

Filozofická fakulta Univerzity Palackého

**Analýza úskalí překladu a převádění humoru
britského seriálu *Červený trpaslík***

(bakalářská práce)

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**Analysis of Difficulties in Translation and
Humor Conversion of the British Series *Red
Dwarf*
(Bachelor's Thesis)**

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I hereby state that I draw up this submitted thesis myself and it is my original author work. I properly cite all references and other sources I used in the thesis that are all listed in the list of references.

V Olomouci dne 14. 12. 2017

Michaela Orságová

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LIST OF ABBREVIATIONS

AVT	... audiovisual translation
OED	... the <i>Oxford English Dictionary</i>
TS	... translation studies
SL	... source language
TL	... target language
SxxEyy	... series xx episode yy

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1 INTRODUCTION

In the current hurried time, humor plays a relaxing role, so it is important to strengthen its role in society. Vandaele states “humor is easy to define. Humor is what causes amusement, mirth, a spontaneous smile and laughter” (2010, 147). However, in terms of its translation into a foreign culture, it can be quite a challenging task. Zabalbeascoa asserts that “[a] knowledge of how humor works is an important asset for any translator” (2005, 206). Vandaele further states that “the translator has failed when no one laughs at translated humor” (2010, 149).

Audiovisual translation (AVT) is a relative newcomer in the translation studies (TS) these days. Its main focus is on “interlingual translation of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (Chiaro 2009, 141). The development of audiovisual translation is mainly related to the increasing market’s demand of the constantly producing film industry. This thesis focuses on translation for dubbing, one of the most popular types of AVT, which is traditionally preferred in the Czech environment.

The aim of this thesis is to identify ways and sources of humor and to analyze used translational strategies in AVT in comedic series.

The theoretical part focuses on defining humor and AVT in general, and what limitations the translator has to take into account when translating humor.

The practical part includes the analysis itself, which stems material from the eighth episode of the eighth series (S08E08) of the British humorous sci-fi series *The Red Dwarf*. Humorous situations are built on witty dialogues among the main characters and their mutual clashes of their different natures. The scripts of English original and its Czech counterpart are used for comparison. Humorous scenes are sorted according to the nature of humorous effect based on Zabalbeascoa’s (1994; 1996) classification of joke-types which is further explained in 3.1.1. Then the analysis determines translation strategies used with examples.

2 AUDIOVISUAL TRANSLATION

Audiovisual translation is the hypernym term of several terms, e.g. “multimedia translation”, “screen translation”, “film translation” and the like, which is aptly chosen because AVT refers to “transfer from one language to another of the verbal components contained in audiovisual works or products” (Chiaro 2012, 1). Those products, as Chiaro continues, “are made to be both heard (*audio*) and seen (*visual*) simultaneously but they are primarily meant to be seen” (2012, 1).

AVT differs from other types of translations due to its **polysemiotic** nature, AVT is very complex and works not only with one component but, in Chiaro’s words, with a number of codes which together result in one effect. Those codes vary from actor’s gestures to the scenery he is in (2009, 142), they all matter for the final product. We can classify them either as visual or acoustic and they both can be further divided to bear the non-verbal or verbal information as can be clearly seen in Figure 1.

	VISUAL	ACOUSTIC
NON-VERBAL	scenery, costumes, gesture, facial expressions, body movements, ...	music, background noise, sound effects, laughter, body sounds, ...
VERBAL	street signs, shop signs, newspapers, letters, ...	dialogues, song lyrics, ...

Figure 1: The polysemiotic nature of audiovisual products (Chiaro 2009, 143)

“The multimodal or semiotic nature of AVT once led scholars to question if AVT was indeed a form of translation” (Remael 2010, 15). Due to constraints of each AVT modes, which will be discussed later in this chapter, AVT has not been considered relevant within the field of Translation Studies (TS). It is the 21st century, multimedia are on the rise and the demand for AVT also increases, so this, however, might need to be revisited. On the other hand, Remael points out even if there is a “lack of an encompassing theory of AVT, yet one cannot help wondering if such a theory would even be useful” (16).

There are three main AVT modes which will be defined shortly. This thesis works mainly with translation for dubbing, so there is a little more emphasis put on this type of AVT mode.

2.1 Voice-over

Díaz Cintas and Orero say that voice-over is a technique in which we hear translation being read with a disembodied voice over the faint original sound (2010, 441). Voice-over compared to dubbing is cheaper and can be executed faster “since there is no need to adapt the translation to fit the movements of the lips” (442). The only constraint is a certain time within which the translation must be uttered. Chiaro states that voice-over is not only limited to the genre of documentaries or broadcasts but it is also used, for example, in Italy, in advertisements and shopping channels with a slightly more vivid intonation (2009, 152).

2.2 Subtitles

One of the popular AVT modes is subtitling which renders the verbal content of a source language (SL) into the condensed written one in a target language (TL). There are technical requirements of **time and space** that good subtitles need to meet. But the essential one is to allow audience enjoy the visual content without noticing reading the subtitles.

We can distinguish between “open” and “closed” subtitles. The former “cannot be turned off and controlled by the viewer (i.e. at cinemas)” (Chiaro 2009, 150) as they are printed permanently onto the screen, while the latter can be “selected by the viewer from a DVD or teletext menu” (148). Chiaro states a third option that subtitles are projected on the screen in real time but this technique is used only at film festivals (148).

2.2.1 Subtitling process

Pošta (2012) and Chiaro (2009) describe the process and requirements for subtitles similarly. The subtitling process begins with a **dialogue list** or a script which needs to be segmented into individual subtitles, it is called **spotting** or cueing. This stage can be done either by a technician called a spotter or by a translator. Then the translator draws up

the actual **translation**. And lastly, this process should end with checking the final subtitles in respect of language and technical aspects whether they are properly spotted, they fit into the segments, meet the standard of a maximum of two lines of 30 to 40 characters (including spaces), and keep the reading speed constant throughout the film. The ideal reading speed is twelve characters per second, sixteen or seventeen is also acceptable. “The exposure time for each subtitle should be long enough to permit comfortable reading” (Chiaro 2009, 149), not too quick, not too long. Gottlieb gives us an example “that a full two-liner should stay on the screen for at least five seconds” (2001, 20). All these stages can be carried out by a single person, as Pošta says, the more a translator or rather “**subtitled**” offers, the better chances he or she has to get the job (2012, 12).

2.2.2 Fansubbing

A relatively new trend in AVT environment is fansubbing. This approach originally started as a fan-production of subtitles for a Japanese anime program. Nowadays, fansubbing is basically subtitling any type of program from a SL to a TL done entirely **by fans for fans**. Today’s TV culture offers a huge variety of shows or sitcoms which have many fans. And in this digital age when most content can be found or even downloaded from the Internet, fansubbing is booming because many viewers are eager for the latest episodes or an entire season of the particular show to see before the official translated version, either dubbed or subtitled, is released. Chiaro describes that

the production of a fansub involves teamwork, in which different members are responsible for different steps in the procedure, from initially downloading the original video from the web to processes such as timing, editing, and distribution. (Chiaro 2009, 151)

Unfortunately, these fansubbers are mostly **enthusiasts** without any education in this area which leads to flouting the formal subtitling conventions. They introduce features such as different colors for individual speakers, more characters per line or multiple lines per subtitle, or unnecessary punctuation. Instead of condensing information, they gloss unfamiliar, usually culture-specific content. Since fansubs cater for a

different audience, who wants to get to know the source culture or to learn a language, this might be a good translation strategy.

2.3 Dubbing

Dubbing “is generally known as revoicing, whereby the original soundtrack may be totally replaced by a new one in the TL, which means that the target viewer can no longer hear the original exchanges” (Díaz Cintas and Orero 2010, 441) and its “goal ... is to make the target dialogues look as if they are being uttered by the original actors so that viewers’ enjoyment of foreign products will be enhanced” (Chiaro 2009, 144).

According to Chiaro, dubbing, unlike subtitling, has some disadvantages. Primarily, the **costs** and **time-consuming** process pose problems in the market’s demand. Dubbing also denies the real voices of the actors, which some condemn for ruining the original. On the other hand, there is less information reduction or condensation in dialogues and the audience is not distracted by their concentration on reading (2009, 147). Zabalbeascoa also remarks that

we can listen to words at a faster rate than we can read them, subtitling of semantically rather dense films always results in a translation summary, or gist translation, whereas a dubbed version does not need to cut down on the number of words so drastically. (Zabalbeascoa 1994, 93)

2.3.1 Dubbing process

Martínez (2004), Chiaro (2009), and Walló (2012) depict the dubbing process alike. This process is complex, time-consuming and costly because it involves many professionals. Dubbing director, translator, dubbing translator or proof-reader, synchronizer, dubbing actors, sound engineers, they all create a team but each of them works at a different stage of the process and their work is rather individual. It all begins with a copy of the film called the “**master**” being sent to the dubbing studio. It is usually accompanied by the **script** and a list of instructions of what should be dubbed or subtitled. Then the studio sends the materials to the **translator**. The ideal situation for the translator is to receive both the master and the final script. It happens very often that the script is incomplete or is not sent

at all which poses difficulties on a translation. Then the translator provides a **literal** translation which is handed over to the dubbing translator or **adaptor** who has to be skilled in the TL rather than in the SL to create convincing natural dialogues. The next step is to synchronize the text with the actor's movements on the screen. Chaume describes three generally accepted conventions of **post-synchronization**:

1. **Lip-sync** or **lip synchrony**: the lip movements in close-up shots must be respected. TL must coincide with lip movement of the actor on the screen, especially in bilabial consonants (b, p, m), labio-dental consonants (v, f) and open vowels (a, e, o).
2. **Kinetic synchrony**: TL dialogues must coincide with the head, arm or body movements of the character on the screen (consent, negation).
3. **Isochrony**: the character's TL utterance must fit exactly in between the moment the actor opens his/her mouth, utters SL lines and then closes his/her mouth (2004, 41).

Any adjustments made should not stray too far from their original meaning. Once done, the production stage begins. The dubbing director chooses actors based on at least their age, physical disposition and gender, and their ability to portray the role aptly. Meanwhile, the production assistant divides the script up into **takes**, which are segments of five to ten lines or when the scene changes and labels it with the timing. Everything is numbered and listed to be able to easily create a schedule for dubbing sessions. Then the **recordings** are carried out. Finally, the recordings are mixed with the international track and musical score to create the final mix.

Martínez adds that it must be borne in mind that the initial translation would inevitably undergo many **changes** throughout the process. As mentioned above, the adaptor or synchronizer does not have to master the SL which may result in differences from the original text. During the stage of marking the takes, most formal errors can be detected if the person does not understand the SL. If he or she does, errors of content may be

spotted (2004, 5-6) as well. Examples (1) and (2) show possibly unspotted errors in a notoriously known Czech dubbing of the film *The Rock*.¹

- (1) (a) *This is a pardon and release contract from the Attorney General's office.*
(b) *Tady je omluva Generála Attorneyho a smlouva o propuštění.*
(c) *This is General Attorney's pardon and a release contract.*
(my translation)
(d) *Tady je omluva ministra spravedlnosti a smlouva o propuštění.*
(my corrected translation)

In example (1), the set phrase Attorney General in (a) is incorrectly transferred into Czech dubbing (b) as General named Attorney. The correct translation of the term is Secretary of State (“ministr spravedlnosti”) in the US environment as I proposed in (d).

- (2) (a) *Oh, I was trained by the best. British Intelligence.*
(b) *Mám totiž vycvičenou britskou inteligenci.*
(c) *I have a trained British intelligence.* (my translation)
(d) *Jsem vycvičený britskou tajnou službou.* (my corrected translation)

The example in (2) shows misinterpreted term of the British secret service agency. In this case, Intelligence is a false friend to the Czech “intelligence”.

2.3.2 Dubbing in the Czech Republic

Walló (2012, 114) briefly comments on the history of the Czech dubbing. In the 1950s and 1960s, **Czech dubbing**, created in Barrandov Film Studio, reached a certain professional and artistic level. In later years, when Czechs were culturally isolated, the dubbing maintained its **quality**. The drastic change came up after the events of the year 1989. The society longed for catching up the lost time and wanted to dub many programs as fast as possible for minimal costs. New private studios were created nearly overnight. The whole cheap-and-fast dubbing process led the quality to drop. The dubbing in the 1990s was considered shoddy and ruining the original piece. The audience's responses called for a wider use of subtitles. Nowadays, the dubbing tradition has survived and is a permanent part of the market but its prestige is long gone.

¹ Bay, Michael, dir. *Skála*. 1996. Praha: Hollywood Classic Entertainment, 1997. DVD.
Bay, Michael, dir. *The Rock*. 1996. Hollywood: Hollywood Pictures. Transcript.
http://www.script-o-rama.com/movie_scripts/r/rock-script-transcript-michael-bay.html

In the Czech Republic, there is a tendency for well-known foreign actors to be dubbed by one settled **dubbing artist**. The audience got used to this trend and now demands what is accustomed to. To name a few, legendary Louis de Funès is dubbed by František Filipovský or Jennifer Aniston is almost exclusively dubbed by Miriam Chytilová or nearly every role of Clint Eastwood was dubbed by Ladislav Županič. Similarly, the dubbing cast of the *Red Dwarf* protagonists has not changed over the years.

2.4 Subtitles vs. dubbing vs. voice-over

There are preferred different AVT modes in Europe. Pošta notes that there is a difference between films for **cinemas** which tend to use subtitles more and more often and films for the **TV**. Europe is divided into “**subtitling countries**” and “**dubbing countries**” (2012, 26). Chiaro also supports the division; the UK, Benelux, Scandinavian countries, Greece and Portugal use subtitles, and central and southern Europe with so-called “**FIGS**” countries, which are France, Italy, Germany and Spain, hence the acronym, mainly dub foreign films (2009, 143). Pošta also compares the Czech Republic, Slovakia, and Hungary to Poland, Bulgaria, and the Baltic States. These two groups both tend to subtitle films for cinemas but they differ in the TV production. While the first group traditionally belongs to dubbing countries, the latter uses **voice-over** in the TV (2012, 27). Figure 2 illustratively shows the above-mentioned countries.

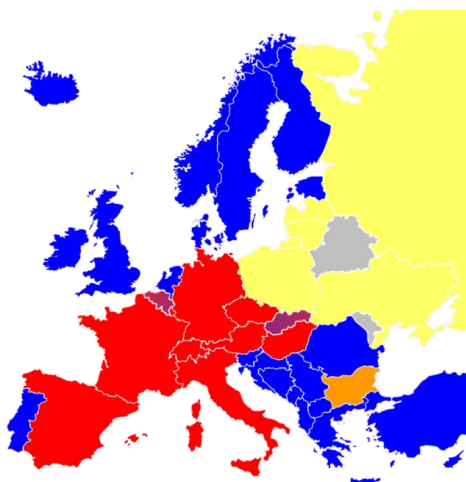


Figure 2: Subtitles vs. dubbing vs. voice-over across Europe²

² Häsk. “Dubbing films in Europe.” Digital image. Wikipedia. August 21, 2009. https://en.wikipedia.org/w/index.php?title=File:Dubbing_films_in_Europe.png

Lastly, Pošta highlights the importance of a film **genre** to the choice of AVT mode. Virtually all countries, even the subtitling ones, dub children's programs, both for cinemas and TVs. Considering documentaries, many countries use voice-over or combination of voice-over and subtitles; the rest subtitles even documentaries (2012, 27).

3 HUMOR

“Humor is what causes amusement, mirth, a spontaneous smile and laughter” (Vandaele 2010, 147) but not necessarily every time. It is not just laughter, it is more complex than that. Humor can be classified according to social **theories**. Vandaele describes the “superiority theory” which, by definition of superiority, hostility or aggression, usually mocks someone “and produces a heightened self-esteem in those who appreciate the humor (148). The other theory, the theory of “incongruity” puts social aspects aside and “argues that humor is based on the difference between what we expect and what we get” (Berger 2013, 210).

3.1 Translating humor

Humor has always been considered **challenging** in terms of translation. “The relative or absolute untranslatability is generally related to cultural and linguistic aspects” (Vandaele 2010, 149). Vandaele further explains his statement, as for the cultural aspects, the translator must be familiar with an implicit knowledge of cultural humor schemes which define whom and what can be laughed at or what is taboo or inappropriate since there may be different agreements between the source and the target culture. Linguistic aspects, denotations or connotations, are closely linked to the cultural ones. They pose problems in translation, especially in translating wordplays or puns, when the humor relies on a concept specific to a certain culture or when the concept connotes differently in either source or target language (149-150).

Zabalbeascoa (1994; 1996) proposes a concept of **priorities** according to which we can determine translation strategy for a text at hand. Examples of texts with a defined role of humor by its priority:

1. *Top*: TV comedy, joke-stories, one-liners
2. *Middle*: happy-ending love or adventure stories, TV quiz shows
3. *Marginal*: as a pedagogical device, in Shakespeare’s tragedies
4. *To be avoided*: in certain moments of drama, tragedy, horror or in other inappropriate situations

When translating TV comedy, humor and **comic effect** are the top priorities therefore when judging its dubbing, the main criterion is how funny the result was rather than if the translation stayed faithful to the original. It would be even desirable if the translation is funnier but not the other way round.

3.1.1 Classification of jokes

Zabalbeascoa (1994; 1996) presents a list of six joke-types which are suitable for translation. This classification also proposes possible translation techniques for their adequate conversion.

A. *The international jokes*: as the name suggests, this type is ready to be translated right away because its effect does not depend on any wordplay or any familiarity with the source culture.

B. *The national-culture-and-institutions jokes*: national, cultural or institutional references need to be adapted to keep the humorous effect for a target audience.

C. *The national-sense-of-humor jokes*: certain joke-types and joke-themes are more popular in some countries than in others and constitute a tradition or intertextuality for understanding. The preferences depend on culture, religion or historical and political connections with neighboring nations.

D. *The language-dependent jokes*: jokes depend on features of natural language for their effect (polysemy, homophony, zeugma). Such jokes might be otherwise international and therefore translated more or less literally when both languages are closely related. When they are not, the translation requires major substitutions or shifts depending on the set priorities.

E. *The visual jokes*: can be either derived solely from the screen or the joke may seem entirely visual but is a combination of verbal and non-verbal interplay. The translator is restricted to find some form of compensation in words that will cover the same images, which cannot be altered.

F. *The complex jokes*: a combination of any two or more above mentioned joke-types.

3.1.2 Translation of irony

Mateo comments on the irony that it is a rhetorical device of saying one thing and meaning the opposite. Irony cannot be simply recognized by linguistic or stylistic features, it depends on the context and the relationship between words and action with the whole situation. Humor based on irony is widely translatable but there is always a need for background knowledge to really appreciate it. When translating irony, one should concentrate on the effect of the joke on the receiver (1995, 172-4).

3.2 Humor in the Red Dwarf

Humor in the *Red Dwarf* series is based on interactions of the protagonists. Conversational humor consists of different wits, humorous and ironic one-liners or puns which are full of catchy punchlines, and one joke is immediately followed by another in quick succession as in slapsticks.

4 RED DWARF

For my thesis' analysis, I chose the *Red Dwarf* from a variety of sitcoms because of its wit, humorous and ironic one-liners and because it is a popular TV show.

The Red Dwarf stands for not only the series itself; it is a name of a giant mining spaceship painted in red as well which is its main setting. The story is set in a distant future. The eponymous ship is a property of Jupiter Mining Corporation and is commanded by Captain Frank Hollister. Its purpose is to get to another planet to be mining some material. **Dave Lister**, the main character, violated the ban on bringing a live animal on board, which could have been hazardous by potential diseases it might have or by nibbling cables, and this could have endangered the crew's lives. He sneaked through a pregnant **cat** called Frankenstein and refused to hand her over to the captain, who then imposed a punishment on him. He would forfeit his wages and have to stay in a **stasis** field for the rest of the trip, i.e. eighteen months. Essentially, stasis is a suspended animation, in other words, a state of being frozen in time and it is useful for interstellar voyages because it prevents people from aging or even dying. In the meanwhile Lister is sealed off, there had been a **radiation** leak aboard and everybody died. **Rimmer**, who was Lister's bunkmate, was assigned to repair the ship's drive plate on his own. He did a poor job which caused the leakage. Then the ship's computer **Holly** set a course out of a solar system for safety reasons and planned to release Lister when the level of radiation was safe. It took three million years. Lister got out of stasis to find out what had happened and that he was the last human in the universe. Holly, therefore, revived Rimmer as a **hologram** to keep Lister sane and have company. Unfortunately, he is capable of sustaining just one hologram since it uses up a lot of energy. There is also another life form aboard. It is a humanoid creature which evolved from Lister's cat named simply the **Cat**. Lister's plan is to go back to Earth, even though it would take another three million years and without knowing whether the humans still exist or not.

The British sci-fi sitcom *Red Dwarf* was originally created by **Doug Naylor** and **Rob Grant**. This television comedy franchise comprises of twelve series. The time span of the show can be clearly seen in Figure 3 below. The original eight series aired on BBC2 between 1988 and 1993 and from 1997 to 1999 on renamed BBC Two. Ten years later, the revived mini-series “Back To Earth” appeared on the Dave channel, which is its exclusive network since then. The series ten, eleven and twelve aired in 2012, 2016 and 2017. The show is now fully revived and its popularity is on the rise again, for that reason and according to an unconfirmed rumor, there will be at least one more series.

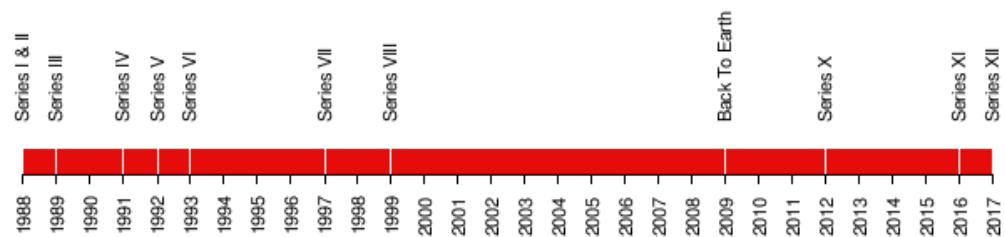


Figure 3: *Red Dwarf*'s series' timeline³

The total count of episodes is seventy-three. All series stick to six episodes per series except for the seventh and eighth series with eight episodes and for the mini-series nine with only three episodes.

In 1988 writers came up with a term “smeg” to use it instead of conventional swear words to make the show suitable for a younger audience. After many years of popularizing the term, it found its way to being included in the *Oxford English Dictionary* (OED). The show’s most preferred insult is “smeghead” which OED defines as “a fool or contemptible person.”⁴

Some episodes allude to distinguished sci-fi works such as *2001: A Space Odyssey*, *Star Trek* or *Blade Runner* which are even namely expressed in many cases. Even though the plot takes place in different setting or era, the creators also reflected some current events.

³ Red Dwarf's series timeline. Digital image. Wikipedia. Accessed December 1, 2017. <https://upload.wikimedia.org/wikipedia/en/timeline/d86dcaa78256c8dcb789cb6fc66a84a9.png>

⁴ Oxford English Dictionary Online, s.v. “smeg,” accessed November 29, 2016, <http://www.oed.com/view/Entry/291568?rskey=Ca8vMk&result=1>.

4.1 Main Characters

4.1.1 David Lister

Dave Lister, played by **Craig Charles** (dubbed into Czech by **Martin Sobotka**), is twenty-five-year-old Liverpudlian, who is a third technician on the ship Red Dwarf. He is a slob and a self-proclaimed bum without any ambition. He wears a leather jacket most of the time and grows five dreadlocks. He shares a bunk with his superior Rimmer, whom he hates the most. He has a crush on Kochanski, loves Indian food and his guitar, which he cannot play and is the only one not noticing. Thanks to smuggling a cat aboard, he survived a radiation disaster in stasis and became the last living human in the remote future.

4.1.2 Arnold J. Rimmer

Arnold Judas Rimmer is portrayed by **Chris Barrie** (dubbed into Czech by **Kamil Halbich**). He is a second technician and Lister's complete opposite. He is ambitious, meticulous, arrogant, eager to follow orders and become an officer. To become one, he needs to pass astronavigational and engineering exams, which he keeps failing. He has already done them thirteen times. Although he possesses some unfavorable characteristics such as cowardice, he showed on rare occasions he is capable of love and noble acts. But he is still a "smeghead" and therefore a target of insults and pranks. When he insufficiently repaired the drive plate of the ship, a radiation leak led to the wipeout of the entire crew. Later, he blamed it on Lister by saying it was a two-man job and he was not there to give him a hand. He originally died with the rest of the crew but was resurrected as a hologram carrying a letter "H" on his forehead. In later series, he came alive again a few times and died to be a hologram again.

4.1.3 The Cat

Cat is a descendant of Lister's cat Frankenstein. Over the past three million years, cats, who worshipped Lister as their god, evolved into a humanoid race *Felix sapiens*, later fought in a religious war and after a truce

left the ship to seek the promised land. Only the sick and the old were left behind, then Cat was born to a lame and a stupid. Eventually, they all died off except him. He is very vain and egocentric and considers himself irresistible to women. He possesses typical cats' behavior such as marking his territory, playing with shiny things or even sensing dangerous situations. He is very lazy, enjoys naps and matching his outfits and highly dislikes Rimmer. In later episodes, he becomes a skilled pilot. The role of Cat was played by **Danny John-Jules** and dubbed by **Miroslav Vladyka**.

4.1.4 Kryten

Kryten is a Service Mechanoid Series 4000, full name Kryten 2X4B-523P, from a company called DivaDroid International. In the second series (Kryten was a one-off appearance portrayed by David Ross), he was rescued from the crashed spaceship Nova 5. Since he is programmed to serve and follow obedience protocols, he continued to serve the ship's crew despite they all had been dead for thousands of years. After the rescue, he wanted to retire on a planet with an atmosphere where he could grow a little garden. His journey did not end up well as he crashed on an asteroid and had to be rescued again. From series three, Kryten (from now on played by **Robert Llewellyn** and dubbed by **Zdeněk Dušek**) is a permanent member of the Red Dwarf crew. Lister encouraged him to stop following orders and taught him to act independently. Thanks to this, Kryten acquired a variety of human emotions and imperfections. He is a bit neurotic and gets feelings of abnormal guilt. His favorite pastime is ironing and laundering. As other machines and mechanoids, he believes in an afterlife in a silicon heaven.

4.1.5 Holly

Holly, played by **Norman Lovett** and **Hattie Hayridge** (dubbed by **Miroslav Táborský** and **Veronika Žilková** respectively), is a ship's main computer. He has an IQ of 6000 although he suffers from computer senility because he was all by himself and had not had any checkups or repairs over the years. He once changed his appearance to resemble his love Hilly from a parallel universe.

4.1.6 *Kristine Kochanski*

Kristine was a navigation officer at the Red Dwarf. She shortly dated David Lister before the accident and broke up with him through a letter. She later reappears in the show from a parallel universe in which she survived the leak in the stasis and Lister was a hologram to keep her sane. Kristine was originally played by Clare Grogan and later replaced with **Chloë Annett** and dubbed into Czech by **Monika Žáková**.

4.2 Red Dwarf in the Czech Republic

This science fiction sitcom aired from 1988 in the UK but it took eleven years for its Czech premiere. All eight series with fifty-two episodes in total aired on Czech Television between 1999 and 2000. **Eva Kalábová**, **Helena Rejžková**, and **Pavel Kuchař** participated in the translation of the show. Ten years later, the series nine was translated by **Pavel Medek**. Two latest series will air sometime in 2018 and the translation is entrusted to Helena Rejžková again.

4.3 Corpus and methods

For the purpose of this thesis, I chose one episode (S08E08) of the British sci-fi sitcom *Red Dwarf* as a referential sample for the whole series.

I divided the transcribed episode into forty-seven humorous scenes in which I analyzed used types of jokes according to a proposed classification by Zabalbeascoa on one side and on the other side I focused on used translation strategies and then analyzed them on individual examples.

5 ANALYSIS

Through the analysis of individual humorous scenes of the examined episode, it was found out that the most used type was an international joke (A) as clearly seen in Figure 4. Later on, each type is described and accompanied with examples of specific translation strategies in each of them.

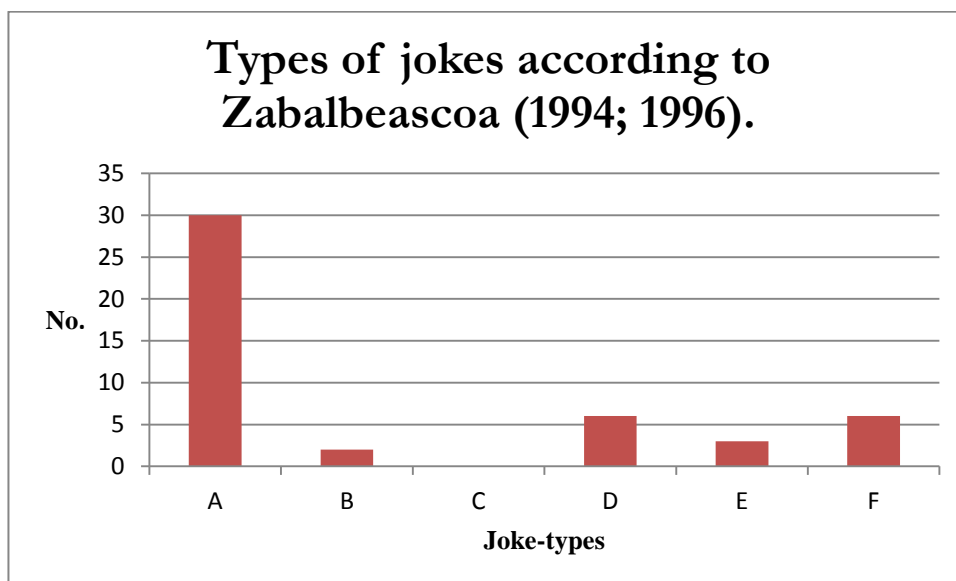


Figure 4: Number of individual joke-type appearances

5.1 Type A

The international jokes (A) are from the translation point of view the least challenging. The humorous effect can be achieved by a direct translation without any significant obstacle. This type was used throughout the episode most of the time, namely in 30 cases. Example (3) shows a scene no. 35:

(3)

HOLLISTER	
<i>Red Dwarf is being devoured from within by a corrosive micro-organism. As you probably know, we don't have enough craft for everyone to be rescued, so most of you will be staying behind to die. Oh, there's an apology about that in the internal mail.</i>	<i>Červený trpaslík je zevnitř užírán korozním mikroorganismem. Jak patrně víte, nemáme dost lodí, abychom vás zachránili všechny, takže většina z vás tady zůstane a zemře. Jo, a v poště máte všichni omluvný dopis.</i>

5.2 Type B

In example (4), scene 36, there is portrayed a type of national-culture-and-institutions joke (B) which contains a cultural-specific reference.

(4)

CAT	
<i>So all we need is a plutonium-powered greenhouse and we're home free!</i>	<i>Takže stačí plutoniem poháněný skleník a jsme v suchu!</i>
KRYTEN	
<i>We need an antidote. Something that can neutralise the corrosive negativity of the microbe.</i>	<i>Potřebujem protilátku, co by neutralizovala korozivní negativitu mikrobu.</i>
LISTER	
<i>Something with a corrosive *positivity*?</i>	<i>Něco s korozivní pozitivitou?</i>
CAT	
<i>So where do we get that?</i>	<i>No a kde to seženem?</i>
HOLLY [on LISTER's wristwatch].	
<i>There's nothing in Yellow Pages.</i>	<i>Ve Zlatých stránkách nic není.</i>

Even though the “Yellow Pages” is a cultural reference to a book containing phone numbers, at that time, we used to have the same phone directory with the similar name, which means we have an equivalent term in the TL.

Another example (5), scene 15, it is an example of B which is similar to the previous one.

(5)

KRYTEN	
<i>And this happens to all women? They become cranky and weird, and yet you never see this in films or on TV... and men are supposed to be in control of the media..! This is the biggest cover-up since Watergate!</i>	<i>A to se stává všem ženám? Všechny začnou být divné a mrzuté? Přitom ve filmech ani v televizi to nevidíte. A to prý muži ovládají média! To je největší bouda od aféry Watergate!</i>

This reference did not need any special translation as this event was well-known all over the world.

5.3 Type C

The national-sense-of-humor joke-type (C) is very specific one per se. It is the most controversial one of them all and it is difficult to identify. This type was not found in any part of the described episode.

5.4 Type D

The language-dependent jokes (D) are the most challenging to translate as they put translator's abilities to the test. This type was used on six occasions (no. 13, 21, 32, 34, 42, 45) of the analyzed text. I provide two examples,

(6) and (7), the most typical ones.

(6) scene 13

CAT	
<i>It's okay for Mister cushy-working-for-the-Captain-now, but what about me? All that damned rock! My back's killing me, bud! Look at my spine, it's so curved, if you threw it away it'd come back! Rock, rock, rock, rock, rock, rock! I ain't used to work! But what job do they give me?</i>	<i>Náš slizoun si to umí zařídit. Dělat pro kapitána. Ale co já? Zatracený desky! Zába mám úplně zničený! Páteř je prohnutá. Kdybys se mnou někam mrsknul, tak ti přiletím zpátky! Desky, desky, desky! Já nejsem zvyklej dělat! A takovouhle práci!</i>
KRYTEN	
<i>Er, something to do with rocks, sir?</i>	<i>Vy pracujete s deskami, pane?</i>
CAT	
<i>Exactly. You know what they've got me doing? I've got to put all the rock albums on the P.A. system. I've got to change those suckers once every forty-five minutes! I'm a physical wreck! Probation's killing me, buds..!</i>	<i>Přesně tak. Víš, co já musím dělat? Nahrát jim všechny desky do palubního rozhlasu. Každých pětáctýřicet minut musím ty nesmysly měnit! Je ze mě troska! Ta podmínka mě zabije!</i>

This example works with homonymous words. A substitution is used in translation based on the same principle, the denotative meaning is changed in order to keep its connotations.

(7) scene 45

DISPENSER	
<i>No, there still could be a happy ending.</i>	<i>Ještě pořád to může šťastně skončit.</i>
RIMMER	
<i>How?</i>	<i>Jak?</i>
DISPENSER	
<i>You know that chocolate bar you still owe me for? You could always pay me back before you snuff it.</i>	<i>Pamatuješ si, jak jsi mi štípnul tu čokoládu? Ještě pořád mi za ni můžeš zaplatit, než natáhneš bačkory.</i>
RIMMER	
<i>How's that a happy ending?</i>	<i>A co je na tom tak šťastnýho?</i>
DISPENSER	
<i>Well, its a happy ending for me. At least my totals will tally.</i>	<i>No, pro mě je to šťastný konec. Aspoň mi budou hrát účty.</i>
RIMMER	
<i>Why don't you smegging-well smeg off, you annoying little smeggy smegging smegger!</i>	<i>Hele, běž už s těma blbárnama do Blbous, ty přiblíblej blbečkózní blbštajne!</i>

As mentioned above (chapter 4), the word “smeg” is a made-up word for curses and many forms can be derived from it, acts as a regular morphological unit. Therefore there is no direct equivalent of such words and it must be substituted with words of the same properties.

5.5 Type E

This joke-type (E) was used three times in the episode (no. 16, 17, 41). Humorous scenes based only on the visual type of joke did not need any specific translation strategy. Only in one scene, there was a limitation of the visual content which caused a little problem. It was a written text in English visibly seen. In translation, there was used a dubbing technique. The text was spoken by the actress standing with her back towards the audience, so we could not see her lips and the additional utterance was made possible.

5.6 Type F

The complex jokes (F) consisting of two or more types of jokes was used six times. In five cases, a combination of international (A) and visual

(E) jokes were used, on one occasion, there was a combination of not only visual but also a language-dependent joke (D).

A and E combinations were not difficult to translate except in scene no. 27, which is an example (8).

(8)

ACKERMAN	
<i>You're drunk.</i>	<i>Vy jste opilí.</i>
LISTER	
<i>Drunk, shir?</i>	<i>Opilí?</i>
[LISTER shakes his head emphatically then finds it difficult to stop]	
LISTER	
<i>No, sir.</i>	<i>Ne, pane.</i>
RIMMER	
<i>Absolutelly not, sir, no. No, no. No.</i>	<i>Vůbec ne, pane, ne. Ne, ne.</i>
[ACKERMAN ponders for a moment]	
ACKERMAN	
<i>Who fancies a kebab?</i>	<i>A kdo by si ted' dal utopence?</i>
LISTER	
<i>Oh yeah!</i>	<i>Já! Já bych si dal!</i>
RIMMER	
<i>Me, sir, me!</i>	<i>Já! Utopenci jsou výborný nápad, pane!</i>
LISTER	
<i>Oh smeg... he's shticked us.</i>	<i>Sakra... napálil nás.</i>

There was a substitution needed for an expression “kebab” which was, at the time of the series’ release, more common meal eaten when drinking alcoholic beverages in the source culture but the expression was domesticated for the target culture as “utopenec”.

The problem in the translation of this scene, in example (9), was due to its visual appearance on the screen, it was a written text describing the plot of the episode.

(9)

<i>"Lone escape pod from SS Hermes - Survivors one.</i>	<i>„Jediný záchranný modul kosmické lodi Hermes. Členů posádky - jeden.</i>
<i>Ship destroyed by Chameleonic Microbe."</i>	<i>Lod' zničena chameleónským mikrobem.</i>
[A pause, then the words 'by Chameleonic Microbe.' are deleted, and replaced with:]	
<i>"by Chamelionic Mycrobe."</i>	<i>Opravuji: chumeleónským mikrobem.</i>
[A second pause, then 'by Chamelionic Mycrobe.' is deleted, and replaced with the much simpler:]	
<i>"by shape changing weird space thing.</i>	<i>Opravuji: něčím divným z vesmíru, co mění tvar.</i>
<i>Non essential electrics all down, including spell checker.</i>	<i>Věškerá nepodstatná elektronická zařízení mimo provoz, včetně kontroly pravopisu.</i>
<i>Massage ends."</i>	<i>Konec správy."</i>

The ship's computer was affected by a virus and the text was unable to use a spell checker. The Czech version dubbed the scene but could not comprise all mistakes, so the translation maintained the humorous effect only partially.

6 CONCLUSION

By analyzing forty-seven humorous scenes from one episode of the series *Red Dwarf* it was found out that the most frequent type of joke according to Zabalbeascoa's classification was the international joke in thirty occasions separately and moreover in six cases in combination with another type, especially a visual joke. Since there were no significant shifts of meaning or losses of humorous effects, the strategy of direct translation could have been applied.

On the other hand, specific translation strategies were used on rare occasions, namely in all six language-dependent jokes, in two of three visual jokes but only in two of complex jokes. It appeared that the most suitable translational approach was a usage of substitution.

Based on the analysis I found out that Zabalbeascoa's classification is a very helpful tool for translators. It enables them to choose a convenient strategy for functional equivalence of jokes or quips.

SUMMARY

Tato práce se zabývá překladem humoru v audiovizuálních textech. Snaží se identifikovat zdroje humoru ve výchozím jazyce předlohy, způsoby jakými je lze převést do cílového jazyka a jaké postupy k překladu uplatňuje.

V úvodní kapitole se věnuje disciplíně audiovizuálního překladu, co vše obnáší a jaké jsou její charakteristické prostředky a omezení. Z větší části se věnuje dabingu, na který je v práci kladen větší důraz.

V další části se práce zabývá definicí humoru a způsoby jakými je možné humor překládat tak, aby si zachoval svůj zamýšlený význam, či spíše humorný efekt, i v cílovém jazyce. Tato kapitola také představuje klasifikaci vtipů dle Zabalbeascoy (1994; 1996), na základě které je možné jednotlivé vtipy rozčlenit a dále s ním pracovat podle navržených postupů překladu. Klasifikace je v práci dále uplatněna při analýze.

Práce krátce představuje britský seriál *Červený trpaslík*, na kterém je pro svůj komický ráz uplatněná analýza humorných scén. Jednotlivé scény jsou rozděleny do výše zmíněné klasifikace. Dále se zkoumají překladatelské strategie, které byly použity pro překlad tak, aby zachovaly vtip i v cílovém jazyce.

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ABSTRACT

The aim of this thesis is to identify ways and sources of humor and to analyze used translational strategies on one episode of the British sci-fi series *The Red Dwarf*.

The episode was divided into forty-seven humorous scenes that were later on analyzed according to Zabalbaescoa's classification of jokes and at the same time by applied translational strategies.

It was found that the most common type of joke according to Zabalbaescoa was the international joke which occurred in thirty cases alone and additionally in six cases combined with another type of joke. On the other hand, specific translation strategies were applied less than a direct translation that is, in all six cases of language-dependent jokes, in two of three visual jokes and only in two of six complex jokes.

The analysis proved that the Zabalbaescoa's classification is a useful translator's tool in the translational process of jokes.

Key words

AVT, dubbing, jokes, TV series

ANOTACE

Cílem této práce bylo identifikovat způsoby a zdroje humoru a analyzovat použité překladatelské postupy na epizodě britského sci-fi seriálu *Červený trpaslík*.

Epizoda byla rozdělena na čtyřicet sedm humorných situací, které byly jednotlivě analyzovány z hlediska Zabalbeascovy klasifikace vtipů a současně podrobeny analýze použitých překladatelských strategií.

Bylo zjištěno, že nejčastěji se vyskytujícím typem vtipu dle Zabalbeascovy klasifikace byl vtip mezinárodní, který se vyskytl ve třiceti případech samostatně a navíc v šesti scénkách v kombinaci s jiným vtipem. Na druhou stranu, specifických překladatelských strategií bylo využíváno méně, a to u všech šesti případů jazykově-závislých vtipů, u dvou ze tří vizuálních vtipů, ale pouze u dvou ze šesti komplexních vtipů.

Uvedená analýza ukázala, že Zabalbeascova klasifikace je vhodnou překladatelovou pomůckou při volbě překladatelského postupu.

Klíčová slova

audiovizuální překlad, dabing, vtipy, TV seriál

APPENDIX I

[-----]

RED DWARF - SERIES 8

[-----]

EPISODE 8 -- ONLY THE GOOD

[-----]

Version 1.01

7 - 9 April, 1999

Last updated: 19 May, 1999

Raz / raz@matrixcity.org

<http://www.matrixcity.org>

[-- 1 - Model/CGI shot -----0:00--]

[A derelict ship, floating in space. A pod tumbles away from the ship and slices by the camera]

[-- 2 - CGI shot -----0:04--]

1

[A plain starfield. Narrative text draws across the screen:]

"Lone escape pod from SS Hermes -
Survivors one.

Ship destroyed by Chameleonic Microbe."

[A pause, then the words 'by Chameleonic Microbe.' are deleted, and replaced with:]

"by Chamelionic Mycrobe."

[A second pause, then 'by Chamelionic Mycrobe.' is deleted, and replaced with the much simpler:]

"by shape changing weird space thing.

Non essential electrics all down,
including spell checker.

Message ends."

[-- 3 - Model/CGI shot -----0:26--]

[The triangular escape pod tumbles through space, its fuel spent. It approaches Red Dwarf and falls into the ship's gravity well]

[-- 4 - Model/CGI shot -----0:36--]

[A cargo bay within Red Dwarf. The pod has been brought in and now sits upright in the bay. Narrative text appears:]

"6 hours later"

[One side of the pod begins to shimmer, as some kind of black, flickery substance begins to spread out from the entry hatch and move around the large, circular airlock cavity. As the black substance passes, the metalwork of the pod vanishes, leaving behind a jagged tear through the airlock]

[-- 5 - Int. Captain's Recovery room -----0:46--]

[We see a close up on a TV screen, display on which is an old black and white sci-fi horror movie. A woman is being carried by a creature dressed in a dark suit and helmet; she kicks her legs and screams melodramatically]

2

[CAPTAIN HOLLISTER present]

[HOLLISTER is lying in bed, looking ill. There is a knock on the door, and the CAPTAIN struggles to croak around an obviously sore throat]

HOLLISTER

...Come in...

[More knocks issue, and HOLLISTER reacts with exasperation]

HOLLISTER

...Come in...

[HOLLISTER strains hard, but the caller obviously still does not hear, and
knocks again]

HOLLISTER

...Come in!...

[There is a pause, then the door swishes open]

[Enter RIMMER]

RIMMER

Can I come in, sir?

I did knock, sir, perhaps you didn't hear me?

Your hot lemon, sir.

[HOLLISTER takes the drink, then pats at his face]

HOLLISTER

God-damn yellow fever. I've still got that jowly, flabby, puffiness around
my cheeks.

RIMMER

Wasn't that there before your illness, sir?

Yes, I'm sure it was, because -

3

[HOLLISTER glances at RIMMER sharply]

RIMMER

Let me tuck you in, sir.

HOLLISTER

How's life on probation? Fouled it up yet?

RIMMER

Enjoying it, sir.

Some directives for you to sign, sir:

[RIMMER hands over a clipboard, and the CAPTAIN leafs through it]

HOLLISTER

What's this 'Space Core Free Pardon', exonerating you of all crimes, doing
in here?

[RIMMER sucks air through his mouth, an expression of incredulity on his
face]

RIMMER

Those people in Admin really need to pay more mind, sir, honestly! Tsk! You
can't rely on anyone these days, can you!

[HOLLISTER stares coldly at RIMMER, who breaks under the pressure and sinks
to his knees by the CAPTAIN's bed]

4

RIMMER

I'm so sorry, sir, it's just, if I've got a record, I'll never become an
officer and command my own ship; and that's what I long for more than
anything, sir, to be like you... Maybe thinner, and in better condition,
and obviously without your clogged arteries, but that aside, sir, you're the
person I admire the most.

5

HOLLISTER

Another ambition achieved...

RIMMER

You think I could become an officer, one day, sir?

HOLLISTER

Look, it gives me no pleasure telling you this, Rimmer, but I'm sorry,
you're just not officer material.

RIMMER

'Not officer material', sir??

HOLLISTER

If you wanna take my advice you'll redirect your energies and find
something that you have a genuine chance of succeeding at.

RIMMER

Like what, sir?

[HOLLISTER feigns loss of speech]

RIMMER

So you're saying I'm never going to become a Captain, sir? Never?

[HOLLISTER croaks words]

[There is another knock at the door, and a woman dressed in a flowing black dress sweeps in. Ignoring RIMMER, she stares down at the CAPTAIN]

WOMAN

They said it was okay to drop by...

HOLLISTER

Talia?? Well, hi!

[RIMMER jumps to his feet and smarms at the woman]

RIMMER

Hi!

[The woman smiles in return, but immediately returns her gaze to the CAPTAIN]

HOLLISTER

Ah, Rimmer was just leaving...

TALIA

I can't believe we've run into one another again after all this time!

HOLLISTER

Well, the nanobots must have resurrected you, too! You look... wonderful.

TALIA

You made Captain; you've done so well. Your own ship... wow! I've got goosebumps.

6

RIMMER

The photograph of your *wife*, sir? Is it okay where it is or should I

turn it so it's facing the wall?

7

HOLLISTER

Dismissed, Rimmer.

RIMMER

Yes, sir. Thank you, sir.

Nothing I can get *you*, ma'am? Tea? Coffee?

[RIMMER turns and heads out, still muttering]

RIMMER

Packet of three..?

[Exit RIMMER]

[TALIA's eyes widen as she hears RIMMER's parting words, and the CAPTAIN glares after him, then smiles and apologises to his guest]

[-- 6 - Int. Corridor outside recovery room -----Raz--3:34--]

[RIMMER present]

[RIMMER strides away from the CAPTAIN's room]

8

RIMMER

Me? Not make it? What does he know? The big, stupid, yellow idiot.

[RIMMER pauses by a food dispenser, and begins fishing in his pocket]

RIMMER

He doesn't see my good side, my guile, my weasel cunning. When the going gets tough, my ability to find good hiding places.

[RIMMER takes out a token from his pocket and carefully extends a length of thread that is attached to it. He inserts the token into the dispenser's credit slot]

RIMMER

He thinks I'm an imbecile, he really does...

[RIMMER taps in a few numbers on a control panel, and a chocolate bar drops into the vending compartment. RIMMER takes it]

RIMMER

Ha ha. Me, an imbecile!

9

[In one smooth motion, RIMMER carefully tugs on the string and pulls his coin back out of the dispenser. Immediately lights begin to flash all over the machine]

DISPENSER

Alert, alert! A choccy-nut bar - a choccy-nut bar - has been removed without payment.

[RIMMER slaps his hand across the dispenser's speaker-unit]

DISPENSER

A choccy-nut bar has been removed without payment. Alert, alert!

RIMMER

Shut up!

DISPENSER

No, shan't. Alert, alert!

RIMMER

If you don't shut up, I'll pour beef soup into your speaker and you'll drown.

DISPENSER

Take your hand off m' speaker then.

RIMMER

Promise to shut up?

DISPENSER

Promise.

[RIMMER uncovers the speaker]

DISPENSER

Ha ha ha haa! I had m' circuits crossed! Alert, alert! Chocolate abduction
on floor three-four-one. Alert -

[Angrily, RIMMER crumples up the CAPTAIN's directives and stuffs the papers
into the dispenser's speaker grille. He begins peeling off the sticky-
backed instruction labels that decorate the dispenser over its various slots
and vents and, in an attempt to silence the machine, re-sticks them so that
they cover the speaker grille]

10

DISPENSER

Ooh, I say, you w'll - you will not get away with this, I may not be able
to see you but I know your taste in confectionary! And I also - I also
know - I also know, ha haa, erm, no, in fact that *is* all I know, just your
taste in confectionary, but no matter, because one day I'll hear
your voice again and I'll expose you for the chocolate thieving dog you are!

11

[RIMMER gives up on trying to suffocate the machine, and rubs his hands on
his trousers nervously]

RIMMER

I'm really scared! I'm being threatened by a dispensing machine!

[Enter HOLLISTER]

[HOLLISTER approaches RIMMER from behind, carrying the tray RIMMER brought
with him to the recovery room. Still railing at the dispenser, RIMMER does
not see him approach]

RIMMER

What are you gonna do, leave a horse's head made out of marzipan in my
bed?

"Oh, mummy, help, help, help! I'm really scared!"

HOLLISTER

Rimmer..?

[RIMMER whirls around and flattens himself against the wall]

HOLLISTER

You forgot your tray...

RIMMER

Thank you, sir.

[HOLLISTER turns to walk away]

DISPENSER

He stole some chocolate! He stoles -

[RIMMER claps his hand across the speaker once more as HOLLISTER turns back to regard him. The CAPTAIN opens his mouth and points at RIMMER, then thinks better of it and heads back to his room]

[Exit HOLLISTER]

12

DISPENSER

You are my nemesis... one day, our paths will cross again, and I - I will
destroy you...

RIMMER

And on that day, I will be the Captain of this ship.

[Exit RIMMER]

[-- 7 - Int. Corridors circling Floor 13's central chamber -----5:30--]

[CAT, KRYTEN, LISTER present]

[The trio are walking through corridors on Floor 13]

13

CAT

It's okay for Mister cushy-working-for-the-Captain-now, but what about
me? All that damned rock!

My back's killing me, bud! Look at my spine, it's so curved, if you threw
it away it'd come back!

Rock, rock, rock, rock, rock, rock! I ain't used to work! But what job do
they give me?

KRYTEN

Er, something to do with rocks, sir?

CAT

Exactly. You know what they've got me doing? I've got to put all the rock albums on the P.A. system. I've got to change those suckers once every forty-five minutes! I'm a physical wreck! Probation's killing me, buds..!

[Exit CAT]

[Thankful for the silence, LISTER notices the piece of card that KRYTEN carries]

LISTER

What's that?

KRYTEN

Oh, it's just a present to help cheer up Miss Kochanski.

[KRYTEN holds it up for LISTER to see]

LISTER

What, a calendar?

14

KRYTEN

Mmm. A couple of days ago she was looking at the old calendar and she said it was the wrong time of the month, so I got her a new one. I'm going to tell her, the calendar people made a mistake, but let's just leave this whole 'wrong month' thing behind us; they were stupid, it was careless, but being grumpy and tearful about it is getting it way out of proportion.

LISTER

A little word in your audio receiver:

[KRYTEN leans closer, and LISTER whispers into his ear for a few moments.

They separate]

15

KRYTEN

And this happens to all women? They become cranky and weird, and yet you never see this in films or on TV... and men are supposed to be in control of the media..! This is the biggest cover-up since Watergate!

LISTER

Relax, its not a big deal. I'll tell you what to do and how to behave;
everything. Just trust me.

[-- 8 - Int. Cell -----7:05--]

[KRYTEN present]

[Enter KOCHANSKI]

16

[KOCHANSKI spots KRYTEN, then glances up at something above him. She does a
double-take and her eyes widen. KRYTEN stands under a large banner that
proclaims: "HAVE A FANTASTIC PERIOD"]

KRYTEN

Ta-daaa!

Thank goodness for Mister Lister! I nearly made such a fool of myself.

[KRYTEN holds up a single tampon, dangling on its string and adorned with
green ribbons]

KRYTEN

A little present ma'am.

[KOCHANSKI narrows her eyes and nods as if playing along]

KRYTEN

All gift-wrapped.

I hope I chose the right size...

KOCHANSKI

Dave told you to do this, didn't he?

KRYTEN

Ohhh, isn't he wonderful?

KOCHANSKI

Oh yeah. Sometimes he's so cute I could just eat him.

KRYTEN

He explained everything to me so I wouldn't embarrass myself.

[KRYTEN grins and gestures with the tampon]

KOCHANSKI

Come on then, open it! I want you to try it on. Maybe you could do a little twirl in it?

[KOCHANSKI scowls and glares at KRYTEN]

KOCHANSKI

Kryten, how can I put this..?

KRYTEN

Is there something wrong, ma'am?

[KRYTEN pauses for a moment, considering, then quickly lowers his arm]

KRYTEN

He set me up, didn't he. This is absolutely the wrong thing to do when a woman is having a...

[KRYTEN points upwards towards the last word of the banner]

17

KRYTEN

Is the banner wrong, too?

[KOCHANSKI nods, quietly]

KOCHANSKI

Oh yeah.

KRYTEN

He was lying!

I've been duped by a master craftsman. Well, two can play at this game!

KOCHANSKI

Oh yeah? What do you have in mind?

18

KRYTEN

Well, are you sure you have time for this, ma'am? I realise the next few days are very special for you. Don't you want to be playing tennis alot in tight, white jeans? Wouldn't want to stop you from doing that. And not forgetting all that blue stuff you've got to pour over things.

KOCHANSKI

Just tell me your plan for getting Dave back!

KRYTEN

Right, here's my idea...

[KRYTEN lowers his voice and goes through the details quickly, gesturing exaggeratedly to illustrate the key points]

[-- 9 - Int. Cell -----Raz--9:04--]

[RIMMER, LISTER present]

[LISTER and RIMMER are sat at their table, playing draughts. A quiet whistle is heard, and LISTER looks at his watch]

LISTER

That's Holl, he must want something.

[LISTER prods the watch and transfers HOLLY to the wall monitor]

19

HOLLY [on viewscreen]

Thought you might like to hear some hot off the press, official insider information.

There's gonna be a cell inspection in about ten minutes. Keep it under your hat.

[HOLLY winks conspiratorially, and LISTER nods]

[Enter GUARD]

GUARD

Cell inspection in ten minutes.

[Exit GUARD]

[LISTER glances back to HOLLY]

[-- 10 - Computer viewscreen -----9:29--]

[HOLLY present]

[HOLLY nods and smiles, pleased with himself]

HOLLY

Told you.

[-- 11 - Int. Cell -----9:33--]

[RIMMER, LISTER present]

20

LISTER

Thanks, Holl, it was most helpful.

[-- 12 - Computer viewscreen -----9:37--]

[HOLLY present]

HOLLY

When it comes to being ahead of the game, I'm your man.

[-- 13 - Int. Cell -----9:42--]

[RIMMER, LISTER present]

RIMMER

If you don't mind me asking, where did you get that priceless nugget of information *way* before it got into the public domain?

[-- 14 - Computer viewscreen -----9:48--]

[HOLLY present]

21

HOLLY

I've hacked into the ship's computer system; got into the prison log. I've also managed to get a goosey at the supplies inventory. Discovered stuff in there that'll make your hair stand on end...

[-- 15 - Int. Cell -----9:59--]

[RIMMER, LISTER present]

LISTER

What stuff?

[-- 16 - Computer viewscreen -----10:01--]

[HOLLY present]

HOLLY

'Brylcreme', it's called. Y' put it on your head, and it makes your hair stand on end. Apparently we've only got two jars left, so if you need some, let me know.

As soon as I've got anything else that'll be useful I'll be back.

[-- 17 - Int. Cell -----10:20--]

[RIMMER, LISTER present]

RIMMER

See you in about twenty-five years, then.

[HOLLY nods and pulls a sarcastic face, and his image dissolves]

[Exit HOLLY]

[LISTER scratches at his forehead intently]]

22

LISTER

This little scar's itchy today. Must be all the dust.

RIMMER

You've got a scar? When did you get that?

LISTER

Those complimentary pens that the hospital guys were giving out - y'know, er, "most accidents happen in the home, so be careful" ones? I accidentally stabbed m'self in the head with one.

RIMMER

Where were you?

LISTER

I wasn't at home, so I didn't feel stupid or anything.

23

RIMMER

That's not a scar, that's a nick. *That* is a scar.

[RIMMER points at the small white mark under his jawline]

LISTER

Where did you get that?

RIMMER

From a fight, years ago. Duel.

LISTER

A duel? You? Get out of town!

RIMMER

Not *a* duel; "Duel", the old Steven Spielberg movie. Friend of mine attacked me with a video case. Some stupid argument about who had the coolest bicycle clips.

I got him back, though. I peed in his mum's steam iron; he had yellow t-shirts for a week.

[A buzzing noise issues from a small device on the wall of their cell]

RIMMER

Why's that going off?

[RIMMER crosses to the device and tears off the piece of paper that the machine has just printed]

RIMMER

It's from Kryten: "Look under the draughts board".

LISTER

Another note...

"Dear Mister Lister, thanks for your wonderful advice regarding Miss Kochanski. In return, I thought I'd steal Baxter's stash of illegal hooch and hide it in... your shower!"

"I am laughing as I write this knowing your cell is about to be searched, and imagining the panic now gripping your soul"!!

[LISTER tears open the shower cubicle and sees several demijohns]

RIMMER

Oh my god!

LISTER

Oh god!

RIMMER

What the hell are we gonna do? We've got an inspection in five minutes!
We're on probation!

LISTER

Down the loo; down the sink.

[LISTER drags one of the demijohns over to their sink and upends the contents into it]

RIMMER

Baxter's gonna kill us if he finds out we're doing this!

LISTER

The Captain's gonna kill us if we don't!

24

RIMMER

But Baxter! You've seen what he's like: grizzly bears run screaming from *him*. Last week he was playing poker, ran out of money - he bet his right nut on a pair of jacks! A pair of jacks! That's how hard he is.

[A warning light flashes above LISTER's head]

LISTER

Smeg, the tank's full!

RIMMER

What're we gonna do? We've still got two bottles left!

25

LISTER

We're gonna have to drink it.

RIMMER

Drink it? This Baxter's hooch, it's about three hundred percent proof! A bottle of this would get the entire Greek navy drunk.

LISTER

It'll put hairs on your chest.

RIMMER

It'll put hairs on your lips! It'll put hairs on your... hairs! It's lethal.

26

LISTER

Look, do you wanna get caught in possession of illegal hooch? Get drinkin'!

RIMMER

Have we got any mixers?

LISTER

You are wetter than a driving instructors handshake, aren't you. Get it down your gob!

[LISTER takes a tentative sip from one of the bottles. He lowers the bottle

slowly, face slack. He coughs painfully and shuffles hesitantly towards his chair]

RIMMER
What's it like?

LISTER
It's okay...

[RIMMER takes a wary sip himself. After a moment, his mouth begins to tremble, followed by the rest of his head. By the time he joins LISTER at the table, most of his body is convulsing gently. LISTER topples off the side of his chair and sits down heavily on the floor]

[-- 18 - CGI shot -----13:37--]

[A plain black screen. Text appears:]

"5 minutes sshhlater..."

[-- 19 - Int. Cell -----13:41--]

[RIMMER, LISTER present]

[LISTER has managed to regain his seat, but apart from that, nothing has changed. Both RIMMER and LISTER sit quietly, wobbling gently and looking decidedly ill]

[Enter ACKERMAN]

ACKERMAN
In-spec-tion!

[ACKERMAN's smile disappears as the pair ignore him, and he glares down at them]

ACKERMAN
On your feet...

[RIMMER and LISTER do as ordered; or, at least, try. Several long moments later, both have succeeded in pushing themselves to their feet]

27

ACKERMAN

Stand by your bunks...

[ACKERMAN moves aside and, with great care, RIMMER and LISTER make a dive for the bunks, each managing to grab the top bed and hold themselves upright. ACKERMAN takes a sniff of the demijohn standing on the table, grimaces, and walks across the room to stand between RIMMER and LISTER in front of the bunks]

ACKERMAN

You're drunk.

LISTER

Drunk, shir?

[LISTER shakes his head emphatically then finds it difficult to stop]

LISTER

No, sir.

RIMMER

Absolutelly not, sir, no. No, no. No.

[ACKERMAN ponders for a moment]

ACKERMAN

Who fancies a kebab?

LISTER

Oh yeah!

RIMMER

Me, sir, me!

LISTER

Oh smeg... he's shticked us.

[RIMMER passes out and falls stiffly to the floor. LISTER points and

giggles, then thinks hard for a few seconds]

LISTER

Musht've been tshe jshelly shtrifle for lunch, shir. Told him not to go
back for seconds, sir.

[LISTER rests his head against ACKERMAN's shoulder and instantly falls
asleep, snoring softly. ACKERMAN looks out of the cell]

28

ACKERMAN

Call the medi-bay; we need two stomach pumps.

[ACKERMAN stares at LISTER with disgust]

ACKERMAN

Super-suck...

[-- 20 - Int. Mess hall -----15:29--]

[KOCHANSKI, KRYTEN, CAT, other prisoners present]

[Enter BAXTER, two cronies]

KOCHANSKI

It's Baxter...

[BAXTER menaces across the mess hall and leans over the Dwarfier's table]

29

BAXTER

Your two mates stole my hooch; and when they get out of hospital, and
there's no guards about, this is what's gonna happen to them...

[BAXTER picks up two bread buns from the table in front of CAT and crushes
them in his fists. He giggles insanely]

CAT

You're gonna squeeze their rolls?

That's irritating, but hey, in many ways they'll be quite relieved!

[Exit BAXTER]

KRYTEN
What've I done!?

[-- 21 - Int. Red Dwarf medibay -----16:13--]

[LISTER, RIMMER present]

[The pair are laid in hospital beds and hooked up to I.V.'s]

RIMMER
Uaaahhhh...

[Enter KOCHANSKI, KRYTEN]

[KOCHANSKI is sat in a wheelchair, which KRYTEN is pushing. In an attempt to look like legitimate patients, both are dressed in white gowns, KOCHANSKI has a large saucepan apparently stuck over her head, and KRYTEN's head has been dotted with blue blobs of Blu-tak]

KOCHANSKI
Baxter's out to mash you - you've got to escape. We all have.

KRYTEN
Security's lax, here. If we can make it to the landing bay, and steal a ship, well, Bob's your Skutter!

30

RIMMER
Where's the Cat?

KRYTEN
He should be getting himself hospitalised any second.

[-- 22 - Int. Mess hall -----16:40--]

[Three bulky prisoners are sat on a bench beside a table, eating meals from trays]

[Enter CAT]

[CAT steps over the bench and proceeds to lever himself a space between two of the men, his elbows, knees and feet all causing the other men obvious annoyance as he pushes them aside. All three prisoners stare menacingly at CAT, but say nothing. CAT gestures down the table and speaks to the man previously in the middle of the three prisoners]

CAT

Pass the salt, would you?

[As the man looks away to get the salt, CAT grabs a handful of fries from the burly prisoner's tray and stuffs them into his mouth. As he turns back, the man glances at his lighter tray, then at CAT, who points past him to the prisoner sat at the end of the table]

31

CAT

That guy there took some of your fries.

[Despite the ludicrous suggestion, the big man looks at the other prisoner anyway, who stares back impassively and goes back to his meal while CAT helps himself to the other man's tray twice more. The burly prisoner stares at CAT again]

BIG MEAT

What in the hell are you doin' -

[BIG MEAT casts a disdainful eye at CAT's haircut]

BIG MEAT

- Shirley?

[CAT glances at the man's large stomach]

CAT

I'm stealing your fries, fatboy.

[While BIG MEAT looks on incredulously, CAT elbows past him, grabs two more mouthfuls of fries, steals his drink to wash them down, then picks up his sausage and bites off a chunk. CAT then grabs the spoon from BIG MEAT's hand and takes two spoonfuls of the man's trifle before tossing the spoon down onto the tray]

CAT

Mmm. This is good. Tasty.

[BIG MEAT stares coldly at CAT and speaks slowly and menacingly]

BIG MEAT

There ain't no one more bad-ass *evil* in the whole of hell! What makes you think you can diss me and live?

CAT

Cos things are changin' 'round here. From now on, marshmallow ass, you're my bitch!

[Suddenly CAT closes his eyes and thrusts his jaw out at BIG MEAT, who simply stares at him in amazement]

BIG MEAT

Your what?

CAT

B - I - itch, 'bitch!' That's what you look like; that's what you are! Understand?

[Again CAT squeezes his eyes shut and thrusts out his jaw, muscles tensed]

[BIG MEAT is motionless for a moment, then suddenly he seems to sag]

BIG MEAT

Okay!

CAT

What?

32

BIG MEAT

Anyone who tough-talks me gotta be a no-loadin' pug! You want me to be your bitch, that's *fine* by me! Sir!

CAT

You sure you don't want to just hit me a couple of times, test me out?

BIG MEAT

No, sir! I'm your bitch! From now on I'm your jiggly-wiggly, roll-over, sweet-patooyey, honey-bun missy! I just wan' make you happy!

CAT

Then hit me!

[CAT offers his jaw desperately]

BIG MEAT

And hurt my baby's kisser? Nothin' doin'!

[BIG MEAT puts his huge arms around CAT and smiles broadly. CAT turns away as much as he can, panic on his face]

CAT

Damn!

[-- 23 - Int. Red Dwarf medi-bay -----Raz--18:52--]

[LISTER present, RIMMER, NURSE present]

[Exit NURSE]

[Enter CAT]

[CAT presses himself up against the corner he just entered around, checking behind him to check if the NURSE noticed anything peculiar. It's easy to see what he's worried about - he is dressed in a nurse's yellow-checked utility dress and white cap. Satisfied the NURSE has left, CAT totters to LISTER's bedside on a pair of high heels and pretends to check his pulse. His eyes closed, LISTER smiles and raises his head, then grimaces in surprise]

33

CAT

We can't hang around, we've gotta be out of here by five o'clock!

LISTER

What's so special about five o'clock?

CAT

Five o'clock's bed-bath time! And apparently, I'm doin' them!

[-- 24 - Int. Corridor aboard Red Dwarf -----19:20--]

[Enter KRYTEN, LISTER, RIMMER, KOCHANSKI, CAT]

[KRYTEN unfastens the cover of an access tube set into the wall of the corridor and the Dwarfers file out]

[-- 25 - Int. Red Dwarf Landing bay 2 -----19:26--]

[The Dwarfers approach a dark and empty section of corridors leading towards the landing bay. A short way along a corridor, a film of some gelatinous, lumpy substance coats the various metal surfaces, and the whole section steams and drips steadily as the metal corrodes away]

[Enter KRYTEN, LISTER]

KRYTEN

The microbe, which destroyed the Hermes - it's on Red Dwarf!

[Enter RIMMER, KOCHANSKI, CAT]

LISTER

How?

RIMMER

The microbe's chameleonic, so it must have been the escape pod; the one Talia whatsername arrived on.

LISTER

We've gotta go back and tell them.

RIMMER

But what about our escape?

LISTER

It could be days before they discover this! If we go back now, they've got a chance to work on an antidote.

34

RIMMER

You're just acting all brave and manly to impress her, aren't you?

KOCHANSKI

No, Dave's right. He's looking at the big picture.

RIMMER

Yeah, 'the big picture' involves you, no clothes and a haystack.

[-- 26 - Int. Central chamber, floor 13 -----20:01--]

[Prisoners, CAPTAIN HOLLISTER present]

[HOLLISTER stands on the first level balcony that circles the chamber
and looks down at the inmates]

35

HOLLISTER

Red Dwarf is being devoured from within by a corrosive micro-organism. As
you probably know, we don't have enough craft for everyone to be rescued,
so most of you will be staying behind to die. Oh, there's an apology about
that in the internal mail.

[-- 27 - Model/CGI shot -----20:18--]

[Red Dwarf cruises through space, as several squadrons of Blue Midget and
Starbug transport craft stream away]

[-- 28 - Int. Landing bay 2, corroding corridor -----20:28--]

[KRYTEN, LISTER, RIMMER, KOCHANSKI, CAT present]

[KRYTEN holds a test tube, and gingerly collects a quantity of the dark
brown, jelly-like microbe]

KRYTEN

Just as I thought. Created in a lab and programmed not to destroy glass.

CAT

So all we need is a plutonium powered greenhouse and we're home free!

KRYTEN

We need an antidote. Something that can neutralise the corrosive negativity of the microbe.

LISTER

Something with a corrosive *positivity*?

36

CAT

So where do we get that?

HOLLY [on LISTER's wristwatch]

There's nothing in Yellow Pages.

KOCHANSKI

A mirror universe! A universe where things are diametrically opposite to this one. There, negative becomes positive, and a virus becomes an antidote.

[-- 29 - Int. Recovery room -----20:59--]

[KRYTEN, CAT, LISTER, KOCHANSKI, RIMMER present]

[KRYTEN fusses over a small device he has placed on a platform in the centre of the room. KRYTEN powers up his machine, and a shimmering beam of light streams from the unit and into the prism positioned in front of it. The light emerges on the other side of the prism, circled by diminishing concentric rings, continuing forward until it strikes a tall mirror hung on the wall. The mirror 'ripples' as the beam perturbs its surface]

KRYTEN

If there's even the slightest imperfection in the prism, the mirror universe may be an imperfect version of our own. That's something we won't know until we get there.

[LISTER gestures to RIMMER to lead on. Holding the tube of microbes in his right hand, RIMMER steps through the mirror...]

[-- 30 - Int. Mirror universe, Recovery room -----21:18--]

[RIMMER present]

[...and emerges in a mirror image of the room he just left. RIMMER holds up the test tube, surprised to see that he now holds it in his left hand, and that its contents have turned white]

[-- 31 - Int. Recovery room -----21:22--]

[KRYTEN, CAT, LISTER, KOCHANOSKI present]

[An angry pop and a flash of sparks come from KRYTEN's machine, and the beam of light abruptly cuts off. KOCHANOSKI, in the act of following RIMMER, finds herself colliding with a suddenly solid mirror]

[-- 32 - Int. Mirror universe, Recovery room -----21:25--]

[RIMMER present]

[RIMMER notices the mirror solidify behind him and spins around, panicked. He checks the now-solid surface closely, but there's nothing he can do]

[-- 33 - Int. Recovery room -----21:28--]

[KRYTEN, CAT, LISTER, KOCHANOSKI present]

[The machine fizzles and pops, showering sparks and sending a cloud of smoke spiralling upwards]

37

KRYTEN

It's overloaded! We've lost Mister Rimmer!

CAT

At last, things are looking up!

LISTER

How long's it going to take to fix that thing?

KRYTEN

Well, best guess, about twenty minutes.

[-- 34 - Int. Mirror universe, Recovery room -----21:39--]

38

[RIMMER looks around the room. We see a close up on a TV screen, which is showing an old black and white sci-fi horror movie. A woman is carrying a creature dressed in a dark suit and helmet that kicks its legs and howls melodramatically.

There is a knock on the door. RIMMER realises what is going on, and dives to the bed, taking off his boots. The caller knocks again, while RIMMER finds a blanket tucked behind a pillow on the bed]

[-- 34 - Int. Mirror universe, Corridor outside recovery room -----22:00--]

[CREWMEMBER present]

[Close up: a CREWMEMBER knocks again on the door]

[-- 35 - Int. Mirror universe, Recovery room -----22:02--]

[RIMMER has managed to slip under the blanket. The door slides open and RIMMER hastily grabs the microbe tube and stuffs it under the blanket]

[Enter MIRROR HOLLISTER]

[M.HOLLISTER is carrying a tray with a drink and clipboard on it, and smiles sycophantically]

M.HOLLISTER

Can I come in, sir?

I did knock, sir, perhaps you didn't hear?

Here's your hot lemon, sir.

[RIMMER takes a sip, before handing the glass back and glancing at the insignias on M.HOLLISTER's shirt]

39

RIMMER

Thank you, erm... Private... nobody.

40

M.HOLLISTER

Oh, er, a few directives to sign, sir.

RIMMER

Of course, laddie.

[RIMMER takes the clipboard and turns to the second page, then scowls]

RIMMER

A free pardon, exonerating you from all crimes?

[RIMMER tears out the false directive and throws it away. M.HOLLISTER exhales loudly]

M.HOLLISTER

Oohhh, I don't know how that got in there, sir, I, er... I...

RIMMER

Want to be an officer, don't you, laddie?

M.HOLLISTER

Oh, sir, could I? One day, could I be?

RIMMER

No, I don't think you could.

[RIMMER takes a pen and tries to sign a directive, but his arm refuses to control the pen properly]

41

RIMMER

Of course, it's a mirror universe, everything's opposite...

[RIMMER puts the pen in his left hand and signs the directive. Suddenly, a thought occurs to him and he grins excitedly. Lifting the blanket, he glances downwards, stares intently for a few moments and swallows]

RIMMER

My God... this is gonna take some getting used to...

[Enter MIRROR TALIA]

M.TALIA

They said it was okay to drop by...

You look wonderful...

RIMMER

So do you...

[To M.HOLLISTER:] That'll be all, shambles.

M.HOLLISTER

Yes, sir.

M.TALIA

You made Captain -

[Exit MIRROR HOLLISTER]

M.TALIA

You've done so well. Your own ship... wow! I've got goosebumps.

RIMMER

So have I!

M.TALIA

Let me kiss you.

[As M.TALIA leans forward, RIMMER grabs her eagerly and presses her lips to his in a passionate kiss. Immediately, though, the woman tries to squirm away, making muffled protests. RIMMER realises the problem and releases her]

42

M.TALIA

What are you doing!?

RIMMER

I'm giving you a big, wet snog, with oodles of Tommy-tongue!

M.TALIA

But I'm your sister!

[Shock paints RIMMER's face, and he sits bolt upright in the bed]

RIMMER

Yes, of course, but I was really pleased to see you. I, erm...

M.TALIA

You French-kissed me!

RIMMER

No, it was nearer Antwerp. I Belgium-kissed you. I - I - I... urrrgghh...
I've been really ill... You're the Captain's sister?

[RIMMER begins to hyperventilate, then passes out. Seconds later, he lets
out an abrupt groan and sits up again]

RIMMER

Oh, my god, what a terrible dream!

Oh, hi, sis! It's me, Arnie, your bro! Get your big ol' lumpy bum down
here and give us a big hug!

[RIMMER reaches out, catching M.TALIA's nose between his fingers playfully
and shaking her head, but she pulls her nose free and backs away, appalled]

M.TALIA

Captain Rimmer! I am Sister Talia Garrett; your personal spiritual
advisor!

[M.TALIA lets out a strained whimper and flees]

[Exit M.TALIA]

RIMMER

Sis! Sister... whoever you are!
Oh, smeg!

[-- 36 - Int. Mirror universe, Science office -----24:50--]

[MIRROR KOCHANSKI present]

[M.KOCHANSKI sits at a desk engrossed in a magazine. In this mirror universe, she has tumbling blonde curls, and is wearing a pink satin blouse]

[Enter RIMMER]

RIMMER
Excuse me?

M.KOCHANSKI
Yes?

[M.KOCHANSKI speaks in a nasal voice, and doesn't look up from her magazine]

RIMMER
I wonder, could you tell me what this is?

[M.KOCHANSKI frowns at the tube RIMMER holds up]

M.KOCHANSKI
You'll have to ask the professor, then. He does all that stupid, sciencey brain-box type stuff.

[A door, marked 'HAZARD AREA' mirrored backwards, swings open]

[Enter MIRROR CAT]

[The MIRROR CAT is wearing a tweed suit, bow tie and glasses, and wears his hair in a short afro cut]

M.CAT
Somebody call?

RIMMER
Professor!?

M.CAT
Yes, Captain?

RIMMER

Perhaps you could help me. What's this?

[RIMMER hands him the test tube, which M.CAT sniffs]

M.CAT

Hmm.

[M.CAT glances at the tube under a microscope, then holds it up once more and frowns at the contents]

M.CAT

Hmmm, its an alkali.

43

RIMMER

Oh yes? What's it called?

M.CAT

Soliciumfrankolithiemixyalebidiumrixydixydoxydexydroxide.

You look surprised.

RIMMER

I never thought I'd ever hear you say that. Can you write it down for me?

M.CAT

Certainly.

[To M.KOCHANSKI:] Can I have an extremely *long* piece of paper, my dear?

[-- 37 - Int. Recovery room -----25:36--]

[The mirror universe machine has apparently been fixed. It sends its beam through the mirror once more, and is working well enough to allow RIMMER's leg to pass through the glass, quickly followed by the rest of him]

[Enter RIMMER]

[RIMMER is holding the piece of paper with the formula, but appears to have left his test tube behind. As he enters the room fully, the beam of light from KRYTEN's machine fades away and disappears]

RIMMER

The antidote; I did it!

[RIMMER quickly realises that the room is empty. More worryingly, red warning lights pulse over the metal walls of the corridor outside.

[-- 38 - Int. Corridor outside recovery room -----25:44--]

[Enter RIMMER]

[RIMMER rushes out into the corridor, as blasts of steam gush from ruptured pipes and flakes of burnt polycarbon flutter in the air. The ship trembles alarmingly, and the sound of twisting metal can be heard all around. RIMMER pauses by the troublesome food DISPENSER and looks around in panic]

44

RIMMER

Wha - Where is everyone?

DISPENSER

They've repaired the machine and crossed into the mirror universe. You're the highest ranked crewmember left on the ship, so I *suppose* that makes you Captain - congratulations, Cap.

RIMMER

Smeg off!

[-- 39 - Int. Recovery room -----26:05--]

[Enter RIMMER]

[RIMMER dashes back into the recovery room but realises that the device is off and the doorway to the mirror universe is closed. He glances at the machine, and the problem is immediately obvious: the microbe has spread and the machine is a half-melted, corroding mess. RIMMER stares at the formula on his piece of paper, and dashes out]

[Exit RIMMER]

[-- 40 - Int. Corridor outside recovery room -----26:16--]

[RIMMER present]

[Dodging blasts of burning steam, RIMMER runs back out into the corridor, just as something in the recovery room breaks out in flames, but is pulled up short by the DISPENSER]

DISPENSER

Where are you going?

[RIMMER shakes the paper at the machine]

RIMMER

To make up a formula!

DISPENSER

I think you'll find that the formula on that paper has now turned into the formula for the virus, because you've left the mirror universe, so it's turned back into its opposite - ha ha ha haa haaaa!

[RIMMER stares at the garbled letters on the paper, as smoke, rolling in from the fire behind him, begins to obscure his vision]

RIMMER

Smeg, you're right! This is a disaster!

DISPENSER

No, there still could be a happy ending.

RIMMER

How?

45

DISPENSER

You know that chocolate bar you still owe me for? You could always pay me back before you snuff it.

RIMMER

How's that a happy ending?

DISPENSER

Well, its a happy ending for me. At least my totals will tally.

RIMMER

Why don't you smegging-well smeg off, you annoying little smeggy smegging smegger!

[The remains of the universe device explode messily, turning the fire behind RIMMER into an inferno. He runs for cover down the corridor]

[Exit RIMMER]

DISPENSER

Every dog has its day, and today's the day...

[The DISPENSER takes careful aim, and launches a high-velocity fizzy drink can through the air after RIMMER]

[-- 41 - Int. Far end of Corridor -----27:06--]

[RIMMER present]

[The can smacks RIMMER neatly on the back of the head, and he drops to the deck like a stone]

[-- 42 - Int. Corridor outside recovery room -----27:09--]

DISPENSER

...that I'm the dog!

[-- 43 - Int. Far end of Corridor -----Raz--27:11--]

[RIMMER present]

[Stunned and in pain, RIMMER is on his hands and knees on the deck, the heat of the expanding fire singeing his back. Slowly he holds up the strip of paper with the microbe formula; it has caught fire as RIMMER fell to the deck, and perhaps a third of it has burned away already]

RIMMER

Smeg...

[Struggling to retain consciousness, RIMMER lets the paper fall and sinks tiredly to the deck; nothing left to run to, and soon nothing even to run from. Exhausted, the air in the corridor growing hot and thin, RIMMER watches the flames lick at and burn away his last chance of salvation, when a foot, wearing a brown, open-toed sandal, crushes out the flames]

[Enter DEATH]

[RIMMER follows his eyes as they track slowly up the tall figure, whose body is completely obscured by flowing robes that seem to be teased by a whistling wind and somehow distanced from the heat and flames around them. The figure carries a long pole, to which is attached a long, curved blade]

46

DEATH

Arnold Judas Rimmer. Your life is over. Come with me.

[Extending a hand, DEATH helps RIMMER to his feet as his deep, booming voice drones on]

DEATH

We will travel to the River Styx, where you will place a coin in the -

RIMMER

Not today, matey!

[Abruptly, RIMMER knees DEATH solidly in the groin. The ethereal one drops his scythe and falls to his knees like the proverbial sack of potatoes]

RIMMER

Remember: "only the good die young".

[A spring in his step, RIMMER turns on his heel and dashes away]

[Exit RIMMER]

DEATH

That's never happened before...

[DEATH collapses onto the deck]

[-- 44 - CGI shot -----28:15--]

47

[A black screen; a steady wind can be heard, blowing gently. Fade up the words:

"THE END"

[After a few moments, the letters are deleted, making way for a replacement message:]

"THE SMEG IT IS"

[----- END OF "ONLY THE GOOD" -----28:24--]

[CAST REFERENCE]

RIMMER LISTER CAT

Chris Barrie Craig Charles Danny John-Jules

KRYTEN KOCHANSKI HOLLY

Robert Llewellyn Chloe Annett Norman Lovett

CAPTAIN [HOLLISTER] [GOVENOR] ACKERMAN TALIA

Mac McDonald Graham McTavish Heidi Monsen

DISPENSING MACHINE BAXTER BIG MEAT

Tony Slattery Ricky Grover David Verrey

[Transcribed and narrated by Raz from the original episode by Doug Naylor;
no copyright infringement or toe-stepping intended. Comments, criticisms
and corrections welcomed at "raz@matrixcity.org" Thanks.]

APPENDIX II

Červený trpaslík Série VIII Epizoda 8, „Jenom sympatáci...“

Vesmír

V prostoru visí opuštěná kosmická loď. Opouští ji záchranný modul. Objevuje se text:

„Jediný záchranný modul kosmické lodi Hermes.

Členů posádky - jeden.

Lod' zničena chameleónským mikrobem.

Opravuji: chameleónským mikrobem.

Opravuji: něčím divným z vesmíru, co mění tvar.

Veškerá nepodstatná elektronická zařízení mimo provoz, včetně kontroly pravopisu.

Konec správy.“

Záchranný modul se řítí k Červenému trpaslíkovi.

Přistávací rampa Červeného trpaslíka

Na nákladní rampě přistál záchranný modul.

Objevuje se text: „O šest hodin později.“

Modul je pomalu ale jistě rozežírán zevnitř korozním mikrobem.

Kapitánova kajuta

U stěny běží televize s jakýmsi béčkovým hororem z padesátých let. Bezbrannou ječící a kopající ženu drží v náruči chlápek v nedůvěryhodném kostýmu pochybného mořského monstra. Kapitán HOLLISTER leží chorý v posteli, přikryt barevnou kostkovanou dekou, a sleduje to. Ozve se klepání na dveře. HOLLISTER vypne televizor a rád by svolil dotyčnému vstoupit, ale bolí ho v krku, a tak se mu z úst dere jen slabý chrapot.

HOLLISTER: ...vstupte...

Ozve se hlasitější zabouchání.

HOLLISTER: (Podrážděně a chraplavě) ...vstupte...

Návštěvník neslyší a tak do třetice buší.

HOLLISTER: ...vstupte!

Dveře se otevřou. Vstupuje RIMMER s tácem.

RIMMER: Můžu vstoupit, pane? Já jsem ťukal, asi jste mě neslyšel. Horká citronáda.

HOLLISTER: (Napije se) Ta chřipka mi dává. Ty tváře mám pořád takové opuchlé, povadlé a skleslé.

RIMMER: A nebyly takové už před tou nemocí? Ano, určitě byly, protože...

HOLLISTER se na něho výhružně dívá, a tak RIMMER raději zabrzdí.

RIMMER: Trochu Vás zabalím.

Upravuje mu deku.

HOLLISTER: Jak se Vám vede v podmínce? Už jste něco vyved'?

RIMMER: Moc se mi to líbí. Tady mám pár věcí k podpisu.
Podává mu pár lejster a propisku. HOLLISTER to zběžně prolistuje.
HOLLISTER: Co tady probůh dělá propouštěcí rozkaz zprošťující Vás veškerých obvinění?
RIMMER: (Otevře doširoka ústa v předstíraném překvapení) Ty ze správného by vážně měli dávat pozor. To je hrůza! Ts! Dneska už nemůžete spoléhat na nikoho!
HOLLISTER civí chladně na RIMMERA, jenž to nevydrží a prosebně si klekne k jeho lůžku.
RIMMER: Já se hrozně omlouvám. Jenže když budu mít záznam, nikdy nedostanu frčky ani vlastní loď. A po tom toužím nejvíc na světě. Být jako Vy... pouze štihlejší a v lepší kondici, a určitě bez Vašich ucpaných cév, ale když tohle pomínu, jste člověk, který je mi vzorem.
HOLLISTER: Jo, tak přesně o tomhle jsem snil...
RIMMER: Myslíte, že bych se moh` stát jednou důstojníkem?
HOLLISTER: Heleďte, nerad Vám tohle říkám, Rimmere, ale je mi to fakt líto, Vy prostě nejste z důstojnického těsta.
RIMMER: Nejsem z důstojnického těsta??
HOLLISTER: Jestli Vám mohu poradit, nasměřujte svou energii jinam a najděte si něco, v čem máte naději, že to někam dotáhnete.
RIMMER: Například, pane?
HOLLISTER předstírá ztrátu řeči.
RIMMER: Tak podle Vás ze mě nikdy nebude kapitán? Nikdy?
HOLLISTER kývá a chraptivě kuňká. Ozve se zaklepání a vstupuje černě oděná žena.
ŽENA: Říkali, že můžu na chvílku dovnitř...
HOLLISTER: Talio! Hehehe, ahoj!
RIMMER: (Vyskočí z pokleku) Dobrý den.
TALIA se na RIMMERA zdvořile usměje, ale hned obrátí upřený pohled na kapitána.
HOLLISTER: Rimmer je právě na odchodu... (Podává mu lejstra)
TALIA: Jsem jako ve snu, že se s tebou setkávám po takových letech!
HOLLISTER: Ty nanoboti museli oživit také tebe, děvče! Vypadáš... fantasticky.
TALIA: Z tebe je teď kapitán. Jsi tak úspěšný muž. (Chytne ho za ruku) Máš vlastní loď... teda! Jsem z toho úplně vedle.
HOLLISTER klopí oči pod záplavou komplimentů.
RIMMER: (K HOLLISTEROVI) Tu fotografii Vaší ženušky mám nechat, jak je, nebo ji mám otočit ke zdi?
HOLLISTER: Odchod, Rimmere.
RIMMER: Samozřejmě. Děkuji, pane. (K TALIE) Můžu Vám něco přinést? Čaj? Kávu? (Odchází) Krabičku s gumou?
HOLLISTER se za RIMMEREM našťvaně podívá, pak se ale usměje na TALII a ta si přisedne k němu na postel.

Koridor vedle kapitánovy kajuty

RIMMER odchází našťvaně z HOLLISTEROVY kajuty.

RIMMER: Já! Já že na to nemám! Co ten o tom ví, ten vyžranej trouba?

Zastaví se u automatu a začne lovit v kapse kalhot.

RIMMER: Nevidí mé dobré stránky, mou záludnost, prohnanost lišáka, to, jak ve chvílích, kdy jde do tuhého, dokážu najít nejlepší skrýš.

Vytáhne z kapsy minci, již má přivázanou na provázku a vhodí ji opatrně do otvoru v automatu.

RIMMER: On si myslí, že jsem imbecil. To určitě...

Cosi namačká a z automatu vypadne čokoládová tyčinka.

RIMMER: Haha. To víš, že jo, ty bandasko!

Jedním mrštným zatáhnutím za provázek vytáhne svou minci zpět. Automat začne okamžitě zuřivě blikat.

AUTOMAT: Poplach, poplach! Čokoládová tyčinka. Čokoládová tyčinka byla odebrána bez placení.

RIMMER začpe AUTOMATU reproduktor.

AUTOMAT: Čokoládová tyčinka byla odebrána bez placení. Poplach, poplach!

RIMMER: Zavři zobák!

AUTOMAT: Nezavřu. Poplach, poplach!

RIMMER: Jestli nesklapneš, naleju ti bujón do repráku a utopím tě!

AUTOMAT: Tak sundej tu ruku z reproduktoru.

RIMMER: Slib, že budeš zticha.

AUTOMAT: Slibuju.

RIMMER ji sundá.

AUTOMAT: Hahaha hahaha! Zkratovaly mi obvody! Poplach, poplach! Čokoládová loupež ve 341. obvodě.

RIMMER sundává veškeré nálepky, jimiž je AUTOMAT polepen, a zmuchlané mu je cpe do reproduktoru.

AUTOMAT: Tohle ti neprojde. I když tě nevidím, tak znám tvé oblíbené sladkosti a taky... a taky vím... a taky vím... ea... no dobře, víc toho nevím, ale tvé oblíbené sladkosti znám a jednou, až zase uslyším tvůj hlas, tak ti udělám ostudu a rozhlásím, že jsi prachsprostý čokoládový chmaták!

RIMMER vzdá své pokusy stroj udusit.

RIMMER: Třesu se strachy! Automat mi bude vyhrožovat!

Koridorem přichází HOLLISTER s táčem, který u něho RIMMER nechal. RIMMER otočený k AUTOMATU ho nevidí.

RIMMER: Co mi provedeš? Necháš mi koňskou hlavu z marcipánu v posteli? (Svíjí se u stěny a kouše si demonstrativně nehty strachy) Ach mami, mami, pomoc, pomoc! Já mám strach!

HOLLISTER: Rimmere!

RIMMER se zděšen prudce otočí. Zády se nalepí na stěnu.

HOLLISTER: Zapomněl jste si ták...

Podá mu ho tak, že ho lehce udeří do břicha.

RIMMER: Děkuju Vám.

HOLLISTER se má k odchodu.

AUTOMAT: Ukradl čokoládu! Ukradl...

RIMMER rychle přiloží dlaň na reproduktor AUTOMATU. HOLLISTER se otočí, podívá se na RIMMERA, zvedne ukazovák, jako by chtěl něco říct, pak ale mávne rukou a odejde.

AUTOMAT: Čas mé pomsty přijde... Jednou se naše cesty zase setkají a já (Předvádí zvuky střílejších koltů) tě zničím...

RIMMER: Až se tak stane, já budu kapitán téhle lodi.

Odchází.

Kovová terasa nad halou Tanku

Věžňové se vracejí z šichty do cel. Jsou to KOCOUR, LISTER a KRYTON.

KOCOUR: (Drží se za záda) Náš slizoun si to umí zařídit. Dělat pro kapitána. Ale co já? Ztracený desky! Záda mám úplně zničený! Páteř je prohnutá. Kdybys se mnou někam mrsknul, tak ti přiletím zpátky! Desky, desky, desky! Já nejsem zvyklej dělat! A takovouhle práci!

KRYTON: Vy pracujete s deskami, pane?

KOCOUR: Přesně tak. Víš, co já musím dělat? Nahrát jim všechny desky do palubního rozhlasu. Každých pětáctýřicet minut musím ty nesmysly měnit! Je ze mě troska! Ta podmínka mě zabije!

KOCOUR odchází. LISTER si všimne, že KRYTON něco nese.

LISTER: Co to je?

KRYTON: To je dárek, kterým chci potěšit slečnu Chris. (Ukáže mu ho)

LISTER: Kalendář?

KRYTON: Před pár dny se dívala do kalendáře a říkala, že je špatný kus měsíce, tak jsem jí sehnal nový.

LISTER: Krytone...

KRYTON: Já jí to řeknu. Ti, co je vyrábějí, udělali chybu. Prostě kus měsíce úplně zkazili. A byli hloupí, lajdáctí, ale být kvůli tomu nevrly a smutný, to přece nemá cenu.

LISTER: Pár slovíček do tvýho audiostopu...

Pošeptá mu vysvětlení do ucha.

KRYTON: A to se stává všem ženám? Všechny začnou být divné a mrzuté? Přitom ve filmech ani v televizi to nevidíte. A to prý muži ovládají média! To je největší bouda od aféry Watergate!

LISTER: Klídek, o nic nejde. Řeknu ti, co dělat a jak se chovat. Úplně všechno. Důvěřuj mi.

Cela Krytona a Kochanské

Otevírají se dveře a vstupuje KOCHANSKÁ. Vejde a vyvalí oči. Uprostřed cely slavnostně postává KRYTON a nad hlavou má transparent s nápisem: „PŘEJI VÁM BÁJEČNÉ MĚSÍČKY“.

KRYTON: (Rozpaží) Tadáá! Ještě že mám pana Listera! Málem jsem ze sebe udělal hlupáka. (Vytáhne tampón převázaný zelenou stužkou) Dáreček pro Vás. Hezky zabalený. Doufám, že je to Vaše velikost...

KOCHANSKÁ: To ti poradil Dave, vid'?

KRYTON: Ah, není báječný?

KOCHANSKÁ: To jo. Občas je tak milej, že je až k sežrání.

KRYTON: Všechno mi vysvětlil, abych neudělal nějaký trapas. (Podává jí tampón) Tak, prosím, rozbalte to! Rád bych, abyste si ho vzala. A udělala s ním piruetku.

KOCHANSKÁ: (Mračí se) Krytone, no, jak bych ti to řekla...

KRYTON: Něco snad není v pořádku? (Pauza) Napálil mě, vid'te? Tohle vůbec není to, co by měl člověk dělat, když má žena... (Ukáže na poslední slovo na transparentu) Tohle se taky nehodí?

Ukáže na celý transparent a KOCHANSKÁ kývne.

KRYTON: (Vysokým hláskem) Tak... tak on mi lhal! Doběhl mě ten podrazník podrazácká. Ale tahle hra je pro dva!

KOCHANSKÁ: Ano. Jak to myslíš?

KRYTON: No, jste si jistá, že na to máte čas? Víím, že tyto dny jsou pro Vás specifické. Nechcete raději hrát tenis v těsných bílých džínách? O to bych Vás nerad připravil. Ani o ta kvanta modré tekutiny, co budete rozlévat.

KOCHANSKÁ: Radši mi řekni, jakou pomstu jsi vymyslel.

KRYTON: Dobře. Představuju si to tak... Dám mu... brrruaaa. A pak mu... urrrrr... ukaž... glo glo glo... a bueeei.

Cela Listera a Rimmera

RIMMER a LISTER sedí u stolu a hrají dámu. Ozve se pípavý zvuk.

LISTER: (Podívá se na hodinky) To je Holl. Asi něco chce.

Stiskne knoflík na hodinkách a HOLLY se objeví na monitoru na stěně.

HOLLY: Rád bych vám sdělil žhavou a naprosto důvěrnou informaci. Asi tak za deset minut bude prohlídka cel. Nikomu ani muk.

Výrazně mrkne a LISTER přikývne. Vstupuje STRÁŽNÝ.

STRÁŽNÝ: Prohlídka cel za deset minut.

A zase odchází.

HOLLY: Vidíte?

LISTER: Díky, Hole, moc jsi nám pomohl.

HOLLY: Když jde o to získat náskok, jsem ten pravej.

RIMMER: Jestli se můžu zeptat, kdepak jsi splašil ten informační klenot tak dlouho předtím, než to věděl každý?

HOLLY: Naboural jsem se do lodního počítače a tam jsem to našel. Taky se mi podařilo nakouknout do seznamu zásob. Objevil jsem něco, z čeho by se vám naježily všechny vlasy...

LISTER: A sice?

HOLLY: Je to brilantina. Máznete to na hlavu a máte naježené vlasy. Jsou tam už jen dvě, takže jestli máte zájem, dejte mi vědět. Jen jak najdu něco, co by se vám mohlo hodit, ozvu se vám.

RIMMER: Tak nashle za pětadvacet let.

HOLLY se sarkasticky zasměje a zmizí.

LISTER: (Drbe se na čele) Ta jizva dneska nějak svědí. To budou asi nervy.

RIMMER: Ty máš jizvu? Kde jsi k ní přišel?

LISTER: Znáš ty propagační tužky, co rozdávaj u doktora? Je na nich: „Nejvíc nehod se stává doma. Buďte opatrní.“ Tak na jednu takovou jsem se nabodl.

RIMMER: Kde jsi byl?

LISTER: Kde by? Doma. Takže mi to tak blbý nepřišlo.

RIMMER: Tohle není jizva, ale škrábnutí. *Tohle* je jizva.

Ukáže na jizvu pod čelistí.

LISTER: Kde jsi k tomu přišel?

RIMMER: Ve rvačce, to už je dávno. Duel.

LISTER: Duel? Ty? (Směje se) Tohle ti nežeru.

RIMMER: Ale ne souboj. „Duel“. Ten starej film od Spielberga. Kamarád po mně hodil kazetu. Hloupě jsme se pohádali, kdo má na kole hezčí klipsny. Ale pomstil jsem se. Vymočil jsem se jim do napařovačky a chodil ve žlutých tričkách.

Budík na zdi zapípá.

RIMMER: (Vstává) Proč to zvoní?

Na budíku je nalepený nějaký vzkaz.

RIMMER: To je od Krytona. „Podívejte se pod šachovnici.“

LISTER: (Nadzvedne šachovnici) Další vzkaz. (Čte) „Drahý pane Listere, děkuji za Vaši radu ohledně slečny Kochanské. Za odměnu jsem ukradl Baxterovi načerno pálenou kořalku a ukryl ji u Vás ve sprše. Už teď se dost bavím, protože vím, že Vaši celu budou kontrolovat. A umím si představit tu hrůzu, která Vás jímá.“

LISTER vyděšeně vstává a ve sprše opravdu objevuje několik demižonů.

RIMMER: Proboha!

LISTER: Ježiši!

RIMMER: Co budem sakra dělat? Za pět minut je tady kontrola! Jsem v podmínce!

LISTER: Do záchodu! Do dřezu!

LISTER přiskočí ke dřezu a lije do něho obsah jednoho z demižonů.

RIMMER: Baxter nás zabije, jestli zjistí, co děláme!

LISTER: Kapitán nás zabije, když to neuděláme!

RIMMER: Z Baxtera mám ale větší strach! Grizzly před ním prchá a řve hrůzou. Před týdnem hrál poker, a když mu došly peníze, vsadil levou kouli na dvojici spodků. Na dvojici spodků! Takový je drsňák.

Nad LISTEROVOU hlavou se rozsvítí výstražné světlo s nápisem: „NÁDRŽ PLNÁ“.

LISTER: Sakra, kam teď s tím?

RIMMER: Co budem dělat? Ještě zbývají dvě lahve!

LISTER: Holt to musíme vypít.

RIMMER: Vypít? Tohle je Baxterova pálenka, ta má tak tři sta procent! Z jedné takovéhle láhve by se opilo celé řecké loďstvo.

LISTER: Aspoň ti vyrostou chlupy na hrudi.

RIMMER: Nejen na hrudi, ale i na rtech! Vyrostou ti chlupy i na chlupech! To je smrtelné...

LISTER: Chceš, aby tě chytili s načerno pálenou kořalkou? Dej se do toho.

RIMMER: Já to chci něčím zředit.

LISTER: Kruci, Rimmere, ty seš podělanej jako městskej chodník! Koukej to do sebe hodit!

LISTER usrkne ze své láhve. Pomalu ji položí zpět na stůl. Zkroučí obličej, začne kašlat a mátožně se snaží usadit do své židle.

RIMMER: Jaké to je?

LISTER: (Chraplavě) Jde to...

I RIMMER tedy upije. Odloží demižon a chvíli čeká. Jeho ústa se začnou křečovitě klepat a následně třas zasáhne celý jeho obličej a poté i tělo. I on se pomalu šourá ke své židli.

LISTER z té své mezi tím spadne. Objeví se nápis:

„O pět minut později...“

RIMMER a LISTER stále sedí u stolu, mžourají a balancují tak, aby udrželi vztyčené hlavy. Otevírají se dveře a vstupuje doširoka se usmívající ACKERMAN.

ACKERMAN: Kontrola!

Opilý pár ho vůbec neregistruje.

ACKERMAN: Vztyk, pánové.

RIMMER se o vztyk alespoň pokusí, ale výsledkem je jen malinké povyskočení. Oba se chytí mřížoví stolu a urputně se snaží postavit.

ACKERMAN: Postavte se k postelím.

ACKERMAN ustoupí. LISTER s RIMMEREM se přidržují stolu a jeden druhého a jedním mohutným odrazem doskočí ke kavalcům, kterých se ihned zachytí. ACKERMAN si mezi tím čichne k obsahu demižonu stojícího na stole. Otočí se k oběma obyvatelům cely.

ACKERMAN: Vy jste opilí.

LISTER: Opilí?

Začne důrazně vrtět hlavou. Ve stavu, v jakém je, mu dělá problémy vrtění zastavit.

LISTER: Ne, pane.

RIMMER: (Chraplavým hlasem) Vůbec ne, pane, ne. Ne, ne.
ACKERMAN: (Chvilí přemýšlí) A kdo by si teď dal utopence?
LISTER s RIMMEREM se o překot hlásí.
LISTER: Já!
RIMMER: Já!
LISTER: Já bych si dal!
RIMMER: Utopenci jsou výborný nápad, pane!
LISTER: Sakra... napálil nás.
RIMMER najednou omdlí a svalí se na podlahu. LISTER se několik vteřin tupě hihňá.
LISTER: Vzal si... Vzal si v jídelně bombón s likérem. Říkal jsem mu, ať si nepřidává.
LISTER položí hlavu na ACKERMANOVO rameno a okamžitě usne.
ACKERMAN: (Volá do chodby) Zavolej na marodku, ať připravěj pumpování žaludku.
(Zatváří se spiklenecky) Superšlauchem.

Vězeňská jídelna

U stolu sedí KOCHANSKÁ, KRYTON, KOCOUR a nějací další trestanci. Uličkou výhružně přichází BAXTER a jeho dva parťáci.
KOCHANSKÁ: To je Baxter...
BAXTER: (Pomalů k nim dojde a opře se o jejich stůl) Vaši kamarádi mně štípili pálenku. Až vylezou z marodky a kolem nebudou bachaři, tak čeká voba tohle...
Sebere ze stolu dvě koblihy a rozdrťí je v pěstech.
KOCOUR: Rozmáčkneš jim koblihy? To jednoho našťve. Ale na druhou stranu si docela oddechnou.
BAXTER odchází.
KRYTON: Co jsem to provedl?

Vězeňská marodka

LISTER a RIMMER leží na postelích. Právě jim byly vypumpovány žaludky. Ve dveřích se objeví KRYTON, jenž veze KOCHANSKOU na vozíku. Aby se dostali na ošetřovnu, přidělal si KRYTON na hlavu podivné modré neštovice a KOCHANSKÁ si nasadila na hlavu kastrol.
KOCHANSKÁ: Baxter jde po vás. Musíte utéct. My všichni.
KRYTON: Tady se tolik nehlídá. Dostanem se na startovací rampu, ukradnem loď a poříčíme pryč!
RIMMER: Kde je Kocour?
KRYTON: Každou chvíli by se měl objevit tady.

Vězeňská jídelna

Tři objemní trestanci sedí na lavici u stolu a jedí ze svých táců. Vtom přichází KOCOUR se svým tácem a cpe se mezi ně. Nevejde se, a tak je odstrkuje. Vězňové dělají hrozivé obličej, ale neříkají nic. KOCOUR se usadí a osloví jednoho z trestanců.

KOCOUR: Hod' sem sůl, jo?

Jak se jeho soused, vězeň, jehož tu přezdívali VELKÝ MASO, otočí pro sůl, KOCOUR mu sáhne do tácu a sní mu pár hranolků. VELKÝ MASO se na něho výhružně podívá.

KOCOUR: Ten chlápek vedle ti krade hranolky.

VELKÝ MASO se otočí na obviněného a KOCOUR mu jich mezi tím pár dalších uloupí.

VELKÝ MASO: (Výhružně) Co to sakra vyvádíš, ty suchare?

KOCOUR: (Ještě výhružněji) Kradu ti hranolky, ty bandasko!

VELKÝ MASO na něho nevěřicně civí. KOCOUR mu odstrčí lokty, vezme si ještě pár jeho hranolků, napije se z jeho kelímku, ukousne kus jeho buřtu, vytrhne mu vidličku a nabere pár dalších dobrot z jeho tácu.

KOCOUR: Hmm, docela dobrý. Slušný.

VELKÝ MASO: (Civí na KOCOURA a mluví pomalu a důrazně, aby působil o to hrozivěji) V celým pekle není větší vazby, než jsem já, ty kostroune! Jaks přišel na to, že mě budeš prudit a že přežiješ?

KOCOUR: Protože teď se to tady mění, ty tlusťochu! Odedneška, ty páprdo, mi děláš čubu! Nastaví mu tvář, aby mu VELKÝ MASO konečně jednu vlepil a on mohl být odvezen na marodku.

VELKÝ MASO: Cože?

KOCOUR: Č - U - B - U. Čubu! Tak vypadáš a to taky seš, rozumíš?

Opět mu nastaví obličej a zavře oči v bolestivém očekávání. Reakce je však jiná.

VELKÝ MASO: (Poddajně) Dobře.

KOCOUR: Cože?

VELKÝ MASO: Když se mnou někdo mluví tak zvostra, musí bejt vostrej hoch! Jestli chceš, abych ti dělal čubu, tak já proti tomu nic nemám.

KOCOUR: A nechceš mi jich pár vrazit? Trochu mě vyzkoušet?

VELKÝ MASO: Ne, kdepak. Jsem tvoje čuba! Oded'ka jsem tvoje kocabinka, samička, křapule, bruska a tvůj božíček! Udělám všechno, abys byl šťastnej!

KOCOUR: Tak mi jednu vraž! (Zoufale mu nastaví čelist)

VELKÝ MASO: To mám zřítit tu krásnou tvářičku? Ani náhodou!

Usmívá se a láskyplně KOCOURA obejmje. Ten odvrátí obličej, co to jde, a panicky se rozhlíží.

KOCOUR: Bože!

Vězeňská marodka

Leží tu všichni čtyři trpaslíkovci. SESTRA právě odchází. Podél stěny se plíží jiná SESTRA. Má čepeček, ňadra, ale přesto je na ní něco divného. Je to KOCOUR. Přistoupí

rychle k LISTEROVI, chytne ho za ruku a začne mu měřit tep. LISTER se podívá na její hebké ruce a usmívá se. Úsměv mu ale ztvrdne hned, jak si všimne „jejího“ obličej.

KOCOUR: Nemůžem tu zůstat! Do pěti hodin musíme vypadnout!

LISTER: Ale proč zrovna do pěti hodin?

KOCOUR: V pět jsou koupele nemocnejch a to bude nejspíš na mně!

Koridor Červeného trpaslíka

KRYTON uvolňuje mřížoví šachty a všichni trpaslíkovci nepozorovaně prchají z marodky.

Přistávací rampa

Trpaslíkovci dorazili k nákladní rampě. Všimnou si ale, že je tu stojí rozežraný a zkorodovaný modul a nákaza se šíří i na stěny samotné lodi.

KRYTON: Ten mikrob, který zničil Herma, je na Trpaslíkovi!

LISTER: Jak to?

RIMMER: Chameleónský mikrob. To musí být ten záchranný modul, kterým přiletěla Talia, nebo jak se jmenuje.

LISTER: Vrátime se a řekneme jim to.

RIMMER: A co náš útěk?

LISTER: Než na to přijdou, tak to chvíli potrvá. Jestli se vrátíme teď, tak ještě můžou najít protilátku.

RIMMER: Hraješ si na odvážného chlapáka, jenom aby ses před ní vytáh'. (Kyne ke KOCHANSKÉ)

KOCHANSKÁ: Ne, Dave má pravdu. Dokáže vidět za roh.

RIMMER: Jo, a za tím rohem jsi ty bez šatů a kupka sena.

Hala Tanku

Před nastoupenými vězni hovoří kapitán HOLLISTER.

HOLLISTER: Červený trpaslík je zevnitř užírán korozním mikroorganismem. Jak patrně víte, nemáme dost lodí, abychom vás zachránili všechny, takže většina z vás tady zůstane a zemře. Jo, a v poště máte všichni omluvný dopis.

Vesmír

Desítky Kosmiků opouštějí rozkládajícího se Trpaslíka.

Korodující přistávací rampa

Jsou tu všichni naši trpaslíkovci. KRYTON opatrně sbírá do zkumavky vzorky mikrobu.

KRYTON: Jak jsem předpokládal. Je naprogramován tak, aby nečinil sklo.

KOCOUR: Takže stačí plutoniem poháněný skleník a jsme v suchu!

KRYTON: Potřebujem protilátku, co by neutralizovala korozivní negativitu mikrobu.

LISTER: Něco s korozivní pozitivitou?

KOCOUR: No a kde to seženem?

HOLLY: (Na LISTEROVÝCH náramkových hodinkách) Ve Zlatých stránkách nic není.

KOCHANSKÁ: V zrcadlovém vesmíru! V něm je všechno přesně obráceně než tady. Negativní se stává pozitivním a virus se stává protilátkou.

Kapitánova kajuta

Je už dávno opuštěná. KRYTON namířil zdroj záření do skleněného hranolu tak, aby vzniklý paprsek procházel zrcadlem na stěně. Podivný duhový paprsek projde celou soustavou a povrch zrcadla se začne zvláště vlnit jako vodní hladina.

KRYTON: Jestli v tom hranolu bude jediná nepřesnost, tak ten zrcadlový vesmír bude jen nedokonalou verzí našeho. To se ale dozvíme, až tam budeme.

LISTER pokyne RIMMEROVI, jenž drží zkumavku se vzorky mikrobu v ruce, že může projít. RIMMER tedy projde zrcadlem do zrcadlového vesmíru.

Zrcadlový vesmír - Kapitánova kajuta

Vynoří se tu RIMMER se zkumavkou. Obsah jeho zkumavky se změnil.

Kapitánova kajuta

Stroj vydávající záření začne podivně bzučet. Porouchalo se to. KOCHANSKÁ se právě chystala projít zrcadlem, ale narazila do tvrdého skla.

Zrcadlový vesmír - Kapitánova kajuta

RIMMER si všimne, že se zrcadlo za ním uzavřelo.

Kapitánova kajuta

Přístroj prská a bouchá a jde z něho dým. Cesta do zrcadlového vesmíru je uzavřena.

KRYTON: Porouchalo se to! Přišli jsme o pana Rimmera!

KOCOUR: Sláva, začíná se nám dařit!

LISTER: Jak dlouho potrvá, než to spravíš.

KRYTON: Odhaduji to tak na dvacet minut.

Zrcadlový vesmír - Kapitánova kajuta

RIMMER se rozhlíží po místnosti. Na televizní obrazovce stojí žena a drží v náručí muže, jenž je oblečený v levném kostýmu mořské příšery a křičí hrůzou. Ozve se zaklepání na dveře. RIMMER si uvědomí, co se děje. Rychle si zuje boty a lehá si do postele.

Zrcadlový vesmír - Za dveřmi kapitánovy kajuty

Čísi ruka klepe na dveře.

Zrcadlový vesmír - Kapitánova kajuta

RIMMER se přikryje dekou a schovává pod ni i zkumavku. Vstupuje ZRCADLOVÝ HOLLISTER. Líbezně se usmívá a drží táč s citronádou a nějakými lejstry.

ZRCADLOVÝ HOLLISTER: Můžu vstoupit, pane? Já jsem ťukal. Asi jste mě neslyšel. Horká citronádka.

RIMMER se napije a zběžně pohlédne na frčky ZRCADLOVÉHO HOLLISTERA.

RIMMER: Děkuji ti... vojíne nulo.

ZRCADLOVÝ HOLLISTER: Dovolíte? Pár věci k podpisu.

RIMMER: No jasně, hochu. (Bere lejstra, otočí na druhou stranu a zamračí se) Propouštěcí rozkaz zprošťující tě všech obvinění? (Utrhne ho, zmuchlá a zahodí)

ZRCADLOVÝ HOLLISTER: (Našpulí rty v předstíraném údivu) Nevím, jak se to tam dostalo. Já... ea... já...

RIMMER: Ty se chceš stát důstojníkem, vid', hochu?

ZRCADLOVÝ HOLLISTER: A jak, pane! Šlo by to? Jednou, šlo by to?

RIMMER: Ne. Myslím, že ne. (Bere do pravé ruky pero, aby podepsal lejstra, ale zjišťuje, že je levák) No jasně, je to zrcadlový vesmír, všechno je obráceně...

Bere pero do druhé ruky a vtom ho něco napadne. Odloží lejstra a nadzdvihne deku. V úžasu zírá do vlastního rozkroku

RIMMER: Pane jo! Na tohle si musím chvíli zvykat...

Ozve se zaklepání a vstupuje ZRCADLOVÁ TALIA.

ZRCADLOVÁ TALIA: Říkali, že můžu na chvílku dovnitř. (K RIMMEROVI) Vypadáš báječně...

RIMMER: Však ty taky. (K ZRCADLOVÉMU HOLLISTEROVI) To je všechno, kašpare.

ZRCADLOVÝ HOLLISTER: Rozkaz, pane. (Odchází)

ZRCADLOVÁ TALIA: Z tebe je teď kapitán. Jsi tak úspěšný muž. Máš vlastní loď... teda! Jsem z toho úplně vedle.

RIMMER: To já taky!

ZRCADLOVÁ TALIA: Dej mi pusu.

Hned, jak se k němu ZRCADLOVÁ TALIA nakloní, chytne jí za hlavu a začne ji dusit vášnivým polibkem. ZRCADLOVÁ TALIA se však začne vzpínat. RIMMER si to uvědomí a pustí ji.

ZRCADLOVÁ TALIA: Co to děláš!?

RIMMER: Lepím ti hubana s pozdravem od mého rejdiváka!

ZRCADLOVÁ TALIA: Jsem tvoje sestra!

RIMMERŮV obličej ztuhne. Napřímí se na posteli.

RIMMER: Ano. Ale měl jsem hroznou radost, že tě vidím. Já jsem tě...

ZRCADLOVÁ TALIA: Dal jsi mi francouzáka!

RIMMER: Ne, to bylo blíž Antverpám. To byl belgičák. Jsem... já jsem... ea... jsem vážně nemocný... Jste kapitánova sestra?

Začne předstírat nevolnost a fingovaně omdlí. Za pár vteřin se opět probere a hraje ztrátu paměti.

RIMMER: Ježíšmarja, to byl hrozný sen! Jé, čau ségra! To jsem já, Arnie, tvůj brácha. Tak si tady pěkně kecni a pořádně bráchu obejmi!

RIMMER čapne nos ZRCADLOVÉ TALIE mezi prsty a třese s její hlavou. Ona se vyděšeně vyprostí.

ZRCADLOVÁ TALIA: Pane kapitáne! Já jsem sestra Talia Garretová, Vaše osobní spirituální poradkyně!

Začne pištět a uteče.

RIMMER: (Volá za ní) Ségra! Sestro! Nebo kdo jste... Do prkýnka!

Zrcadlový vesmír - Oddělení vědy

Přichází RIMMER se zkumavkou. U dveří do laboratoře sedí recepční, ZRCADLOVÁ KOCHANSKÁ. V téhle realitě má blond vlasy. Má na sobě růžovou blůzku, čte si v magazínu a lakuje si nehty.

RIMMER: Dovolíte?

ZRCADLOVÁ KOCHANSKÁ: (Aniž by vzhledla od časopisu) Ano?

RIMMER: Nemohla byste mi říct, co je tohle?

Ukazuje jí zkumavku.

ZRCADLOVÁ KOCHANSKÁ: Na to se zeptejte pana profesora. Ten je tady přes všechny ty vědátorský ptákoviny.

Otevrou se dveře laboratoře a vykoukne ZRCADLOVÝ KOCOUR. Má šedé sako, kulaté brýle, motýlka a krátké šedé afro.

ZRCADLOVÝ KOCOUR: Někdo mě volal?

RIMMER: Professore!?

ZRCADLOVÝ KOCOUR: Ano? Přejete si?

RIMMER: Možná mi pomůžete. Co je tohle?

Podá mu zkumavku. ZRCADLOVÝ KOCOUR si přičichne a vloží ji pod mikroskop.

ZRCADLOVÝ KOCOUR: To je alkálie.

RIMMER: To ano. A jak se to jmenuje?

ZRCADLOVÝ KOCOUR: Césiumfrankolitiový mixialobidiumrixidehydrid. Vypadáte překvapeně.

RIMMER: Těžko uvěřit, že tohle slyším od Vás. Mohl byste mi to napsat?

ZRCADLOVÝ KOCOUR: Jistě. (K ZRCADLOVÉ KOCHANSKÉ) Nedala byste mi hrozně dlouhý kus papíru?

Kapitánova kajuta

Přístroj ke vstupu do zrcadlového vesmíru je podle všeho spravený, protože RIMMER se i se vzorcem protilátky vrací zrcadlem zpět do své reality. Hned, jak projde, přestane však poruchový stroj opět fungovat a zrcadlo zase ztvdne.

RIMMER: Protilátka! Získal jsem ji!

Uvědomí si, že kajuta je prázdná. Navíc všude blikají rudá výstražná světla. Mikrob už se pořádně rozšířil. Jde do koridoru.

Koridor vedle kapitánovy kajuty

RIMMER vběhne do koridoru. Ten je celý v rozkladu. Je slyšet zvuk drtícího kovu, část chodby je v plamenech, ze zdi sněží kousky polystyrénu. RIMMER se v panice rozhlíží.

RIMMER: Kde... kde jsou všichni?

AUTOMAT: Opravili ten přístroj a přešli do zrcadlového vesmíru. Teď jsi důstojník s nejvyšší hodností na lodi, takže předpokládám, že jsi kapitán. Blahopřeji, pane kapitáne.

RIMMER: Odpal!

Kapitánova kajuta

RIMMER se vrací do kajuty. Zrcadlo už je však definitivně neprostopupné. Samotný přístroj už se stal obětí řádění mikrobu. Je rozežrán.

Koridor vedle kapitánovy kajuty

RIMMER běží hořícím koridorem.

AUTOMAT: Kam jdeš?

RIMMER: (Mává oním kusem papíru) Připravit tu látku!

AUTOMAT: Myslím, že zjistíš, že z toho vzorce, co máš na papíře, se teď stal vzorec toho viru, protože jsi opustil zrcadlový vesmír, takže se to obrátilo ve svůj protiklad.

Začne se hystericky smát. RIMMER se podívá na papír.

RIMMER: Sakra, máš pravdu! To je katastrofa!

AUTOMAT: Ještě pořád to může šťastně skončit.

RIMMER: Jak?

AUTOMAT: Pamatuješ si, jak jsi mi štípnul tu čokoládu? Ještě pořád mi za ni můžeš zaplatit, než natáhneš bačkory.

RIMMER: A co je na tom tak šťastného?

AUTOMAT: No, pro mě je to šťastný konec. Aspoň mi budou hrát úcty.

RIMMER: Hele, běž už s těma blbárnama do Blbous, ty přiblíblej blbečkózní blbštajne!

Prchá koridorem a rozhlíží se.

AUTOMAT: I pes má svůj den. A dneska je ten den...

Vystřelí plechovku limonády směrem k RIMMEROVI. Letící plechovka trefí na druhém konci chodby RIMMERA do týla a ten se svalí k zemi.

AUTOMAT: ...a já jsem ten pes!

RIMMER klečí na podlaze. Jeho obličej se potí a kroutí ve spalujícím žáru hořícího koridoru. Unaven pomalu upouští vzorec mikrobu, který začal hořet, na podlahu.

RIMMER: Kruci!

Lehá si na zem. Vzduch začíná být nedýchatelný a RIMMER se snaží udržet při vědomí. Každý nádech ho pálí v jeho plicích. Plamen na kusu papíru se vzorcem najednou zašlápne

noha v sandálu. RIMMER pozdvihne zrak a spatří vysokou postavu v dlouhém plášti a s kosou. Je to SMRT.

SMRT: (Hlubokým hlasem) Arnoldo Jidáší Rimmere. Tvůj život je u konce. Pojd' se mnou. Podá mu ruku a pomůže mu vstát.

SMRT: Půjdeme k řece Styx, kde vložíš minci do...

RIMMER: Dneska ne, kamaráde!

RIMMER najednou kopne SMRT do slabín. Ta se s tlumeným výkřikem předkloní v bolesti a upustí kosu. RIMMER zatím prchá.

RIMMER: Jenom sympaťáci umírají mladí.

Utíká pryč.

SMRT: To se mi ještě nikdy nestalo...

Zhroutí se na podlahu koridoru.

Temná obrazovka

Objeví se nápis:

„KONEC“.

Po několika vteřinách je smazán a nahrazen nápisem:

„TO URČITĚ“.

Hráli:

Rimmer	Chris Barrie	Kamil Halbich
Lister	Craig Charles	Martin Sobotka
Kocour	Danny John-Jules	Miroslav Vladyka
Kryton	Robert Llewellyn	Zdeněk Dušek
Kochanská	Chloë Annett	Monika Žáková
Holly	Norman Lovett	Miroslav Táborský
Hollister	Mac McDonald	Zdeněk Dolanský
Ackerman	Graham McTavish	Roman Hájek
Talia	Heidi Monsen	Lucie Juříčková
Automat	Tony Slattery	Václav Knop
Baxter	Ricky Grover	Luboš Bíža
Velký Maso	David Verrey	Martin Kolár

Námět: Rob Grant & Doug Naylor

Scénář: Doug Naylor

Casting: Linda Glover

Hudba: Howard Goodall

Produkce: Mike Amos

Grafický design: Andy Spence

Generální manažer: Helen Norman

Manažer:	Ken Hawkins
Výroba:	Rachel Stewart Simon Burchell Jacqueline Zoppi-Tighe
Produkční tým:	Kelly Sparks Jackie Kelly Lucy Gossage Lucy Tullett
Hlavní elektrikář:	John Barker
Rekvizity:	Paul de Csernatony Neil Davies Michala Jermy Nigel Pinhay Tim Youngman
Umělecká režie:	Ian Reade-Hill
Triková spolupráce:	John Barclay
Vědecká spolupráce:	Alan Godleman
Kamera:	Andy Martin
Zvuková spolupráce:	Nigel Davis
Exploze:	Mike Reardon
Zvuk:	Jem Whippey Geoff Moss
Střih:	Paul Alexander Mark Wybourn
Skript:	Gillian Wood
Asistent režie:	Julie Sykes
Vizuální efekty:	Jim Francis Ed Smith Mark Howard
Digitální efekty:	Chris Veale
Masky:	Andrea Finch Christine Allsop Sarah Berry
Kostýmy:	Howard Burden Gill Shaw Richard Sale
Zkoumání linie:	Jo Bennett
Produkční design:	Mel Bibby
Hlavní kamera:	Peter Morgan
Obchodní produkce:	Doug Naylor

Produkce & režie: Ed Bye

Překlad: Pavel Kuchař

Dialogy: Eva Štorková

Dramaturgie: Jarmila Hampacherová

Zvuk: Zdeněk Hrubý

Hudební režie: Josef Hoffman

Stříhová spolupráce: Ivana Kratochvílová

Asistentka režie: Jana Eliášová

Výroba: Ivana Kupková

Režie: Michal Vostřez

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Vyrobila Grant & Naylor Productions pro BBC

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