto pagare la spedizione della salma dal **Texas**. |

**BACK-TRANSLATION**

| WOMAN: I'm also out of 700 **dollars** because I had to pay to ship his body from **Texas**. |

**3/144**

**ORIGINAL FILM DIALOGUE 12.04–12.07**

| RUTH: If anybody wants some for dinner, they're in the sky-blue **Tupperware**. |
| ITALIAN ADAPTATION |
| RUTH: Se qualcuno li vuole per cena, li sto per mettere nel frigo. |

**BACK-TRANSLATION**

| RUTH: If anybody wants them for dinner, I'm about to put them in the fridge. |

**3/145**

**ORIGINAL FILM DIALOGUE 12.20–12.24**

| RUTH: It's one of Lisa's **Dr Peppers**. |
| NATE: She doesn't drink **Dr Peppers**. |
| ITALIAN ADAPTATION |
| RUTH: Ho trovato una delle **bibite** di Lisa. |
| NATE: Lisa non beve **bibite**. |

**BACK-TRANSLATION**

| RUTH: I found one of Lisa’s **drinks**. |
| NATE: Lisa doesn’t have **drinks**. |

**3/146**

**ORIGINAL FILM DIALOGUE 13.25–13.28**

| GEORGE: The original title of this famous poem was **He Do The Police In Different Voices**. **The Waste Land**. |
| ITALIAN ADAPTATION |
| GEORGE: Il titolo originale di questa famosa poesia era “**Fai il poliziotto in tanti modi diversi**”. Fai... **Terra Desolata** |

**BACK-TRANSLATION**

| GEORGE: The original title of this famous poem was **You do the policeman in many different ways**. You do... **The Waste Land**. |

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929
<table>
<thead>
<tr>
<th>3/147</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 18.36-18.48</strong></td>
</tr>
<tr>
<td>ARTHUR: What about the value of human life?</td>
</tr>
<tr>
<td>RICO: He cashed in the value of his human life a long time ago. He's a dorito, crunch them, don't make more.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>ARTHUR: E che ne è allora del valore della vita umana?</td>
</tr>
<tr>
<td>RICO: Quel valore lui l'ha buttato nel cesso da parecchio tempo. Allora dovrebbero buttarcì anche lui nel cesso, così farebbe il nemico dell'igiene.</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>ARTHUR: And what becomes of the value of human life?</td>
</tr>
<tr>
<td>RICO: He threw that value down the bog a long time ago. So they should throw him too down the blog, that's what the enemy of hygiene would do.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3/148</th>
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<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 24.00-24.04</strong></td>
</tr>
<tr>
<td>NATE: I've been to Gaviota State Beach five times this week. I been driving up that fucking PCH putting up flyers on goddamn telephone poles.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>NATE: Sono già stato non so quante volte sul luogo dove hanno ritrovato la macchina. Chiedo informazioni a chiunque mi passa accanto e appendo volantini a ogni cabina del telefono del mondo.</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>NATE: I've been to the place where they found the car I don’t know how many times. I ask anyone who passes me by for information and I put up flyers in every telephone box in the world.</td>
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</table>

<table>
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<th>3/149</th>
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</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 25.16-25.23</strong></td>
</tr>
<tr>
<td>NATE: You have no concept of what I've been going through. I haven't slept in days, I've been to Gaviota State Beach five times.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>NATE: Esatto, non ci puoi arrivare. Sono giorni e giorni che non dormo, sono stato non so quante volte sul luogo in cui hanno ritrovato la macchina</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>NATE: Exactly, you can't get it. It’s days and days I haven’t slept, I’ve been I don’t know how many times to the place where the car was found.</td>
</tr>
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</table>

<table>
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<th>3/150</th>
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</thead>
<tbody>
<tr>
<td><strong>ORIGINAL FILM DIALOGUE 31.12-31.14</strong></td>
</tr>
<tr>
<td>NURSE: A bath, no tampons, just Motrin, pads and get some rest.</td>
</tr>
<tr>
<td><strong>ITALIAN ADAPTATION</strong></td>
</tr>
<tr>
<td>INFERMIERA: Niente bagno e niente tamponi. Solo il Motrin e più riposo possibile.</td>
</tr>
<tr>
<td><strong>BACK-TRANSLATION</strong></td>
</tr>
<tr>
<td>NURSE: No bath and no tampons, just Motrin, and as much rest as possible.</td>
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</tbody>
</table>

+ 1 San Diego, 1 California, 1 Olympic, 1 Muppets
Summary
Season 3 Episode 12

Strategies

6 Loan
2 Official tr.
2 Hypernym
6 Elimination

Nature of cultural references

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

INTERCULTURAL
Tupperware
Dr Peppers (2)
Motrin
Olympic

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

Total references 16
NATE: I was having a cigarette.
DAVID: In Pomona?

ITALIAN ADAPTATION | BACK-TRANSLATION
---|---
NATE: A fumare una sigaretta. | NATE: Smoking a cigarette.
DAVID: A Pomona? | DAVID: In Pomona?

UOMO: Apparecchio. Apparecchio che va a aeroporto Burbank.

MAN: A plane. A plane going to Burbank airport.

+ 1 Budapest, 1 Seattle, 1 tequila, 1 Cuban
Summary
Season 3 Episode 13

Strategies

5 Loan
1 Official tr.

Nature of cultural references

SOURCE CULTURE
Pomona
Burbank
Seattle

THIRD CULTURE
Budapest
Tequila
Cuban

Total references 6
### Season Summary

**TOTAL SEASON 3: 366**

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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<tbody>
<tr>
<td>Loan:</td>
<td>223</td>
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<tr>
<td>Official translation</td>
<td>62</td>
</tr>
<tr>
<td><strong>Calque:</strong></td>
<td>10</td>
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<tr>
<td>Hypernym:</td>
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<tr>
<td><strong>Hyponym:</strong></td>
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<tr>
<td>Explicitation:</td>
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<tr>
<td>Substitution:</td>
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<tr>
<td><strong>Lexical recreation:</strong></td>
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<tr>
<td>Compensation:</td>
<td>0</td>
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<tr>
<td>Elimination:</td>
<td>43</td>
</tr>
<tr>
<td>Creative addition:</td>
<td>5</td>
</tr>
</tbody>
</table>

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

**TOTAL SIX FEET UNDER CORPUS:** 688

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

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