

Friends: The One with the BA Thesis

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Introduction

1) Twenty Years of *Friends*

In this thesis, I will be subtitling the first two episodes of the television series *Friends*. I will review the many constraints connected to subtitling and how these constraints create translation issues in the dialogue of the episodes. I will also analyse the way the main actors flesh out their characters and how this causes problems in translation, and I will also analyse some of the most remarkable choices made in the original subtitles. Finally you will find my translation with footnotes and the original text.

Friends is an American television series on the NBC channel that aired for ten seasons; from 1994 to 2004. It is a comedy series and filming took place in front of a live studio audience, as is custom for many American television shows. The show became immensely popular with the public and has received many award nominations and wins, among which the British BAFTA award for Foreign TV Program in 1998 ("Television" n.p.), a Primetime Emmy for Outstanding Comedy Series in 2002 ("Friends Awards" n.p.) and a Golden Globe for Jennifer Aniston for Best Performance by an Actress in a Television Series in 2003 ("Jennifer Aniston" n.p.). The series finale was the decade's most watched television show ("Friends Finale"). Every few months new rumours of a reunion surface, while most of the main actors have already pointed out numerous times they do not desire a reunion.

Now, in 2014, it has been twenty years since the first episodes aired and the series is still popular with the public. As Anne Donhue recently reported in *The Guardian*, the series is still representative to mid-20s life, especially in aspects like pursuing a career and dating life, despite technology having progressed rapidly (n.p.).

The series revolves around six friends in their mid-twenties: Monica Geller, her brother Ross, Phoebe Buffay, Joey Tribbiani, Chandler Bing and Rachel Green; who all live in Manhattan. The first two episodes of the series, on which this BA thesis is focused, are

called “The One Where It All Began”, and “The One with the Sonogram at the End”. In the first episode the viewer is introduced to the group of friends, who are at first without Rachel. While they hang out at their favourite coffee place, Central Perk, the audience finds out Ross is recently divorced, and has a hard time coping with the reason for all this; his ex-wife Carol discovered she is a lesbian. Right at that moment Rachel bursts in, soaked and wearing a wedding dress. It turns out she left her fiancée at the altar and came to look for Monica, who was her best friend in high school. She moves in with Monica and has to learn to be independent, which means she has to find a job and do chores herself for the first time. Meanwhile Monica has a date with a guy from her work, about whom she later learns that he lied to get into her pants. In the second episode Ross’s ex-wife tells him she is pregnant with his child. At the same time Monica is stressed because her parents, who have always been highly critical of Monica while Ross is their absolute favourite, are coming over for dinner. Monica convinces Ross to tell their parents what the exact reason is Ross and Carol got a divorce. Unfortunately, even this news is unhelpful regarding the way their parents see Monica. After this, Ross comes to the Carol's sonogram, where the audience also meets her new lover, Susan. The meeting soon turns into a discussion of what the baby’s first and last name should be. Rachel returns her wedding ring to Barry, whom she left at the altar. She discovers Barry is not afflicted by their break-up and is actually dating her maid of honour now.

These two episodes have been chosen as the source text for this thesis because they provide the viewer with an introduction to all the main characters. Every actor attempts to highlight their character’s particular traits and show the audience how the group dynamics function. Out of the six main characters, Ross Geller is the oldest. He is a palaeontologist and works at a museum. As said before, in these first episodes Ross is quite depressed due to his recent divorce. When he meets Rachel he is reminded of the intense passion he used to feel

for her in High School. Monica, Ross's younger sister, is a chef at a restaurant and also functions as the group's mother hen. Monica is an obsessive perfectionist, always battling for her parents' attention. She lives at an apartment alone above the group's favourite coffee house, Central Perk. When Rachel comes to Monica, looking for help, she can stay with Monica in the spare bedroom. Rachel Green is newly introduced to the group, as she is an old high school friend of Monica's. She has always been quite spoiled by her father and does not know how to live on her own. With help of the group she has to learn to fend and provide for herself. In these first two episodes, Monica, Ross and Rachel receive the most attention, as they are all currently struggling with personal issues. The other three characters remain somewhat more flat, but still have a personal influence in the show and their characteristics are introduced as they interact with the rest of the group. Chandler Bing is the sarcastic one of the group, always adding cynical comments to the conversation. Nobody quite grasps what Chandler does for a living, which remains a mystery throughout the entire series. He lives across the hall from Monica and Rachel, whom he often mocks. Another main character is Joey Tribbiani. He is an actor of Italian origin, who in the beginning of the series has not had a very successful career. Joey abhors the idea of settling down with a woman and dates several women at the same time. Joey is not very bright and often does not understand what the rest is talking about. His confused remarks give Chandler more reason to mock him. Furthermore, in the first few minutes of the series, we are introduced to Phoebe Buffay, who lives with Monica. She is an eccentric character, who believes in auras and often comes off as quite idiotic. She is a masseuse and she writes her own songs, which contain unusual lyrics. Before she first came to New York her mother had killed herself and Phoebe was homeless. She often tells the others bizarre stories of her life on the streets, but the viewer never quite finds out her complete history. This causes her to remain a mysterious character.

2) Subtitles and their Constraints

In *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*, Georg-Michael Luyken defines subtitles as:

...condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity. (31)

This definition, however, is merely a simplified version of the full story. There are numerous factors to take into account when subtitling a television programme. As Jorge Díaz Cintas and Aline Remael explain:

Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the [source language] dialogue, and remain displayed on screen long enough for the viewers to be able to read them. (9)

Furthermore, Panayota Georgakopoulou in his article on subtitling for the DVD industry argues that subtitles do not replace the source text, but that both are represented in the subtitled version. Georgakopoulou states: “[s]ubtitles are said to be most successful when not noticed by the viewer” (21). With this statement she refers to the amount of attention subtitles attract from the viewer. When the subtitles are in synchrony with the source text, the viewer will subconsciously read the subtitles and register the information and hardly realize he is. Unfortunately, there are many factors affecting the subtitles appearing in synchrony with the source text. This means the subtitles have to be as concise as possible as well as retain a

certain level of readability, so the viewer is not distracted from the television programme by the presence of the subtitles (Georgakopoulou 21). All these factors form constraints for the subtitler when translating a television show. Looking closely at these several constraints connected to subtitling will gain an insight on what would be the best strategy when subtitling a television show like *Friends*.

Chapter 1: Subtitling *Friends*

1) Technical Angle: Space, Time and Characters

The technical difficulties include the space subtitles are allowed to occupy (limited to two lines of text, with a limited number of characters per line). These constraints ensure that the subtitles will not attract too much attention. By limiting the subtitles to two lines they take up no more than two twelfths of the screen (Díaz Cintas, Remael 82). As a consequence, long explanations are impossible, as opposed to written text translation, in which there is often room for explanation in a footnote or in brackets. Another technical condition is time. The subtitles are supposed to strike a balance between the time the audience needs to read them and the time they are allowed on the screen before new subtitles are necessary (Georgakopoulou 22). If the audience does not have the time to read a subtitle, it fails to reach its goal.

As Díaz Cintas and Remael explain, there is a lack of consensus when it comes to presenting subtitles on screen. Every country has its own guidelines, although some subtitling rules are shared between several countries and have become conventions (80). The house rules that are provided by Dutch subtitling firm Hoek&Sonépouse Subtitling, help to gain an insight into the basic rules of Dutch subtitles. Hoek&Sonépouse state that a subtitle has to follow speech rhythm and speech length and should therefore not be on the screen longer than necessary. It also has to be comprehensible, clear and correct. Hoek&Sonépouse prefer a form of subtitles that keep word groups and phrases together. If a text can be fit into one line, it should be only on one line. One-line subtitles should be placed on the second, bottom line. When a sentence is cut off by the subtitle, the title has to end with three full stops, but the next title should not start with these, as this would use up to much space and the first full stops already indicate the line continues. One should avoid sentences that run on for more than two

titles. The house rules clearly prohibit use of exclamation marks in the subtitles, as this would leave no room for the viewers to insert their own interpretation. Also, numbers from one to twenty and decimals should be written in full with an exception to ages, years, money and house numbers. Furthermore, subtitles should be on the screen for a minimum of one second, in the case of a one-line subtitle for a maximum of three seconds. A two-line subtitle has a maximum screen time of six to seven seconds. Díaz Cintas and Remael explain why this one-second minimum is necessary: “Subtitles that are kept on screen for a shorter period of time risk appearing and disappearing like a flash and therefore not being read by the viewer” (85). On the other hand, if a subtitle remains longer on the screen than necessary, viewers have a tendency to read the title again. This leads to irritation and distraction from the action on the screen (Díaz Cintas, Remael 89).

Moreover, motion picture is measured in feet and frames. One foot of film contains sixteen frames. The viewer recognizes motion on the screen when 25 frames are shown on the screen per second. This means one second of film contains one foot and nine frames. In order to optimize readability, Díaz Cintas and Remael dictate one foot of film has a maximum of ten characters, including spaces and punctuation marks. However, they later explain that two frames allow one subtitle space (72-75). This means that in one second of film, 25 frames, one could read twelve to thirteen spaces. If a subtitle runs for the maximum of six seconds, this means some 72 characters are allowed. The moment a subtitle should appear, which is called the “incue” is always about three frames before the speaker starts talking and the “outcue”; the moment the subtitle must disappear, is always about six to twelve frames after the speaker has stopped talking. When changing the subtitles, a pause of at least three frames has to run between the two subtitles in order for the viewer to become aware that the subtitles have changed. Hoek&Sonéponse state these rules optimise the readability of the subtitles to the viewer.

Unless indicated otherwise, in the present subtitling of the two episodes from *Friends* I have resorted to the Hoek&Sonéponse guidelines. They are clear and concise, and relatively easy to process. Where I depart from these guidelines, the reason may be found in considerations to do with the linguistic and textual angles or specific characterisation issues, all which will be discussed below.

2) Linguistic Angle

Obviously, subtitlers are forced to reduce speech in the written version, because of the space and time constraints. In addition, viewers are expected to process many different things at the same time; the action on screen, the soundtrack and the subtitles. Another reason for text reduction is the reading speed constraint. Speech is more quickly processed than writing and in order to register and understand the written translation the viewer must be given some time, which can be achieved by text reduction (Díaz Cintas, Remael 146). They explain that in reducing spoken text not all speech features are necessarily lost and quite a few can be saved in the translation, but to keep them all would cause exceedingly long and unreadable subtitles (63-64). According to Irena Kovačić there are three levels of discourse elements in subtitling. First of all the indispensable elements, which have to be translated; secondly, the partly dispensable elements, which can be compressed; and finally the dispensable elements, which can be omitted (409). The indispensable elements carry the most important information, if these would be condensed, the viewer would not be able to understand what the characters are talking about. Georgakopoulou names several examples of dispensable elements, such as repetitions, internationally known words such as "yes", "no" and "OK", exclamations such as "oh" and "wow", and unintentional ungrammatical constructions (27). Most of these elements the viewer will be able to recognize from the soundtrack and it would therefore lead to duplication to also mention these in the subtitles. Other words that are also often omitted are modifiers, such as adjectives and adverbs. When a subtitler desires to reduce these by omission, he or she must consider how important the modifiers in question are for the content (Díaz Cintas, Remael 163). The dialogue in *Friends* contains many dispensable elements. The characters are often hesitant in speech, which leads to much repetition. "Oh", "okay", "yeah" and "hey" also appear frequently during the conversations. The characters in *Friends* often follow each other up at a high pace. When this happens and not every line can be fit in the

subtitle, relevance is also key. The subtitler has to give priority to the character who provides the crucial information; the others are considered as dispensable. Repetition or ungrammatical constructions can also be partly indispensable elements when they contribute to the textuality of the television programme and character development. These are therefore sometimes not omitted but condensed so as not to take up too much space and time. Examples in *Friends* are hesitations expressing anxiety and uneasiness. Díaz Cintas and Remael offer several examples of condensation and reformulation. A few of the examples on a lexical level entail using a shorter synonym or equivalent expression, using simple instead of compound tenses, simplifying verbal periphrases, an example of which would be shortening *I should really be going* into *I have to leave* (151-154). On a sentence or clause level Díaz Cintas and Remael name examples like changing negations or questions into affirmative sentences and indirect questions into direct ones, turning direct speech into indirect speech, changing the sentence or phrase subject, turning compound sentences into simple ones and changing active to passive or vice versa (154-159).

Díaz Cintas and Remael also put together a list of rules on line breaks, which should optimize readability. The first rule dictates words should not be hyphenated under any circumstances, as this distracts from the image on the screen. Another important rule from the list is that sense-units should not be disrupted, as this will lengthen reading time. Also, according to the list, lexical verbs should not be separated from their auxiliaries and verbs should not be separated from their direct or indirect objects, otherwise the audience will go looking for these lexical verbs and it will once again distract from the image. The last rule on the list states that replies or reactions should ideally be placed on the second line instead of in the next subtitle, unless this would give away too much information.

3) Textual Angle

As said before, when watching a television programme, a viewer has to concentrate on several aspects at once. There is the action on the screen, verbal information provided by the source text and the subtitles. When watching, it is nearly impossible to read back subtitles because of their temporary appearance. Egil Törnqvist explains that if there is too much going on in the lower part of the screen (e.g., subtitles), the viewer loses some visual information of the television show itself (7). In order for subtitles to be successful, Georgakopoulou offers several guidelines to ensure that the subtitles are easily processed. One of these rules dictates that the way in which the words are presented on the screen can help boost readability. This means that the simpler and more common the grammar and word order in the subtitling, the easier it will be to read and understand (23). This, however, can corrupt a character's idiolect, as use of grammar and word order can be typical to a character. A balance has to be found between simplifying grammar and word order and maintaining character-specific features. Line breaks can also be influential to comprehension and reading speed. When noun or verb phrases are broken up over the two lines, this lengthens the reading time for the audience. The audience will catch on to the sentence much faster when the phrases are kept together. Sometimes, in order to make long sentences readable to the audiences, the subtitler chooses to split them up into short, simple sentences (Georgakopoulou 25). This, however, contains a risk of confusion amongst the viewers and may even lead to discontent. As Bartho Kriek, a Dutch translator and writer, argues: "The translator has to be able to do several things at once. Firstly he has to 'simply' translate, but he also has to honour the intention, tone and use of humour of the original text. It also has to be placed in the time the event takes place" (Mulders n.p. my translation). If a translator falls short on one of these aspects, this can lead to discontent from the side of the viewer. As mentioned before, a subtitler can sometimes opt to turn long sentences into shorter, simpler sentences. However, Díaz Cintas and Remael tell

us that what sets subtitling apart is that the translation is presented to the viewer together with the original. This allows the viewer to compare both texts (55). If the viewer is familiar with the source language, the viewer can immediately check the translation against the original. Since this might result in discussion among viewers who watch the television show together, this phenomenon is referred to as “the gossip effect”(Törnqvist 6). Viewers also have their own expectations of subtitles when the character in the image acts typically aggressively or rudely. Abé Mark Nornes explains to us what this means for the subtitler: “[E]very turn of phrase, every punctuation mark, every decision the translator makes holds implications for the viewing experience of foreign spectators” (17). Nornes argues that all subtitles therefore corrupt the original text. Spectators rarely have anything positive to say about the quality of the subtitles after watching foreign movies. Subtitles only attract notice when they are considered to be wrong (17). One example where the gossip effect creates additional complications regarding translating the subtitles, can be found in the first episode of *Friends*. Here, Ross, Joey, Chandler and Monica talk about "Paul the wine guy". Phoebe reacts: “What does that mean, does he sell it, drink it or he just complains a lot?”. Obviously, this is a word play to the homophones “wine”, the alcoholic drink, and “to whine”, the synonym for “to complain”. In Dutch these two words are not homophones, which means the translator has to make a choice: either keep close to the source text and translate directly, or try and maintain the word play by finding two somewhat similar Dutch homophones. However, due to the gossip effect, the subtitler risks confusing the viewer. In written translation, when a translator comes across a similar situation, he or she sometimes chooses to use rhyming words. This way the joke is maintained in the translation and the viewer is not extremely distracted from the screen. I chose to use this option in the subtitles and to end Phoebe's question with a rhyme: "Wat betekent dat, verkoopt hij het, drinkt hij het of is het een zwijn?". This also creates an assumption of Paul's behaviour, who the viewer does not know and who might as

well have a swine-like character, which could mean he gorges his food or he is rude to other people.

Another textual constraint is the change in mode. Gottlieb explains how subtitling is what he calls "diagonal". The horizontal types of translation are interpretation and literary translation, since speech in the source language results in an unwritten interpretation in the target language, while writing in the source language leads to a literary translation in the target language. The language mode remains the same: "[S]peech remains speech, and writing remains writing" (Gottlieb 17). Subtitling, however, crosses over from speech in the source language to writing in the target language. This intermediate translating, as Gottlieb explains, used to be seen as impossible by translation pioneers like Catford and nowadays it is still seen as impossible to achieve perfect subtitling. The "incompatibility of the oral and written sub-codes alone can indeed act as a hindrance to the intended correspondence" (Gottlieb 18). This incompatibility is caused by several features that distinguish written from spoken communication. Firstly, written sources usually have to explicate the message they are trying to send, while in speech many interlocutors are connected to each other, leading to an "implicit language where some things can be taken for granted" (Gottlieb 18). Also, in spontaneous speech, such as the *Friends* actors demonstrate when trying to personalise their characters, there often are pauses, self-corrections, interruptions, unfinished sentences, overlapping speech and ambiguities. Finally, the speaker's language may contain idiosyncrasies (Gottlieb 18-19). Gottlieb also states that because subtitling means transferring the sub-code of spoken language to the sub-code of written language, "people only react if the [...] subtitling seems imperfect" (19).

Díaz Cintas and Remael offer a number of tactics that connect the source text and the translation. A first one is to transfer terms that have "phonetic or morphological similarities in both languages, and that the viewer may recognize in the original dialogue" (56). As an

example the authors use “you’re getting too paranoid”. They propose the translator can choose to translate this as “je wordt paranoïde” or “overdrijf niet zo”, which would both be correct contentwise. However, the first option maintains the link to the audio. Díaz Cintas and Remael state the non-appearance of recognizable terms is a factor which leads to discontent from the viewer, who claim the translator has forgotten certain words they clearly heard on the dialogue. Another tactic is to remain close to the original dialogue semantically and syntactically, and to pursue maximum synchrony for two reasons: it is frustrating to hear the original information after the translation has already been displayed and “listening to one text while reading another slows down comprehension”(56).

4) Characterisation in *Friends*

As previously explained, the first episodes of *Friends* revolve around the introduction of the main characters to the viewer. Every character has his or her own habits and attitude, which is expressed not only in body language, but also in dialogue. Some characters experience an identity or personal crisis during these episodes, and their characterization is established through this.

One of the characters who goes through a crisis is Ross. His first appearance is already a deeply depressed one, and his first word, a simple 'hi', already outlines this due to its negative tone. He is sad since his ex-wife moved out of his apartment earlier that day. Later on in the episode it can be seen that Ross feels hopeless, he expresses several times how much he does not want to be single and hates how he is already divorced at 26. At the same time, when Rachel walks in, he is reminded of his high school crush on her. They immediately share an awkward moment when Ross wants to shake her hand, an interaction which consists almost completely of elements that would usually be categorized as dispensable (“hey”, “hi”, “oh”, “oh God”), the audience should be able to recognize these elements from the audio. However, this moment also points out the connection between Rachel and Ross and the awkwardness Ross feels toward Rachel, which would perhaps make these utterances partly indispensable and would require them to be condensed instead of omitted. In my translation I decided the situation should be displayed in the translation. However, the event happens in a short period of time and I wanted to set the situation apart from other subtitles, so I chose to only translate Ross's "oh God". Near the end of the episode Ross and Rachel have another telling interaction, this time they are alone in the room together. Both act rather nervous, causing some repetition in their dialogue. Ross is established as a nervous or shaky character in these episodes, which can be seen in the scene where he attends the sonogram and has an argument with Susan and Carol concerning the baby's name. He is clearly still struggling

heavily with Carol having a girlfriend, and him not being married to her anymore. All these moments portray Ross as a slightly depressed and nervous man, which is reflected in his manner of speech and in the translation, where his hesitant "eh" and repetitions are often displayed

Another character whose character is established through a personal crisis is Rachel. The audience first meets her when she has left her fiancée at the altar. She tells her story to the rest of the group in a rather high tempo. This makes translation difficult, since, as stated before, subtitles have to be on screen for at least one second and there have to be three frames between every switch of subtitles. This means the subtitles have to be condensed heavily. Luckily Rachel uses quite an amount of modifiers ("really gorgeous", "really freaked out"). These cannot all be omitted because they are part of Rachel's characterization as a rather overindulged girl who is used to living in luxury, which is clearly explained when Monica points out to her that she cannot keep living off of her father's money, and she replies: "I know, that's why I was getting married!". This life of luxury is established in her gestures and appearance, as well as in her use of language. Not only does she frequently use these modifiers, she also blurts out "oh God" many times and she uses shoes and hats when making an analogy with herself. The audience also sees a woman who has always been dependent on her father, as she calls her father "daddy", which normally only younger children do. She is also accustomed to using the credit card he pays for, so she is very much a daddy's girl. During the first two episodes, Rachel gradually calms down and she seems to be adopting a more mature attitude, although she does finish the second episode with a rather affronting phone call to her ex-fiancée's new lover. This evolution should also become apparent in the translation of her text. This can be seen in her expression of "oh God", which is often translated in the first episode and the beginning of the second. However, the frequency of the expression decreases and near the end of the second episode she hardly still uses it.

Consequently, this expression slowly disappears from translation. She also generally speaks at a lower speed in the second episode than in the first, which is also displayed in the translation as her dialogue stretches over several subtitles and these subtitles can be displayed over a longer period of time.

Compared to Rachel, the character of Monica seems the exact opposite. First of all when Rachel barges in to Central Perk for the first time, quite anxious, Monica is the one who remains calm. Next to that she lives in a spacious apartment and has a secure job as a chef at a restaurant, whereas Rachel does not have a home or a job. However, at the start of the first episode Joey clarifies Monica does not go on a date often or at least does not date men that the group approves of, when he says: "Come on! you're going out with the guy, there's gotta be something wrong with him". Her lack of dating experience is also spelled out when the man she dates lies to her to get what he wants, and she does not notice. Monica's inexperience with dating also leads to immediate stress as soon as Paul, her date, appears at the apartment. It results in much stuttering and repetition, as well as during their date in the restaurant. In the second episode, when Monica and Ross' parents come for a visit, that anxiety returns, since she is always looking for their parents' approval. It is during this scene that the audience sees Monica's obsessive cleaning. Monica, who appears calm and steady in the first few minutes of the show, is actually quite restive and easily agitated. Her sometimes agitated hesitant speech will therefore not be overlooked by my subtitles and consequently the viewers. Not only do the subtitles disappear quite fast from the screen, they also display her repetitions and stutters.

The other three main characters do not go through a crisis as the first three did. However their characters contain some typical features, which should not be neglected. As has been described in the introduction, Chandler is the sarcastic one of the group. Whenever there is a chance, he makes a fast remark. An example is when the group is talking about Paul

and everyone is happy for Monica and he exclaims: “Oh, this is a dear diary moment!”. His sarcasm is also indicated by the way he overly stresses his sentences. In the next lines the overly stressed syllables are underlined: “Yes, and we’re very excited about it” “Yeah, please don’t spoil all this fun”. These kind of vocal techniques are difficult to translate, as it is not an option to underline syllables in subtitles, this would only distract from the image. However, this sarcasm might be considered as a dispensable element, since the audio does not disappear when subtitling. Chandler’s choice of intonation will still be audible and through this the audience will be able to pick up on the sarcastic note, even though it is not immediately deducible from the subtitles. This does not exclude the fact that Chandler’s sarcasm is one of his most profound characteristics presented in these first two episodes. It should therefore not completely be dismissed from the translation and his reactions are often displayed simultaneously with the sentence he is reacting to, which highlights what he is reacting to. Another strategy which I have used sometimes is to retain the translation of his remark on the screen while the live audience has already started laughing, which highlights that his remark is the reason why this audience is laughing.

Chandler’s best friend and roommate Joey is not as sharp and witty; on the contrary, he often does not seem to grasp what the group’s topic of conversation is. At the start of episode two, when the group is talking about kissing, and they start talking completely in metaphors, Joey at one point says: “Are we still talking about sex?” The translation of his dialogue is therefore often simplified. Another side of Joey which is accentuated concerns his ideas about romance. When at Ross’s house, he mentions he has a romantic date with a woman, but he has difficulty in remembering the woman's name. He also gives a speech how there are as many different girls as there are flavours of ice cream, indicating one should try all flavours. He is quite appalled in the last scene when Monica admits Joey has a nice behind,

just not a great one. This shows he is also quite vain. However, this is the only moment this comes up, so this feature does not seem too important in his characterization.

Lastly, of the six main characters, Phoebe is the most spiritual one. When Ross comes in depressed in the first episode, she immediately shows this trait when she tries to cleanse his aura and calls him “murky”, which means she can see that his aura is quite gloomy. At Monica’s apartment she tries to make Rachel feel better by singing *Favourite things* from the musical *The Sound of Music*. It also often seems like she is not paying much attention to what is happening at a certain moment: when everyone is fussing over Paul the wine guy, she observes: “Oh, I just pulled out four eyelashes, that can’t be good”, and when Ross tells everyone his ex-wife is pregnant, she interjects cheerfully she found Rachel’s engagement ring, which the group was looking for a moment before. Another example is the first episode’s closing scene, when she repeats what the others are saying in a singing voice. From the reaction from the others it is clear she does this more often but she hardly notices she is doing it. This scene in particular creates a dilemma for the translator, since what she sings is an exact repetition of the previous line, which would make it a dispensable element. However, this represents Phoebe’s quirky personality and should therefore not be omitted from translation. My solution is to only translate the last words, such as: “what I’m hearing here..” and “you had...” and to omit “can’t believe” and “I said”. Furthermore, she has a small monologue about how her mother has killed herself and she had to live on the street for a while. She explains this quite airily, as if this is not such a big issue. It should therefore be translated airily as well, not putting too much stress on the hardship Phoebe is actually admitting here. Coincidentally, Phoebe talks at a rather high pace, forcing the translation to be shortened in order to adjust the required reading speed. This results in omission of some aspects of her monologue and diminishes the gravity of the content of the translation, which is precisely the goal.

Chapter 2: Original DVD Subtitles: An Analysis

As said in the introduction, these two episodes of *Friends* came out exactly twenty years ago. This means the original Dutch subtitles were also made twenty years ago. In twenty years much has changed and evolved, as well as subtitling and use of language. Therefore I will provide a short analysis of the Dutch original DVD subtitles of these two episodes and how they may be improved.

First of all it is clear that the translator of the original DVD subtitles has a preference for the subtitles to be as short as possible. On the one hand this means that only the core concepts are translated and that long sentences do not occur in the translation, which is desirable. On the other hand, short words are completely omitted. Although from the linguistic angle this is considered as ideal, omitting every small word also means the characters' personas are somewhat diminished, since some of the characterisation is transferred through the use of these small words. The first clumsy moment between Rachel and Ross is as well completely omitted from translation, as this moment consists entirely out of small, indispensable words. However, as mentioned before, in order to deliver this characterisation to the audience, some of this contact should be translated.

Another result of the short subtitles in the original DVD subtitles is that word order is often relinquished. When a subtitle can be shortened to one line by rephrasing, the original subtitlers seem to prefer this option over maintaining use of language. However, as explained before: Diaz Cintas and Remael state an audience relates more to the translation when they recognize the phrase from the audio. Maintaining phrasing should therefore sometimes be preferred over subtitle length, especially when the longer option remains within one subtitle.

Moreover, the original DVD subtitles often do not take into account a character's pauses. As a result full sentences are often displayed, while the audio tries to obtain a surprise effect by pausing before the end of the sentence, which often ends in a joke. In order to

maintain the surprise and humoristic effect to the Dutch viewers as well, the end of a sentence, whenever possible, should be displayed in the next subtitle.

Next to that, some phrasing of the original DVD subtitles might be outdated. In the first episode the direct translation of "sex" (which would be "seks") is meticulously avoided and more polite translations such as "vrijen" are used. It is nowadays, however, certainly more accepted to translate such expressions more bluntly than 20 years ago, as it is also more accepted by society to speak more casually about concepts such as sex. Also remarkable is the choice of the subtitlers to translate "Billy, don't be a hero", which is a song that came out in 1974. Since the original subtitles emanate from 1994, some of the viewers at the time may have recognized the reference to the song. However, since the song was never a great hit in The Netherlands or Belgium and is now 40 years old. Diederik Grit in his article on translating realia, culture related concepts, suggests several translation strategies. The strategy which would be most appropriate here is approximation, where the translator uses a similar concept in the target language (192; my translation). This way the connotations this concept contains are transferred to the Dutch audience.

Lastly, the subtitlers have chosen not to translate Phoebe's word play towards the homonyms "wine" and "whine" ("What does that mean? Does he sell it, drink it or he just complains a lot?") and simply translate as: "Ik snap het niet, drinkt 'ie het of verkoopt 'ie het?". Although this option is acceptable and diminishes the problem of the absence of a similar homonym in Dutch, the Dutch viewer will hear the audience laugh, while the translation does not contain a joke. With my solution of using a rhyme the Dutch viewer remains connected to the live audience when the word play is somewhat maintained.

Conclusion

From the above can be concluded that first of all, the translation of these two episodes should be concise and cropped. As can be seen in the source text, in these two episodes the characters of *Friends* manage to utter approximately 6.000 words. This is often at a high speed. In order to lower the required reading speed one must make choices in what should be translated and what can be omitted. As discussed above, the literature provides a few suggestions for phrases that might be omitted, such as repetition and short words such as “oh” en “look”. Although the dialogue contains many elements from this category, some of these express nervousness, discomfort or irritation and some create a threshold to the following situation. When this is the case the elements should be maintained in translation.

Furthermore, as said before, the subtitles should not be too prominently present or attract too much attention to itself. My translation will therefore remain as close to the original grammar and word order as possible, and whenever possible sentences will be contained within one subtitle. However, sometimes a character pauses shortly mid-sentence, and the end of the sentence often creates an amusing situation. If the sentence would be enclosed within one subtitle, the title would diminish the surprise effect the pause creates. The last part of the sentence should therefore be displayed in the next subtitle.

Another aspect of translation is the representation of the character's persona in the translation. As explained before, every main character in *Friends* is different and has its own characteristics. It is important to keep these characteristics in mind when translating. Some of the supposed dispensable elements such as small words become indispensable. When a character utters certain small words quite often, as for example "oh God", which Rachel uses many times, it represents her idiolect and should therefore often be maintained in the translation; perhaps in some other form, since "oh God" carries different connotations in English as it does in Dutch.

However, since there is, at some moments, too little time to display every element, some of the factors named above have to be omitted sometimes as well. It is nonetheless crucial that these factors all return at some point in the translation.

It can be stated that one should not underestimate the difficulty of translating and subtitling *Friends*. The characters use many quips and timing is crucial in order to achieve the same effect with the Dutch viewer as with the viewer who does not use subtitling. There are many factors to take into account and the characters all have their own characteristics. Fortunately, the episodes never cease to amuse, no matter how often they are repeated. Translating and subtitling these episodes of *Friends* has been an educative and engaging process.

Translation: Subtitles with Footnotes**Aflevering 1: Pilot- Die ene waarmee het allemaal begon**

- Monica Er is niets te vertellen.
Gewoon een jongen waar ik mee werk.
00:00:52:14-00:00:56:16 04:02
- Joey Kom op. Jij gaat met hem uit,
er moet wel iets mis met hem zijn.
00:00:56:19-00:01:01:10 04:16
- Chandler Joey, lief zijn.
Heeft hij een bochel? En een haarstukje?
00:01:01:13-00:01:06:10 04:22
- Phoebe Wacht, eet hij krijgt?
Ik wil niet dat ze hetzelfde...
00:01:07:14-00:01:12:00 04:11
- meemaakt als ik met Carl.
00:01:12:03-00:01:13:14 01:11
- Monica Rustig aan iedereen,
het is niet eens een date. Echt niet.
00:01:13:17-00:01:18:06 04:14
- We zijn gewoon twee mensen die
uit eten gaan en geen seks hebben.
00:01:18:09-00:01:22:16 04:07
- Chandler Voor mij is dat een date.
00:01:22:19-00:01:24:24 02:05
-
- Chandler Ik ben dus weer op school¹,
ik sta middenin de kantine...
00:01:26:20-00:01:30:02 03:07
- en ik realiseer me dat ik
poedelnaakt ben.
00:01:30:05-00:01:33:05 03:00

¹The English school system is different from the Dutch school system. Grits strategy core translation is used, meaning only the essential part of the concept is used for the translation (193; my translation), in this case, school.

P,M,J Die droom heb ik ook gehad.
00:01:33:08-00:01:34:10 01:02

Chandler Ik kijk naar beneden
en ik zie een telefoon...
00:01:34:13-00:01:38:00 03:12

nou ja, daar dus.
00:01:39:06-00:01:40:15 01:09

Joey In plaats van?
Chandler -Ja.
00:01:43:10-00:01:45:06 01:21

P,M,J Die droom heb ik nog nooit gehad.
00:01:45:20-00:01:47:00 01:05

Chandler Plotseling gaat de telefoon over.
00:01:47:03-00:01:50:23 03:20

Ik weet niet wat ik moet doen,
iedereen begint naar me te kijken.
00:01:51:01-00:01:55:16 04:15

Monica Deden ze dat dan nog niet?
00:01:55:19-00:01:57:10 01:16

Chandler Uiteindelijk denk ik
dat ik beter kan opnemen
00:01:57:16-00:02:01:04 03:13

Blijkt het mijn moeder te zijn.
00:02:01:14-00:02:04:00 02:11

Wat gek is, want die belt me nooit.
00:02:05:00-00:02:09:15 04:15

Joey Deze jongen groet ons
en ik wil meteen zelfmoord plegen.
00:02:18:07-00:02:21:08 03:01

Monica Gaat het, lieverd?
00:02:23:00-00:02:24:08 1:08

Ross Het voelt alsof mijn darm
uit mijn mond is getrokken...
00:02:24:11-00:02:29:05 4:19

en om mijn nek is geknoopt.

Chandler -Koekje?
00:02:29:08-00:02:32:10 03:02

Monica Carol heeft vandaag
haar spullen verhuisd.
00:02:33:00-00:02:36:10 03:10

Ross Ik zal koffie voor je halen.
-Dank je.
00:02:36:13-00:02:39:15 03:02

Houd op met mijn aura te zuiveren.
00:02:44:06-00:02:46:08 02:02

Ross Laat mijn aura gewoon met rust.
Phoebe -Prima. Wees maar troebel.
00:02:47:05-00:02:51:13 04:08

Ross Het komt wel goed,
ik hoop dat ze gelukkig wordt.
00:02:52:00-00:02:55:10 03:10

Monica Niet waar.
Ross -Nee, ze mag oprotten...
00:02:55:13-00:02:58:04 2:16

zij heeft mij verlaten.
00:02:58:07-00:02:59:23 01:16

Joey En je wist al die tijd niet
dat ze lesbisch was?
00:03:00:01-00:03:03:04 03:03

Ross Nee. Waarom blijft iedereen zich
daarop concentreren?
00:03:05:15-00:03:10:15 05:00

Zij wist het niet,
hoe moest ik het dan weten?
00:03:12:00-00:03:15:06 03:06

Chandler Soms wou ik dat ik lesbisch was.
00:03:06:13-00:03:18:18 02:05

Zei ik dat hardop?
00:03:20:20-00:03:22:05 01:10

Ross Ik heb het onze ouders verteld.
Ze leken het goed op te nemen.
00:03:24:23-00:03:29:00 04:02

Monica Oh, echt? Dus dat hysterische belletje dat ik gister nacht kreeg...
00:03:29:03-00:03:33:18 04:15

'ik zal nooit kleinkinderen krijgen.'
was wat, verkeerd verbonden?
00:03:33:21-00:03:38:19 04:23

Joey Oké, je hebt nu veel pijn.
Je bent boos. Gekwetst.
00:03:39:20-00:03:45:13 05:18

Zal ik zeggen wat helpt?
00:03:45:18-00:03:48:06 02:13

Stripclubs.
00:03:48:10-00:03:49:10 01:00

Kom op, je bent vrijgezel.
Ga eens helemaal los.
00:03:51:13-00:03:55:00 03:12

Ross Maar ik wil geen vrijgezel zijn.
Ik wil gewoon weer getrouwd zijn.
00:03:55:03-00:04:00:08 05:05

Chandler En ik wil gewoon een miljoen dollar.
00:04:04:15-00:04:07:10 02:20

Rachel Oh gelukkig, Monica, hoi. Godzijdank.
00:04:13:07-00:04:15:16 02:09

Ik ging naar je huis
en je was er niet...
00:04:15:19-00:04:17:19 02:00

maar die man met de grote hamer zei
dat je misschien hier zou zijn...
00:04:17:22-00:04:20:09 02:12

en je bent hier, je bent hier.
00:04:20:12-00:04:21:12 01:00

Bediende Koffie?
Monica -Decafé.
00:04:21:24-00:04:23:23 01:24

Iedereen, dit is Rachel,
ook een overlevende van Lincoln High.

00:04:25:00-00:04:29:12 04:12

Dit is iedereen: Chandler,
Phoebe, Joey...

00:04:29:15-00:04:32:20 03:05

Rachel en ken je mijn broer Ross nog?
-Tuurlijk. Hoi.
00:04:32:23-00:04:36:09 03:11

Ross Oh god.
00:04:36:12-00:04:37:12 01:00

Monica Ga je ons nu vertellen wat er is
of wachten we nog op...
00:04:44:05-00:04:47:15 03:10

vier doorweekte bruidsmeisjes?
00:04:47:18-00:04:50:00 02:07

Rachel Oh jeetje, het begon
een half uur voor de bruiloft.
00:04:50:13-00:04:54:15 04:02

Ik was in de kamer waar we
alle cadeaus bewaarden...
00:04:54:18-00:04:58:04 03:11

en ik zag een juskom.
Een prachtige la Manche juskom.
00:04:58:07-00:05:03:18 05:11

En ik realiseerde me opeens dat...
00:05:04:00-00:05:06:10 02:10

deze juskom me meer opwond dan Barry.²
00:05:09:00-00:05:12:16 03:16

En toen zag ik opeens hoe erg

² Rachel's pause takes too long, so the lines have to be divided over two subtitles, in order to not exceed the time limit of seven seconds per subtitle.

Barry op Mr Aardappelhoofd³ lijkt.
00:05:13:00-00:05:17:24 04:24

Hij kwam me altijd al bekend voor.
00:05:19:12-00:05:22:01 02:14

Hoe dan ook, ik moest daar weg
en ik begon me af te vragen:
00:05:24:10-00:05:28:16 04:06

Waarom doe ik dit?
Voor wie doe ik dit?
00:05:28:19-00:05:31:14 02:20

Ik wist niet waar ik heen moest
en ik weet dat we een beetje...
00:05:31:17-00:05:35:20 04:03

uit elkaar gegroeid zijn, maar
je bent de enige bekende in de stad.
00:05:35:23-00:05:39:20 03:22

Monica Die niet was uitgenodigd.
00:05:39:23-00:05:41:09 01:11

Rachel Ik hoopte dat
dat geen probleem zou zijn.
00:05:41:12-00:05:45:00 03:13

(Spaans op TV)

Monica Ik denk dat hij haar
een pijporgel heeft gegeven...
00:05:58:01-00:06:01:17 03:16

³Mr. Potatohead is a character from the movie Toy Story. Grit's strategy calque is used, a transparent translation (192; my translation). The translation consists of the same elements in Dutch as it does in English ("potato" and "head"). Since the character Mr. Aardappelhoofd is well-known in Dutch, this is as well a use of Andrew Chesterman's first pragmatic strategy. In his article on the classification of translation strategies Chesterman distinguishes three main classes of translation strategies: grammatical, semantic and pragmatic strategies (154). His first pragmatic strategy is PR1: Cultural filter (168; my translation), where elements of the source text are translated into cultural equivalents of the target language, in this case Dutch.

en ze is er niet echt blij mee.
00:06:01:20-00:06:04:00 02:05

Chandler Broodje ei of tonijn, kies.
00:06:05:15-00:06:07:18 02:03

Ross Ik neem wel wat Christine neemt.
00:06:09:12-00:06:12:01 02:14

Rachel Pappie, ik kan niet met hem trouwen.
Sorry, ik hou gewoon niet van hem.
00:06:15:21-00:06:21:10 05:14

Voor mij maakt het wel uit.
06:22:19-00:06:25:00 02:06

Phoebe Als ik mijn haar loslaat
valt mijn hoofd van mijn schouders.
06:28:11-00:06:32:20 04:09

Chandler Oh, die broek had ze niet
moeten dragen.
00:06:33:20-00:06:36:20 03:00

Joey Ik zeg duw haar van de trap.
00:06:38:00-00:06:40:00 02:00

Rachel Kom op, pappie, luister nou.
Het is alsof iedereen altijd zei:
00:06:46:14-00:06:52:19 06:05

Je bent een schoen.⁴
00:06:52:24-00:06:56:06 03:07

En vandaag zei ik tegen mezelf:
00:06:56:09-00:06:58:13 02:04

Wat als ik geen schoen wil zijn?
Wat als ik een hoed wil zijn.
00:06:58:20-00:07:04:12 05:17

Nee ik wil niet dat je
een hoed voor me koopt...
00:07:04:15-00:07:07:16 03:01

⁴ Rachel repeats the sentence three times. That is why this title is on display much longer than needed. SPOT advised a length of 01:10 while it is now displayed for 03:07.

ik zeg dat ik een hoed b-
 het is een metafoor papa.
 00:07:07:19-00:07:11:06 03:12

Ross Je snapt waar hij het moeilijk krijgt.
 00:07:12:05-00:07:15:16 03:11

Rachel Nou papa⁵, het is mijn leven.
 Nou misschien blijf ik dan bij Monica.
 00:07:17:00-00:07:22:20 05:20

Monica Ik geloof dat we hebben vastgesteld
 dat ze bij Monica blijft.
 00:07:25:17-00:07:29:05 03:13

Rachel Misschien is dat mijn beslissing.
 Misschien heb ik je geld niet nodig.
 00:07:29:19-07:35:00 05:06

Wacht, wacht, ik zei misschien.
 00:07:35:03-00:07:37:00 01:22

 Monica Haal adem. Probeer aan
 rustige, fijne dingen te denken.
 00:07:45:12-00:07:50:15 05:03

Phoebe Regendruppels op rozen
 en snorharen van jonge katjes.
 00:07:50:18-00:07:54:11 03:18

Glanzende koperen ketels
 en iets met wantjes.⁶
 00:07:54:14-00:07:58:20 04:06

Lalala, nog iets
 en noedels met lint...

⁵ Rachel's mood changes from desperate to self-defensive, which calls for a slightly tougher translation.

⁶ Another use of Chesterman's PR1: cultural filter (168; my translation). The first lines are the official Dutch translations of the song Phoebe is singing here, which is from the movie *The Sound of Music*. However, after the third line she does not remember the original song text and improvises, diverting from the original text.

00:07:58:23-00:08:02:12 03:14

Rachel dit zijn een...
-Het gaat al beter.
00:08:03:03-00:08:05:17 02:14

Phoebe Ik heb geholpen.
00:08:06:15-00:08:07:24 01:09

Monica Dit is goed voor je.
Onafhankelijkheid...
00:08:10:10-00:08:14:13 04:03

Joey controle over je leven,
het hele hoedengedoe.
00:08:14:16-00:08:18:00 03:09

Joey En hé, als je iets nodig hebt,
kun je altijd bij Joey terecht.
00:08:18:03-00:08:22:10 04:07

Chandler en ik wonen hiertegenover,
en hij is vaak weg.
00:08:22:13-00:08:26:16 04:03

Monica Houd op haar te versieren,
het is haar trouwdag.
00:08:26:22-00:08:30:05 03:08

Joey Zijn daar dan regels voor?
00:08:30:09-00:08:32:15 02:06

(Deurbel)
Chandler Ik ga wel.
00:08:35:07-00:08:36:07 01:00

Doe dat niet weer, alsjeblieft,
het is een afschuwelijk geluid.
00:08:37:10-00:08:41:20 04:10

Paul Ik ben het, Paul.
00:08:41:23-00:08:43:06 01:08

Monica Oh nee hè, is het al half zeven?
Doe de deur maar open.
00:08:43:09-00:08:46:15 03:06

Joey Wie is Paul?
Ross -Paul van de wijn?
00:08:46:18-00:08:48:21 02:03

Joey -Wacht even, je niet-echt-een -date
is met Paul van de wijn?⁷
00:08:49:00-00:08:53:07 04:07

Ross Vroeg hij je eindelijk mee uit?
00:08:53:10-00:08:55:19 02:09

Chandler Oh, dit is een 'lief dagboek' moment.
00:08:55:22-00:08:58:17 02:20

Monica Rachel, ik kan wel afzeggen.
Rachel -Nee joh, ga, het komt wel goed.
00:08:58:20-00:09:02:24 04:04

Monica Ross, wil je dat ik blijf?
Ross -Dat zou fijn zijn.
00:09:03:12-00:09:08:06 04:19

Monica Echt?
Ross -Nee, ga nou, met Paul van de wijn.
00:09:10:23-00:09:14:06 03:08

Phoebe Wat betekent dat, verkoopt hij het,
drinkt hij het of is het een zwijn?⁸
00:09:15:00-00:09:20:08 05:08

Monica Hoi, kom binnen. Paul dit is
iedereen. Iedereen dit is Paul.
00:09:20:11-00:09:26:04 05:18

Chandler Sorry, ik hoorde je naam niet.
Heette je Paul?
00:09:28:10-00:09:31:09 02:24

Monica Ik ben zo terug, ik ga even..
Ross -Afdwalen?
00:09:33:00-00:09:37:06 04:06

⁷ Monica's "maybe" is omitted from translation as it would turn the subtitle into a three-line one and there is no space to display it in a separate subtitle. The audience will be able to deduct its meaning from context.

⁸As explained before, the joke is non-transferable to Dutch. In order to retain the joke, a rhyme word is chosen as a substitution.

- Monica Omkleden. Ga zitten.
Geef me twee seconden.
00:09:38:17-00:09:41:13 02:21
- Phoebe Oh, ik trek vier wimpers uit,
dat kan niet goed zijn.
00:09:46:00-00:09:49:20 03:20
- Joey Hé Paul, een tip: ze houdt ervan
als je in haar nek wrijft net zolang...
00:09:54:17-00:10:01:00 06:08
- tot het een beetje rood wordt.
00:10:01:03-00:10:03:10 02:07
- Monica Hou je kop Joey.
00:10:04:00-00:10:05:05 01:05
- Ross Dus, Rachel, wat ga je doen vanavond?
00:10:07:09-00:10:10:01 02:17
- Rachel Ik zou nu eigenlijk op weg zijn
naar Aruba voor mijn huwelijksreis...
00:10:10:10-00:10:14:10 04:00
- dus niets.
00:10:14:13-00:10:15:18 01:05
- Ross Je krijgt niet eens een huwelijksreis.
00:10:17:15-00:10:20:10 02:20
- Maar Aruba, deze tijd van het jaar?
Denk alleen al aan de..
00:10:20:13-00:10:25:00 04:12
- grote hagedissen.
00:10:26:10-00:10:27:19 01:09
- Als je niet alleen wil zijn vanavond,
Joey en Chandler komen me helpen...
00:10:31:00-00:10:36:00 05:00
- mijn nieuwe meubels in elkaar zetten.
00:10:36:03-00:10:38:10 02:07
- Chandler En we hebben er ontzettend veel zin in.
00:10:38:13-00:10:41:00 02:12
- Rachel Bedankt, maar ik blijf hier,
het was een lange dag.

00:10:41:17-00:10:45:20 04:03

Joey Hé Phoebe, wil jij meehelpen?
00:10:46:04-00:10:48:08

Phoebe Ik wou dat ik kon,
maar ik heb geen zin.
00:10:48:11-00:10:51:03 02:17

Phoebe Liefde is als een zomerregen,
Een wonderlijk kunstwerk.
00:10:59:15-00:11:05:14 05:24

Maar jouw liefde, oh jouw liefde
is als een enorme duif..
00:11:06:17-00:11:13:15 06:23

die poept op mijn hart.
00:11:15:22-00:11:18:12 02:15

Ross Ik moet een haak dingetje
aan de zijkantjes vastmaken...
00:11:31:18-00:11:35:18 04:00

met een paar van die
wormvormige dingen.
00:11:35:21-00:11:39:01 03:05

Ik heb geen haak dingetje,
ik zie geen wormvormigen...
00:11:39:20-00:11:44:02 04:07

en ik voel mijn benen niet meer.
00:11:44:07-00:11:46:16 02:09

Joey Volgens mij hebben we een boekenkast.
Chandler -Prachtig.
00:11:50:15-00:11:54:09 03:19

Joey Wat is dit?
Chandler -Ik zou zeggen, een L-vormige haak.
00:11:54:12-00:11:59:20 05:08

Joey En waar zou die moeten?
Chandler -Geen idee.
00:12:01:07-00:12:04:14

Joey Boekenkast is klaar.
00:12:07:05-00:12:08:18 01:13

- Ross Dit was het lievelingsbier van Carol.
00:12:13:00-00:12:15:12 02:12
- Ze dronk het altijd uit het blikje,
ik had het moet weten.
00:12:17:00-00:12:20:20 03:20
- Joey Hey, als je zo gaat beginnen
zijn we weg hier.
00:12:23:00-00:12:26:09 03:09
- Chandler Ja, verpest al dit plezier nou niet.
00:12:26:12-00:12:29:03 02:16
- Joey Mag ik vragen: ze kreeg alle meubels,
de stereo, de goede tv, wat kreeg jij?
00:12:29:10-00:12:36:10 07:00
- Ross Jullie.
00:12:37:00-00:12:38:00 01:00
- Joey Jij bent genaaid.
Chandler -Oh wauw.
00:12:38:03-00:12:40:07 02:04
- Monica Oh wauw⁹.
Paul -Ik weet het, ik ben een idioot.
00:12:40:10-00:12:43:20 03:10
- Ik had het moeten weten toen ze
steeds vaker naar de tandarts ging.
00:12:44:20-00:12:49:13 04:18
- Ik bedoel,
hoe schoon kunnen tanden worden?
00:12:49:16-00:12:51:23 02:07
- Monica Mijn broer maakt nu hetzelfde mee,
hij is er kapot van.
00:12:52:01-00:12:54:11 02:10
- Hoe ben jij erdoorheen gekomen?
00:12:54:14-00:12:56:03 01:14
- Paul Hij kan proberen iets van haar

⁹ The repetition is used as a stepping stone to Monica and Paul's scene, which makes both exclamations one of Kovačić's indispensable elements (409).

kapot te maken. Bijvoorbeeld haar...
00:12:56:06-00:13:00:08 04:02

Monica -Been?
00:13:00:11-00:13:01:11 01:00

Paul Dat is één oplossing.
Ik ging voor haar horloge.
00:13:01:14-00:13:05:08 03:19

Monica Je hebt haar horloge kapotgemaakt?
00:13:05:11-00:13:07:13 02:02

Het ergste wat ik ooit gedaan heb
is zijn lievelingshanddoek verscheuren.
00:13:07:16-00:13:12:22 05:06

Paul Zo, bij jou moet je uitkijken.
00:13:13:00-00:13:15:06 02:06

Rachel Het spijt me zo erg, Barry.
Je denkt waarschijnlijk dat dit...
00:13:16:14-00:13:20:19 04:05

gaat om wat ik laatst zei over
dat je altijd je sokken aan houdt...
00:13:20:22-00:13:23:22 03:00

maar daar gaat het niet om.
Het gaat om mij. Ik-
00:13:24:00-00:13:27:14 03:14

Hoi, het apparaat brak me weer af.
00:13:34:01-00:13:36:21 02:20

Luister, ik weet dat er ooit
iemand ontzettend gelukkig...
00:13:39:23-00:13:44:13 04:15

zal worden als Mrs Finkle.
00:13:44:16-00:13:46:11 01:20

Maar ik ben het niet. Niet dat ik
momenteel weet wie ik ben...
00:13:46:14-00:13:52:00 05:11

Maar als je me nou een kans geeft op-
00:13:52:03-00:13:54:18 02:15

Ross Ik ben gescheiden.

- 26 en gescheiden.
00:13:56:20-00:14:01:00 04:05
- Joey Houd je kop.
00:14:01:03-00:14:03:11 02:08
- Ross Daar heb ik maar een uur over gedaan.
00:14:08:24-00:14:11:16 02:17
- Chandler Je moet begrijpen dat onze relaties
nooit langer duurden dan een zuurtje¹⁰.
00:14:11:19-00:14:16:22 05:03
- Jij, daarentegen,
hebt vier jaar lang liefde gekend.
00:14:19:20-00:14:23:12 03:17
- Vier jaar nabijheid en alles delen.
00:14:23:15-00:14:26:11 02:21
- Waarna ze keihard je hart brak
en daarom doen wij het niet.
00:14:26:15-00:14:30:22 04:07
- Volgens mij was dat niet mijn punt.
00:14:32:04-00:14:34:20 02:16
- Ross Weet je wat het engst is? Wat als
er voor iedereen maar één vrouw is?
00:14:35:19-00:14:40:07 04:13
- Wat als je maar één vrouw krijgt
en dat is het.
00:14:40:10-00:14:43:10 03:00
- In mijn geval was er helaas
maar één vrouw voor haar.
00:14:43:13-00:14:47:13 04:00
- Joey Waar heb je het over, één vrouw.
00:14:49:20-00:14:52:06 02:11
- Dat is net als zeggen

¹⁰ "Mentos" is a known concept in Dutch. In order to transfer the denotation, the literal meaning of the concept, the strategy core translation is used (Grit 193; my translation).

"Zuurtje" captures the denotation better.

dat er maar één smaak ijs is.
00:14:53:15-00:14:57:02 03:12

Laat me je dit vertellen:
Er zijn vele smaken ijs in de wereld.
00:14:57:05-00:15:01:05 04:00

Je hebt marshmallow en koekjesdeeg¹¹,
en kersen met vanille.
00:15:01:08-00:15:05:20 04:12

Je kunt het met popcorn,
nootjes, of slagroom krijgen.
00:15:06:00-00:15:10:01

Dit is het beste
wat je ooit is overkomen.
00:15:10:04-00:15:13:01 02:22

Je bent getrouwd toen je wat,
acht jaar oud was?
00:15:13:04-00:15:16:15 03:11

Welkom in de wereld,
neem een lepel.
00:15:17:18-00:15:20:21 03:03

Ross Ik weet eerlijk gezegd niet
 of ik nu honger heb of geil ben.
00:15:21:17-00:15:24:19 03:02

Chandler Blijf dan maar weg van mijn vriezer.
00:15:24:22-00:15:27:17 02:20

Paul Sinds ze weg is heb ik...
Monica -Wat? Wil je het spellen met je soep?
00:15:30:10-00:15:37:10 07:00

Paul Het is meer een onthulling
 voor tijdens een vijfde date.
00:15:38:22-00:15:42:10 03:13

Monica Komt er een vijfde date?

¹¹ Both Rocky Road and Cookie Dough are brand names for ice cream. However, as Dutch viewers may not have this knowledge, Grits description strategy is used, which means the concept's denotation is defined (192).

- Paul -Niet dan?
00:15:42:16-00:15:48:06 05:15
- Monica Ja ik, ik¹² denk het wel.
Wat wilde je zeggen?
00:15:48:20-00:15:53:20 05:00
- Paul Sinds ze me verlaten heeft heb ik
niet meer kunnen presteren...
00:15:58:17-00:16:04:14 05:22
- in bed¹³.
00:16:05:19-00:16:07:02 01:08
- Monica Oh, jeetje. Sorry.
Paul -Het geeft niet.
00:16:09:17-00:16:12:20 03:03
- Monica Je kunt het nu vast niet gebruiken
om bespuugd te worden. Hoe lang?
00:16:12:23-00:16:19:13 06:15
- Paul Twee jaar.
00:16:19:21-00:16:21:03 01:07
- Monica Ik ben blij dat je haar horloge
kapot gemaakt hebt.
00:16:23:06-00:16:26:24 03:18
- Paul Denk je dat je nog steeds
die vijfde date wil?
00:16:27:21-00:16:31:23 04:02
- Monica Ja. Ik denk het wel.
00:16:33:13-00:16:37:05 03:17
- TV We zijn vandaag bijeengekomen om
Joni Louise Cunningham en Charles...
00:16:38:10-00:16:44:09 05:24
- Chachichachi in de echt te verbinden.
00:16:45:01-00:16:51:14 06:13
- Rachel Maar kijk, Joni hield van Chachi.
Dat is het verschil.

¹² This repetition displays nervousness and is therefore retained.

¹³ In order to maintain the surprise effect this sentence is cut up into two subtitles.

- 00:16:53:14-00:16:58:24 05:10
- Ross Neem een lepel.
Weet je hoelang dat geleden is?
00:17:01:05-00:17:06:03 04:23
- Zeggen de woorden
'dromen zijn bedrog'¹⁴ je iets?
00:17:06:17-00:17:10:08 03:16
- Joey Goed verhaal, maar ik moet weg.
Ik heb een date met Andrea. Angela?
00:17:14:12-00:17:20:03 04:23
- Chandler Andrea is de krijser,
Angela heeft katten.
00:17:22:07-00:17:25:15 03:08
- Joey Juist, bedankt. Het is Julie.
Ik ben weg.
00:17:25:20-00:17:28:23 03:03
- Ross Weet je wat het is, zelfs als ik
mezelf genoeg bij elkaar raap om...
00:17:31:16-00:17:36:06 04:15
- iemand mee uit te vragen,
wie zou ik moeten vragen?
00:17:36:09-00:17:40:16 04:07
-
- Rachel Is het niet geweldig?

¹⁴ "Billy, don't be a hero" is a line from a song by Paper Lace which came out in 1974. In order to decide a translation strategy, Grit states the translator should consider which meaning is more important: the denotation, the literal meaning, or the connotation, the associations connected to the concept (190; my translation). As Ross clearly emphasizes it has been a long time since he “grabbed a spoon”, the song's connotation is of great importance. However, the song did not reach any charts in Holland, which means Dutch viewers will not grasp the connotation. Since the semantic content is not of much importance, I chose an approximation, an existing analogous expression (Grit 192; my translation), in this case a famous, yet 20 years old song by Dutch artist Marco Borsato, called *Dromen zijn bedrog*.

Ik heb nog nooit koffie gemaakt.
00:18:03:13-00:18:07:15 04:02

Chandler
Joey Dat is inderdaad geweldig.
 -Gefeliciteerd.
00:18:07:18-00:18:10:11 02:18

Rachel Ik denk als ik koffie kan maken,
 is er niets wat ik niet kan.
00:18:10:14-00:18:14:07 03:18

Chandler Volgens mij is het: als ik
 Polen kan binnenvallen...
00:18:14:10-00:18:16:11 02:01

 is er niets wat ik niet kan.
00:18:16:14-00:18:18:14 02:00

Joey Als je toch bezig bent, als je
 bijvoorbeeld een omelet wil maken...
00:18:19:00-00:18:23:14 04:14

 Of nou, eigenlijk heb ik
 helemaal geen honger.
00:18:26:14-00:18:29:20 03:06

Monica Oh mooi, Lenny en Squiggy¹⁵ zijn er.
00:18:31:00-00:18:33:16 02:16

 Goedemorgen.
00:18:35:01-00:18:37:00 01:24

Joey Goedemorgen Paul.
00:18:39:17-00:18:41:15 01:23

Chandler Paul was het, toch?
00:18:41:18-00:18:43:05 01:12

Paul Dankje. Dankjewel.
00:18:50:10-00:18:53:04 02:19

 Nee echt. Afgelopen nacht was als
 als al mijn verjaardagen, afstuderen...
00:18:53:07-00:18:58:07 05:00

¹⁵ Two characters from the sitcom *Laverne & Shirley*, which aired late 70s. In the series the two live upstairs from Laverne and Shirley and act rather goofy and obnoxious.

- en de euforische scène¹⁶
uit de film *Witness* tezamen.
00:18:58:10-00:19:01:11 03:01
- Monica We spreken elkaar later.
00:19:06:04-00:19:07:23 01:19
- Joey Dat was geen echte date. Wat doe jij
in hemelsnaam op een echte date?
00:19:21:00-00:19:26:08 05:08
- Monica Hou je mond en zet mijn tafel terug.
00:19:28:04-00:19:30:18 02:14
- Chandler Kinderen, ik moet naar mijn werk.
Als ik die cijfers niet invoer...
00:19:31:24-00:19:36:13 04:14
- maakt het bar weinig uit.
00:19:36:16-00:19:38:12 01:21
- Rachel Dus jullie hebben allemaal een baan¹⁷?
00:19:42:05-00:19:44:24 02:19
- Monica Ja¹⁸. Kijk, op die manier
kunnen wij dingen kopen.
00:19:45:23-00:19:50:02 04:04

¹⁶*Witness* is a movie on the Amish with Harrison Ford, the barn-raising scene is a joyful scene where the people raise a barn together. It became an iconic scene and is used often as a reference when people feel ecstatic, as it is here. However, because the Dutch audience may not be familiar with this scene, Grits description strategy is used (192; my translation), the barn-raising scene is therefore defined as a euforic scene from a movie.

¹⁷ “Dus jullie werken allemaal?” being the other option, I chose the option closest to the source text, in order to maintain word order. As Diaz Cintas and Remael pointed out, the audience will recognize this word order from the screen and be most content with the translation.

¹⁸ The omitted phrase is a repetition from the last one and not essential to the viewer, therefore dispensable.

- Joey Ik ben acteur.
00:19:52:05-00:19:53:09 01:04
- Rachel Wow. Ken ik je ergens van?
00:19:56:10-00:19:58:18 02:08
- Joey Dat betwijfel ik,
Ik doe vooral¹⁹ regionaal werk.
00:19:56:10-00:19:58:18 02:08
- Monica Tenzij je toevallig de kleuterversie
van *Pinokkio* hebt gezien in het park.
00:19:58:21-00:20:04:07 05:11
- Joey Het was een klus, oké?
00:20:05:10-00:20:06:20 01:10
- Chandler Kijk, Gepetto, ik ben een echte jongen.
00:20:06:23-00:20:10:00 03:02
- Joey
Chandler Ik pik dit niet.
-Je hebt gelijk, het spijt me.
00:20:12:04-00:20:15:17 03:13
- Ooit was ik een jongen van hout,
Een kleine jongen van hout.
00:20:16:03-00:20:20:08 04:05
- Joey Jullie moeten weten,
dat deze man straks dood is.
00:20:20:15-00:20:24:06 03:16
- Monica Hoe gaat het vandaag?
Goed geslapen, Barry al gesproken?
00:20:29:05-00:20:33:05 04:00
- Ik kan niet ophouden met glimlachen.
00:20:33:08-00:20:36:02 02:19
- Rachel Ik zie het, het lijkt alsof je met
een klerhanger hebt geslapen.
00:20:36:05-00:20:41:07 05:02
- Monica Hij is gewoon zo...

¹⁹ “Voornamelijk” might be a closer translation, however, this expression seems too eloquent for Joey’s character.

00:20:45:01-00:20:47:12 02:11

weet je nog
hoe het met jou en Tony DeMarco was?
00:20:48:00-00:20:50:21 02:21

Daar lijkt het op,
maar dan met gevoelens.
00:20:50:24-00:20:54:03 03:04

Rachel Oh, jij zit in de problemen.
Monica -Echt wel.
00:20:55:00-00:20:57:22 02:22

Rachel Wil je nog een bruidsjurk?
Bijna nooit gebruikt.
00:20:58:15-00:21:02:00 03:10

Monica Laten we nou niet
te hard van stapel lopen.
00:21:02:03-00:21:04:13 02:10

Oké, ik ga gewoon opstaan, werken,
en de hele dag niet aan hem denken.
00:21:04:16-00:21:09:17 05:01

Of anders ga ik gewoon opstaan
en werken.
00:21:10:23-00:21:13:23 03:00

Rachel Duim voor me.
Monica -Waarom?
00:21:14:00-00:21:15:20 01:20

Rachel Ik ga zo'n baan dingetjes regelen.
00:21:15:23-00:21:18:13 02:15

Monica Franny, welkom terug.
Hoe was het in Florida?
00:21:30:17-00:21:33:21 03:04

Franny Jij hebt seks gehad.
Monica -Hoe doe je dat?
00:21:33:24-00:21:38:05 04:06

Franny Ik haat je. Ik duw mijn tante

- door de dierentuin²⁰ ...
00:21:38:08-00:21:41:16 03:08
- en jij hebt gewoon seks.
Dus, met wie?
00:21:41:19-00:21:45:16 03:22
- Monica Ken je Paul?
00:21:46:18-00:21:48:09 01:16
- Franny Paul van de wijn?
Oh ja, ik ken Paul wel.
00:21:48:17-00:21:51:22 03:05
- Monica Bedoel je dat je hem kent
zoals ik hem ken?
00:21:54:09-00:21:56:21 02:12
- Franny Ben je gek?
Paul is me eeuwig dankbaar.²¹
00:21:56:24-00:21:59:11 02:12
- Voor mij had hij hem al twee jaar
niet omhoog gekregen.
00:21:59:14-00:22:03:15 04:01
- Joey Natuurlijk was het een
versiertruc.
00:22:06:07-00:22:09:02 02:20
- Monica Waarom? Waarom zou iemand
zoiets doen?
00:22:09:05-00:22:11:24 02:19
- Ross Ik neem aan dat we op zoek zijn
naar een smaakvoller antwoord dan:
00:22:12:02-00:22:14:20 02:18
- om je in bed te krijgen.

²⁰ Parrot Jungle is the old name of a zoological park in Florida. As many Dutch viewers will not have this prior knowledge, Grits strategy core translation is used (193; my translation).

²¹ There is no similar expression for "I take credit for Paul" in Dutch. With this translation it is clear what Franny means and it also refers back to Paul's gratefulness towards Monica when she said goodbye to him earlier.

00:22:14:23-00:22:16:16 01:18

Monica Ik haat mannen.
00:22:18:04-00:22:20:18 02:14

Phoebe Niet haten. Dat wil je niet
in het universum brengen.
00:22:20:21-00:22:24:17 03:21

Monica Ligt het aan mij? Zend ik soms
een signaal uit dat alleen honden...
00:22:24:23-00:22:30:05 05:07

en ernstig problematische mannen
kunnen horen?
00:22:30:08-00:22:32:23 02:15

Phoebe Kom maar hier met je voeten.
00:22:33:01-00:22:35:02 02:01

Monica Ik dacht dat hij aardig was, snap je?
00:22:41:23-00:22:44:18 02:20

Joey Niet te geloven dat je niet doorhad
dat het een versiertruc was.
00:22:47:20-00:22:52:07 04:12

Rachel Raad eens?
Monica -Je hebt een baan gevonden?
00:22:55:04-00:22:57:04 02:00

Rachel Ben je gek?
Ik ben nergens voor opgeleid.
00:22:57:07-00:23:00:06 02:24

Chandler Ik ben vandaag 12 keer uitgelachen.
-Toch ben je verrassend uitbundig.
00:23:01:12-00:23:05:13 04:01

Rachel Dat zou jij ook zijn als je laarzen
met 50 procent korting had gevonden.
00:23:05:16-00:23:10:19 05:03

Chandler Wat ken je me toch goed.
00:23:10:22-00:23:12:18 01:21

Rachel Het zijn mijn 'ik heb geen baan of
ouders nodig, ik heb laarzen'-laarzen.
00:23:14:20-00:23:20:01 05:06

- Monica Hoe heb je ervoor betaald?
Rachel -Eh, met een creditcard.
00:23:20:18-00:23:23:18 03:00
- Monica En wie betaalt daarvoor?
Rachel -Eh²², mijn vader.
00:23:23:21-00:23:27:14 03:18
-
- Rachel Kom op jongens, is dit echt nodig?
Ik kan stoppen wanneer ik wil.
00:23:31:13-00:23:35:08 03:20
- Monica Kom op, Rachel, je kunt niet je hele
leven afhankelijk zijn van je ouders.
00:23:35:11-00:23:37:17 02:06
- Rachel Dat weet ik wel.
Daarom ging ik ook trouwen.
00:23:37:20-00:23:40:19 02:24
- Phoebe Laat haar nou, het is niet makkelijk
om voor het eerst op jezelf te zijn.
00:23:41:06-00:23:44:22 03:16
- Graag gedaan. Ik weet nog
dat ik voor het eerst in de stad kwam.
00:23:45:23-00:23:48:15 02:17
- Ik was 14, mijn moeder had net
zelfmoord gepleegd...
00:23:48:18-00:23:50:20
- en mijn stiefvader zat weer in de
gevangenis. Ik kende niemand.
00:23:50:23-00:23:54:17 03:19
- Uiteindelijk woonde ik bij
een illegale albino.
00:23:54:20-00:23:59:10 04:15
- En toen pleegde hij óók zelfmoord,
en ontdekte ik aromatherapie.
00:23:59:13-00:24:03:03 03:15
- Dus geloof me maar,
ik weet precies hoe je je voelt.
00:24:03:00-00:24:06:10 03:10

²² De repetition displays Rachel's discomfort and should therefore return in the subtitles.

- Ross De uitdrukking die je nu zoekt is:
Hoe dan ook...
00:24:08:18-00:24:13:15 04:22
- Monica Ben je er klaar voor?
00:24:18:00-00:24:31:13 03:03
- Rachel Hoe kan ik hier nou klaar voor zijn?
00:24:19:13-00:24:22:00 02:12
- Ben je klaar om te springen zonder
parachute? Kom op, ik kan dit niet.
00:24:22:03-00:24:26:01 03:23
- Monica Ik weet dat je het kunt.
Rachel -Ik dacht het niet.
00:24:26:04-00:24:28:07 02:03
- Ross Kom op, je hebt koffie gemaakt.
Je kunt alles.
00:24:28:10-00:24:31:13 03:03
- Iedereen Knip, knip, knip.
Goed zo.
00:24:32:17-00:24:39:17 07:00
- Rachel Weet je wat, ik denk dat we het
hierbij kunnen laten.
00:24:40:10-00:24:44:00 03:15
- Als een soort symbolisch gebaar.
00:24:44:03-00:24:46:10 02:07
- Monica Rachel, dat was een bieb pasje.
00:24:46:13-00:24:48:22 02:09
- Iedereen Knip, knip, knip.
00:24:50:19-00:24:54:03 03:09
- Chandler Als je goed luistert,
hoor je duizenden verkopers gillen.
00:24:54:06-00:24:58:10 04:04
- Monica Welkom in de echte wereld.
Het is kut. Het wordt geweldig.
00:25:02:02-00:25:06:15 04:13
-
- Monica Dat was het.
00:25:14:09-00:25:15:09 01:00

Ross Wil je hier op de bank slapen?
-Nee, ik moet toch ooit naar huis.
00:25:16:16-00:25:20:02 03:11

Monica Gaat het met je?
00:25:20:05-00:25:21:10 01:05

Rachel Kijk wat ik net op de vloer vond.
00:25:24:07-00:25:26:15 02:08

Monica Dat is het horloge van Paul.
Leg het maar terug waar je het vond.
00:25:28:24-00:25:33:22 04:23

Welterusten iedereen.
00:25:36:20-00:25:38:11 01:16

Ross Oh.
Rachel -Oh, sorry, neem jij het maar.
00:25:49:16-00:25:50:24 01:08

Ross Nee, ik hoef niet.
-Delen?
00:25:51:02-00:25:53:02 02:00

Weet je, waarschijnlijk weet je niet
dat ik op school...
00:25:58:08-00:26:02:01 03:18

enorm verliefd op je was.
00:26:02:04-00:26:04:10 02:06

Rachel Dat wist ik.
00:26:05L17-00:26:06:24 01:07

Ross Oh. Ik dacht altijd dat je me zag als
de nerderige oudere broer van Monica.
00:26:10:11-00:26:14:00 03:14

Rachel Klopt
00:26:14:03-00:26:15:09 01:06

Ross Denk je...
00:26:20:02-00:26:21:09 01:07

en laat mijn huidige kwetsbaarheid
hier geen enkele rol in spelen...
00:26:22:01-00:26:26:18 04:17

vind je het misschien goed als ik je een keer mee uit zou vragen?
00:26:27:12-00:26:31:22 04:10

Rachel Misschien wel.
00:26:34:08-00:26:35:12 01:04

Ross Oké, misschien doe ik dat dan wel.
00:26:43:07-00:26:45:15 02:08

Monica Tot snel. Wacht, wat heb jij?
00:27:05:00-00:27:10:24 05:24

Ross Ik heb net een lepel genomen.
00:27:13:00-00:27:15:05 02:05

Joey Niet te geloven wat ik nu hoor.
Phoebe -...Wat ik nu hoor.
00:27:24:02-00:27:27:07 03:05

Monica Wat, ik zei dat je...
Phoebe -...Dat je.
00:27:27:10-00:27:29:20 02:10

Monica Wil je daarmee ophouden?
00:27:30:14-00:27:31:16 01:02

Phoebe Oh, deed ik het weer?
00:27:32:02-00:27:33:15 01:13

Monica Ik zei dat je een mooie kont had, alleen geen geweldige.
00:27:35:19-00:27:40:01 04:07

Joey Die zou je nog niet zien als die recht voor je neus stond.
00:27:40:04-00:27:43:01

Ross Dat zou me een uitzicht zijn.
00:27:43:04-00:27:45:00 01:21

Rachel Wil er iemand nog meer koffie?
00:27:46:21-00:27:49:00 02:04

Chandler Heb je het zelf gemaakt?
00:27:50:14-00:27:53:00 02:11

Rachel Ik serveer het alleen.
Iedereen -Ja, graag.

00:27:53:03-00:27:55:18 02:15

Chandler Kinderen, een nieuwe droom:
ik ben in Las Vegas...
00:27:56:17-00:27:59:10 02:18

Klant -Mevrouw, koffie graag?
00:27:59:13-00:28:01:08 01:20

Rachel Sorry, zou u dit naar die man
kunnen brengen?
00:28:02:13-00:28:06:00 03:12

Chandler Ik ben dus in Las Vegas.
00:28:12:08-00:28:14:00 01:17

Ik ben Liza Minnelli.
00:28:14:21-00:28:16:10 01:14

Aflevering 2: Die ene met de echo aan het einde

- Monica Wat jongens niet begrijpen, is:
voor ons is zoenen...
00:00:01:23-00:00:04:19 02:21
- Joey net zo belangrijk als de rest.
-Ja, vast.
00:00:04:22-00:00:07:17 02:20
- Phoebe Serieus?
-Oh, echt wel.
00:00:10:10-00:00:13:15 03:05
- Rachel Alles wat je moet weten
zit in die eerste zoen.
00:00:13:18-00:00:16:24 03:06
- Chandler Voor ons is zoenen denk ik meer
als het voorprogramma.
00:00:17:02-00:00:20:10 03:08
- Het is als het bandje²³ waar je
doorheen moet voor Pink Floyd op komt.
00:00:20:13-00:00:25:19 05:06
- Ross En het is niet dat we
het bandje niet leuk vinden...
00:00:28:00-00:00:31:18 03:18
- maar dat is niet
waarom we het kaartje hebben gekocht.
00:00:32:04-00:00:36:10 04:06
- Chandler Het probleem is,
als het concert voorbij is...
00:00:38:02-00:00:41:00 02:23
- hoe goed het ook was, jullie
zoeken altijd weer het bandje.
00:00:41:03-00:00:45:19 04:16

²³ Use of Grits approximation (192; my translation) and Chesterman's cultural filter (168; my translation): in the Netherlands the opening act of a great band such as Pink Floyd is hardly ever a comedian. More often it is a still upcoming band, less popular than the main act.

- Terwijl wij in de auto zitten,
en proberen wakker te blijven.
00:00:45:22-00:00:50:13 04:16
- Rachel Nou, laat het bandje maar terugkomen.
00:00:52:16-00:00:55:14 02:23
- Anders zit je de volgende keer
thuis alleen de CD te luisteren.
00:00:55:17-00:01:00:05 04:13
- Joey Hebben we het nog steeds over seks?
00:01:04:12-00:01:07:00 02:13
-
- Ross Het ziet er goed uit. Alleen
ziet ze er niet wat boos uit?
00:01:56:07-00:02:01:22 05:15
- Marsha Ze heeft problemen.
00:02:02:00-00:02:03:14 01:14
- Ross Is dat zo?
00:02:04:23-00:02:06:00 01:02
- Marsha Ze probeert met Mr evolutie te leven.
00:02:06:03-00:02:08:22 02:19
- Hij knuppelt andere vrouwen neer,
terwijl zij thuis zit...
00:02:10:03-00:02:13:02 02:24
- en de stank van de mastodont
uit het tapijt probeert te krijgen.
00:02:13:05-00:02:16:07 03:02
- Ross Dit zijn holbewoners.
Ze hebben problemen zoals:
00:02:16:10-00:02:21:07 04:22
- goh, die gletsjer
komt best dichtbij.
00:02:22:00-00:02:24:24 02:24
- Marsha Over problemen gesproken,
is dat niet je ex-vrouw?
00:02:26:03-00:02:29:17 03:14
- Ja dat is ze. Carol, hoi.
00:02:29:20-00:02:31:23 02:03

- Ross Ik zoek je anders
wel weer op in de IJstijd.
00:02:32:24-00:02:35:12 02:13
- Marsha Kan ik niet blijven?
Ross -Absoluut niet.
00:02:35:15-00:02:38:10 02:20
- Carol Is dit een verkeerde tijd?
Ross -Nee, het is...
00:03:00:00-00:03:02:12 02:12
- de steentijd.
00:03:03:05-00:03:04:08 01:03
- Je ziet er goed uit.
Ik eh,²⁴ ik baal daarvan.
00:03:07:14-00:03:11:00 03:11
- Carol Sorry. Dank je.
Jij ziet er ook goed uit.
00:03:12:00-00:03:15:03 03:03
- Ross Nou ja, dat doet iedereen hier die...
00:03:15:11-00:03:18:01 02:15
- rechttop staat.²⁵
00:03:19:20-00:03:21:00 01:05
- Dus, nog nieuws?
Nog steeds...
00:03:24:07-00:03:25:17 01:10
- Carol Lesbisch?
00:03:25:20-00:03:27:00 01:05
- Ross Je weet het nooit. Hoe, eh,
hoe is het met je familie?
00:03:28:17-00:03:32:10 03:18
- Carol Marty is nog steeds paranoïde.

²⁴ Initially one of Kovačić's dispensable elements (409). However, it represents Ross's discomfort and is therefore not omitted.

²⁵ In the image is a small pause. In order to not detract from the joke, the pause is upheld in the subtitles.

En Matt is, ehm...
00:03:32:16-00:03:35:16 03:00

Ross Waarom ben je hier, Carol?
00:03:35:19-00:03:37:20 02:01

Carol Ik ben zwanger.
00:03:39:08-00:03:40:13

TV Blijkbaar is ze toch niet
zo haastig vertrokken.
00:03:49:08-00:03:52:17 03:09

Chandler Volgens mij is dit de aflevering
waarbij er een soort misverstand is.
00:03:53:03-00:03:58:04 05:01

Phoebe Dan heb ik deze al gezien.
00:03:59:24-00:04:01:23 01:24

Monica Ben je daar klaar mee?
00:04:03:19-00:04:05:08 01:14

Joey Sorry, het slikken hield me op.
00:04:05:22-00:04:08:14 02:17

Monica Van wie is dit propje papier?
00:04:09:16-00:04:11:14 01:23

Chandler Van mij, ik schreef een briefje.
00:04:11:17-00:04:14:03 02:11

Maar ik had hem toch niet nodig
dus ik verfrommelde het...
00:04:14:06-00:04:16:17 02:11

en nu wou ik dat ik dood was.
00:04:16:20-00:04:18:20 02:00

Phoebe Ze heeft dat kussen al opgeschud.
Die heb je al- maar het is prima.
00:04:20:01-00:04:24:19 04:18

Monica Sorry, maar ik wil ze niet
meer munitie geven dan ze al hebben.
00:04:25:05-00:04:28:18 03:13

Chandler En we weten allemaal hoe wreed
ouders kunnen zijn...
00:04:28:21-00:04:30:19 01:23

- over de platheid van
het kussen van hun kind.
00:04:30:22-00:04:33:24 03:02
- Joey Dit doe je elke keer als ze komen,
het ziet er goed uit hier.
00:04:34:02-00:04:38:05 04:03
- Je hebt een prachtige lasagne die er
goed genoeg uit ziet om...
00:04:38:08-00:04:41:10 03:02
- niet aan te raken.
00:04:41:13-00:04:42:22 01:09
- Phoebe Monica, je maakt me bang.
Je bent helemaal chaotisch en springerig²⁶.
00:04:49:15-00:04:55:11 05:21
- En niet op een goede manier.
00:04:56:00-00:04:58:00 02:00
- Joey Doe eens rustig, Ross wordt ook niet
helemaal chaotisch en springerig...
00:04:59:12-00:05:03:20 04:08
- elke keer als ze langskomen.
00:05:03:23-00:05:05:02 01:04
- Monica Dat is omdat, bij mijn ouders,
Ross niks fout kan doen.
00:05:05:05-00:05:09:03
- Hij is de prins. Blijkbaar
hadden ze een grote ceremonie...
00:05:09:06-00:05:12:20 03:14
- voor ik werd geboren.
00:05:12:23-00:05:14:12 01:14

²⁶Here Phoebe makes up a word: “twirly”, to describe Monica’s behaviour. In order to not confuse the viewers too much and to not attract too much attention to the subtitles, I will not make up words. For this translation Grits strategy approximation, a somewhat similar expression, is used (192; my translation).

- Chandler Lelijke, naakte man heeft
een Thighmaster²⁷.
00:05:18:13-00:05:21:18 03:05
- Rachel Heeft iemand mijn ring gezien?
Phoebe -Ja, hij is prachtig.
00:05:25:00-00:05:29:01 04:01
- Rachel Oh, god. Oh, god. Oh, god.
Phoebe -Niet daaraan zitten.
00:05:32:22-00:05:38:06 05:09
- Rachel Alsof ik er nog niet genoeg tegen
opzag de ring terug te moeten geven.
00:05:40:00-00:05:44:18 04:18
- Hoi Barry, ken je mij nog,
het meisje met de sluier.
00:05:44:21-00:05:47:02 02:06
- Ik vertrapte je hart
waar je hele familie bij was.
00:05:47:05-00:05:49:14 02:09
- En nu moet ik de ring teruggeven,
zonder dat ik de ring heb...
00:05:50:20-00:05:53:09 02:14
- wat het veel moeilijker maakt.
00:05:53:12-00:05:55:20 02:08
- Monica Rustig maar, we vinden hem wel.
00:05:56:23-00:05:59:08 02:10
- Komt goed. Je gaat hem teruggeven,
dan is het voorbij en gaan we ijs eten.
00:05:59:20-00:06:04:21 05:01
- Rachel Het is een peervormige diamant...
00:06:04:24-00:06:07:01 02:02
- Monica Weet je wat, we laten je
elke diamanten ring zien die we vinden.
00:06:07:04-00:06:11:11 04:07

²⁷ This is a brand name. Grits retention strategy is used (192; my translation), since Dutch viewers are familiar with the concept.

- Joey Wanneer had je
hem voor het laatst om?
00:06:11:24-00:06:13:15 01:16
- Phoebe Duh, waarschijnlijk
vlak voor ze hem verloor.
00:06:13:18-00:06:17:02
- Chandler Dat hoor je tegenwoordig
niet vaak meer: 'duh'.
00:06:18:11-00:06:21:19 03:08
- Rachel Ik had hem vanochtend nog om,
ook toen ik in de keuken was met...²⁸
00:06:23:03-00:06:27:14 04:11
- Rachel
Monica Oh, wees alsjeblieft niet boos.
-Dit meen je niet.²⁹
00:06:32:08-00:06:36:02 03:19
- Rachel
Monica Oh, het spijt me.
-Ik heb je één taak gegeven.
00:06:36:05-00:06:40:05 04:00
- Rachel Oh³⁰, maar kijk nou
hoe recht die bladen liggen.
00:06:41:13-00:06:44:14 03:01

²⁸ Chandler finishes Rachel's sentence with "Dinah", which is a reference to "Someone's in the Kitchen with Dinah", a line from an old American folk song entitled "I've Been Working on the Railroad". This song is however not well-known in The Netherlands, a replacement is hard to find and the joke irrelevant to the plot. That is why Grits omission strategy is used, the joke is omitted from translation (193; my translation).

²⁹ "Didn't" and "dit" contain some phonetical similarity, the translation is also close to the source text.

³⁰ Chesterman, in his list of grammatical strategies names G10: translating figures of speech. he states there are three options: to preserve the repetition here, to replace it with a more fitting or comparable figure of speech or to omit the repetition completely (160). The repetition of the "[o]h" shows Rachel horrification and is therefore sustained in translation.

- Chandler Je weet dat je zo niet
moet zoeken naar een verlovingsring.
00:06:44:22-00:06:49:07 04:10
- Monica Ik kan het niet.
00:06:51:07-00:06:53:03 01:21
- Chandler Jongens, we gaan naar binnen.
00:06:54:01-00:06:57:05 03:04
- Monica Dat is geen hoopvolle hoi³¹.
00:07:08:15-00:07:10:07 01:17
- Ross Carol is zwanger.
Phoebe -Gevonden.
00:07:10:10-00:07:13:10 03:00
- Monica Wat, wie? Wat, hoe, wie-
00:07:16:00-00:07:19:00 03:00
- Ross Doe dat nog twee uur lang,
dan voel je misschien wat ik nu voel.
00:07:21:03-00:07:25:13 04:10
- Chandler Opeens lijkt dat kussen
niet meer zo belangrijk, toch, Mon?
00:07:26:17-00:07:30:00 03:08
- Rachel Hoe pas jij nu in dit plaatje?
00:07:31:13-00:07:33:19 02:06
- Ross Carol zegt dat zij en Susan willen
dat ik betrokken ben...
00:07:33:22-00:07:37:06 03:09
- maar als ik me daar niet comfortabel
bij voel hoeft het niet.
00:07:37:09-00:07:41:22 04:13
- Oftewel, het is helemaal aan mij.
00:07:42:00-00:07:43:22 01:22
- Phoebe Wat is het ook een goed mens.
Ik mis haar.

³¹The source text "a happy hi" contains assonance. From Chesterman's G10 (160), preserving the assonance is preferred, since "a happy hi" has a certain symphonic effect.

00:07:44:00-00:07:46:04 02:04

Monica Wat bedoelt ze met betrokken zijn?
00:07:50:04-00:07:52:17 02:13

Chandler Het grootste deel van jouw taak
is al wel gedaan.
00:07:52:20-00:07:56:10 03:15

Joey En het leukste deel.
00:07:57:06-00:07:58:20 01:14

 Phoebe, zeg iets.
00:08:00:07-00:08:01:22 01:15

Ross Ze willen dat ik morgen
met ze meega naar de echo.
00:08:03:12-00:08:07:12 04:00

 Weet je nog toen het simpel was,
en zij gewoon lesbisch was?
00:08:07:20-00:08:12:11 04:16

Chandler Dat waren nog eens tijden.
00:08:13:15-00:08:15:15 02:00

Rachel Dus wat ga je doen?
00:08:16:06-00:08:17:15 01:09

Ross Geen idee. Wat ik ook doe,
ik word nog steeds vader.
00:08:17:21-00:08:22:22 05:01

Joey Deze is nu mislukt, toch?
00:08:33:01-00:08:34:22 01:21

Moeder De dochter van Martha Ludwin
gaat je bellen.
00:08:41:03-00:08:44:12 03:09

 Wat is die kerrie smaak?
00:08:46:18-00:08:48:12

Ross
Vader Ik vind ze heel lekker, echt waar.
-Ken je de Ludwins nog...
00:08:54:11-00:08:58:21 04:10

Moeder dat dikke meisje vond je wel leuk.
-Ze vonden hem allemaal wel leuk.
00:08:58:24-00:09:03:10 04:11

Monica Sorry, waarom gaat ze mij bellen?
00:09:04:22-00:09:06:15 01:18

Moeder Ze is net afgestudeerd,
en ze wil iets met koken doen...
00:09:06:18-00:09:10:18 04:00

of voedsel of weet ik veel.
00:09:10:21-00:09:12:09 01:13

Hoe dan ook, ik heb verteld
dat jij een restaurant hebt...
00:09:12:12-00:09:14:18 02:06

Monica -Ik heb geen restaurant, ik werk er.
00:09:14:21-00:09:17:17 02:21

Moeder Dat hoeven zij toch niet te weten.
00:09:17:20-00:09:20:05 02:10

Monica Ross, kun je me komen helpen
met de spaghetti alsjeblieft?
00:09:23:11-00:09:26:14 03:03

Moeder We eten spaghetti. Wat...
00:09:27:04-00:09:29:00 01:21

makkelijk.
00:09:29:03-00:09:30:03 01:00

Monica We zouden eigenlijk lasagne eten.
Vader -Oh, ik ben gek op lasagne.
00:09:31:21-00:09:35:01 03:05

Monica Maar dat gaan we niet eten.
00:09:35:04-00:09:37:02 01:23

Moeder Waarom begon je er dan over?
Je weet hoe hij eraan blijft denken.
00:09:37:15-00:09:40:15 03:00

Monica Ik weet dat dit
ongelooflijk egoïstisch klinkt...
00:09:41:16-00:09:45:15 03:24

maar ga je nog over je baby bij de
lesbienne vertellen?
00:09:45:18-00:09:49:00 03:07

- Want ik denk dat het een beetje van mij zal afleiden.
00:09:49:03-00:09:52:22 03:19
- Moeder Wat die Rachel doet.
We zagen haar ouders bij de club...
00:09:54:18-00:09:58:14 03:21
- ze speelden niet erg goed.
00:09:58:17-00:10:00:13 01:21
- Vader Ik ga jullie niet vertellen
wat die bruiloft ze gekost heeft...
00:10:00:16-00:10:02:22 02:06
- maar 40 duizend dollar is veel geld.
00:10:03:00-00:10:05:16 02:16
- Moeder Ach, ze had tenminste de kans om
iemand bij het altaar te laten staan.
00:10:08:05-00:10:13:03 04:23
- Monica Wat wil je daarmee zeggen?
Moeder -Niets, het is een gezegde.³²
00:10:14:18-00:10:19:11 04:18
- Vader Luister maar niet naar je moeder.
Jij bent altijd onafhankelijk geweest.
00:10:20:23-00:10:24:05 03:07
- Zelfs als kind al. Het ging prima
toen je dik was, en geen vrienden had.
00:10:24:08-00:10:29:12 05:04
- En dan ging je alleen in je kamer
lezen of een puzzel maken.
00:10:31:04-00:10:35:07 04:03
- Er zijn mensen als Ross,
die voor het hoogst haalbare gaan.
00:10:38:03-00:10:41:15 03:12
- Met zijn museumwerk
en zijn gepubliceerde referaten.
00:10:41:18-00:10:44:15 02:22

³² Monica following answer: "no, it isn't" is omitted from translation as it contains of

- Anderen nemen genoeg met
waar ze nu zijn. Ik zeg je...
00:10:44:18-00:10:47:17 02:24
- deze mensen krijgen nooit kanker.
00:10:47:20-00:10:50:10 02:15
- Ze zijn blij met wat ze hebben.
Tevreden, net als koeien.
00:10:51:14-00:10:56:19 05:05
- Ross Koeien, pap?
00:10:58:10-00:10:59:22 01:12
- Vader Ze weet hoe gek ik ben op koeien.
00:11:00:04-00:11:02:09 02:05
- En ik lees over vrouwen die
proberen om alles te hebben...
00:11:05:11-00:11:08:06 02:20
- en ik dank God dat onze Harmonica
dat probleem niet schijnt te hebben.
00:11:08:09-00:11:12:21 04:12
- Ik zeg je, lieverd,
het komt helemaal goed met je.
00:11:14:03-00:11:17:13 03:10
- Moeder Dus deze werkt wel.
00:11:19:07-00:11:21:20
- Monica Ross, hoe gaat het met jou?
00:11:25:03-00:11:27:15 03:12
- Nog verhalen? Nieuws, anekdotes
om te delen met de ouwelui?
00:11:28:20-00:11:33:10 04:15
- Ross Ik snap dat jullie je afvragen wat
er is gebeurd tussen mij en Carol.
00:11:38:08-00:11:43:11
- Nou, het zit zo:
00:11:43:14-00:11:45:15 02:01
- Carol is lesbisch.
00:11:47:22-00:11:49:08 01:11

Ze woont samen met een vrouw,
 genaamd Susan.
 00:11:51:12-00:11:53:20 02:08

Ze is zwanger van mij, en ze
 gaan de baby samen opvoeden.
 00:11:55:12-00:12:02:01 06:14

Mother En jij wist hiervan?
 00:12:05:22-00:12:07:13 01:16

 Joey Je ouwelui zijn dus echt zo erg?
 00:12:15:07-00:12:17:14 02:07

Ross Deze mensen zijn professionals.
 00:12:17:24-00:12:20:09 02:10

Ze weten wat ze doen, nemen de tijd,
 en krijgen de klus geklaard.
 00:12:22:12-00:12:28:03 05:16

Monica Ik weet dat ze zeggen
 dat je je ouders niet kunt kiezen.
 00:12:29:14-00:12:32:13 02:24

Maar als het kon,
 zou ik de jouwe willen.
 00:12:32:24-00:12:35:18 02:19

Phoebe Het is nog erger als een tweeling.
 Rachel -Ben jij van een tweeling?
 00:12:40:00-00:12:43:00 03:00

Phoebe We spreken elkaar niet.
 Ze is zo'n gedreven carrière type.
 00:12:43:03-00:12:47:10 04:07

Chandler Wat doet ze?
 Phoebe -Ze is serveerster.
 00:12:47:13-00:12:50:01

Phoebe Men zegt dat we op elkaar lijken,
 maar ik zie het niet.
 00:12:52:10-00:12:55:11 03:01

Rachel Jongens, ik moet opruimen.
 00:12:56:19-00:12:59:08 02:14

Monica Chandler, jij bent toch enig kind?
 Jij hebt hier geen last van.

00:12:59:11-00:13:02:09 02:23

Chandler Ik had wel een denkbeeldig vriendje,
die mijn ouders stiekem liever hadden.
00:13:02:12-00:13:08:01 05:14

Rachel Licht uit, graag.
00:13:10:05-00:13:11:14 01:09

Ross Hoe lang was ik weg?
00:13:18:12-00:13:19:20 01:08

Rachel Ik ben net aan het schoonmaken.
00:13:21:06-00:13:23:13 02:07

Ross Heb je hulp nodig?
00:13:23:16-00:13:25:11 01:20

Rachel Nou graag, dank je.
00:13:27:15-00:13:29:10 01:20

Ross Ben je zenuwachtig voor morgen?
00:13:36:15-00:13:39:04 02:14

Rachel Een beetje.
00:13:40:00-00:13:41:00 01:00

Heel erg. Heb je nog advies?
00:13:43:00-00:13:47:11 04:11

Als iemand die net is gedumpt?
00:13:48:13-00:13:51:07 02:19

Ross Ik zou het woord 'gedumpt' ontwijken.
00:13:52:11-00:13:55:09 02:23

Hij is er waarschijnlijk kapot van.
00:13:57:00-00:14:01:05 04:05

Probeer er dus niet al te
geweldig uit te zien.
00:14:01:08-00:14:04:10 03:02

Hij zal het al moeilijk zat hebben
00:14:04:13-00:14:06:12 01:24

Ik kan ook daarheen gaan
en Barry zijn ring teruggeven...
00:14:08:15-00:14:13:04 04:14

en dan kun jij met Carol en Susan
naar de gynaecoloog.
00:14:13:07-00:14:17:06 03:24

Rachel Jij moet naar Carol morgen.
00:04:19:08-00:14:21:08 02:00

Sinds wanneer is alles
zo gecompliceerd?
00:14:21:16-00:14:24:14 02:23

Ross Geen idee.
00:14:24:17-00:14:25:17 01:00

Rachel Weet je nog
toen we samen op school zaten?
00:14:26:15-00:14:29:00 02:10

Dacht je niet dat je gewoon
iemand zou ontmoeten...
00:14:29:03-00:14:31:18 02:15

verliefd zou worden
en dat dat het zou zijn.
00:14:31:21-00:14:34:17 02:21

Ik dacht nooit dat het zo zou gaan.
00:14:45:00-00:14:47:13

Ross Ik ook niet.
00:14:53:14-00:14:54:24

Ross Sorry dat ik laat ben, werk liep uit,
er was iets met de dino's.
00:15:12:14-00:15:17:13 04:24

Carol Ross, je kent Susan al.
Ross -Hoe zou ik het kunnen vergeten?
00:15:20:12-00:15:24:12 04:00

Hallo Susan, ferme handdruk.
00:15:24:20-00:15:26:20 02:00

Dus we wachten nog op?
00:15:29:10-00:15:32:01 02:16

Carol Dokter Oberman.
Ross -Oké. En is hij...
00:15:32:04-00:15:34:10 02:06

Susan -Zij.
 Ross Uiteraard zij.
 00:15:34:13-00:15:36:06 01:18

Is ze bekend met onze situatie?
 00:15:38:04-00:15:42:01 03:22

Carol Ja, en ze is zeer begripvol.
 00:15:42:04-00:15:44:06 02:02

Ross Dat is mooi.
 00:15:44:16-00:15:45:16 01:00

Carol Ross, dat ding opent mijn baarmoeder.
 00:16:10:22-00:16:13:05 02:08

Rachel Barry?
 Barry -Kom binnen.
 00:16:18:22-00:16:20:10 01:13

Rachel Weet je het zeker?
 Barry -Het is geen probleem.
 00:16:21:19-00:16:24:03 02:09

Robbie zit hier nog uren.
 00:16:24:06-00:16:26:00 01:19

Hoe gaat het?
 00:16:29:10-00:16:31:01 01:16

Rachel Prima. Jij ziet er goed uit.
 00:16:34:12-00:16:38:07 03:20

Barry Ja, nou ja.
 Intercom -Dr., Jason Greenspan kotst bijna.
 00:16:38:14-00:16:42:33 04:09

Barry Ik kom eraan. Ben zo terug.
 00:16:43:00-00:16:45:01 02:01

Rachel Ik heb hem gedumpt.
 00:16:50:11-00:16:51:20 01:09

Ross Dus, hoe gaat dit in zijn werk?
 00:17:10:00-00:17:12:22 02:22

Susan Nou, de baby groeit op een speciale plek in de moeder.
 00:17:13:00-00:17:16:23 03:23

- Ross Ik bedoel, hoe gaat dit in zijn werk,
wat ons betreft? Als er bijvoorbeeld...
00:17:18:08-00:17:22:10 04:02
- belangrijke beslissingen
genomen moeten worden?
00:17:22:13-00:17:24:11 01:23
- Carol Geef eens een voorbeeld.
00:17:24:14-00:17:26:00 01:11
- Ross Nou, ik weet niet. Bijvoorbeeld
als we een babynaam gaan kiezen.
00:17:26:03-00:17:29:21 03:18
- Carol Marlon.
00:17:29:24-00:17:31:01 01:02
- Als het een jongen is.
Als het een meisje is Minnie.
00:17:31:04-00:17:34:22 03:18
- Ross Als in Minnie Muis?
00:17:35:22-00:17:37:02 01:05
- Carol Als in mijn oma.
00:17:38:24-00:17:40:08 01:09
- Ross Toch, je zegt Minnie, je hoort Muis.
00:17:40:24-00:17:43:21 02:22
- Wat dachten jullie van Julia?
00:17:46:01-00:17:49:17 03:16
- Susan We hadden Minnie afgesproken.
00:17:51:15-00:17:53:04 01:14
- Ross Grappig, wij hadden afgesproken
ons leven lang samen te blijven.
00:17:53:07-00:17:55:22 02:15
- Dingen veranderen, zet je eroverheen.
00:17:56:00-00:17:58:22 02:22
- Ik geloof dat Julia een optie is?
00:17:59:01-00:18:00:24 01:23
- Barry Sorry daarvoor.
00:18:03:24-00:18:05:06 01:07

Dus, wat heb jij allemaal gedaan?
00:18:08:05-00:18:10:18 02:13

Rachel Ik heb een baan gevonden.
Barry -Dat is mooi.
00:18:12:00-00:18:15:14 03:14

Rachel Hoe kom je aan dat kleurtje?
00:18:17:09-00:18:19:10 02:01

Barry Ik ben naar Aruba geweest.
00:18:21:20-00:18:23:15 01:20

Rachel Oh nee. Ben je in je eentje
op onze huwelijksreis gegaan?
00:18:23:18-00:18:26:15 02:22

Barry Ik ben met...
dit is misschien een beetje pijnlijk.
00:18:31:05-00:18:35:06 04:01

Ik ben met Mindy gegaan.
00:18:39:23-00:18:41:14 01:16

Rachel Mijn bruidsmeisje?
00:18:43:24-00:18:45:11 01:12

Barry Ja, we zijn een soort van samen.
00:18:45:14-00:18:48:06 02:17

Rachel Je hebt implantaten.
00:18:52:13-00:18:54:04 01:16

Barry Pas op, ze hebben zich
nog niet helemaal geworteld.
00:18:54:07-00:18:57:23 03:16

Rachel En je hebt lenzen.
00:18:58:01-00:18:59:08 01:07

Maar je hebt er een hekel aan
om je vinger in je oog stoppen.
00:19:00:00-00:19:02:23 02:23

Barry Voor haar niet.
00:19:03:01-00:19:04:09 01:08

Luister, ik wil je echt bedanken.
00:19:08:13-00:19:10:20 02:07

- Een maand geleden wou ik je pijn doen.
00:19:13:13-00:19:15:17 02:04
- Meer dan ik dat ooit iemand
heb willen doen.
00:19:15:20-00:19:18:12 02:17
- En ik ben nog wel orthodontist.
00:19:18:15-00:19:20:09 01:19
- Je had gelijk.
Ik dacht dat we gelukkig waren.
00:19:22:03-00:19:25:12 03:09
- Dat waren we niet. Maar met Mindy
ben ik nu echt gelukkig.
00:19:25:19-00:19:32:02
- Robbie Spuug.
 -Ik.
00:19:33:17-00:19:35:17 02:00
- Rachel Ik geloof dat dit van jou is.
 Of misschien ooit van Mindy.
00:19:41:12-00:19:46:09 04:22
- Barry Ja, alsof ze daar genoeg mee neemt.
00:19:46:14-00:19:49:08 02:19
- Rachel Nou, ik vind het een mooie ring.
 Bedankt dat je hem me hebt gegeven.
00:19:56:15-00:20:02:00 05:10
- Barry Jij bedankt dat je hem teruggeeft
00:20:03:08-00:20:05:23 02:15
- Susan Wat is er mis met Helen?
00:20:13:14-00:20:14:23 01:09
- Ross Helen Geller?
00:20:15:01-00:20:16:03 01:02
- Carol Dat lijkt me niet.
 -Het wordt niet Helen Geller.
00:20:17:12-00:20:20:19 03:07
- Ik bedoel, het wordt niet Geller.
00:20:22:09-00:20:24:20 02:11
- Ross Wordt het Helen Willick?

- 00:20:24:23-00:20:26:19 01:21
- Carol Nou, we hebben het gehad over Hellen Willick-Bunch.
00:20:27:00-00:20:31:01 04:01
- Ross Wacht even,
waarom mag zij in de naam?
00:20:33:02-00:20:35:17 02:15
- Susan Omdat het ook mijn baby is.
00:20:35:20-00:20:37:05 01:10
- Ross Echt? Ik kan me niet herinneren dat jij ooit sperma hebt gemaakt.
00:20:38:12-00:20:42:24 04:12
- Susan En we weten allemaal wat een uitdaging dat is.
00:20:43:02-00:20:46:07 03:05
- Carol Stop hiermee.
Ross -Nee, zij krijgt haar erkenning...
00:20:46:14-00:20:48:20 02:06
- Ik zit daar ook in.
00:20:48:23-00:20:50:04 01:06
- Carol Je stelt toch niet Helen Willick-Bunch-Geller voor.
00:20:50:07-00:20:54:02 03:20
- Dat is bijna kindermishandeling.
00:20:54:05-00:20:56:03 01:23
- Ross Natuurlijk niet. Ik stel voor Geller-Willick-Bunch.
00:20:56:05-00:20:59:21 03:15
- Susan Oh, nee. Zie je wat hij doet, niemand gaat al die namen opnoemen.
00:20:59:24-00:21:04:03 04:04
- Hij weet dat ze haar Geller gaan noemen en dan krijgt hij zijn zin.
00:21:04:06-00:21:06:24 02:18
- Ross Denk je dat dit mijn zin is?
00:21:07:02-00:21:08:23 01:21

Geloof me, dit moment in mijn leven is
absoluut niet naar mijn- weet je wat?
00:21:09:01-00:21:14:14 05:13

Dokter Dit is te moeilijk, ik kan niet...
-Klop, klop. Hoe gaat het?
00:21:14:17-00:21:18:08

Ross/Susan Misselijk?
-Een beetje.
00:21:18:11-00:21:20:10 01:24

Dokter Het ging me eigenlijk om de moeder,
maar bedankt voor het meedelen.
00:21:22:16-00:21:27:16 05:00

Ross Ga maar liggen.
-Weet je wat, ik ga maar weg.
00:21:27:17-00:21:30:11 02:19

Ik denk niet dat ik hier nu bij
betrokken kan zijn.
00:21:30:21-00:21:34:18 03:22

Susan Kijk nou.
Carol -Ik zie het.
00:21:47:05-00:21:49:16

Ross Is dat niet wonderbaarlijk?
00:22:00:00-00:22:02:03 02:03

Joey Wat moeten we hier kunnen zien?
00:22:05:07-00:22:07:11 02:04

Chandler Ik weet het niet, maar volgens mij
wil het de Enterprise gaan aanvallen.
00:22:08:15-00:22:13:15 05:00

Phoebe Als je het hoofd naar links buigt
en je ogen ontspant...
00:22:16:02-00:22:19:12 03:10

lijkt het een beetje
op een oude aardappel.
00:22:19:15-00:22:22:18 03:03

Ross Doe dat dan maar niet.
00:22:22:21-00:22:24:03 01:07

Monica, wat vind je?

00:22:26:19-00:22:29:07 02:13

Schieten je ogen vol?

00:22:32:15-00:22:34:01 01:11

Jawel, ze schieten vol.

00:22:34:15-00:22:36:20 02:05

Monica Je wordt tante.
-Houd je kop.
00:22:37:24-00:22:40:05 02:06

Rachel Hé, Mindy, met Rachel.
00:22:42:00-00:22:45:04 03:04

Gaat wel goed. Ik zag Barry vandaag.

Ja, hij heeft het verteld.

00:22:45:22-00:22:51:12 05:15

Nee, het is niet erg,

ik hoop dat jullie gelukkig zijn.

00:22:51:15-00:22:57:11 05:21

Als alles goed gaat, en jullie zijn
getrouwd en hebben kinderen en alles...

00:22:58:01-00:23:04:16 06:15

dan hoop ik dat ze zijn oude haarlijn
en jouw oude neus hebben.

00:23:05:11-00:23:09:17 04:06

Oké, dat was gemeen en onnodig³³,
maar ik voel me veel beter nu.

00:23:13:01-00:23:17:02 04:01

³³ To translate "a cheap shot", Grits description strategy is used, which means the Dutch translation is a description of the English concept (192; my translation).

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Source Text**Episode 1: Pilot - The One Where It All Began**

Monica There's nothing to tell! I, I, ah.. just some guy I work with.

Joey Come on! You're going out with the guy, there's gotta be something wrong with him.

Chandler Alright, Joey, be nice. So does he have a hump, a hump and a hairpiece?

Phoebe Wait, does he eat chalk?

 Just 'cause I don't want her to go through what I went through with Carl! Ohh..

Monica Okay, everybody relax, relax, this is not even a date. It's not! It's just two people going out to dinner and not having sex.

Chandler Sounds like a date to me.

Chandler Alright, so, I'm back in high school, I'm standing in the middle of the cafeteria and I realize I am totally... naked.

P,M,J Oh, yeah, yeah, that dream.

Chandler Then I look down and I realize there is a phone.... there.

Joey Instead of...

Chandler That's right!

P,M,J Never had that dream!

Chandler All of a sudden the phone... starts to ring. Now I don't know what to do, everybody starts looking at me...

Monica They weren't looking at you before?

Chandler Finally I figure I'd better answer it. And it turns out it's my mother. Which is very, very weird because... she never calls me.

Ross ...Hi.

Joey Whooh. This guy says hello, I wanna kill myself.

Monica You okay, sweetie?

Ross I just feel like someone reached down my throat, grabbed my small intestine, pulled it out of my mouth and tied it around my neck.

Chandler Cookie?

Monica Carol moved her stuff out today.

J,C,P Ohhh.

Monica Let me get you some coffee.

Ross Thanks.

Phoebe Ssss, ew, ah.

Ross Na-ah. No, no, don't, stop cleansing my aura.

Phoebe But still!

Ross No, just leave my aura alone. Kay?

Phoebe Fine! Be murky.

Ross I'll be fine, alright, really everyone, I hope she'll be very happy.

Monica No, you don't.

Ross No, I don't, to hell with her, she left me!

Joey And you never knew she was a lesbian!

Ross No! Okay? Why does everyone keep fixating on that?
She didn't know, how should I know?

Chandler Sometimes I wish I was a lesbian.
Did I say that out loud?

Ross I told mom and dad last night. They.. they seemed to take it pretty well.

Monica Oh really? So that hysterical phone call I got from a woman sobbing at 3 am: 'I'll never have grandchildren, I'll never have grandchildren', was what, a wrong number?

Ross Sorry.

Joey Alright, Ross, look: you're feeling a lotta pain right now. You're angry. You're hurting. Can I tell you what the answer is? Stripjoints! Come on, you're single! Have some hormones!

Ross See, but I don't want to be single, okay? I just, I just, I just wanna be married again.

Chandler And I just want a million dollars!

Monica Rachel?

Rachel Oh god, Monica, Hi! Thank God! I just went to your building and you weren't there and then this guy with the big hammer said that you might be here and you are, you are!

Employee Can I get you some coffee?

Monica Decaf!

Okay, everybody, this is Rachel, another Lincoln High survivor. This, this is everybody. This is Chandler and Phoebe and, and Joey and you remember my brother Ross?

Rachel Sure!

Ross Hey!

Rachel Hi, (*umbrella opens*) Oh!

Ross Oh, God.

Monica So you wanna tell us now, or are we waiting for four wet bridesmaids?

Rachel Oh God, well, it started about a half hour before the wedding. I was in this room where we were keeping all the presents, and I was looking at this gravy boat. This really gorgeous la Manche gravy boat. And all of a sudden I realized - Sweet'n low?- I realized, I realized I was more turned on by this gravy boat than by Barry! And then I get really freaked out, and that's when it hit me: how much Barry looks like Mr. Potatohead! You know, I mean, I always knew he looked familiar but... anyway, I just had to get outta there and I started wondering: why am I doing this and who am I doing this for? So anyway, I just didn't know where to go and I know you and I have kind of drifted apart, but you're the only person I knew lived here in the city.

Monica Who wasn't invited to the wedding.

Rachel Ohh, I was kinda hoping that wouldn't be an issue.

(Spanish talking on the TV)

Monica Right now, I'm guessing that he bought her the big pipe organ and she's really not happy about it.

Chandler Tuna or egg salad, decide!

Ross I'll have whatever Christine is having.

Rachel Daddy, I just... I can't marry him! I'm sorry. I just don't love him. Well, it matters to me!

Phoebe If I let go of my hair my head will fall off.

Chandler Ooohhhh she should not be wearing those pants.

Joey I say, push her down the stairs!

C,J,P,R,M Push her down the stairs, push her down the stairs, yeaaaahh!

Rachel Come on, daddy, listen to me! It's like, It's like all of my life everyone has always told me: you're a shoe! you're a shoe, you're a shoe, you're a shoe! And then today I just stopped and I said: what if I don't wanna be a shoe? What if I wannabe a.. a purse! You know or, or, or, or, or, or, or a hat! No I don't want you to buy me a hat, I'm saying that I am a ha- it's a metaphor, daddy!

Ross You can see where he'd have trouble.

Rachel Look, daddy, it's my life. Well, well, maybe I'll just stay here with Monica.

Monica Well, I guess we've established she's staying here with Monica.

Rachel Well, maybe that's my decision. Well, maybe I don't need your money. Wait! Wait, I said maybe!

Monica Okay, just breathe, breathe. That's it, just try to think of nice, calm things.

Phoebe Raindrops on roses and whiskers on kittens, doorbells and sleigh bells and something with mittens. Lalala, something and noodles with string, these are a f-

Rachel I'm all better now.

Phoebe I helped!

Monica Okay, look, this is probably for the best, you know? Independence, taking control of your life, the whole hat thing.

Joey And hey, you need anything, you can always come to Joey. Me and Chandler live right across the hall, and he's away a lot.

Monica Joey, stop hitting on her, it's her wedding day!

Joey What, like there's a rule or something?

(Doorbell)

Chandler I got it. Please don't do that again, it's a horrible sound.

Paul Ah, it's, ah, it's Paul?

Monica Oh God, is it 6.30? Buzz him in!

Joey Who's Paul?

Ross Paul the wine guy, Paul?

Monica Maybe.

Joey Wait a minute, your not-a-real-date tonight is with Paul the wine guy?

Ross He finally asked you out?

Monica Yes!

Chandler Ohh, this is a dear diary moment.

Monica Rach, wait, I, I, I can cancel.

Rachel Oh God, please, no, go, I'll be fine!

Monica I, eh, Ross, will you be okay, ah, do you want me to stay?

Ross That'd be good.

Monica Really?

Ross No, go on, it's Paul the wine guy!

Phoebe What does that mean, does he sell it, drink it or he just complains a lot?

Monica Hi, come in! Paul this is.. everybody. Everybody this is Paul!

Everyone Hey Paul, hi!

Joey Paul the wine guy!

Chandler I'm sorry, I didn't get your name. Paul, was it?

Monica Okay, I, I'm, I'll be right back, I'm just gonna go, eh, go, eh...

Ross Wandering?

Monica Change. Okay, sit down. Two seconds!

Phoebe Ooh I just pulled out four eyelashes, that can't be good.

Joey Hey Paul, here's a little tip: she really likes it when you rub her neck in the same spot over and over and over again till it starts to get a little red.

Monica Shut up, Joey!

Ross So Rachel, what are you, eh, what are you up to tonight?

Rachel Well, I was kinda supposed to be headed for Aruba on my honeymoon... so nothing!

Ross Right, you're not even getting your honeymoon, God. No, no, Aruba, pff, this time a year? Yeah, talk about your... big lizards. Anyway, if you, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my, my new furniture.

Chandler Yes, and we're very excited about it.

Rachel Well, actually thanks, but I think I'm just gonna hang out here tonight, it's been a long day.

Ross Oh, sure, oh, sure.

Joey Hey Pheebs, you wanna help?

Phoebe Oh, I wish I could, but I don't want to.

Phoebe Love is sweet as summer showers, love is a wondrous work of art. But your love, oh, your love, your love, is like a giant pidgeon... crapping on my heart. Lalalalala, thank you! Lalalalalalala! Oooohhh!

Ross I'm supposed to attach a brackety thing to the side things, using a bunch of these little worm guys. I have no brackety thing, I see no worm guys whatsoever, and I cannot feel my legs.

Joey I think we got a bookcase here.

Chandler It's a beautiful thing.

Joey What's this?

Chandler I would have to say that is an L-shaped bracket.

Joey Which goes where?

Chandler I have no idea.

Joey Done with the bookcase!

Chandler Okay!

Ross This was Carol's favorite beer. She always drank it outta the can, I should've known.

Joey Hey. Hey, hey, hey, hey, hey, hey, If you're gonna start with that stuff we're outta here.

Chandler Yeah, please don't spoil all this fun.

Joey Ross, let me ask you a question: she got the furniture, the stereo, the good tv, what did you get?

Ross You guys.

Chandler Oh God.

Joey You got screwed.

Chandler Oh my God!

Monica Oh my God!

Paul I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist, 4 to 5 times a week. I mean, how clean can teeth get?

Monica My brother's going through that right now, he's such a mess. How did you get through it?

Paul Well he might try accidentally breaking something valuable of hers. Say her...

Monica Leg?

Paul That's one way of going through it, yeah. Me I, I went for the watch.

Monica You actually broke her watch?

Paul Hmhm.

Monica Wow, then the worst thing I ever did was, I shredded my old boyfriend's favourite bath towel.

Paul Ooohh, steer clear of you!

Monica That's right.

Rachel Barry, I'm sorry, I'm so sorry. I know you probably think this is all about what I said the other night about you making love with your socks on, but it isn't. It isn't, it's about me, and I, I did...

Hi! Machine cut me off again! Anyway, look. Look, I know that some girl is going to be incredibly lucky to become Mrs. Barry Finkle. But it isn't me, it's not me. And not that I have any idea who me is right now, but you just have to give me a chance to a-

Ross I'm divorced! I'm only 26 and I'm divorced!

Joey Shut up!

Chandler You must stop!

Ross That only took me an hour.

Chandler Ross, you gotta understand, between us, we haven't had a relationship that lasted longer than a mentos. You, however, have had the love of a woman for 4 years. 4 years of closeness and sharing! At the end of which she ripped your heart out and that is why we don't do it! I don't think that was my point!

Ross You know what the scariest part is? What if there's only one woman for everybody, you know? I mean what if you get one woman and that's it! Unfortunately in my case there was only one woman for her!

Joey What are you talking about, one woman. That's like saying, there's only one flavour of ice cream for you. Let me tell you something Ross. There's lots of flavours out there. There's Rocky Road and Cookie Dough and Ping, Cherry Vanilla. You can get them with Jimmy's, or nuts, or whipped cream. This is the best thing that ever happened to you! You got married, you were like, what, eight? Welcome back to the world, grab a spoon!

Ross I honestly don't know if I'm hungry or horny.

Chandler Then stay outta my freezer.

Paul Ever since she walked out on me, I..

Monica What? what, what, you wanna spell it out with noodles?

Paul No it's, it's, it's, it's more of a fifth date kinda revelation.

Monica Oh, so, there's gonna be a fifth date?

Paul Isn't there?

Monica Yeah, yeah, I-I, I think there is. Wha, what were you gonna say?

Paul Well, eh, ever since she left me, ehm, I have, I haven't been able to eh, perform. Sexually.

Monica Oh God, oh God I am s... I'm so sorry!

Paul It's okay.

Monica I know being spit on is probably not what you need right now. Ehm, pfff. How long?

Paul 2 years.

Monica Wow. I, I, I'm glad you've smashed her watch!

Paul So you still think you, ehm, might want that fifth date?

Monica Yeah. Yeah, I do.

TV We have gathered here to join together Joni Louise Cunningham and Charles Chachichachichi in the bound of holy matrimony.

Rachel Ah.. see.. but Joni loved Chachi. That's the difference!

Ross Grab a spoon. Do you know how long it's been since I grabbed a spoon! Do the words 'Billy, don't be a hero' mean anything to you?

Joey Great story, but I, I gotta go. I got a date with Andrea. Angela. Andrea. Oh, man.

Chandler Andrea's the screamer, Angela has cats.

Joey Right, thanks. It's Julie. I'm outta here.

Ross You know, here's the thing. Even if I could get it together enough to you know to, to ask a woman out. Who am I gonna ask?

Rachel Isn't this amazing? I mean, I never made coffee before in my entire life.

Chandler That is amazing.

Joey Congratulations.

Rachel You know, I figure: if I can make coffee, there isn't anything I can't do.

Chandler No I think it's: if I can invade Poland, there isn't anything I can't do.

Joey Listen, while you're on a roll, if you feel like you gotta make, like, a western omelet or something.... although actually I'm really not that hungry.

Monica Oh good, Lenny and Squiggy are here.

Rachel Good morning!

Monica Good morning!

C,J Morning!

Paul Morning!

Joey Morning, Paul!

Rachel Hello Paul!

Chandler Hi, Paul is it?

Paul Thank you. Thank you so much!

Monica Stop!

Paul No I'm telling ya, last night was like, ehm... like all my birthdays, both graduations, plus the barn-raising scene in Witness.

Monica We'll talk later.

Paul Yeah. Thank you.

Joey That wasn't a real date. What the hell do you do on a real date?

Monica Shut up and put my table back.

Chandler Alright, kids, I gotta get to work. If I don't input those numbers... doesn't make much of a difference.

Rachel So, like.. you guys all have jobs?

Monica Yeah, we all have jobs. See, that's how we.. buy stuff.

Joey Yeah, I'm an actor.

Rachel Woooooow. Would I have seen you in anything?

Joey Oh, I doubt it. Mostly regional work.

Monica Hey, hey, unless you happened to catch the reruns production of Pinocchio, at the Little Theater in the park.

Joey It was a job, alright?

Chandler Look Gepetto, I'm a real live boy!

Joey I will not take this abuse!

Chandler You're right, I'm sorry. Once I was a wooden boy, a little wooden boy.

Joey You should both know, that he's a dead man. Oh, Chandler!

Monica So, how you doing today? Did you sleep okay, did you talk to Barry? I can't stop smiling.

Rachel I can see that, you look like you slept with a hanger in your mouth.

Monica I know, he, he's just so... you remember you and Tony DeMarco?

Rachel Oh, yeah!

Monica Well, it's like that, with feelings.

Rachel Oh, wow, are you in trouble.

Monica Big time!

Rachel Want a wedding dress? Hardly used!

Monica I think we're getting a little ahead of ourselves here. Okay, I am just going to get up, go to work, and not think about him all day. ...Or else I'm just gonna get up and go to work.

Rachel Oh, wish me luck!

Monica What for?

Rachel I'm gonna go get one of those... job things!

Franny Hey Monica!

Monica Hey Franny, welcome back! How was Florida?

Franny You had sex, didn't you?

Monica How do you do that?

Franny Oh, I hate you, I'm pushing my aunt Roz through Parrot jungle and you're having sex!

 So? who?

Monica You know Paul?

Franny Paul the wine guy? Ohhh yeah, I know Paul.

Monica You mean, you know Paul like I know Paul?

Franny Are you kidding? I take credit for Paul. You know before me there was no snap
in his turtle for two years.

Joey Of course it was a line!

Monica Why! Why-why would anybody do something like that!

Ross I assume we're looking for an answer more sophisticated than: to get you into
bed.

Monica I hate men. I hate men.

Phoebe Oh, no, don't hate. You don't wanna put that out in the universe.

Monica Is it me? Is it like I have some sort of beacon that, that only dogs and men with
severe emotional problems can hear?

Phoebe Alright, come here, gimme your feet.

Monica I just thought he was nice, you know?

Joey I can't believe you didn't know it was a line.

Rachel Guess what?

Ross You got a job?

Rachel Are you kidding? I'm trained for nothing! I was laughed at 12 interviews today.

Chandler And yet you're surprisingly upbeat.

Rachel Well, you would be too if you found John&David boots on sale, 50 percent off.

Chandler Oh, how well you know me.

Rachel They're my new I don't need a job, I don't need my parents, I got boots-boots!

Monica How'd you pay for them?

Rachel Eh, creditcard.

Monica And who pays for that?

Rachel Ehm, my father.

Rachel Oh God, come on you guys, is this really necessary? I mean, I can stop charging anytime I want.

Monica Come on, Rachel, you can't live off of your parents your whole life.

Rachel I know that! That's why I was getting married.

Phoebe Come on, give her a break, it's hard being on your own for the first time.

Rachel Thank you!

Phoebe You're welcome. I remember when I first came to this city. I was fourteen, my mom had just killed herself and my stepdad was back in prison. And I got here and I didn't know anybody. And I ended up living with this albino guy who was, like, cleaning windshields outside port authority. And then he killed himself, and then I found aromatherapy. So believe me, I know exactly how you feel.

Ross The word you're looking for is: anyway...

Monica Alright, you ready?

Rachel No.. no, no I'm not ready, how can I be ready? Hey Rach, you ready to jump outta the airplane without a parachute? Come on, I can't do this!

Monica You can! I know you can!

Rachel I don't think so.

Ross Come on, you made coffee! You can do anything!

Everyone Cut, cut, cut, cut, cut, cut (cutting) Allright!

Rachel You know what? I think we can just leave it at that! Kind of like a symbolic gesture.

Monica Rachel, that was a library card.

Everyone Cut, cut, cut, cut, cut, cut, cut, cut, cut!

Chandler You know, if you listen very closely you can hear a thousand retailers scream.

Everyone Cut, cut, cut, cut, cut.. Heeeey!

Monica Alright! Welcome to the real world! It sucks! You're gonna love it.

Monica That's it. You wanna crash on the couch?

Ross No. Nah, I gotta go home sometime.

Monica Are you gonna be okay?

Ross Yeah.

Monica Night.

Rachel Hey Mon, look what I just found on the floor. What?

Monica That's Paul's watch. You-you just put it back where you found it.

Oh boy. All right! Goodnight everybody!

Rachel, Ross Goodnight!

Ross Oh!

Rachel Oh I'm sorry, you have it.

Ross No, go go go.

Rachel No, I don't want it.

Ross Split it?

Rachel Okay.

Ross Okay. You know you probably don't know this but back in high school I had a
eh.. major crush on you.

Rachel I knew.

Ross You did, oh. I always figured you just thought I was Monica's geeky older
brother.

Rachel I did.

Ross Oh. Listen do you think- and don't let my intense vulnerability become any kind of factor here. But do you think it would be okay if I asked you out sometime, maybe?

Rachel Yeah. Maybe.

Ross Okay... okay, maybe I will.

Rachel Goodnight.

Ross Night.

Monica See ya! Wait, wait. Hey, what's with you?

Ross I just grabbed a spoon.

Joey I can't believe what I'm hearing here!

Phoebe -Can't believe what I'm hearing here...

Monica What, I-I said you had an-

Phoebe -I said you had..

Monica Would you stop?

Phoebe Oh was I doing it again?

M,R,C,J Yes!

Monica I said that you had a nice butt. It's just not a great butt.

Joey Ah, you wouldn't know a great butt if it came up and bit ya.

Ross There's an image

Rachel Would anybody like more coffee?

Chandler Did you make it or you're just serving it?

Rachel I'm just serving it.

Everyone Yeah, I'll have some

Chandler Kids, new dream. I'm in Las Vegas..

Costumer Ah, miss, more coffee?

Rachel Ah. Excuse me, could you get this to that guy over there? Go ahead! Thank you. Sorry. Okay, Las Vegas.

Chandler Okay, so. I'm in Las Vegas, I'm Liza Minelli.

Episode 2: The One with the Sonogram at the End

Monica What you guys don't understand is: for us kissing is as important as any part of it.

Joey Yeah, right! Serious?

Phoebe Oh yeah!

Rachel Everything you need to know is in that first kiss.

Monica Absolutely.

Chandler Yeah, I think for us kissing is pretty much like an opening act. You know, I mean, it's like the stand-up comedian you have to sit through before Pink Floyd comes out.

Ross: Yeah, and, and it's not that we don't like the comedian, it's just that that's... that's not why we bought the ticket.

Chandler You see the problem is, though, after the concert's over, no matter how great the show was, you girls are always.. looking for the comedian again. You know we're in the car, we're fighting traffic, basically... just trying to stay awake.

Rachel Yeah, well, word of advice. Bring back the comedian. Otherwise next time you're gonna find yourself sitting at home, listening to that album alone.

Joey Are we still talking about sex?

Ross No, it's good. It-it is good. Ah, it's just that, hm, doesn't she seem a little angry?

Marsha Well, she has issues.

Ross Does she?

Marsha She's trying to live with mr. Hey, I'm evolving. He's out banging other women over the head with a club, while she sits at home trying to get the mastodont smell outta the carpet.

Ross Marsha, these are cave people. See, they have issues like: Gee, that glacier is getting kinda close. See?

Marsha Speaking of issues, isn't that your ex-wife?

Ross My- No. No.

Marsha Yes it is! Carol, hi!

Ross Okay, yes it is. How 'bout I catch up with you in the Ice Age.

Marsha Can't I stay?

Ross That would be no.
Hi.

Carol Hi. Is this a bad time?

Ross No! It's, it's, it's.. the Stone Age.
You look great. I eh, I hate that.

Carol Sorry. Thanks! You look good too.

Ross Ah well, you know in here anyone who stands erect. So what's new? Still eh..

Carol A lesbian?

Ross Well eh... you never know. How's ehm. How's the family?

Carol Marty is still totally paranoid. Oh and Matt's ehm, eh..

Ross Why-Why are you here, Carol?

Carol I'm pregnant.

Ross Pregnant.

TV Huh, looks like she didn't leave in such a hurry after all.

Chandler Oh, I think this is the episode of Three's Company where there's some kind of misunderstanding.

Phoebe Then I've already seen this one.

Monica Are you through with that?

Joey Yeah, sorry the swallowing slowed me down.

Monica Whose little ball of paper is this?

Chandler Oh, that would be mine. See ah, I wrote a note to myself, then I realized I didn't need the note, so I balled it up and.. now I wish I was dead.

Phoebe She already fluffed that pillow. Monica, you know, you already fluff- but it's fine.

Monica Look, I'm sorry guys, I just don't wanna give them anymore ammunition than they already have.

Chandler Yes and we all know how cruel a parent can be about the flatness of a child's pillow.

Joey Would you relax? You do this every time they come, the place looks great. You got a beautiful lasagna here that looks good enough to... avoid touching.

Phoebe Monica, Hi! Um.. Monica, um.. you're scaring me. I mean you're like, you're like, all chaotic and twirly, you know. And not, not in a good way.

Joey Yeah, calm down, you don't see Ross getting all chaotic and twirly every time they come.

Monica That's because as far as my parents are concerned: Ross can do no wrong. You see, he's the prince, Apparently they had some big ceremony before I was born.

Chandler Iew, iew, iew iew iew iew iew!

Monica What?

Chandler Ugly naked guy got a thigh master.

P,M,J Ieeeew.

Rachel Has anybody seen my engagement ring?

Phoebe Yeah, it's beautiful.

Rachel Oh God. Oh God, oh God, oh God, oh God, oh God, God, God, God.

Phoebe No, no, don't touch that.

Rachel Oh, like I wasn't dreading tomorrow enough having to give it back to him. Hi Barry, remember me, I'm the girl in the veil, that stomped on your heart in front of your entire family! Oh God, and now I'm gonna have to return the ring, without the ring, which makes it so much harder.

Monica Easy Rach, we'll find it, won't we?

J,C Oh yeah.

Monica Okay, look. It's gonna be okay. You're gonna give it back to him, it'll all be over and we'll eat a lot of ice cream.

Rachel Okay, okay. It's a little pear-shaped diamond...

Monica I'll tell you what: any diamond ring we find, we'll run it by you.

Joey Alright, when did ya have it on last?

Phoebe Doy, probably right before she lost it!

Chandler You don't get a lot of doy these days.

Rachel I know I had it this morning, and I know I had it when I was in the kitchen with...

Chandler Dina?

Rachel Ooh, don't be mad.

Monica You didn't.

Rachel Oh I'm sorry.

Monica I gave you one job!

Rachel Oh, but look how straight those noodles are!

Chandler Now, Monica, you know that's not how you look for an engagement ring in a lasagna.

Monica I just can't do it.

Chandler Boys, we're going in.

Ross ...Hi.

Monica Wow.. that is not a happy hi.

Ross Carol's pregnant.

Phoebe Ooh, I found it!

Monica Who, wha-wha? Wha-wha-wha? Wo-wha-

Ross Yah. Do that for another two hours, you might be where I am right about now.

Chandler Kinda puts that whole pillow thing in perspective, ha Mon?

Rachel Well, now, how do you fit into this whole thing?

Ross Well, Carol says she and Susan want me to be involved, but if I'm not comfortable with it, I don't have to be involved. Basically, it's totally up to me.

Phoebe She is so great! I miss her.

Monica Well, what does she mean by involved?

Chandler I mean, presumably, the biggest part of your job is done!

Joey And the most enjoyable! Phoebe, say something.

Ross Anyway, they want me to go down with this sonogram thing with them tomorrow. Yeah, remember back when life was simpler and she was just a lesbian?

Chandler Ha, those were the days.

Rachel So what are you gonna do?

Ross I have no idea. No matter what I do, though, I'm still gonna be a father.

Joey Well, this is still ruined, right?

Mother Geller Oh! Martha Ludwin's daughter is gonna call you.

Hmmmm, what's that curry taste?

Monica Curry.

Mother Geller Hmmmmmmmmmm!

Ross I-I-I think they're great, I-I, I really do, I-

Father Geller You remember the Ludwins, the big one had a thing for you, didn't she?

Mother They all had a thing for him!

Ross Oh, mom.

Monica I'm sorry, why is this girl going to call me?

Mother Oh, she just graduated, and she wants to be something in cooking, or food or I don't know. Anyway, I told her you have a restaurant-

Monica No mom, I don't have a restaurant, I work in a restaurant.

Mother Well they don't have to know that.

Monica Ross, could you come and help me with the spaghetti, please?

Mother Oh, we're having spaghetti! That's... easy...

Monica Actually we were going to have lasagna.

Father Oh, I love lasagna!

Monica Well, we're not having it.

Mother Then why did you bring it up? You know how he latches on.

Monica I know this is going to sound unbelievably selfish on my part, but were you planning on bringing up the whole baby, lesbian thing? Cause I-I think it might take some of the heat off me.

Mother What that Rachel did to her life. We ran into her parents at the club, they were not playing very well.

Father I'm not gonna tell you what they spent on that wedding. But 40 thousand dollars is a lot of money.

Mother Well, at least she had the chance to leave a man at the altar.

Monica What's that supposed to mean?

Mother Nothing. It's an expression!

Monica No, it's not.

Father Don't listen to your mother. You're independent and you always have been! Even when you were a kid. And you were chubby, and you had no friends, you were just fine! And you would read alone in your room, and your puzzles. Look, there are people like Ross who need to shoot for the stars. With his museum and his papers getting published. Other people are satisfied with staying where they are. I'm telling you, these are the people who never get cancer. They're happy with what they have. They're basically content, like cows.

Ross Cows, dad?

Father She knows how much I love cows. And I read about these women trying to have it all, and thank God our little Harmonica doesn't seem to have that problem! I'm telling you sweetheart, you're gonna be fine!

Monica Thank you, daddy.

Mother Oh, so this does work.

Monica So Ross, what's going on with you? Any stories? No news, no little anecdotes to share with the folks?

Ross Okay, okay! Look, I eh, I realize, you guys have been wondering what exactly happened between Carol and me, and so, well, here's the deal. Carol's a lesbian. She's living with a woman named Susan. She's pregnant with my child and she and Susan are going to raise the baby.

Mother And you knew about this?

Joey Folks are really that bad, huh?

Ross Well you know, these people are pros. They know what they're doing, they take their time, they get the job done.

Monica Boy, I know they say that you can't change your parents. But boy, if you could, I'd want yours.

Ross Must pee.

Phoebe You know, it's even worse when you're twins.

Rachel You're a twin?

Phoebe Oh yeah, we don't speak. She's like this high-powered, driven career type.

Chandler What does she do?

Phoebe She's a waitress.

Joey Identical?

Phoebe Yeah, people say we look alike, but I don't see it.

Rachel Alright, you guys, I, I kinda gotta clean up now.

Monica Chandler, you're an only child, right? You don't have any of this.

Chandler Well, no, although I did have an imaginary friend, who my parents actually preferred.

Rachel The lights, please..

Ross How long was I in there?

Rachel I'm just cleaning up.

Ross Oh you eh, you need any help?

Rachel Eh, okay. Sure, thanks!

Ross Anyway.. eh, so you eh, you nervous about Barry tomorrow?

Rachel Ooh, a little... a lot. So, got any advice? You know as someone who's recently been dumped?

Ross Well you may wanna steer clear of the word 'dumped'. Chances are he's going to be this, this broken shell of a man you know so you, so try not to look too terrific. I know it'll be hard. Or you know, I can eh, hey, I'll go down there and I'll give Barry back his ring and eh, you can go with Carol and Susan to the eh, OB-GYN.

Rachel You've got Carol tomorrow. Oh, when did it get so complicated?

Ross You got me.

Rachel Remember when we were in high school together?

Ross Yeah?

Rachel I mean didn't you think you were just gonna meet someone, fall in love, and that'd be it! ...Ross?

Ross Yes, yes, yes!

Rachel Oh, man. I never thought I'd be here.

Ross Me neither.

Ross Hi, oh, sorry I'm late, I got stuck at work, there was this big dinosaur.. thing, anyway.

Susan Hi.

Carol Ross, you remember Susan.

Ross How could I forget?

Susan Ross.

Ross Hello Susan, good shake, good shake. So, eh, we're just waiting for..

Carol Dr. Oberman.

Ross Dr. Oberman. Okay, and is he...

Susan -She.

Ross She, of course she. She, ah, familiar with our special situation?

Carol Yeah, and she's very supportive.

Ross Great. Okay, that's great.

 No I'm- Oh.

Carol Thanks.

Ross Quack-quack. Quack-quack-quack.

Carol Ross. That opens my cervix.

Rachel Barry?

Barry Come on in!

Rachel Are you sure?

Barry Yeah! It's fine, it's fine. Robbie's gonna be here for hours.

Robbie Huh?

Barry So, how you doing?

Rachel I'm, ah. I'm, I'm okay! You look great!

Barry Yeah, well.

Intercom Dr. Farber, Jason Greenspan's gagging.

Barry Be right there! Be back in a second.

Rachel I dumped him.

Robbie Hmm okay.

Ross So, uhm, so how's this eh, how's this all gonna work?

Susan Well, the baby grows in a special place inside the mommy's...

Ross -Thank you. I mean how's this gonna work? You know, with us. You know,
when, when important decisions have to be made.

Carol Give me a for instance.

Ross Well, I-I don't know, ehm, okay, okay! How about with the eh, the baby's name.

Carol Marlon.

Ross Marlon.

Carol If it's a boy, Minnie if it's a girl!

Ross As in Mouse?

Carol As in my grandmother.

Ross Still you, you say Minnie, you hear Mouse. Ehm, how about ehm, how about Julia?

Carol Julia.

Susan We agreed on Minnie.

Ross That's funny, ehm, we agreed to spend the rest of our lives together, things change, roll with the punches. I believe Julia's on the table?

Barry Oh, sorry about that. So, what have you been up to?

Rachel Oh, not much. I-I got a job-

Barry Oh, that's great.

Rachel Why, why are you so tan?

Barry Oh, I eh, I went to Aruba.

Rachel Oh no. You went on our honeymoon alone?

Barry No. I went with eh... now this may hurt.

Robbie Me?

Barry No! I went with Mindy.

Rachel Mindy? My maid of honour, Mindy?

Barry Yeah. We're kind of a thing now.

Rachel Oh! Well, ehm... you got plugs!

Barry Careful, careful, they haven't quite taken yet.

Rachel And you got lenses. But you hate sticking your finger in your eye.

Barry Not for her. Listen I.. I really wanted to thank you.

Rachel Okay.

Barry See, about a month ago I wanted to hurt you. More than I have ever wanted to hurt anyone in my life. And I'm an orthodontist.

Barry You know you were right. I mean, I thought we were happy. We weren't happy. But with Mindy, now I'm happy. Spit.

Rachel What?

Robbie Me.

Rachel Wow, ehm, anyway, ehm. I guess eh, I guess this belongs to you. Or, hey, maybe someday Mindy.

Barry Yeah, like she'd settle for that.

Rachel Oh! Yeah, that's true. Ehm.. but eh, I think it's, I think it's a nice ring. And thank you for giving it to me.

Barry Well, thank you for giving it back.

Robbie Hello?

Susan Oh please, what's wrong with Helen?

Ross Helen Geller? I don't think so.

Carol Hello, it's not gonna be Helen Geller.

Ross Thank you!

Carol No, I mean it's not Geller.

Ross What, it's gonna be Helen Willick?

Carol No, actually we talked about Helen Willick-Bunch.

Ross Well wait a minute, wha-... why is she in the title?

Susan Cause it's my baby too.

Ross Oh, that's fu- really? I don't remember you making any sperm!

Susan Yeah, and we all know what a challenge that is.

Carol Alright you two, stop it.

Ross No, no, no, she gets her credit, hey I'm in there too.

Carol Ross, you're not actually suggesting Helen Willick-Bunch-Geller, 'cause I think that borders on child abuse.

Ross Of course not. I'm.. suggesting Geller-Willick-Bunch.

Susan Oh no, no, no, no, no, you-you see what he's doing, he knows no one's gonna say all those names. He knows they'll wind up calling him Geller, than he gets his way.

Ross My way? You-you think this is my way? Believe me of all the ways I ever imagined this moment in my life being, this is not my w- You know what? I'm, this is too hard, I'm not, I can't do-

Dr. Oberman Knock-knock, how are we today? Any nausea?

Ross A little.

Susan Yes.

Dr. Oberman Well I was just wondering about the mother-to-be but eh, thanks for sharing.
Lie back.

Ross You, ah. You know what I'm gonna go. I ehm I don't think I can be involved in this particular thing right now.
Oh my God.

Susan Look at that.

Carol I know.

Ross Well, isn't that amazing?

Joey What are we supposed to be seeing here?

Chandler I don't know, but... I think it's about to attack the enterprise.

Phoebe You know, if you tilt your head to the left and relax your eyes, it kinda looks like an old potato.

Ross Then don't do that, alright?

Phoebe Okay.

Ross Monica, what do you think?

Monica Hmhm.

Ross Are you welling up?

Monica No.

Ross You are! You are, you're welling up.

Monica I am not.

Ross You're gonna be an aunt.

Monica Oh shut up!

Rachel Hi, Mindy! Hi, it's Rachel! ... yeah I'm fine. I-I saw Barry today. Oh yeah, yeah, he told me. No! No, it's okay, really, I, I hope you two are very happy, I really do. Oh and, and Min! You know, if everything works out, and you guys end up getting married and having kids and everything, I just hope they have his old hairline and your old nose. Okay, that was a cheap shot, but I feel so much better now!