TRANSLATION TECHNIQUES USED IN TRANSLATING TELEVISION SERIES SUBTITLES

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ABSTRACT

The main objective of this research is to study the principle translation techniques used in translating subtitles of two popular American television series among Thai audience: “Friends” and “Desperate Housewives”. The instrument of the study was the meaning-based translation techniques proposed by Larson (1988) which are word choice, addition and deletion.

The findings of the study show that in “Friends”, the three techniques were used as follows: word choice 5.8%, addition 62.7%, and deletion 31.5%, while in “Desperate Housewives”: word choice 11.8%, addition 38.8%, and deletion 49.4%. The use of addition technique is higher in “Friends” than in “Desperate Housewives”, while the use of deletion technique is higher in “Desperate Housewives” than in “Friends”. However, the use of word choice is low in both series. The use of word choice includes words with connotative meaning, English-to-English translation, pronoun references, and word description. The use of addition is with word groups and final particles, and the deletion is with pronouns, dummy words, main clauses and term of addresses.
บทคัดย่อ

วัตถุประสงค์ของการวิจัยนี้ เพื่อศึกษาถึงเทคนิคหลักในการแปลละครชุดทางโทรทัศน์ของอเมริกาสองเรื่อง คือ “เฟรนด์” และ “เดสเพอเรเด็คเกิร์สไวฟส์” กลุ่มตัวอย่างที่ใช้ในการวิจัยคือละครชุดเรื่อง “เฟรนด์” ตอนที่ 1 ถึงตอนที่ 4 ซีซั่น 9 และละครชุดเรื่อง “เดสเพอเรเด็คเกิร์สไวฟส์” ตอนที่ 5 ถึงตอนที่ 7 ของซีซั่น 1

ผลการวิจัยพบว่า ความคล้ายคลึงกันและความแตกต่างกันของการใช้เทคนิคเหล่านี้ในบทแสดงต่างๆระหว่างละครชุดทั้งสองเป็นไปดังนี้ ในเรื่อง “เฟรนด์” มีการใช้เทคนิคการเลือกใช้ค่า 4.9% เทคนิคการเพิ่มค่า 62.7% และเทคนิคการตัดค่า 10.2% ในขณะที่ในเรื่อง “เดสเพอเรเด็คเกิร์สไวฟส์” ใช้เทคนิคการเลือกใช้ค่า 8.6% เทคนิคการเพิ่มค่า 38.8% และเทคนิคการตัดค่า 47.4% มีการใช้เทคนิคการเพิ่มค่าในเรื่อง “เฟรนด์” มากกว่าในเรื่อง “เดสเพอเรเด็คเกิร์สไวฟส์” ส่วนเทคนิคการตัดค่า มีการใช้ในเรื่อง “เดสเพอเรเด็คเกิร์สไวฟส์” มากกว่าในเรื่อง “เฟรนด์” แต่อย่างไรก็ตาม มีการใช้เทคนิคการเลือกใช้ค่าไม่ว่าจะในละครชุดทั้งสองอันได้แก่ การใช้ “การเลือกใช้ค่า” ใช้กับ คำที่มีนัยของความหมาย (Connotative meaning) คำทับศัพท์ภาษาอังกฤษ คำสรรพนามอ้างถึง และคำพรรณนาม (Word description) การใช้ “การเพิ่มค่า” ใช้กับกลุ่มคำ และคำลงท้าย ส่วนการใช้ “การตัดค่า” ใช้กับ คำสรรพนาม คำที่ไม่มีความหมาย (Dummy words) อนุประโยคหลัก (Main clauses) และคำนำหน้าในการทักทาย (Term of addresses)
ACKNOWLEDGEMENTS

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Manora Petchsuwan
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CHAPTER 1
INTRODUCTION

This research comprises of five chapters, beginning with this introductory chapter to accommodate the background and rationale of the study, a statement of the problems, the aims and scope of the study, research questions, the significance of the study, the definition of terms used in the study and the limitations of the study.

1.1 Background and Rationale of the Study

Nowadays, there is a great deal of translation work required around the world; therefore, the need for translators has been increasing as well. However, not every translator will get his or her book published. That’s why some of them decide to translate movie subtitles instead. Moreover, the translators themselves must have sufficient qualifications as well as the skills in order to be able to meet their translation goal.

Subtitles translation is where an English movie script is translated into another language and appears at the bottom of the screen. Furthermore, there are many requirements in order to perform as a good subtitle translator and we can divide it into three
elements: decoding the original text; transferring its cultural and linguistic elements into the context of the target language; and lastly encoding the information in its context.

To decode the original script, translators have to be aware of many things such as the usage of the word and the references of the two cultures. The second element of the translation stage is the cultural and linguistic element known in each linguistic community. The final stage is about the text that has to be encoded to the new language context and the skill needed in writing this. Both of them are considered as the essential tools to conduct both style and context of main language text true to the original.

The cultural difference is an important matter to consider when Thai translators would like to translate an American series like “Friends” and “Desperate Housewives” to the Thai subtitles on the screen together with the American actor and the actress’s speech. This is due to the fact that this series has long been broadcasted in Thailand and there are thousands of Thai people watching it. In addition, the Thai subtitle is very essential in order to make Thai people understand the series better.
1.2 Statement of the Problem

Due to the mistranslation as well as linguistic and cultural differences, these could be the major obstacles to understanding the series better. That's why the translators must have strong background of writing skills, critical and analytical ability to convert from English to Thai or Thai to English. Cultural differences can also be another obstacle when performing a clear and correct translation of written texts. Additionally, translators have to be aware of the number of alphabets used in each subtitle frame, approximately no more than 30 alphabets (Kallayakorn, 2002).

1.3 Purposes of the Study

The objectives of this study are the followings

1. To study the translation techniques used in translating TV series subtitles: "Friends" and "Desperate Housewives".

2. To investigate the similarities and the differences of the translation techniques used in the two films.
1.4 Research Questions

1. What are the principle translation techniques used in translating “Friends” and “Desperate Housewives” subtitles?

2. How can the translators deal with linguistic and cultural differences?

3. What are the differences and similarities between the techniques used in translating “Friends” and “Desperate Housewives” subtitles and why?

1.5 Significance of the Study

The linguistic and cultural features will lead to the understanding of the English-Thai-English subtitle translation. Moreover, the translators will know what should be improved in the subtitle translation in order to improve the readers' understanding and fit in one culture as well.

1.6 Scope of the Study

To study translation techniques, proposed by Larson (1988), used in translating a TV series in episodes one to four of Season Nine of Friends, popular American TV sitcom among Thai audience, and Desperate Housewives in episodes five to seven of Season One.
1.7 Definition of Terms

Subtitle: The printed translation that you can read at the bottom of the screen when you are watching a foreign film.

Translation: A piece of writing or speech that has been translated from a different language.

Subtitles translator: A person whose job is translating writing or speech from one language to another.

Word-for-Word: A lexical replacement without grammatical adaptation.

TV series: A television program is the content of television broadcasting. The content of an individual broadcast may be referred to as a television program (Us, UK English) or television show. A program may be a one-off broadcast or, more usually part of a periodically returning television series. A television series that is intended to air a finite number of episodes is usually called a miniseries. Americans call a short run lasting less than a year a season; European Ca.

A sitcom or situation comedy: A genre of comedy performance originally devised for radio but today typically found on television
sitcoms usually consist of recurring characters in a format in which there are one or more humorous story lines centered around a common environment, such as a family home or workplace.

*Interpretation:*

The unrehearsed transmission of a spoken or signed message from one language to another. The process of interpreting such a message from its source language involves the transfer of its semantic, connotative and aesthetic content into a second or “target” language, using the lexical, syntactic and stylistic resources of this second language. In order to do this it is necessary first and foremost to understand the intended message perfectly. This can then be “detached” from the words originally used to convey it and subsequently reconstituted, in all its subtlety, in words of the target language. Moreover, the interpretation means the oral translation of spoken language and it can be simultaneous (at the same time and same rate of speech as the speaker) or consecutive (the speaker speaks, and then pauses while the interpreter interprets, then speaks again).
Addition: A technique used in adding the necessary words and making the audience understands the subtitles more while watching the film.

Deletion: A technique used in deleting the unnecessary words in order to make the subtitles short and concise.

Meaning-based translation: The translation that follows the pattern of the meaning of the language as the main criteria and it is the way that the translator tries to convey the meaning of the language in the original script into the second language.
CHAPTER 2

REVIEW OF LITERATURE

This chapter focuses on the theoretical concepts and empirical study related to translation concerning the translation techniques used by the translator in translating subtitles.

2.1 Theoretical Concepts

2.1.1 Jandt’s Intercultural Communication

Jandt (1998) discussed about the problems in translation that become the language barriers to communicate meaning and experience. These translation problems occur through the lack of experiential equivalence when the experience doesn’t occur in one’s culture. For example, Asian people do not have much experience in understanding the American culture. In fact, it’s not easy to translate the vocabulary referring to another culture or indeed to find the appropriate vocabulary in one’s own. Therefore, Jandt suggested that in order to clarify this translation problem, one should, “Think of objects or experiences that appear in your culture and not in the other.”
Additionally, Jandt proposed the theory of translation problems regarding intercultural communication, focusing on the insufficient use of grammatical-syntactic equivalence. In other words, the languages don’t essentially have the same grammar.

Seldom, does a person need to comprehend a language’s grammar in order to understand the vocabularies’ meaning? Jandt added that some vocabulary couldn’t be translated directly due to the lack of equivalent vocabulary. Somehow a word-for-word translation may cause the loss of the specific meaning of words.

2.1.2 Approaches to Translation

Newmark (1982), an expert English translator, stated that there are two main approaches to translation:

1. **Source Language** (SL): this method of translation will place emphasis on the language in which text was originally written.

2. **Target Language** (TL): translation of this type will focus on activity comprising the interpretation of the meaning of the text in one language.
### Table 1: Newmark’s Translation Approaches

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**Source:** Newmark (1982:9)

Both of them have strengths and weaknesses for a particular purpose depending largely on the context of the piece or the audience group. Nida (1964) stated that translation principles have, in recent time, moved in the direction of greater freedom, where it is perhaps more important to render the flavor of the original convincingly in the target language than to provide academic exactitude.

In order to measure success in translation, its goal is to ensure that the source and the target texts communicate the same message. Beckman (1988) suggests that while taking into account the various constraints placed on the translator, a successful translation can be judged by two criteria:
1. **Faithfulness** or fidelity is the extent to which the translation accurately renders to the meaning of the source text without adding to it or subtracting from it, and without intensifying or weakening any part of the meaning.

2. **Transparency** is the extent to which the translation appears to a native speaker of the target language to have originally been written in that language, and conforms to the language's grammatical, syntactic and idiomatic conventions.

2.1.3 Translation Types

Deungta Supon (1988) mentioned that types of translation could be divided into 2 main categories: machine translation and human translation.

A: Machine Translation

Machine Translation is the application of computers to the task of translating texts from one natural language to another. Next, it can be subdivided into semantic and communication translation.

1. Semantic Translation

It focuses on the process of using semantic information to aid the translation of data in one representation or data model to another representation or data model. Semantic translation takes advantage of semantics that associate meaning with individual data
elements in one dictionary to create an equivalent meaning is a second system. An example of semantic translation is the conversion of XML data from one data model to a second data model using formal ontologies for each system such as the Web Ontology Language (owl). This is frequently required by intelligent agents that wish to perform searches on remote computer systems that use different data models to store their data elements. The process of allowing a single user to search multiple systems with a single search request is also known as federated search.

Semantic translation should be differentiated from data mapping tools that do simple one-to-one translation of data from one system to another without actually associating meaning with each data element. Additionally, it focuses mostly on the idiom, how to write the meaning, the model and the purposes of the writer. Moreover, the semantic translation is concerned with the study of the relationship between words and meaning.

2. Communicative Translation

It focuses on the understanding and the reaction of the receiver only. Additionally, the communicative translation is the art or the technique of using words effectively to impart
information or ideas and it is freer, and gives priority to the effectiveness of the message to be communicated. It focuses on factors such as readability and naturalness, and is appropriate to translations of “pragmatic” texts where the actual form of the original is not closely bound to its intended meaning. These are texts like advertisements, tourist brochures, product descriptions and instructions, manuals.

B: Human Translation

1. Word-for-Word

It seeks to match the individual words of the original as closely as possible to individual words of the target language. The translator seeks to translate an original word by the target language word with the same meaning as much as possible.

2. Literal Translation

This type is in the middle, between word-for-word translation and free translation. In response to target language grammar, minimum adjustments are made to the word order, to the addition and omission of words, and the co-text of discourse is disregarded altogether. There are two kinds of literal translation which are the addition and the deletion.
3. Free Translation

This type focuses on understanding the meaning of the sentence and the whole paragraph. It also provides the general meaning of the original, though it may be far from the exact wording. It provides great freedom in translation, however with more complex texts; free translation should be avoided unless there is a specific reason for using it.

Apart from Deungta Supon, Larson (1984) categorized translation types into 2 classes as follows:

(1.) Literal Translation

Literal translation is one that closely matches the wording and structure of the source language. Literal translation refers to the result of translating text from one language to another; translating each word independently as opposed to translating the entire phrase and it doesn't translate the idiom.

(2.) Meaning-Based Translation

A meaning-based translation is the translation that follows the pattern of the meaning of the language as the main criteria. Besides, it is the way that the translator tries to convey the meaning of the language in the original script into the second language. Therefore, there might be some changes in terms of the grammar structure in order to avoid
incorrectness of the language and to help the translation convey the meaning clearly, as well as to make reader understand the content better.

Larson also gave his opinion about good translation that when the translator succeeds in translating and the reader doesn’t know that he or she is reading the translation work.

Table 2: Larson’s Translation Types:

<table>
<thead>
<tr>
<th>Translation Types</th>
<th>Translation Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. very literal</td>
<td>5. near idiomatic</td>
</tr>
<tr>
<td>2. literal</td>
<td>6. idiomatic</td>
</tr>
<tr>
<td>3. modified literal</td>
<td>7. unduly free</td>
</tr>
<tr>
<td>4. inconsistent mixture</td>
<td></td>
</tr>
</tbody>
</table>

**Source:** Larson (1984:33)

Based on the above table, Preeya Unarat (1997) suggested that the good translation is “Idiomatic Translation”. It means that the translation can convey the nature of the language in both grammar and word choice. In this kind of translation, the language used is not the same as the translation, but it can be the written language in their own
language. However, in fact the translation is the combination between word for word translation and the adaptation of the language structure.

In the study of Friends together with the study of the translation types of Larson, the researcher found that the drama translation uses the combination when translating. It means that the translator can use the idiomatic translation combined with the free translation by referring to the meaning and analyzing as the main criteria. Moreover, the translation work tries to use the language that closer to the spoken language as much as possible by avoiding the English structure of the original script. Besides, there is some analysis often found in translation in order to keep the meaning and the emotion of the script by adapting the translation work such as addition or deletion of the unnecessary part until it is suitable for the content of the story. Moreover, the translator has to keep the words short and concise as much as possible due to the limitation of the alphabets on the screen. However, the researcher found that the free translation has been used in some translation work which makes the subtitles’ translation different from the original script clearly until it affects the meaning as well as the joke translation of the original script too.
2.1.4 Joke Theories

It is necessary to mention about the joke theories because it appears in the comedy as the main criteria. In joke theories, puns and transliteration are involved in the translation process.

According to play on words, it is sometimes on different senses of the same word and sometimes on the similar sense or sound of different words. Play on words or pun, it is the use of words, usually humorous, based on (a) the several meanings of one word, (b) a similarity of meaning between words that are pronounced the same, or (c) the difference in meanings between two words pronounced the same and spelled somewhat similarly.

A pun (also known as paronomasia) is a figure of speech which consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious. A pun can rely on the assumed equivalency of multiple similar words of different shades of meaning of one word or of a literal meaning with a metaphor. Bad puns are sometimes called “cheesy”.

Walter Redfern (1984) succinctly said: “To pun is to treat homonyms as synonyms”. For example, a pun is used in the sentence “There is nothing punny about bad
puns.” The pun takes place in the deliberate confusion of the implied word “funny” by the substitution of the word “punny”.

In order to be able to pun effectively it is necessary that a language must include homonyms which may readily be misrepresented as synonyms. Languages with complex gender or case structures tend not to facilitate this, although puns can be constructed in all languages with varying degrees of difficulty; that is, puns are said to be easy to construct in languages such as Chinese or English, but rarer in Russian.

In 1976, Freud mentioned in “Jokes and their relation to the Unconscious” that a joke is made, the comic is found. Moreover, the joke happens with the preparation, planning of that person who says that joke. In Freud point of view, the joke translation can be divided into 3 categories:

1. The Wit: the Word-Wit and the Thought-Wit

Freud gave the meaning of the wit that it is the humor that occurred by the human in every life and it is involved with three groups of the people who create joke, the loser and the listener. Moreover, the wit is about the language used in humor and it is about the sexual and the aggressiveness by reducing the value of other people and increase the feeling of the laughter.
2. The Comic

Freud gave the definition of the comic joke that it involves with two groups of people which is the group of people, the animals, the things, the humor situation and the group of people who found the humor situation. Moreover, the comic is about the movement, the imitation, the human’s fault. The comic shows the sexual and the aggressiveness by reducing the value of other people and increase the feeling of the laughter.

3. The Grim Humor

The Grim Humor occurs from the situation or the evidence that cause the painful of the emotion, the fear, the disgust, the sadness into the joke. The way that leads to the emotional change can be the method in using to build the Grim Humor. Freud continued saying that the job of Grim Humor is to twist the emotion that does not cause the laughter to laugh and it is going to happen on the scene.

Indeed, Raphaelson-West (1989:130) has also divided jokes into three main categories: linguistic jokes (e.g. puns), cultural jokes (e.g. the ethnic jokes), and universal jokes (the unexpected). Raphaelson also mentioned that the cultural jokes are seen to be “more widely translatable”. Besides, there are many jokes which may mean the same thing
semantically, but in terms of pragmatics and culture, there is something sorely missing which makes the joke untranslatable. Yet, universal jokes are perhaps bicultural jokes, since not being aware of every culture, there is no way for understanding all jokes in the world.

2.2 Empirical Study Related to Translation

2.2.1 Problems and Needs in Translation

Saksirisampant (2003) mentioned that there are many translation problems such as lack of grammatical-syntactic equivalence (grammar, sentence structure, word order, and dealing with matters such as tense, passive voice, gender, singular-plural, and articles.) The use of punctuation is another difference that translators should consider as English has its own grammar and syntax, sentence structure, and word order. Therefore, translators have to be careful when they deal with punctuation to make sure that they convey the same meaning as appeared in the source language.

Additionally, the problem in sentence structure occurs in translating as well. It is difficult for the translators to see the main issues and may cause the misunderstanding of the text and make translation errors such as the long sentences without full stops and a lot of punctuation. Besides, the pronoun is another translation problem because the Thai
language has many personal pronouns used according to status in society, gender, age and seniority, whereas English has only a few.

Sakririsampant also stated that there are 5 areas that can cause the translation problems. There may be insufficient equivalent vocabulary, idioms, grammar and syntax, experiences, and concepts. Occasionally, it is impossible to complete translation on a regular word-for-word basis. The reason is that some vocabulary may happen in one language but it may not occur in another.

Prasitratasin (1993) added the causes of the failure in translation that the majority of the translation problem is involved with the language such as the articles and the tense. Also, the cultural difference in both languages like the pronoun reference and the term to call the relatives in English and translated in Thai. It is because the different way of using the pronoun reference which is situated in different culture. Also, the level of language doesn’t suit the speaker and the translation doesn’t match the certain circumstances.

Tangtang (2002) mentioned that slang words, which occur a lot in the Friend’s series, can be difficult to translate and other suitable words must be found. In Friends, the slang words can be divided into two main groups which are the translation of American slang words by using Thai slang words and word and sentence translation by using Thai
slang words as well. Occasionally, it may be difficult to translate the slang words into Thai.

Therefore, the translator solves the problem by translating alphabetically; use the addition technique in order to give more explanation of the slang translation into Thai. The translator may avoid using the word-for-word technique because it may affect the impact on the original script such as the audience may misunderstand the real meaning of the slang words that the original script conveys.

In the translation of the slang words, the translator needs to search for the real meaning of them in order to translate correctly such as the slang word “Mr. Potato Head” can either translate into “นายหัวมันฝรั่ง” which may not exactly the same meaning as the original script. Therefore, the translator may use the similar word that has the similar meaning in Thai which means the slang word “Mr. Potato Head” can be translated into “ซื่อบื้อ” which makes the audience captures of what the translator wants to convey and they will be able to enjoy watching the series more.

Tangtang added that the attempt to choose the right word in Thai which has slightly the same meaning of the original script as much as possible and it will increase the audience’s understanding. In contrast, the translator may analyze the slang words’
translation in order to have slightly the same meaning of the original script if he or she won't be able to translate the slang word into the exact meaning of the original script.

In joke translation, the slang words were used a lot in both original script and its translation in order to enjoy reading the subtitles like watching the soundtrack. Paradee mentioned that the slang words are the translation of the American slang words by using Thai slang words and the translation of the word and the sentence by using Thai slang words.

2.2.2 Linguistic Differences and How They Are Solved

Linguistics is concerned with the language that is used in everyday life, and it is the method which attempts to understand the language as well as the societies that provide it either structure or function. It is essential that the missing information or the background towards the series should be given out to the reader or the audience by the translators. As a result, the audience will be able to understand the series more and more. In 1964, Nida focused on the equal importance to either linguistic or cultural differences and concluded that “differences between cultures may cause more severe complications for the translator than do differences in language structure”.
According to the linguistic panorama, there are several authors who have recommended many translation problems as the language obstacles in translation. Saraireh (1990), for instance, argued that several lexical and syntactic problems in English-Arabic translation process could be concerned with linguistic visage, i.e. semantic, syntactic or lexical and so on. This included the cultural aspects of either English or Arabic language.

In the areas of the translation, translators have to deal with and solve the problems in translation before the job is complete. In 1986, Sunburanurak mentioned that it is not only the culture that influences translation. She also added that the language structure and the meaning of words, including the misunderstanding of the script, are altogether problems in translation as well. In terms of the language structure, Thai structure and the English structure are totally different. Therefore, the translators have to study both the structure of English and Thai carefully because they might cause mistranslation easily. To do the good translation, the knowledge of understanding the words is very significant. The meaning of words is the knowledge from the dictionary or in other words, the denotation; the translators have to know the roots of the words or the connotation of those words as well as order to complete the overall meaning of the sentence. In terms of the linguistic differences,
language in some points cannot be fully translated into another. In other words, there is “an inevitable loss of meaning”.

In 1965, Catford raised the untranslatability issue by arguing that the untranslatability linguistic occurred due to the Source Language (SL) Difference and also the Target Language, whereas the untranslatability in cultural is due to the insufficient in the TL of relevant situational features.

In 2002, Jiranunsurod mentioned that the problems encountered while rendering Shrek’s movie script which are the technical problem and the use of shorter words. To solve these problems, the meaning-based translation is frequently used by translators. In terms of the technical problem, one of the regulations for translating the script is the limitation of space which is not over 28 letters on footage. Moreover, the omission of pronouns, sentences and short words, the use of shorter words is used to solve the space available on the screen that's why the translators use only words that has smaller number of letters and the meaning based translation is often used to solve the technical problem when the sentences in the source language are too long. Also, paraphrase is the best way for solving the problem of space limitation of a large number of letters.
2.2.3 Cultural Differences and How They Are Solved

In 1978, Toury stated that the translation is a sort of activity which inevitably involves at least two languages and two cultural traditions. According to the joke translation, the cultural difference can be divided into three main categories as follows: the word culture, the social culture and the materialistic culture. He also concluded that the joke translation depends on the intelligence of the translators to consider the appropriate words to suit the context in each case.

In this kind of translation, the translators have to compare each culture. For example, to compare the things that occur in the original culture script with the things that occurs in the translation of that culture with almost the same comparison. However, if the translator cannot find the words to compare in some cases and he or she has to admit the untranslatability, they have to translate with the alphabetical order.

In terms of cultural translation, Daungta Supon (1998) supported that cultural differences between the source and target languages can cause problems in translation. For example, the translators do not know the culture of the original language or the translators know the culture but cannot transfer the message to the readers to understand the translation. In the case of the translators who do not know the culture of the original
language, it is the duty of the translators to search and find out until he or she understands that culture completely before translating the subtitles or the documents. After translating, the translators have to edit the language smoothly to make sure that the readers understand the translation work according to the purpose of the author.

Moreover, the translators should have the talents in translating from English to Thai rapidly apart from their understanding in one culture. The translators who have a lot of experience normally translate very quickly. However, they have to be more careful in terms of the accuracy as well as being meticulous in preventing an incomplete meaning of the original statement. It is possible that it might change the meaning of that statement.

Vandaele (2002) mentioned that humor translation is qualitatively different from other types of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation. Similarly, when it comes on translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction.

According to Vandaele (2002), there are four elements to be pointed out: a) humor, as a intended effect, has an exteriorized manifestation (laughter), which is quite difficult to render, whereas the meaning of other texts is 'less compelling' in terms of
perception. b) the comprehension and appreciation of humor and humor production are two distinct skills; although “translators may experience its compelling effect on themselves and others (laughter), but feel unable to reproduce it”. Therefore, humor can be considered as a talent-related skill, since it is neither learnable nor teachable, unlike the skill of writing academic papers and business letters for instance. c) “The appreciation of humor varies individually”; it is very much depended on the translator’s sense of humor; that is the translator’s recognition of a comic instance, and d) “the rhetorical effect of humor on translators may be so overwhelming that it blurs the specifics of its creation; strong emotions may hinder analytic rationalization”. Vandaele added that it goes without saying that humor is also confronted with the personal translator’s dilemma of whether to translate a bad joke or just produce a funny effect.

According to Vandaele (2002:150), the appreciation of humor may vary individually and so does the appreciation of a well or poorly translated text or subtitle. It may likely say that if humor is separated into isolated compartments or categories, namely wordplay (puns), allusions, and verbal irony, it can be examined more constructively and analyzed more efficiently. By using the suggested strategies for the analysis, which may be seen as a
practice potentially pointing to the appropriate translation solutions, the subtitler can identify which translation methods to employ more effectively.

In other words, by breaking humor down into components, certain problematic utterances or phrases potentially causing a confusion of various possible translation strategies when rendering an ST/SL in TT/TL can be less confusing and puzzling for the subtitler, when following the logical mechanism of the proposed framework. Needless to say that, choosing a translation strategy involves a decision-making process where various factors mentioned throughout the study come into play and, therefore, translating humor in a contextually bound medium such as subtitling, does not necessarily work in the TL environment.

In 2002, Tangtang stated that the American joke translation is considered a very challenging task to translate until Thai people understand the American joke especially the joke in soap opera or in the movie that the translators have to explain the readers to understand the whole joke in a limited space. The most difficult task of the joke is that playing with words translation of the original text and it might not cause the sense of humor for Thai people when translating from English to Thai. Not only the American joke is difficult to translate but also the cultural joke or the unfamiliar circumstance for Thai society that the
translators have to put more effort in adapting or changing the words in order to suit Thai society. It will help the audience to understand the cultural joke better. In this case, the translators have to focus on the surrounding in Thai society when comparing the cultural joke and it may cause the feeling toward the audience that it’s not correct according to the original text.

Moreover, the jokes with sarcastic meaning that refers to a person and the events that Thai people are hardly involved with. Therefore, the joke translation should focus on the sense and sensibility of the original text. From time to time, it’s necessary to adapt and change some parts. In addition, the translators have to make it as funny as possible. If some proverbs don’t appear in Thai words, the translators have to translate as close as the meaning as much as possible.

It is clearly seen that the translation of sense of humor or in other words “joke” is in fact about the usage of the knowledge concerned with the language and culture. In order to make the readers able to understand the joke, the translators must have the ability to modify the language to suit the situation as well as the context of Thai society. Somehow the modified language shouldn’t be too much or too little which means that the translators shouldn’t translate the English version to become so Thai that the original version almost
vanishes. Meanwhile, it shouldn’t be too western so that the Thai audience won’t be able to understand its culture. However, the translators have to admit that the adaptation won’t be a satisfactory solution at all due to the limited space especially in the case of subtitle translation.

2.3 Conclusion

In conclusion, there are two main parts in this chapter which are theoretical literature review and empirical literature review emphasizing on the translation techniques used in translating humorous scene in film and also problem solving.

Firstly, Jandt (1998) showed that the language, the lack of experiential equivalence, the intercultural communication becomes the barrier in communicating the meaning and the experience. In terms of the way to solve the lack of experiential equivalence, Jandt recommended that one should, “Think of objects or experiences that appear in your culture and not in the other”.

In addition, Tangtang (2002) discovered that the word-for-word translation, the script translation, the slang translation, the Thai idiom translation, the pronoun translation, the tone translation and the fill in the gap translation are used as the translation method when translating the American joke into Thai. Besides, she also found out that the
mistranslation, the incomplete translation, the slang translation, the English structure translation and the transliteration are the problems occurring regarding the American jokes.

In terms of the cultural difference, the word culture, the social culture and the materialistic culture are the main categories when translating the jokes. In terms of intercultural communication, it is emphasized by the insufficient use of grammatical-syntactic equivalence and the need to understand a language grammar and the meaning of words and vocabularies are significant.

Saksirisampant (2003) did the research interview and she mentioned that the punctuation is one of the translators’ main problems. Pronouns are also problematic. For example, in English, there is only one pronoun for the first-person singular pronoun but in Thai there are a lot of pronouns to be chosen according to the differences in status, gender, age, or social context.

Jiranunsurod (2002) did the research on the problems and the way to solve them in translating the animation movie’s Shrek into Thai subtitles. Jiranunsurod mentioned that the linguistic and cultural problems are found in translating Shrek and the translation consists of not only changing from one structure to another but also changing from one culture to another. There are three categories of linguistic and cultural problems in
translating Shrek. Firstly, the pronoun translation is about choosing the right pronouns which can make the story contextually realistic. Secondly, the vocabularies and idioms’ translation is based on the translator’s insufficient competence and skill and these problems can be traced into the translator’s misunderstanding. As a result, the solution is to check the uncertain meaning from dictionaries and explanations. Jiranunsurod added the good tip in watching Shrek is to observe the facial expressions and the characters’ feeling in order to understand the meaning a lot better. Finally the proper names’ translation is about Shrek has a lot of proper names such as persons, places and things therefore the transliteration is used to solve the problems as the word could not be translated equivalently.
CHAPTER 3
RESEARCH DESIGN AND METHODOLOGY

This chapter explains how the data for this research was chosen and analyzed. It begins with a description of the subject of this study, the tools that were used to collect the data, and how the data were collected and analyzed.

3.1 Subject

The researcher decided to work on the English translation of TV series subtitles. The subject of this research is the series called “Desperate Housewives” and “Friends”

**Desperate Housewives** is an American television comedy-drama series, created by Marc Cherry, who also serves as show runner, and produced by ABC Studios - The Walt Disney Company's main television studio - and Cherry Productions. Executive producers, as of the fourth season, are Marc Cherry, Bob Daily, George W. Perkins, John Pardee and Joey Murphy.

The setting of the show is the street of Wisteria Lane in the fictional American town of Fairview. It follows the lives of a group of women, seen through the eyes of their
dead neighbor, as they work through domestic struggles and family life, while facing the secrets, crimes and mysteries hidden behind the doors of their – at the surface – beautiful suburban neighborhood. The show features an ensemble cast, headed by Teri Hatcher as Susan, Felicity Huffman as Lynette, Marcia Cross as Bree, Eva Longoria Parker as Gabrielle, and Nicollette Sheridan as Edie. Brenda Strong narrates the show as the deceased Mary Alice.

Since its premiere on ABC on October 3, 2004, the show has been well received by the critics as well as the audience. The show is a multiple Emmy, Golden Globe and Screen Actors Guild award winner, and in April 2007 it was reported to be the most popular show in its demographic worldwide, with an audience of approximately 115 to 119 million viewers.

*Friends* is the American-comedy series first on air in September 22, 1994 and it is released by NBC. The setting of the show is in New York City, USA and the action largely took place in two larger neighboring large apartments. This series is about a group of friends who like to spend their spare times at Central Perk, a Greenwich Village coffeehouse. Moreover, Friends also earned a veritable warehouse of Emmy Awards at or
near the number one ratings slot throughout most of its run. The researcher chose these subtitles as they are well known and popular for many years.

3.2 Research Instrument

The primary research tools used in this study are theoretical concepts proposed by Newmark (1988), Larson (1984), Beckman (1988), etc, supplemented by empirical studies related to any kind of translation from various researchers.

3.3 Scope of the Study

To study translation techniques, proposed by Larson (1988), used in translating a TV series in episodes one to four of Season Nine of Friends, popular American TV sitcom among Thai audience, and Desperate Housewives in episodes five to seven of Season One.

3.4 Data Collection

1. The researcher collected the data from Friends (4 episodes from one to four in Season nine released in 1994) and Desperate Housewives (3 episodes from 5 to 7 in Season 1 in 2004) that have been released and shown in foreign countries.
2. The data used in this study was the dialogue transcription from the series in both English and Thai languages.

3. The data that the researcher selected to analyze is only the English language translated into Thai as appeared at the bottom of the screen.

3.5 Data Analysis

The researcher followed a qualitative research approach in order to study the translation techniques used in the two films. Larson’s meaning-based translation was used as the framework of this study as well as other translation theories proposed by professional translators. The translation techniques emerged were then classified into types. The translation analysis focused only on English-Thai subtitle translation.
CHAPTER 4

FINDINGS

This chapter aims to report the research findings concerning the translation techniques used by the translators as follows: word choice, addition and deletion. Each topic will be discussed in details with examples provided.

4.1 Introduction

In general, the natural way of television drama is translated in the same way as TV series translation. The conversation translation that shows the story as well as the characters and the aims is included. Therefore, the translator can adapt the technique and the method to be able to use together. Meeleesawad (1985) stated that the translation of television drama is different from the translation of other entertainments, such as, the literature translation, the poem translation and so on. In translating those entertainments, the translator has much freedom in adding in order to have a perfect translation or in adding the background for the audience to be able to understand the subtitles. However, the television drama has no space for the translator to do as mentioned earlier. In contrast,
there is the limitation of time because the number of the alphabets of subtitles cannot appear more than 10 seconds. Moreover, the television drama is the arts of telling story from the photo. The main criteria of translating drama have to be the spoken language as much as possible. Therefore, the translator should be aware of the difference of the language structure because the Thai language focuses too much on the structure of the original script.

There are many translation techniques used in translating Friends and Housewives. The number of times or frequency of using techniques in Friends is 657 in total and in Desperate Housewives is 601 in total. The breakdown into different techniques is shown in Table 3 and Table 4 below.

**Table 3: Percentage of Techniques Used in Translation of Friends**

<table>
<thead>
<tr>
<th>Techniques</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Word Choice</td>
<td>38</td>
<td>5.8</td>
</tr>
<tr>
<td>2. Addition</td>
<td>412</td>
<td>62.7</td>
</tr>
<tr>
<td>3. Deletion</td>
<td>207</td>
<td>31.5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>657</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
Table 4: Percentage of Techniques Used in Translation of Desperate Housewives

<table>
<thead>
<tr>
<th>Techniques</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Word Choice</td>
<td>71</td>
<td>11.8</td>
</tr>
<tr>
<td>2. Addition</td>
<td>233</td>
<td>38.8</td>
</tr>
<tr>
<td>3. Deletion</td>
<td>297</td>
<td>49.4</td>
</tr>
<tr>
<td>Total</td>
<td>601</td>
<td>100.0</td>
</tr>
</tbody>
</table>

The statistics of using each translation technique in Friends and Desperate Housewives can be presented as follows.

For word choice, this technique has been used in order to solve the cultural difference and to make sure that the audience understands the series when watching the series. The word choice has been found 38 times and 71 times, or about 5.8% and 11.8%, in Friends and Desperate Housewives.

For addition technique, the translator has to add some words in order to complete the sentence in making sure that the audience understands the series by reading Thai subtitles at the bottom of the screen. The addition technique has been found 412 times and 233 times, or about 62.7% and 38.8%, in Friends and Desperate Housewives respectively.
The reason for the translator to use the addition technique is because the translator wants to add the essential information for the audience to understand the series better.

In terms of the deletion, this technique has been used by the translator frequently in both series because there is the limitation of the alphabetical on the screen. The deletion has been found 207 times and 297 times, or about 31.5% and 49.4%, in Friends and Desperate Housewives respectively.

4.2 Translation Techniques Used in “Friends”

4.2.1 Word Choice

This technique was mainly used when the translator dealt with the cultural differences between the source language and the target language, particularly with the humorous parts of the series. The technique can be grouped as follows: use of words with connotative meaning and use of English synonym words.
4.2.1.1 Use of Words with Connotative Meaning and Transliteration

Table 5: Percentage of the Use of Words with Connotative Meaning in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of Words with Connotative Meaning</td>
<td>2.0% (3)</td>
</tr>
</tbody>
</table>

There are many interesting techniques that can deal with the translation issues arising from cultural differences. The techniques are as follows:

1. The use of words with connotative meaning which can be implied to the second or third meaning of the words being translated. It is also one of the techniques used to help the audience understand the context better. Generally, transliteration is used in translating people’s name, but in “Friends” subtitle translation, the translator translated some people’s names into Thai by using words with connotative meaning.

2. English synonym words are used when the translator dealt with cultural differences and translated by using another English synonym for the word being translated.

The word choice with connotative meaning has been found 38 times.
Example 1: Word with Connotative Meaning

At the Cafeteria

<table>
<thead>
<tr>
<th>Joey:</th>
<th>We can do that. How is Friday?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ได้สิ วันศุกร์นี้เป็นไง</td>
</tr>
<tr>
<td>Phoebe:</td>
<td>Done. Good. Really. Hey. Um. You know who is great? <strong>Sandy Pupack</strong></td>
</tr>
<tr>
<td></td>
<td>ตกลง ติ่งริง ติ่งริง ๆ โคล่หุ่นดุ๊ดู รู้สึกว่าใครที่เยี่ยมชม แซนดี้ กองมูล</td>
</tr>
</tbody>
</table>

The translator used connotative words in this situation. From the scene, the American audience will laugh when they hear someone’s name as “Pupack” since the name itself sounds like “pooh pack”. But for Thai audience, they might not understand why people are laughing when they hear such a name. Due to the cultural differences, the translator needs to be sure that the Thai audience understand the scene, so she translated the words into “กองมูล”. In Thai, the word “มูล” has several meanings. One of the meanings conveyed through the word is “pooh” or “dung”. Besides, “กองมูล” sounds familiar to the Thai audience.
Example 2: Word with Connotative Meaning

At the Cafeteria

<table>
<thead>
<tr>
<th>Joey:</th>
<th>Pupack?</th>
</tr>
</thead>
<tbody>
<tr>
<td>กองมูลเหรอ</td>
<td></td>
</tr>
</tbody>
</table>

Phoebe: Yes, alright. That’s ruined that Lana Tits away.

ใช้ เผื่อนปลาย ล้าน่า พระเอกกระดันเลย

Phoebe says that “That’s ruin that Lana Tits away”. after Joey laughed about the last name “Pupack” or “กองมูล” and it can be translated into “เขื่อนปลาย ล้าน่า พระเอก ซาระกระดันเลย”. The name “Lana Tits” was translated into “ล้าน่า พระเอก”. Many Thai people have their last names beginning with “พระ” so the translator translated “Tits” into “พระเอก” and Thai people will be able to understand the humor underlying the name as well.

In terms of the slang word like “Tits”, it signifies “woman’s breast” and in this case it is more exaggerated to translate the name into “พระเอก” or “หน้าอก”. Therefore, it is better to use the word “พระเอก” Instead of “พระเอก”.

However, in case of “Dr. Veener” (Example 3) which is also part of the humorous scenes in “Friends”, the translator used a transliteration technique instead. From the example given below, the speaker intended to make fun of the name “Dr. Veener” In
German, “Veener” is pronounced the same as “Wiener” which means “sausage”, and the term conveys a connotative meaning.

**Example 3: Transliteration**

<table>
<thead>
<tr>
<th>At the Restaurant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phoebe:</td>
</tr>
<tr>
<td>Joey:</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

In this situation, Joey is telling Phoebe “The people named “Veener” almost killed me”. The word “Veener” can be referred to the German sausage and it can be translated directly in Thai to “ไส้ออกเยอร์มัน” However, it does not sound appropriate to translate the word into “ไส้ออกเยอร์มัน” so the translators decided to transliterate it into “วีเนอร์”. Besides, the word “Veener” is the homophone with “viener or wiener” (German language) and the audience might think of the sexual meaning while watching the scene.
Example 4: Use of Mixture of Thai and English Words

At Joey's House

Chandler: Don’t worry. I’ll be back before you will know it. Yes, I’ll be the same. Because

I know that’s how. I promise.

ไม่ต้องห่วงนะ ฉันจะกลับไปให้เร็วจนคิดไม่ทันเลย ใช้มันจะเหมือนเดิม เพราะฉันรู้ว่า

มันจะเป็นแบบนั้น

Joey: Double promise? Call me when you land.

สัญญาเบิ้ลนะ เครื่องลงโทรหาฉันนะ

Partial transliteration technique was also used in Example 4. In this situation, Joey is talking on the phone with Chandler about the promise that Chandler has to call him as soon as the plane is landed. Joey tells Chandler that “Double promise?” and it was translated into “สัญญาเบิ้ล”. If the translator translated “Double promise?” into “สัญญาซ้ําสอง”, this might not be appropriate in this situation, particularly in a casual setting like this.
4.2.1.2 English-to-English Translation

Table 6: Percentage of English-to-English Translation in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>English-to-English Translation</td>
<td>1.2% (8)</td>
</tr>
</tbody>
</table>

English to English translation means a word adopted from another language and completely or partially naturalized. Based on the cultural differences, the use of English synonyms technique is used to assist the audience understanding of the subtitle translation better. The English-to-English Translation occurred 8 times or 1.2% of the techniques used in this subtitle translation.
Example 5: English-to-English Translation

At Rachel and Monica’s Apartment

Joey: Yes, actually. You know what, I am. You know. That’s whole thing with Rachel, which made me realize that may be I’m ready for the most serious relationship. You know like I would like to meet this nice mature, committed mind and the look aren’t important at... **No, she is going to be hot.**

From this situation, it can be seen that the translator used the English loan words translation. As you can see, the translators translated “**No, she is going to be hot.**” into “**ไม่เธอจะต้องเซ็กซี่**” by translating “hot” into “เซ็กซี่”. The translator has in mind that Thai people have adopted the word “เซ็กซี่” into the Thai context for a long time. Therefore, the slang words like “hot” is translated into “เซ็กซี่” because it is the synonym that many people
use very often and it is not the new word at all. The translator knows that Thai people used the word “เซ็กซี่” when referring to woman who looks really hot as well.

4.2.1.3 Pronoun References

Table 7: Percentage of Pronoun References Used in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronoun References</td>
<td>2.1% (14)</td>
</tr>
</tbody>
</table>

The technique is used to emphasize on the memorable character and help the audience recall the character that hasn’t been mentioned for a while. The pronoun references occurred 14 times.

Example 6: Pronoun References

At Mike’s Apartment

Ross: Yeah! Yes. I said something stupid about her never having had a serious relationship but you should know she is so much fun and a wonderful person.

Please don’t blow her off.

ใช่ผมพูดอะไรงี่เง่าเกี่ยวกับว่า เธอไมเคยเคยคบใครจริงจัง แต่ขอให้คุณรู้ว่า ฟิบี้เป็นคนสนุกสนานและเป็นคนดีมาก ได้โปรดอย่าเมินเธอเลยนะ
In this situation, Ross is telling Mike that Yes, I said something stupid about her never having had a serious relationship but you should know she is so much fun and a wonderful person. and it can be translated into "ใช้ผมพูดอะไรงี่เง่าเกี่ยวกับว่า เธอไม่เคยเคยชอบใครจริงจัง แต่ขอให้คุณรู้ว่า ฟิบบี้เป็นคนสนุกสนานและเป็นคนดีมาก". As you can see, the translator translated the word “she” into “ฟิบบี้” because she would like to emphasize that Phoebe is a really wonderful person. Moreover, the translator wants the audience to know who she is and Phoebe’s character is a cheerful one. In so doing, the audience may have a clearer picture of what they are watching and smile when thinking of “Phoebe” character.

### 4.2.1.4 Use of Word Description with Adjusted Syntactic Structure

**Table 8: Percentage of Word Description Used in Friends**

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word Description</td>
<td>0.5% (3)</td>
</tr>
</tbody>
</table>

This technique was used when the translator encountered the words or phrases which she cannot find appropriate Thai words or phrases with the closest meaning to the source language. With this technique, she gave the meaning of the word or phrase being translated by defining its meaning and using different syntactic structure, i.e. transforming a noun phrase into a verb phrase, rather than selecting the words or phrases with the same
syntactic structure. Some of the words being translated this way are words which are quite new to the Thai culture like “single parent”. In terms of word description, the translator is aware of the cultural difference because it is the new thing for Thai people. Therefore, the translator has to make sure that the audience understand the subtitles when watching the series. The use of word description occurred 3 times.

Example 7: Use of Word Description

At Doctor Gentleman’s Clinic

Ross:         Hi.

สวัสดีครับ

Sally:         So no ring. Can I assume that you are single parent?

ไม่มีแหวน จึงเห็นคุณเลี้ยงลูกคนเดียวเหรอคะ

Ross:         I’m a single parent.

ผมเลี้ยงลูกคนเดียวครับ

In this situation, Sally is asking Ross as if he is the single parent when she saw that has no ring and Ross tells her that he is a single parent. The translator translated the sentence “I’m a single parent” into “ผมเลี้ยงลูกคนเดียวครับ”. The sentence structure of the source language can be described as “Subject + Verb to be + Subject Complement”, but,
in the target language, the structure was transformed into "Subject + Transitive Verb + Direct Object". The noun phrase “a single parent” was translated into “เลี้ยงลูกคนเดียว” which is grammatically considered as a verb phrase. Probably, the translator cannot find the Thai noun phrase which is closest to the meaning of “single parent”, so she chose to translate the phrase by explaining the meaning of the noun phrase and adjusted the structure into the verb phrase instead.

Example 8: Use of Word Description

<table>
<thead>
<tr>
<th>At Mike’s apartment</th>
</tr>
</thead>
</table>
| **Mike:** Hey! Wait! Wait! Is that true what you have just said. Phoebe has never had a serious relationship?

นี่ เดี๋ยวๆ ที่คุณพูดนะจริงเหรอเปล่า ที่เป็นไมเคยคบใครจริงจังเลยเหรอ

**Ross:** Of course, she has. If she has never had a serious relationship, do you think I go around and broadcasting it like some kind of unstoppable moron.

มีสิ ถ้าเธอไมเคยคบใครจริงจัง คุณว่าผมจะป่าวประกาศเหมือนไอ้พีทึ่มที่พูดไมหยุด

แบบนี้
In this situation, Ross and Mike are talking about Phoebe who has never had the serious relationship before and Mike is curious about it. Ross is comparing himself as the unstoppable moral when he talks about Phoebe to Mike. The translator concerns about the cultural differences and wants to make sure that the audience understand the subtitles, so a phrase “unstoppable moron” (adjective + noun) is translated into “ไอ้ทึ่มที่พูดไม่หยุด” with a different syntactic structure – a noun followed by an adjective clause.

4.2.2 Addition

Addition technique is the way that the translator adds some words in Thai subtitles. It aims to translate the sentence to be more natural in spoken language and to solve the ambiguous matter of the original script in order to have a good translation of the subtitles.

4.2.2.1 Addition of “Word Groups”

Table 9: Percentage of Word Groups in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Word Groups</td>
<td>3.2% (21)</td>
</tr>
</tbody>
</table>
In terms of the addition of word groups, it helps the audience to be able to understand the subtitles more when watching the series and it has been found 21 times.

Example 9: Addition of “Word Groups”

At the Cafeteria

Phoebe: Well, why did you do that?

ทำไมคุณทำแบบนั้น

Mike: Because I was getting the free dinner, which I didn’t, and I will meet the pretty girl, which I did.

เพราะเขาบอกผมว่าผมจะได้ทานมื้อเย็นฟรีและบอกว่าผมจะได้พบสาวสวยซึ่งผมได้พบ

In this situation, Phoebe is asking Mike about the reason why he has to listen to Joey about the date with her. Mike gives the reason that “Because I was getting the free dinner, which I didn’t, and I will meet the pretty girl, which I did”. As you can see, the translator tended to add the word groups when translating into “เพราะเขาบอกผมว่า” in order to refer to Joey and Mike. The addition technique of the subject “เขา” and “ผม” in
Thai is used in this dialogue in order to make sure the audience understands by expanding the sentence and adding the subject that refer to Joey and Mike.

4.2.2.2 Addition of Final Particles

Table 10: Percentage of Addition of “Final Particles” in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Final Particles</td>
<td>59.5% (391)</td>
</tr>
</tbody>
</table>

The final particles were added in the sentence to show how the translator dealt with cultural differences because Thai people generally end their sentences with final particles like คะ, ครับ, ล่ะ or นะ. The final particles found in the data can be divided into 2 groups.

A: Addition of “Final Particles” Showing Politeness

Table 11: Percentage of Addition of “Final Particles” for Politeness in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Final Particles for Politeness</td>
<td>2.8% (19)</td>
</tr>
</tbody>
</table>

The addition of final particles for women is used when the translator added the word “คะ” at the end of the sentence and it happens when the women are talking to the
person whom they first meet. The addition of “คะ” has been found 19 times out of the total 412 times of addition of final particles and total 657 times of using techniques.

Example 10: Addition of “Final Particles” Showing Politeness

At the Restaurant

Phoebe: Nice to meeting you. Joey, this is Ellen Jenkins. So Mike, how are Joey and you know each other anyway.

Mike: Ah! How do Joey and I know each other? Well, I will get 5 nickels every times when somebody ask me that.

From this situation, it can be seen that Phoebe asked Mike that “So Mike, how are Joey and you know each other anyway.” and the translator translated it into “คุณกับโจ้ย รู้จักกันได้อย่างไรคะ”. Moreover, Phoebe is a feminine and she would like to impress Mike for their first meeting. Therefore, the translator added the final particle “คะ” which is the modern usage to show the politeness of Thai women when talking. Because Phoebe and Mike just met so the translators tended to add “คะ” at the end in order to represent the relationship that is not close.
B: Addition of "Final Particles" for Male

Table 12: Percentage of Addition of “Final Particles” for Male in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Final Particles for Male</td>
<td>7.9% (52)</td>
</tr>
</tbody>
</table>

The addition of final particles for men is used when the translator added the word “ครับ” at the end of the sentence to show politeness and a rather formal setting like greeting or self-introduction. Moreover, the addition of final particles “ครับ” has been found 52 times out of the total 412 times of addition of final particles and total 657 times of using techniques.
Example 11: Addition of “Final Particles” for Male

At Doctor Gentleman’s Clinic

<table>
<thead>
<tr>
<th>Ross:</th>
<th>Hi.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>หวัดคีรับ</td>
</tr>
<tr>
<td>Sally:</td>
<td>So no ring. Can I assume that you are single parent?</td>
</tr>
<tr>
<td></td>
<td>ไม่มีแหวน ฉันคุณจะเลี้ยงลูกคนเดียวหรือยังคะ</td>
</tr>
<tr>
<td>Ross:</td>
<td>I’m a single parent.</td>
</tr>
<tr>
<td></td>
<td>ผมเลี้ยงลูกคนเดียวครับ</td>
</tr>
</tbody>
</table>

From the above dialogue, it can be seen that Ross is getting to know Sally by greeting her first “Hi” and the translator added the final particle “ครับ” to show the politeness of man who first met the woman. In this situation, Ross also says that “I’m a single parent” and the final particle “ครับ” is added at the end of the sentence to show the modesty when he is talking to Sally. Additionally, the translators know that Ross and Sally just first met and their relationship isn’t intimacy so they added “ครับ” at the end. In other words, the degree of the acquaintances between Ross and Sally is not close, so they have to be polite to each other.
C: Final Particles Showing Contextual Meaning

Table 13: Percentage of Addition of “Final Particles” Showing Contextual Meaning in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Particles Showing Contextual Meaning</td>
<td>48.7% (320)</td>
</tr>
</tbody>
</table>

The above table shows that the final particles showing the contextual meaning occurred 320 times.

Example 12: Final Particles Showing the Contextual Meaning

At the apartment

Monica: Chandler, I don’t want to be one of those wives that said “You can’t go to the game; you have to spend time with me if you can just realize it on your own”.

Chandler: I know you are right. I want to see you too. Ah! I have to figure out the way to tell Joey, you know he is really looking forward to this.
In this situation, Monica is talking to Chandler about going to see the game with Joey. Monica is telling Chandler that “if you can just realize it on your own” and it can be translated into “ถ้าเธอคิดได้เองล่ะก็”. As you can see, the translator tends to add the word “ล่ะ” in the subtitles because Thai people always use the word “ล่ะ” at the end of the sentence. The final particle “ล่ะ” conveys the contextual meaning that the speaker is not quite sure of the respond given by the listener or still in questions.

Example 13: Final Particles Showing the Contextual Meaning

<table>
<thead>
<tr>
<th>At Doctor Gentleman’s clinic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nurse: Rossy. We’re ready for you.</td>
</tr>
<tr>
<td>รอสซี่ ถึงคิวแล้วจ์</td>
</tr>
<tr>
<td>Ross: Um… Yeah… <strong>Come on</strong> Ross Junior. It’s time to go in.</td>
</tr>
<tr>
<td>ครับ ไปกันเถอะ รอสจูเนียร์ ได้เวลาเข้าไปแล้ว</td>
</tr>
</tbody>
</table>

In this situation, Ross is at Doctor Gentleman Clinic and the nurse asks Ross to come in and he doesn’t want to embarrass himself in front of the patient there. Therefore, Ross asks Ross Junior to go in by saying that “**Come on**” and the translator translated it into “ไปกันเถอะ”. As you can see, the translator added the final particle “เถอะ” at the end.
of the sentence to focus on the action that both the speaker and listener have to do together.

4.2.3 Deletion

Deletion technique is the way that the translator deletes some words in Thai subtitles with the aim to translate the sentence to be more natural in spoken language and to solve the problems regarding the linguistic differences between the source and the target languages. Besides, this technique helps minimize the number of characters as appeared in each dialogue box. The deletion techniques found in “Friends” subtitle translation can be categorized into the following: the deletion of pronoun, the deletion of dummy words, the deletion of main clauses and the term of address.

4.2.3.1 Pronoun Deletion

Table 14: Percentage of Deletion of Pronouns in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronoun Deletion</td>
<td>28.9% (190)</td>
</tr>
</tbody>
</table>

The deletion of “Pronouns” is the way that the translator tends to omit the translation of the pronoun because the audience can see from the scene what’s been going on and which characters are on the spot. The deletion of pronoun occurred 190 times.
Example 14: Pronoun Deletion

At Rachel's apartment

Rachel: We got to find the new pediatrician. Last night Ross is getting sick and I think

Emma may have caught it.

Monica: Why don’t you go and see doctor Gentalman?

In this situation, Rachel is talking to Monica about Emma's getting sick and she needs the new pediatrician. Therefore, Monica is giving her advice to Rachel that “Why don’t you go and see doctor Gentlemen?” and it can be translated into “ทำไมไม่ไปหาคุณหมอเกณเทิลเเมนละ”. As you can see, the translator omitted the translation of pronoun “you” because the audience know that the pronoun “you” refers to Rachel as they are watching the series on the screen. Besides, Thai sentence structure allows the translator to omit the subject “you” in this sentence.
Example 15: Pronoun Deletion

At Central Perk Cafeteria

Phoebe: Oh! Hey Ross. So glad someone is here. Could you zip me up?

Ross: Sure.

In this situation, Phoebe is asking Ross to help her with the zip by saying “Could you zip me up?” and it can be translated into “ช่วยรูดซิปให้หน่อยได้มั้ย”. The translator tends to omit to translate the pronoun “you” and “me” because the Thai syntactic structure allows both the subject and indirect objects to be omitted in this sentence.

4.2.3.2 Deletion of “Dummy Words”

Table 15: Percentage of Deletion of “Dummy Words” in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Dummy Words</td>
<td>0.9% (6)</td>
</tr>
</tbody>
</table>

The dummy words are the word like “sort of” and “kind of” and the translator does not have to translate them because Thai people rarely use them when making conversation.

The deletion of dummy words occurred 6 times.
Example 16: Deletion of Dummy Words

At the pub

Rachel: Oh! My god. I can't believe that you live in that building. My grandmother lives in that building. Ida Green. There is no personal space. *Kind of smell like chicken.* Look like a potato.

In this situation, Rachel is talking to the guy who she met at the pub and both of them are interested in each other. When they are making the conversation, Rachel finds out that he lives in the same apartment as her grandmother. Rachel also describes her grandmother that "*Kind of smell like chicken*", and it can be translated into "*กลิ่นเหมือนไก่*". As you can see, the translator used the translation technique by deleting the translation of "*Kind of*" in Thai. The dummy phrase "kind of" is usually found in casual conversation, and it does not convey any specific meaning to the listener. Therefore, the translator deleted it when translating the subtitles. Besides, it might be awkward if the translator chose to translate "Kind of smell like chicken" into "*แบบว่ากลิ่นเหมือนไก่*"
Example 17: Deletion of Dummy Words

At Mike's apartment

Mike: Hey! Wait! Wait! Is that true what you have just said. Phoebe has never had a serious relationship?

Ross: Of course, she has. If she has never had a serious relationship, do you think I go around and broadcasting it like some kind of unstoppable moron.

In this situation, Ross and Mike are talking about Phoebe who has never had a serious relationship before. Ross is telling Mike that "If she has never had a serious relationship, do you think I go around and broadcasting it like some kind of unstoppable moron". and it can be translated into "คุณว่าผมจะป่าวประกาศเหมือนไอ้ทึ่มที่พูดไมหยุดแบบนี้". As you can see, the translator did not translate the phrase "kind of" into Thai as the deleted words do not affect the meaning of the whole dialogue.
4.2.3.3 Deletion of Main Clauses

Table 16: Percentage of Deletion of Main Clauses in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Main Clauses</td>
<td>1.4% (9)</td>
</tr>
</tbody>
</table>

The main clauses like “I mean” or “I think” followed by the noun clause actually carries no specific meaning of the sentence. It is the subordinate clause that carries the main meaning. Therefore, it is possible that the translator deleted these main clauses when translating the subtitles. In Friends subtitle translation, the deletion of main clauses occurred 9 times.

Example 18: Deletion of Main Clauses

At Chandler and Monica’s apartment

Monica: If you really think about it. I mean 4 days is not that long. I mean I see you on Monday before we go to work and see you on Thursday when you get back.

ถ้าเธอคิดให้ดี 4 วัน ก็ไม่นานเลยนะ ฉันสามารถเจอเธอได้ในวันจันทร์ ก่อนเธอไปทำงานและยังได้เจอเธอในวันพฤหัสบดีเมื่อเธอกลับมา
In this situation, the main clause “I mean” was deleted as the main meaning was in the subordinate clause “4 days is not that long”. The translator translated the sentence “I mean 4 days is not that long” into “4วันก็ไม่นานเลยนะ”. The deletion of the main clause does not affect the audience understanding of the dialogue. Besides, it helps solve the space problem and at the same time it makes the dialogue more natural and more Thai.

Example 19: Deletion of Main Clauses

At Rachel’s apartment

<table>
<thead>
<tr>
<th>Ross:</th>
<th>Wow! You look..um.. I mean it’s just the...um.. that dress..um.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rachel:</td>
<td>I hope the answers of this sentence are good.</td>
</tr>
</tbody>
</table>

In this situation, Ross is stunned when Rachel dresses up in a beautiful dress by saying that “Wow! You look...um.. I mean it’s just the...um.. that dress..um”. and it was translated into “เธอดู...มัน...ชุดนี้...” As you can see, the translator does not translate the main clause “I mean” or in Thai “ฉันหมายถึง” because the clause itself does not convey the main meaning of the sentence. The translator used this technique consistently when dealing with this type of sentence structure.
4.2.3.4 Deletion of Terms of Address

Table 17: Percentage of Deletion of Terms of Address in Friends

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Terms of Address</td>
<td>0.3% (2)</td>
</tr>
</tbody>
</table>

A term of address usually takes place in English conversation as well as in Thai culture. However, from the data obtained in this study, terms of address were omitted as it was clear to whom the speaker was talking to. This technique was used only twice in Friends subtitle translation.

Example 20: Deletion of Terms of Address

At Monica’s apartment

Monica: It’s really just 1 day and um… If we can’t meet in one day we got really in Problem, my friend.

ก็แค่วันเดียวเอง ถ้าวันที่เหลือ เราไม่เจอกัน ก็ต้องมีปัญหาแล้วล่ะ

Chandler: I think you should take this job.

เชื่อควรจะรับงานนี้
In this situation, Monica is talking to Chandler about seeing each other during the week. Monica is saying that "If we can’t meet in one day we got really in problem my friend". and it can be translated into “ก็ต้องมีปัญหาแล้วล่ะ”. As you can see, the translator omitted the phrase “my friends”. The omission did not affect the audience understanding of the dialogue, but, in my point of view, the audience would get the essence of the western culture and the setting if the translator translated the above dialogue into “ก็ต้องมีปัญหาแล้วล่ะ เพื่อน”.

Example 21: Deletion of Terms of Address

At Monica’s apartment

Monica: “What” means like if he gets the disease or kills someone. Not if he gets the jolly to sharks.

“ยังไง” คำนี้หมายถึง ถ้าเขาไม่สบายหรือฆ่าใครลักคุณ ไม่ใช่ที่เขาไปมีความสุขกับไอ้หลาม

Rachel: You know what, honey. Guy is just different. They like things that we can’t understand. You know once I dated this guy who wanted to pretend that he is an archeologist and I was this naughty cave woman who he unfrosted from the block of ice. (Laughing)
In this situation, Rachel is talking to Monica about the guy is different that “You know what, honey”. and it can be translated into “รู้มั้ยวะ”. As you can see, the translator omitted the translation of the term of address “honey” because there are only two people talking which are Monica and Rachel. Therefore, the term of address “honey” can be referred to Monica and the audience understands that Rachel talks to Monica. Besides, in Thai culture, the term “honey” or “ที่รัก” is rarely used among friends, except for a couple in love. Therefore, the translator deleted the term when translating this dialogue.

4.3 Translation Techniques Used in “Desperate Housewives”

4.3.1 Word Choice

The technique can be grouped as follows: use of pronoun references and use of transliteration technique.
4.3.1.1 Pronoun References

As the series “Desperate Housewives” concerns a lot with family affairs. Pronoun references are consistently used to help solve the cultural differences between Thai and English, particularly when talking about the parents. The use of pronoun reference occurred 57 times.

Table 18: Percentage of Pronoun References in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronoun References</td>
<td>9.8% (57)</td>
</tr>
</tbody>
</table>

Example 1: Pronoun References

<table>
<thead>
<tr>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Alice: Ultimatums were made.</td>
</tr>
<tr>
<td>Zach: She used this to kill herself. Why would you keep it?</td>
</tr>
<tr>
<td>Mary Alice: Questions were asked.</td>
</tr>
</tbody>
</table>
In this situation, Zach knows that Paul keeps the gun so he asked for the reason why his dad has to keep it. Zach says “Why would you keep it?” and the translator translated the sentence into “เพองเก็บมันไวทำไม”. As you can see, the translator translated the pronoun “you” into “พ่อ” to suit the Thai culture and accommodate Thai audience.

Example 2: Use of Pronoun References

At the basement

Susan: Mr. Whiskers. Dinner time. Here, kitty. That’s weird. Cats can’t open drawers, can they?

คุณวิสเกอร์ซี่ กินข้าวไดแล้ว เมียว เมียว แปลงชั้น แมวเปิดลิ้นชักไมไดใชมั้ย

Julie: Are you sure you didn’t leave them open this morning?

แมเปลทิ้งไวไรเปล่าคะ

Susan: No way.

ไม่มีทาง

In this situation, Julie (Susan’s daughter) and Susan are calling Mr. Whiskers to come and have dinner. At that time, they found that the drawers are opened by someone by saying that “Are you sure you didn’t leave them open this morning?” and it can be
translated into “แม่เปิดทั้งไวรัสแล้ว". This might not be faithful to the source language but it accommodates the Thai audience well.

4.3.1.2 Use of Transliteration Technique

The transliteration is used to translate from one script to another and it is usually based on phonetic equivalency. The transliteration words occurred 11 times.

Table 19: Percentage of Transliteration Technique Used in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of Transliteration Words</td>
<td>1.8% (11)</td>
</tr>
</tbody>
</table>

Example 3: Use of Transliteration Words

At Susan’s house

Gabrielle: I’ll tell you who wasn’t giving mixed signals. Sexy Officer Thompson. He stared at you all night.

คนที่แสดงออกชัดๆ คือ เจ้าหน้าที่ทอมป์สันสุดเซ็กซี่ เขาจ้องเธอทั้งคืนเลย

Susan: You noticed that?

เห็นด้วยเหรอ
In this situation, Gabrielle and Susan are talking about Officer Thompson that “Sexy Officer Thompson”. and it can be translated into “เจ้าหน้าที่ทอมป์สันสุดเซ็กซี่”. The word “sexy” was not translated in this case but it was transliterated into “เซ็กซี่”. This technique was used consistently when the translator encountered the word “sexy” in the dialogues. This may be due to the fact that the word “sexy” has long been adopted and used widely among Thai people.

4.3.2 Addition

Addition technique is a technique used by adding some words into the sentence and making the audience understand the subtitles more while watching the film.

4.3.2.1 Addition of Word Groups

The addition of Word Groups is used to solve the ambiguous matter of the original script in the subtitles and it helps the audience to be able to understand the subtitles more when watching the series and it has been found 9 times.
Table 20: Percentage of Addition of Word Groups in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Word Groups</td>
<td>1.5% (9)</td>
</tr>
</tbody>
</table>

Example 5: Addition of “Word Groups”

At Carlos and Gabrielle’s house

Carlos: She’s family. She doesn’t need an invitation.

Carlos: เธอคนในครอบครัว เธอดีใจก็มาได้

Gabrielle: Yeah.

Gabrielle: ไม่รู้นะ ฉันถือว่าไม่เกรงใจ

In this situation, Carlos and Gabrielle are fighting about Carlos’s mom visited them without telling them beforehand. Carlos insisted that his mom doesn’t need the invitation to come to their house and Gabrielle said that “Yeah” and it can be translated into “ไม่รู้นะ ฉันถือว่าไม่เกรงใจ”. As you can see, the translator tended to add the addition of word group “ฉันถือว่าไม่เกรงใจ” which contains the subject + the verb because he or she would like the audience to be able to understand the series. Also, the word “Yeah” may not be
sufficient enough for the audience to understand and the translator wants to emphasize that Gabrielle is not happy about her mother in law who promptly visited them by saying “ฉันถือว่าไม่เห็นใจ” and it shows the negative feeling that perhaps Gabrielle doesn’t like her mother in law.

4.3.2.2 Addition of Final Particles

Table 21: Percentage of Addition of “Final Particles” in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Final Particles</td>
<td>37.3% (224)</td>
</tr>
</tbody>
</table>

The addition of final particles is used to show how the translator deals with the cultural differences. The addition of final particles occurred 224 times. The final particles found in the data can be divided into 2 groups.

A: Addition of “Final Particles” Showing Politeness

Table 22: Percentage of Addition of “Final Particles” for Politeness in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition of Final Particles for Politeness</td>
<td>19.1% (115)</td>
</tr>
</tbody>
</table>
The addition of final particles for women is used when the translator added the word "คะ" at the end of the sentence and it happens when the women are talking to the person whom they first meet. The addition of "คะ" has been found 115 times out of the total 224 times of addition of final particles and total 601 times of using techniques.

**Example 6: Addition of “Final Particles” for Politeness**

<table>
<thead>
<tr>
<th>At the shop</th>
</tr>
</thead>
<tbody>
<tr>
<td>The seller:</td>
</tr>
<tr>
<td>Mama:</td>
</tr>
</tbody>
</table>

In this situation, Gabrielle left Mama (Carlos’s mom) at the shop and she is needed to check her bag. Therefore, the seller says "Ma’am. Ma’am. Sorry, I’m gonna need to look in your bags, please". can be translated into “คุณคะ ขอโทษค่ะ ฉันจำเป็นต้องขอตรวจถุงของคุณค่ะ”
The addition of "final particles" for male

The addition of "ครับ" has been found 44 times.

Example 7: The Addition of “Final Particles” for Male

At the house

Thompson: Sure. How can I help you?

จะให้ผมช่วยอะไรครับ

Susan: I’m the one who discovered the break-in and I think I found some evidence.

ฉันคือคนที่พบว่าบ้านถูกงัด ฉันพบหลักฐานอันนึง

Thompson: Evidence?

หลักฐานเหรอครับ

In this situation, Thompson is talking to Susan who he met at the first time.

Therefore, Thompson says “How can I help you? " and “Evidence?” and they can be translated into “จะให้ผมช่วยอะไรครับ” and “หลักฐานเหรอครับ”. The translator added the word “ครับ” at the end of the sentence in order to show the politeness to Susan, especially
she is the one whom he is interested in. Moreover, the translators knew that Thompson and Susan just first met and their relationship was not intimate, so they added “ครับ” at the end.

In other words, the degree of the acquaintances between Thompson and Susan was not close enough, so they had to be polite to each other.

B: Final Particles Showing the Contextual Meaning

Table 23: Percentage of Addition of “Final Particles” Showing the Contextual Meaning in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Particles Showing Contextual Meaning</td>
<td>18.1% (109)</td>
</tr>
</tbody>
</table>

The above table shows that the final particles showing the contextual meaning occurred 109 times.
Example 8: Final Particles Showing the Contextual Meaning

At Susan’s house

Bree: I tired but he was so nervous. He actually started shaking then he just left.

เขารวดปวดมาก เขาเริ่มตัวสั่น แล้วก็ออกจากไป

Gabrielle: Ok. This is just getting weird. I think we should go to the police.

โอเค เรื่องนี้ขึ้นประหลาด ฉันว่าเราไปหาตำรวจกันเถอะ

In this situation, Bree is talking about Zach with Gabrielle. Gabrielle suggested that “Ok. This is just getting weird. I think we should go to the police”. and it can be translated into “โอเค เรื่องนี้ขึ้นประหลาด ฉันว่าเราไปหาตำรวจกันเถอะ”. The translator added the word “เถอะ” at the end of the sentence in order to persuade Bree to go and tell the police about Zach and to focus on the action that both the speaker and listener have to do together.

4.3.3 Deletion Techniques

The deletion techniques were used when the translator dealt with the cultural differences between the target language and the source language. In addition, this technique helps minimize the number of characters as appeared in each dialogue box. The deletion techniques found in “Desperate Housewives” subtitle translation can be categorized
into the followings: the deletion of pronoun, the deletion of main clauses, the deletion of dummy words and the term of address.

### 4.3.3.1 Pronoun Deletion

Table 24: Percentage of Deletion of Pronouns in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronoun Deletion</td>
<td>46.6% (280)</td>
</tr>
</tbody>
</table>

The pronoun deletion is the way that the translator tends to omit the translation of the pronoun. The above table shows that the pronoun deletion occurred 280 times.

**Example 9: Pronoun Deletion**

In the car

Thompson: Why didn’t you give this to the investigators?

ทำไมไม่มอบให้พนักงานสอบสวนเลยครับ

Thompson said to Susan “*Why didn’t you give this to the investigators?*” and it can be translated into “ทำไมไม่มอบให้พนักงานสอบสวนเลยครับ”. As you can see, the pronoun “you” or “Khun” in Thai has not been translated. The reason because Thai people prefer the sentence to be short, concise and it is also easy to understand as well. Moreover, the
translator is aware that it should not contain more than 28 alphabets on the screen, so the pronoun “you” has been omitted in the translation.

**Example 10: Pronoun Deletion**

**At Susan’s house**

**Gabrielle:** So why weren’t you sitting with Mike? I thought you two were an item.

ทำไมคืนนี้ไม่นั่งกับไมเคิละ นึกว่าเป็นแฟนกันแล้วระยอก

**Susan:** I sort of thought so too. Getting a lot of mixed signals.

ฉันนึกว่ารั้งเหมือนกัน เขาไม่เคยแสดงออกชัดๆ เลย

In this situation, Gabrielle is talking to Susan that “So why weren’t you sitting with Mike?” and it can be translated into “ทำไมคืนนี้ไม่นั่งกับไมเคิละ”. The translator tends to delete the translation of the pronoun “you” because the audience already know who is Gabrielle talking to and because the Thai syntactic structure allows the subject to be omitted in this sentence.

4.3.3.2 Deletion of Main Clauses

The main clause means the words like “I mean”, “I think that”. In fact they carry no specific meaning in the sentences. In the translation of Desperate Housewives’ subtitle, the deletion of main clauses occurred 5 times.
Table 25: Percentage of Deletion of Main Clauses in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Main Clauses</td>
<td>0.8% (5)</td>
</tr>
</tbody>
</table>

Example 11: Deletion of Main Clauses

In the car

Thompson: I apologize for that. That was totally unprofessional.

ต้องขอโทษด้วยครับ เป็นการไม่สมควรอย่างยิ่ง

Susan: Thank you. **So you think** it should be dusted for prints?

ขอบคุณ ควรจะหาลายนิ้วมือมั้ยค่ะ

Thompson: Yes. And I’ll make sure it gets done.

ครับ ผมจะตามเรื่องให้

In this situation, Susan asked Thompson for the opinion of the evidence by saying that “**Thank you. So you think it should be dusted for prints?**” and it can be translated into “ขอบคุณ ควรจะหาลายนิ้วมือมั้ยค่ะ”. As you can see, the translator tended to omit the
translation of "So you think" and the omission did not affect the audience understanding of the dialogue.

**Example 12: Deletion of Main Clauses**

<table>
<thead>
<tr>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bree:</strong> Are you OK?</td>
</tr>
<tr>
<td>บีรี่: คุณ没事吧</td>
</tr>
<tr>
<td><strong>Gabrielle:</strong> I think he's hiding something.</td>
</tr>
<tr>
<td>กาบริโหน: ฉันคิดว่าเขาแฝงอยู่</td>
</tr>
<tr>
<td><strong>Mary Alice:</strong> And lots of evidence was uncovered.</td>
</tr>
<tr>
<td>มาร์ยีอาลีส: และพบหลักฐานมากมาย</td>
</tr>
</tbody>
</table>

In this situation, Gabrielle is talking with Bree about Paul’s dad that "I think he's hiding something", and it can be translated into "เขาปกปิดอะไรอยู่". The translator omitted the translation of the phrase “I think” because the clause does not convey the main meaning of the sentence. The translator used this technique consistently when dealing with this type of sentence structure.
4.3.3.3 Deletion of Dummy Words

The dummy words in Desperate Housewives are the words like “sort of” and the translator does not have to translate them because Thai people rarely use them when making conversation.

Table 26: Percentage of Deletion of Dummy Words in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage (Frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Dummy Words</td>
<td>1.0% (6)</td>
</tr>
</tbody>
</table>

The above table shows that the deletion of dummy words occurred 6 times.

Example 13: Deletion of Dummy Words

In the car

Thompson: Why didn’t you give this to the investigators?

ทำไมไม่มอบให้พนักงานสอบสวนล่ะครับ

Susan: I tried and they sort of laughed at me. Because apparently nothing was taken from the house.

ฉันลองแล้วเขาหัวเราะเยาะฉัน เพราะว่าไม่มีอะไรถูกยักโมย

Thompson: I apologize for that. That was totally unprofessional.

ต้องขอโทษด้วยครับ เป็นการไม่สมควรอย่างยิ่ง
In this situation, Susan is talking with Thompson about the evidence and she says that "I tried and they sort of laughed at me", and it can be translated it into "ฉันลองแล้วเข้าหัวเราะเยาะฉัน". The translator used the translation technique by deleting the translation of "sort of" in Thai. The dummy phrase "sort of" is usually found in casual conversation, and it does not convey any specific meaning to the listener. Therefore, the translator deleted it when translating the subtitles. Besides, it might be awkward if the translator chose to translate "I tried and they sort of laughed at me" into "ฉันลองแล้วแบบว่าเขาหัวเราะเยาะฉัน".

Example 14: Deletion of Dummy Words

<table>
<thead>
<tr>
<th>Gabrielle is talking to Susan about Mike</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gabrielle</strong>: So why weren’t you sitting with Mike? I thought you two were an item.</td>
</tr>
<tr>
<td>ทำไม่คืนนี้ไม่แน่ใจมากค่ะ นึกว่าเป็นแฟนกันแล้วนะถูก</td>
</tr>
<tr>
<td><strong>Susan</strong>: I sort of thought so too. Getting a lot of mixed signals.</td>
</tr>
<tr>
<td>ฉันก็คิดว่าเจ้านั้นเหมือนกัน เขาไม่เคยแสดงออกชัดๆ เลย</td>
</tr>
<tr>
<td><strong>Gabrielle</strong>: I’ll tell you who wasn’t giving mixed signals. Sexy Officer Thompson. He</td>
</tr>
<tr>
<td>คุณที่แสดงออกชัดๆ คือ เจ้าหน้าที่กองบัญชาการกองทัพ เจ้าของเธอทั้งคืนและ</td>
</tr>
</tbody>
</table>
In this situation, Susan is telling Gabrielle of the reason why she didn’t sit with Mike. Therefore, Susan replies to Gabrielle that “I sort of thought so too”. and it can be translated it into “ฉันนึกว่าฉันเหมือนกัน”. The translator did not translate the phrase “sort of” into Thai as the deleted words do not affect the meaning of the whole dialogue. Besides, it is because Thai people normally don’t use the dummy word a lot when making conversation or talking to her friends as it doesn’t carry main meaning.

4.3.3.4 Deletion of Terms of Address

Table 27: Percentage of Deletion of Terms of Address in Desperate Housewives

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deletion of Terms of Address</td>
<td>6 (1.0%)</td>
</tr>
</tbody>
</table>

The above table shows that the deletion of terms of address occurred 6 times.

Example 15: Deletion of Terms of Address

At Susan’s house

Susan: You noticed that?

เห็นด้วยเหรอ

Gabrielle: Honey, trust me, when they’re not staring at me, I notice.

เชื่อเถอะจ้า ถ้าใครไม่จ้องฉัน ฉันเห็นแน่ๆ
In this situation, Susan is talking to Gabrielle about Thompson who is interested in
Susan and Gabrielle noticed it so she says “Honey, trust me, when they’re not staring at
me, I notice”. and it can be translated into “เชื่อเถอะจ้า ถ้าใครไม่จ้องฉัน ฉันเห็นแน่ๆ”. The
translator tended to omit to translate the term of address “honey” because it sounds weird if
Gabrielle uses to call her friend who is the woman “Honey”. Besides, the term “Honey”
means “ที่รัก” and it is used to call the boyfriends. In addition, Thai people don’t use this
term to call friends that’s why the term “honey” is omitted to translate.
4.4 Comparison and Contrast of the Translation Techniques Used in Both Series

There are many differences and similarities between Friends and Desperate Housewives which can be summarized as shown in Table 28 below.

Table 28: Comparison between Friends and Desperate Housewives

<table>
<thead>
<tr>
<th>Techniques</th>
<th>Friends</th>
<th>Desperate Housewives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency (%)</td>
<td>Frequency (%)</td>
</tr>
<tr>
<td>1. Word Choices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- with connotative meaning</td>
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<td>- English to English</td>
<td>8</td>
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<tr>
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<td>- Pronoun references</td>
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</tr>
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<td>- of word groups</td>
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</tr>
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</tr>
<tr>
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<td>62.7</td>
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<td>3. Deletion</td>
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<tr>
<td></td>
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1. Addition Technique

The addition technique is used when translating and it is the way that the translator adds some words in Thai subtitles. This translation technique helps to solve the problem of the ambiguous matter of the original script in order to have a good translation of the subtitles. In Friends, the addition technique appears in example 6 like when Mike is talking to Phoebe about the date that "Because I was getting the free dinner, which I didn’t, and I will meet the pretty girl, which I did"; and it can be translated into "เพราะเขาบอกผมว่า ผมจะได้ทานมื้อเย็นฟรีและบอกว่าผมจะได้พบสาวสวยซึ่งผมได้พบ".

2. Deletion Technique

The primary technique is the deletion technique. In Friends, the deletion technique appears as in the dummy word which is "kind of" like in "Kind of smell like chicken". and it can be translated into "กลิ่นเหมือนไก่" as in example 8. As you can see, the deletion technique is used in this dummy word because the translator would like to make it short and concise. In Desperate Housewives, the deletion technique appears in this dummy word as well but the difference is that "sort of" is used like in "I tried and they sort of laughed at me" and it can be translated into "ฉันลองแล้ว เขาหัวเราะเยาะฉัน".
Besides, the deletion technique is shown in word group deletion in Friends as well such as in example 10. Monica is saying that “If you really think about it, I mean 4 days is not that long”. and it can be translated into "ถ้าเธอคิดให้ดี 4 วันก็ไม่นานเลยนะ". If the word group “I mean” meaning “หมายความว่า” in Thai is translated, it might not get along with the translation of the previous sentence.

The deletion technique is also used when the translator encountered complex sentences consisting of a main clause and a noun clause. The main clauses were frequently deleted as they did not carry the main meaning. The translator focused on the meaning conveyed in the subordinate clause instead. In so doing, the translator did adjust the sentence pattern but not the meaning. This also helps solve the space problem. The example is when Susan and Thompson talk and Susan tells him that “I think this is a screwdriver left behind by the burglar and I didn’t touch it”. and it can be translated into “นี่คือไขควงที่คนร้ายที่คนร้ายทิ้งไว้ ฉันไม่ได้แตะและมันเลย”

3. Word Choice

The word choice is used in translating Friends series subtitles as shown in Example 1 and it happens when Joey and Phoebe are talking in the cafeteria that “You know who is great? Sandy Pupack” and it can be translated into “รู้นะใครที่เยี่ยมยอด
แซนดี้ กองมูล”. The reason why the translator translates “Pupack” into “กองมูล” because there is the cultural difference involved in translating from English to Thai. Besides, the translator would like to make sure that the audience will be able to understand the subtitles when watching this humorous scene.

- The use of English loan words:

In addition, the use of English loan words appear in Friends as in example 6 and it is when Joey is talking to Phoebe that “No, she is going to be hot”. and it can be translated into “ไม่ เธอจะต้องเซ็กซี่”. The reason that the translator doesn’t translate English Loan words into Thai because Thai people know this words for a long time. Therefore, the translator can directly use English loan words.

- The transliteration:

The transliteration technique appears in Friends in example 4 as when Joey and Phoebe are talking about Ross and Rachel. Joey says that “The people names “Veener” almost killed me”. and it can be translated into “คนชื่อวีนเนอร์ทำเอาฉันแทบบ้า”. For the word “Veener” can be referred to German sausage and it is the homophone with “Wiener”. Therefore, the translator translates the word “Veener” into “ไส้กรอกเยอรมัน” and it will makes the audience understands the series better.
The final particles are used to say at the end of the sentence such as the word like “คะ, ครับ, ล่ะ or นะ” and Thai people also used them to show the politeness to the person who they first meet. In Friends, the final particles appear in example 8 when Mike and Phoebe are introducing themselves to each other. Phoebe says that “So Mike, how are Joey and you know each other anyway”. and it can be translated into “คุณกับโจ๊กี้รู้จักกันได้ยังไงคะ”. The translator tends to add the word “คะ” in order to show the politeness and it is because Phoebe is the female. For Mike, he says to Phoebe that “Ah! How do Joey and I know each other?” and it can be translated into “โจ๊กี้กับผมรู้จักกันได้ยังไงเหรอครับ”. The translator tends to add the word “ครับ” at the end of the sentence to show the politeness.

Moreover, the pronoun reference is another difference and it is to emphasize on the unfamiliar character and to remind who the person is. The example in Desperate Housewives in example 1 is at the beginning of the story. Zach is asking his dad that “Why would you keep it” and it can be translated it into “พ่อเก็บมันไว้ทำไม”. The translator translates the pronoun “you” into “พ่อ” in order to remind the audience that who is “you”.
CHAPTER 5
DISCUSSIONS AND CONCLUSIONS

This chapter summarizes the study on the translation techniques used in translating Friends and Desperate Housewives subtitles and then gives some recommendations in the areas that may be of interest for future studies.

5.1 Summary of the Study

This research studied the translation techniques that were used in Friends and Desperate Housewives in terms of the similarities and the differences. The meaning based translation is used as the theoretical framework for this study.

In terms of the research design, this study is a descriptive one with the focus on translation techniques in translating English subtitles and how the translators dealt with linguistic and cultural barriers. The scope of the study is to study translation techniques used in translating two popular American TV series: Friends and Desperate Housewives. Not only the techniques are discussed, but also the similarities and the differences of the techniques used as well. Six current episodes in both Friends and Desperate Housewives
were randomly chosen for this study. Translated subtitles were analyzed in terms of linguistic and cultural aspects. In terms of the rational and background, this study concerns with the linguistic and cultural differences.

For the empirical literature review, it can also be divided into two main parts which are the linguistic literature review and cultural review. There are many translators who conducted research experiments. In 1979, Lortholary dealt with the Structural Linguistics and Translation Theory about translators’ need from structural linguistics and the insufficiency of the linguistics’ response. In 1993, Anderman also inspected the Pronouns of Address in Literature case that emphasized on pronouns of address, especially, the second person. There are also the translation occurring due to the lack of the experience which stated by Jandt. In terms of the Cultural Literature Review, there are many problems about the lack of language knowledge and the word-for-word role which were found out by Rado in 1987. He also investigated the source, the target language and the extraordinary language role in world literature. Moreover, there are many things that influence the translation which are the culture, the language structure, the meaning of words, and the misunderstanding of the script. They are the cause of the translation problems. Additionally, Deungta Supon said that each culture has different way of life and it caused the translation
problem. Furthermore, Deungta Suporn also mentioned that the translation problem can be divided into two parts. First, the translators don’t know the culture of original language. Second, the translators who know the culture but they can’t transfer the message to readers as well as to make them understand the translation. Moreover, the American joke translation is a very challenging task to translate. It is also for the cultural joke. Jiranun Pritpreecha emphasized clearly that some of the American jokes can’t be interpreted in the same emotion especially the rhyming.

In terms of the cultural joke, JiranunSurod added that the cultural difference of the source language and the target language caused the problem in translation. Therefore, the most useful method in translating American Joke is to analyze the original script. It is a fact that the joke is about the culture and it aims to make people laugh. Besides, it is necessary to analyze the subtitles and the translator has to make sure that the joke gets along with the culture of the target language as much as possible. In addition, the slang, the idiom, the pronouns are also used to maintain the joke happening on the scene. Additionally, the translator must have the strong background of Thai language by means of the joke translation of the culture. Also, the translator has to understand the original script completely and use the creative idea in organizing the subtitle.
translation as well.

In terms of joke translation, Jiranunsurod mentioned that the interpretation is one of the most often used techniques. It is because of the difference between source and the target language and it is almost impossible to use the literal translation without the adaptation. Moreover, the translator has to interpret the word or phrase in source language first before choosing the right word or phrase which may not be the exact translated meaning of the source language. However, it conveys the same message and also helps in order to clarify the tone as well as the emotion of the character in the dialogue.

Besides, Jiranunsurod added that slang is very informal language that used by some groups of people and she mentioned that the translator used two techniques in translating slang which are the translation of American Slang by using Thai slang and the translation of normal sentence by using Thai slang.

In terms of the translation of American slang by using Thai slang, Jiranunsurod said that it is the most effective technique because the translator selected Thai slang, which represents the equivalent meaning to American slang. Besides, the translation of American slang by using Thai slang helps to represent similar contextual implication concerning the feeling and tone of characters in the dialogue. In addition, the translation of normal sentence
by using Thai slang is used to keep the sentence short, clear and sound natural that's why the translator selects Thai slang to translate common words.

Additionally, the translation by using pronouns in Thai context such as the relationship, age, status and the speakers’ emotion will help in communicating the humorous implication in the dialogue. Therefore, the use of proper pronoun can help intensify feeling and relationship of the characters.

Furthermore, the translator added the words which are not found in the source language in the translated version by using addition technique. Jiranunsurod mentioned that the final particle is used in different contexts, concerning attitudes and emotions of speakers and it is one of special characteristics of Thai language.

5.2 Discussions of the Major Findings

Research Question (1.) What are the principle translation techniques used in translating “Friends” and “Desperate Housewives” subtitles?

According to the findings, the important techniques used in translating the script of these subtitles are Addition, Deletion and Word Choice. Larson (1984) mentioned that translators used the meaning based translation in conveying the meaning of the language in the original script into the second language. Therefore, the grammar structure might be
changed in order to avoid incorrectness of the language and to help the translation convey the meaning clearly, as well as to make reader understand the content better. Therefore, these three techniques helped ease both linguistics and cultural differences between the source language and target language. The translation is transparent but not faithful to the source language (Beckman 1988).

**Research Question (2.) How can the translator deal with linguistic and cultural differences?**

Based on the meaning-based translation, both translators dealt with linguistics and cultural differences by using the three techniques as mentioned above: *Addition, Deletion, and Word Choice*. Firstly, the addition technique is used in adding the necessary words and making the audience understand the subtitles more while watching the film.

In terms of the addition techniques, the translators can deal with the unclear message of the original script. Jiranunsurod (2002) mentioned that there are the addition of the final particles and the addition of word groups in the sentence. In this study, the addition of the final particles has been found in both Friends and Desperate Housewives. The addition of the final particles is the words that appear at the end of the sentence and it helps show the relationship among speakers. Besides the addition of final particles,
sentence expansion or word insertion is another technique used in the series by adding some words in the dialogue. Consequently, the audience can understand and enjoy the series more.

As for the deletion technique, the translator can deal with linguistic differences by deleting the unnecessary expressions from the script of the subtitles (Newmark, 1982). In my study, these unnecessary expressions include dummy words, terms of address, etc. Pronouns are also frequently deleted, particularly the first- and second-person pronouns to solve the space problem (Jiranunsurod, 2002). Furthermore, the audience know who is talking so the pronoun can be deleted without disturbing the main meaning of the dialogue.

In the case of the long conversation and a lot of detail, the translator can deal with the problems by omitting to translate the sentence that doesn’t effect the situation like the main clause (I think …) followed by the noun clause.

Jiranunsurod agreed with Larson that the meaning based translation is very useful for translating the subtitles. It means if the translator used the meaning based translation in order to adapt, add or delete some of unnecessary parts. Moreover, Jiranunsurod mentioned that the analysis of the subtitles is very important because it helped to understand the main point of the sentence of the original script.
Occasionally, the translator did not translate some words. For example, in Friends, the word “Spuds (สปัดส์)” was not translated. This might be due to the fact that the translator thought the term was a proper noun. Indeed, it was a slang word and the word itself was used to portray the picture of an old fat lady who looked like a spud. In this case, the audience might get confused and did not understand the humor underlying the scene. Jandt (1998) stated that the translation problems occur through the lack of experiential equivalence when the experience doesn’t occur in one’s culture and Jandt suggested that in order to clarify this translation problem, one should think of objects or experiences that appear in one’s culture and not in the other. Thus, it might be better if the word “spuds” was translated into something like “ป่าอ้วน”.

For the cultural differences, the translators have to concern or are aware of it by means of the target language and the source language in order to make sure that the Thai audience understands the translation as well. Moreover, the translators translate the new words for Thai people by giving word definition. For example, the phrase “single parent” was translated into “เดี่ยวลูกเดี่ยว”. It is because the word “single parent” is quite new for Thai audience and there is no Thai translation for this word. If the translator translated it into “คนเดี่ยว”, this might confuse Thai people.
5.3 The Similarities and Differences between Friends and Desperate Housewives

Between Friends and Desperate Housewives, the translation techniques used are the same in both series. The principle translation techniques found in Friends and Desperate Housewives are the word choice, the addition and the deletion.

The word choice technique was mainly used when the translator dealt with the cultural differences between the source language and the target language, especially with the humorous parts of the series (Jiranunsood, 2002; Tangtang, 2002). An English-to-English translation technique was frequently used in Friends subtitle translation, while in Desperate Housewives the use of transliteration technique was employed instead, i.e. "sexy" as "เซ็กซี่" or "shopping" as "ช็อปปิ้ง". The other difference is the use of words with connotative meaning. This technique works effectively in “Friends”, in particular when the translator dealt with humorous parts. People’s names are generally transliterated but some certain names are translated into Thai using words with connotative meaning. The name “กองมู่ล์” sounds so Thai and at the same time it has more than one meaning just like the English counterpart “Pupack”. In Desperate Housewives, all proper names were transliterated. This may be due to the fact that the two series are slightly different in their genre. The jokes used in the two are also different.
Additionally, the use of pronoun references was found in both series but in different situations. In Friends, pronoun references were used when the third-person pronouns appeared in the dialogues referred to prominent characters like “Phoebe”. With her distinctive characteristics, this technique helps give the audience a clearer picture of the character which is not on the spot at the moment. But in Desperate Housewives, pronoun references concern parental terms like “พ่อ” or “แม่”. This time the technique helps solve the cultural differences. It is transparent to the Thai culture, but again it is not faithful to the source language (Beckman, 1988).

As for word description, the technique was used when the translators of both series encountered the terms which are probably new to the Thai society. For example, the term “single parent” was translated into “เลี้ยงลูกคนเดียว” with a bit of syntactic adjustment from a noun phrase to a verb phrase. This technique was transparent when considering the target language but it fails to be faithful to the original English script. However, the translators were successful in keeping the meaning of the source language and being able to convey it to the Thai audience.

Addition is another technique used by both translators to solve both linguistic and cultural differences. The technique includes word group addition and final particle addition.
To insert some words into the dialogue being translated make the conversation more natural and at the same helps the audience understand the story more. Final particles are added to make the conversation more Thai. Thus, the technique works in terms of transparency but not faithfulness.

The deletion techniques found in both subtitle translations are pronoun deletion, the deletion of dummy words, the deletion of main clauses and the deletion of term of address. They appear in both Friends and Desperate Housewives. This technique helps solve the technical problem regarding the space limit, the linguistic differences, and the cultural differences as well (Tangtang, 2002). Interestingly, the technique can keep the main meaning of the dialogue. On the other hand, it may ruin the essence of the cultural message delivered to the audience. For example, in casual conversation, the terms “sort of” and “kind of” are frequently used, but these terms are generally deleted in Thai subtitle translation.

5.4 Limitations of the Study

Since this research focuses on TV series subtitle translations, Friends and Desperate Housewives, the main findings may not be appropriate to apply to other types of subtitle translations, i.e. films, documentary, etc.
5.5 Recommendations for Future Research

This research study examined Friends and Desperate Housewives’ subtitle translation from English into Thai. The problem found in both series is that the translator lacks the cultural understanding and he or she might not understand some words so they don’t translate them. It is because the translator might not have enough knowledge and background of understanding the culture, unfamiliar with the words and also he or she doesn’t have time to check for the errors.

Therefore, it would be interesting for further studies to examine other varieties of work such as sci-fi, thriller, drama or movie. Moreover, it would be very useful for other research studies to use the techniques in translating other series such as Sex and the city. Besides, more linguistic and cultural differences should be investigated to gain the insight of how the translators make their decision on which techniques to be used to suit the Thai audience. The studies on films genre and target audience as factors affected the translation process are also suggested.
5.6 Conclusions

Due to the differences between the source language and the target language, in this case, Thai and English, meaning-based translation seems to be the solution for translators to deal with both linguistic and cultural differences. In this study, the translators can keep the meaning of the source language, but the syntactic structures need to be adjusted as well as the use of vocabulary. The three techniques frequently used are word choice, deletion and addition. In so doing, their translations are transparent when considering the outcome of the translation process. However, the translation works are not faithful when considering the source language.
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APPENDICES
APPENDIX A

FRIENDS AND DESPERATE HOUSEWIVES

*Friends* is the American-comedy series first on air in September 22, 1994 and it is released by NBC. The setting of the show is in New York City, USA and the action largely took place in two larger neighboring large apartments. This series is about a group of friends who like to spend their spare times at Central Perk, a Greenwich Village coffeehouse. Moreover, *Friends* also earned a veritable warehouse of Emmy Awards at or near the number one ratings slot throughout most of its run. The researcher chose these subtitles as they are well known and popular for many years.

*Desperate Housewives* is an American television comedy-drama series, created by Marc Cherry, who also serves as show runner, and produced by ABC Studios - The Walt Disney Company's main television studio - and Cherry Productions. Executive producers, as of the fourth season, are Marc Cherry, Bob Daily, George W. Perkins, John Pardee and Joey Murphy.
The setting of the show is the street of Wisteria Lane in the fictional American town of Fairview. It follows the lives of a group of women, seen through the eyes of their dead neighbor, as they work through domestic struggles and family life, while facing the secrets, crimes and mysteries hidden behind the doors of their – at the surface – beautiful suburban neighborhood. The show features an ensemble cast, headed by Teri Hatcher as Susan, Felicity Huffman as Lynette, Marcia Cross as Bree, Eva Longoria Parker as Gabrielle, and Nicollette Sheridan as Edie. Brenda Strong narrates the show as the deceased Mary Alice.

Since its premiere on ABC on October 3, 2004, the show has been well received by the critics as well as the audience. The show is a multiple Emmy, Golden Globe and Screen Actors Guild award winner, and in April 2007 it was reported to be the most popular show in its demographic worldwide, with an audience of approximately 115 to 119 million viewers.
APPENDIX B

LETTER OF CONSENT
Letter of Consent

81/7 Intamara 40 Suthisan
Bangkok 10400
August 26, 2008

Dear Sir/Madam

I am a graduate student in English for Business and Technology at The University of the Thai Chamber of Commerce, and would like you to participate in my research on Translation Techniques Used in Translating Television Series Subtitles, under the supervision of Ajarn Panchai Poonwathu.

The study, among the first of its kind, is to study translation techniques used in translating a TV series in episodes one to four of Season Nine of Friends, popular American TV sitcom among Thai audience, and Desperate Housewives. In doing so, the meaning based translation is used to translate the word choice, the addition, and the deletion technique. The percentage of word choice, addition and deletion has been analyzed. To ensure accuracy of information, the percentages have been checked carefully. Also, you may inquire about the percentages at any time from me at the above addresses or my supervisor, Department of English, Faculty of Humanities, The University of the Thai Chamber of Commerce, Tel. (02) 697-6884. If you feel any discomfort, you may discontinue your participation at any time.

Thank you very much for your time and assistance. Your efforts will ultimately be beneficial to the younger generations of Thai translators and, in turn, to the improvement of Intercultural Communication.

Manora Petchsuwan
The University of the Thai Chamber of Commerce
I have read the above statement and agree to participate in the study described above.

___________________________
Signature

___________________________
Date
APPENDIX C

FRIENDS AND DESPERATE HOUSEWIVES SUBTITLES
Teacher: The boys are in my class because I’m the only teacher who can handle them. We may no longer be able to accommodate them. (1)

Mary Alice: Ultimatums were made. (2)

Zach: She used this to kill herself. Why would you keep it? (3)

Mary Alice: Questions were asked. (4)

Bree: Are you OK? (5)

Gabrielle: I think he’s hiding something. (6)

Mary Alice: And lots of evidence was uncovered. (7)

The killer: What is it you hired me to do? (8)

Paul: Someone sent that note to my wife. I need to know who. (9)
At the supermarket:

Mike: Do you like Alfred Hitchcock? (10)

คุณชอบอัลเฟร็ด ฮิทช็อกไหม

Neighbor: I found it in the ruins of Edie’s home.(11)

ฉันเจอมันในซากบ้านอีดี้

Carlos: I found it in our bed. It’s not mine.(12)

ผมเจอมันใต้เตียง ไม่ใช่ของผม

Mary Alice: Talk about the dirty laundry. Every neighborhood has a woman like Alberta Frome. And every woman like Mrs. Frome has a cat. When she traveled, Mrs. Frome would arrange for friends to look after her beloved pet. This time, however, she forced to ask her neighbor, Susan Mayer. Mrs. Frome like Susan. But it was common knowledge on Wisteria Lane, where Susan Mayer went, bad luck was sure to follow. Her misfortunes ranged from the commonplace to the unusual, to the truly bizarre. As she waved goodbye, she worried that Susan’s bad luck would continue. For that matter, so did her cat. (13)

เรื่องร้ายๆที่ต้องปิดบัง ทุกคันที่อยู่อาศัย มีผู้หญิงแบบมัดเบ délai ไฟแรมและผู้หญิงแบบคุณนายไฟแรม ทุกคนดีเด้งหน้าเมื่อต้องเดินทาง คุณนายไฟแรมจะขอให้เพื่อนช่วยดูแลสัตว์เลี้ยงที่รักของเธอ แต่ครั้งนี้เธอต้องการให้เพื่อนบ้านของเธอซูซาน แมเยอร์ คุณนายไฟแรมชอบซูซาน แต่เป็นที่รู้กันทั่วไป เช่นเดียวกับแมวของเธอ ซูซานจะมีความโชคดีหรือจะไม่ ด้วย ความโชคดีไม่ดีของเธอ มีตั้งแต่ระดับธรรมดาไปจนระดับมหัศจรรย์ จนถึงระดับที่แปลกประหลาด ขณะที่โบกวอนลาซูซานจะมีความโชคดีอย่างไรก็ตามกับแมวของเธอ
Susan: Mr. Whiskers. Dinner time. Here, kitty. That’s weird, Cats can’t open drawers, can they? (14)

คุณวิสเกอร์จี่ กินข้าวได้แล้ว เมียว เมียว แปลงตัว แมวเปิดลิ้นชักไม่ได้ใช้มั้ย

Julie: Are you sure you didn’t leave them open this morning? (15)

แม่เปิดตั้งไว้ให้ผู้อื่น

Susan: No way. (16)

ไม่มีทาง

Julie: Wow. Do you think somebody broke in? (17)

แม้ว่ามีคนร้ายเข้ามาเหรอคะ

Susan: Mr. Whiskers? Mr. Whiskers? (18)

คุณวิสเกอร์ คุณวิสเกอร์

Mary Alice: Though she didn’t know it at the time, Susan’s luck had finally started to change. News that an intruder had breached the security of Wisteria Lane spread like wildfire. At a Neighborhood Watch meeting the next night, residents voiced their concerns over the increasing dangers their community faced. Mrs. Ida Greenberg said someone was looking through her bathroom window whenever she took a shower. Bob Fisk warned those present that a government agency was listening in on their phone conversations. Helen Vale spoke of a ruthless local teenage gang that had egged her minivan. (19)

แม้ว่าตอนนั้นเธอจะไม่รู้ว่า ในที่สุดโชคของซูซานก็เริ่มเปลี่ยนไป ข่าวคนร้ายบุกผ่านการรักษาความปลอดภัยของวิสทิเรียเลนแพร่ออกไปเหมือนไฟป่า ในการประชุมคืนถัดมา ผู้อาศัยหลายคนได้แสดงความห่วงใยเรื่องอันตรายที่เพิ่มขึ้นของชุมชนแห่งนี้
คุณนายไอดํา  กรีนเบิร์กบอกว่ามีคนแอบดูที่หน้าต่างห้องน้ำทุกครั้งที่เธอใช้ห้องน้ำ บ็อบ ฟิสต์เตือนทุกคนที่ไปว่า มีโรคบางจุดที่พังพื้นที่วัดน้ำกระท่อมคิวท์ เฮเล็น เวลพูดถึงแก๊งวัยรุ่นเก่าที่เธอใช้ประตูร้านแล้วกลับหลัง

Thompson: There are three factors contribute to ……(20)
 มี 3 ปัจจัยที่ส่งผลให้....

Mary Alice: The evening concluded with Officer Thompson offering safety tips and a plan of action. (21)
ปิดท้ายด้วยเจ้าหน้าที่ทอมป์สันเสนอแนะวิธีป้องกันเหตุร้ายและแผนปฏิบัติการ

Thompson: Opportunity you have some control over. So you can sign up for daily or nightly patrols, which might seem like overkill, but regular surveillance, will deter even the most determined criminal. So are there any other questions? All right. Let’s be careful out there.(22)
ซึ่งพวกคุณสามารถช่วยได้ ผลตกลากขบวนคนระบายวันหรือกลางคืนซึ่งอาจถูกทำให้เกินไปแต่รับรองว่าการสองสองที่เล็กน้อย จะทำให้คนร้ายต้องสงสัย มีค่ากำหนดไว้ชั่วครู่ ถ้าจั๊กขอให้ทุก คนระวังตัว

Susan: Actually, I do have a question. Do you have a second?(23)
ที่จริงฉันมีคำถามค่ะ

Thompson: Sure. How can I help you? (24)
จะให้ผมช่วยอะไรครับ

Susan: I’m the one who discovered the break-in and I think I found some evidence.(25)
ฉันคือคนที่พบว่าบ้านถูกจุดเพื่อสืบสวนยืนยันไม่ได้ค่ะ
Thompson: Evidence? (26)
หลักฐานเหรอครับ

Susan: I think this is a screwdriver left behind by the burglar and I didn’t touch it. (27)
นี่คือไขควงที่คนร้ายทิ้งไว้ ฉันไม่ได้แตะมันเลยค่ะ

Thompson: Why didn’t you give this to the investigators? (28)
ทำไมไม่เสนอให้พนักงานสอบสวนเหรอครับ

Susan: I tried and they sort of laughed at me. Because apparently nothing was taken from the house. (29)
ฉันลองแล้วเขาหัวเราะเยาะฉัน เพราะว่าไม่มีอะไรถูกถูกหายค่ะ

Thompson: I apologize for that. That was totally unprofessional. (30)
ต้องขอโทษด้วยครับ เป็นการไม่สมควรอย่างยิ่ง

Susan: Thank you. So you think it should be dusted for prints? (31)
ขอบคุณ ควรจะหาลายนิ้วมือมั้ยค่ะ

Thompson: Yes. And I’ll make sure it gets done. (32)
ครับ ผมจะตามเรื่องให้

Susan: Great. Bye. (33)
ดีจังเลย สวัสดีค่ะ

At Lynette’s house.

Lynette: Boys, stop it. Go to bed. (34)
เด็กๆหยุดนะไปนอนดีแล้ว

Twins: We’re not tired. (35)
ไม่เหนื่อยงานเลย
Lynette: Well, at least go upstairs. (36)

ขึ้นชั้นบนก่อนก็ได้

Twins: We want to play. (37)

เราอยากเล่น

Lynette: Look. Go Go. (38)

ดูนี่สิ

Twins: Gimme. (39)

ผมจะเอา

Lynette: Go Go.40

ไปเลย

Gabrielle: So why weren’t you sitting with Mike? I thought you two were an item. (41)

ทำไมถึงไม่นั่งกับไมเคิล นึกว่าเป็นแฟนกันแล้วนะ

Susan: I sort of thought so too. Getting a lot of mixed signals. (42)

ชั่วคราวมันเหมือนกัน เขามองด้วยสองตาๆ เลย

Gabrielle: I’ll tell you who wasn’t giving mixed signals. Sexy Officer Thompson. He stared at you all night. (43)

คนที่แสดงออกชัดๆ คือ เจ้าหน้าที่ตำรวจที่ดีที่สุด เขาจ้องเธอทั้งคืนเลย

Susan: You noticed that? (44)

เห็นด้วยเหรอ

Gabrielle: Honey, trust me, when they’re not staring at me, I notice. (45)

เชื่อเถอะจ๋า ถ้าใครไม่จ้องฉัน ฉันเห็นแน่ๆ

Lynette: I really do appreciate you guys staying and helping. (46)

ขอบใจพวกเธอที่อยู่ช่วย
Bree: Please. I would have hosted it myself but there’s camping equipment everywhere. (47)

ไม่ต้องห่วงฉันอยากจัดเองด้วยซ้าแต่ตู้กรนนี้ติดปักตึปนไปหมด

Lynette: It’s nice of you and since we are talking. There’s something else nice that I’d like you to do. Your kids both went to Barcliff Academy, didn’t they? (48)

เธอใจดีจริงๆ มีเรื่องดีๆอีกเรื่องที่ฉันอยากขอให้เธอช่วย ลูกเธอทั้งคู่เคยเรียนที่บาร์คลิฟใช่มั้ย

Bree: Yes. (49)

Lynette: We need you to recommend Porter and Preston. We can’t even get an interview. (50)

เราอยากให้เธอช่วยต่อพอร์ทเตอร์กับเพรสตันให้เรามีโอกาสสอบ

Bree: You are. Um… You want me to recommend the twins? (51)

ให้ฉันฝากเจ้าแฝดให้เธอ

Lynette: Yes. You can tell them how beautifully behaved the boys are. (52)

ใช้บอกเขาหน่อยว่าลูกชายฉันเรียบร้อยแค่ไหน

Bree: So you want me to lie? (53)

จะให้ฉันโกหกใช่มั้ย

Lynette: Yeah. I thought that was understood. (54)

ใช้ฉันนึกว่าเธอจะเข้าใจ

Bree: I’m very well respected at Barcliff, and my word won’t be good there any more. (55)

แต่ฉันเป็นที่นับถือมากที่บาร์คลิฟ ต่อไปเราจะไม่เชื่อถือฉันอีก

Lynette: Yes, but by the time they realize their mistake, we’ll be in. You’re not having any more kids. What do you care? (56)

ใช้ฉันนึกว่าเธอจะเข้าใจ
Bree: Well, I had hoped some day to get my grandchildren into Bardcliff. But I hope it didn’t matter, doesn’t it? (57)

Lynette: It really doesn’t. (58)

Paul and Zach: We’ve got to get rid of it. I said leave it alone. No. You can’t stop me.

Susan: Paul and Zach are fighting again. (59)

Lynette: The second time this week. They never fought when Mary Alice was alive. (60)

Susan: It’s a shame. They used to be such a happy family. (61)

Bree: Just because you didn’t hear them fighting, doesn’t mean they were happy. (62)

The next day, as residents began to petrol Wisteria Lane in the hopes of foiling potential burglars, Gabrielle was about to experience a home invasion of her own.

Gabrielle: Mama Solis. What are you doing here? (63)
Mama Solis: I came to visit my son and daughter-in-law. What does it look like? (64)

Gabrielle: Does Carlos know you’re coming? (65)

Mama Solis: No. He likes to be surprised. Now come. Gabrielle. Come. Family should always hug, regardless of how they feel about each other. (66)

At Barcliff Academy.

Tom: Wow. Um.. She’s a beauty, 30 feet? (67)

The principle: 32

Tom: Sweet. I sail. I’ve got a Flying Scott. (68)

The principle: Well. We have several yachting enthusiasts here at Barcliff Academy. I will be happy to introduce them to you. (69)

Tom: Wonderful (70)

Lynette: That sounds great. (71)
The principle: if we decide to enroll your children. To be honest, Mr. and Mrs. Scavo, your children’s education background is a bit more common than we would prefer. But Mrs. Van De Camp said they were identical twins? (72)

ถ้าเราตัดสินใจรับลูกคุณ พูดตามตรงนะ คุณและคุณนายสกาโว ประวัติการเรียนของลูกคุณ มันธรรมดาไปหน่อยสำหรับโรงเรียนของเรา แต่คุณนายแวนดีแคมพ์บอกว่า พวกเขานี่เป็นแฝดสมบูรณ์

Lynette: Yes. Completely identical twins. You can’t tell them apart. They’re like book ends. (73)

ค่ะ บอกความแตกต่างไม่ไดเลยค่ะ เหมือนกันเบี้ยบนะคะ

The principle: We do strive for diversity at Barcliff. Identical twins could make an interesting ignition. (74)

ที่บาร์คลิฟ เรายังมองความหลากหลาย การได้มีนักเรียนแฝดสมบูรณ์ก็ถือว่าน่าสนใจ

Lynette: The boys are fascinating. They even have their own twin secret language some of the time. Don’t they, Tom? (75)

พวกเขานี่น่าสนใจค่ะ เขามีภาษาฝาแฝดของเขาเองด้วยค่ะ

Tom: Yeah, it’s pretty scary. (76)

ใช่ ออกจะน่ากลัวค่ะ

Lynette: Not so much scary as highly developed. (77)

ไม่น่ากลัวเท่ากับฉลาดหรอกค่ะ

Tom: Yeah. Yeah, they bark and growl at each other. (78)

ครับ เขาส่าห์ใสกัน

Lynette: Tom Mr. Lentz was trying to say something. Sorry. Go ahead. Mr. Lentz (79)
Mr. Lentz: I’d love to meet these twins of yours. I tell you what. I’ll put them on our “must-meet list”. (80)

Tom: Terrific. (81)

Lynette: Thank you so much. What is a must-meet list”? (82)

Mr. Lentz: We bring them in for observation. (83)

Lynette: Observation? (84)

Mr. Lentz: Um..To see how they play with the other children, how they respond to authority, that sort of thing. (85)

Tom: Great. (86)

Lynette: That sounds wonderful. (87)

At Bree’s house.

Rex: Hey. (88)

Bree: Hi. (89)

Rex: Kid’s ready? (90)
Bree: Almost. Thanks again for driving them to the bus. (91)

Rex: Happy to do it. I miss them. (92)

Bree: Did you hear there was a break-in at Mrs. Frome’s the other night? (93)

Rex: Yeah. I heard they didn't take anything. (94)

Bree: Well. It doesn’t make any less frightening. I mean. He could have been a sexual predator. (95)

Rex: And he ended up at Mrs. Frome’s? That would have been a lose-lose situation. (96)

Bree: Rex, that’s not the point. Well. I don’t feel safe. I was wondering if you could spend the night. (97)

Rex: You’re in the NRA. You own four guns. If somebody broke in I’d expect you to protect me. (98)

Bree: Ah.. Rex, the truth is, with the kids gone, I’ll be all by myself in this house for the first time in 17 years. (99)
Rex: Honey. I know it’s hard to hear, but the marriage counseling might not work out. You need to get used to being alone. (100)

Bree: You’re right. That was hard to hear. (101)

Rex: What are you doing? (102)

Bree: That is for the kids’ trip. (103)

Rex: Come on. I’m staying at a motel. I haven’t had a decent meal in weeks. (104)

Bree: Honey. The marriage counseling might not work out. You need to get used to bad cooking. (105)

At Susan’s house:

Thompson: Hey. Screwdriver girl. I took your evidence into the lab for fingerprints. (106)

Susan: Really? That’s great. (107)

Thompson: So I’ll call you if I hear something. (108)
Susan: OK. Oop. Sorry. (109)

Thompson: Thanks. Actually, I’d like to call you anyway if that’s OK. (110)

Susan: Oh! You seem like a really sweet guy in an interesting line of work. But I’m not really available. (111)

Thompson: Oh! You have a boyfriend? (112)

Susan: Yeah, sort of. (113)

Thompson: Sort of. (114)

Susan: It’s hard to explain. (115)

The radio: Unit 23, we have a 907A in progress. Please respond. (116)

Thompson: Ten-four. I’m on my way. I gotta go. Apparently there’s a hostage situation. (117)

Susan: Oh! Wow. (118)
Thompson: So you’re really turning me down. Boy. My self-esteem can’t take this.

(119)

ปฏิเสธผมจริงๆ เหรอรับ เสียความมั่นใจหมดเลย

Susan: I’m sorry. (120)

ขอโทษค่ะ

Thompson: No, it’s just, now my ability to help those hostages has been compromised.

Still, don’t blame yourself of what was happening. (121)

ตอนนี้ความสามารถในการช่วยตัวประกันลดลง แต่อย่าโทษตัวเองนะครับ

Susan: Blame yourself? (122)

โทษตัวเองหรือคะ

Thompson: Yeah. It’s just hard to rescue folks when you don’t feel good about yourself.

Ah. They’ll probably all die anyway. (123)

ครับ มันยากที่จะช่วยชีวิตคนเวลานี้เราไม่มั่นใจตัวเอง คงตายกันหมดอยู่แล้วล่ะ

Susan: OK, fine. I’ll go out with you. (124)

โอเคครับ ฉันจะไปเที่ยวกับคุณค่ะ

Thompson: Great. I’ll call you. (125)

เสียย์แล้วผมจะโทรไปนะ

Susan: Now that you’ve got your date, you can tell me what 907A really means.

That 907A. (126)

ตอนนี้ทีวีของกันดอยเหมือนเป็น 907 แปลกๆจะอย่าไรคะ

The police: Someone’s TV was playing too loud. (127)

มีคนเปิดทีวีดังเกินไป

Thompson: I’ll call you. (128)
แล้วจะโทรไป

At Gabrielle’s house.

Gabrielle: I’ll be outside doing my yoga. (129)

Carlos: I’ll be right back. Do you have to do it now? My mother’s here. (130)

Gabrielle: Hey. I’m not gonna stop my life just because she decided to show up unannounced at my ass. (133)

Carlos: She’s family. She doesn’t need an invitation. (134)

Gabrielle: Yeah. (135)

Carlos: It’s real pretty, Mama. You were always good with your hands. (136)

Mama: So, I assume you didn’t insist that I travel 2000 miles for small talk. So why am I here? (137)

Carlos: She…is unhappy. (138)

Mama: Um.. Um.. (139)
Carlos: I've given her everything she ever wanted, but it doesn't seem to make a difference. I feel her drifting further and further away. And lately I've started thinking that may be....

Mama: So you think she's cheating on you? (141)

Carlos: I think so. (142)

Mama: We can talk about your problems but I'm not gonna have any of that. Do you have any proof? (143)

Carlos: No. It's just a feeling. (144)

Mama: I had that feeling with your father and that whore waitress. And I was right. Always trust your feelings. (145)

Carlos: So what do I do? (146)

Mama: You don't do anything. I'll take care of it. (147)
Carlos: Thank you, Mama. (148)

Mama: I’m sorry I had to hit you but we’re strong people. And we don’t cry about our problems. We find ways to fix them. (149)

While the residents of Wisteria Lane kept up their patrols in an effort to prevent future break-ins, Lynette hatched a plan to break her children into Barcliff Academy.

Lynette: Boys, wake up. Come on. We’re gonna have some fun today. Come on. Hi. (150)

The twins: Mum. Hi. (151)

Lynette: Come on. I bet you can beat me. Come on. Go. Yes. (152)

The twins: Mum, I’m tired. (153)

Lynette: Hey. If I can still see your head, the pool’s not deep enough. (154)

At Barcliff Academy:

Mr. Lentz: Are your boys usually so docile? (155)

ลิขสิทธิ์ มหาวิทยาลัยหอการค้าไทย
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Lynette: They're always a little shy at first. Look at that concentration. Porter loves his puzzles. (156)

ตอนแรกแกจะอายหน่อยน่ะค่ะ ดูสิ มีสมาธิมากเลยค่ะ พอร์เทอร์ชอบเล่นภาพต่อมากค่ะ

At Gabrielle’s house:

The phone is ringing and Gabrielle picked up the phone. She has got the message from John “meet me at the motel”.

“พบผมที่โรงแรม”

Gabrielle: Mama, I’ll be right back. I’m going to the store. (157)

แม่คะ เต็ยبرنامجนะจะออกไปที่ร้านสักหน่อยค่ะ

Mama: Gabrielle. I’m coming with you. I want to make some tamales for Carlos. (158)

กาเบรียแลนแม่ไปด้วย อยากทำมาใส่ให้คาร์ลอสกิน

Gabrielle: No. I’m not going to the supermarket. I’m going to the lingerie store. (159)

หนูไม่ได้ไปซูเปอร์มาร์ธคนนะคะ หนูจะไปร้านชุดชั้นในค่ะ

Mama: Good. I need some bras. (160)

ดีสิ อยากได้ยกทรงอยู่พอที่

Gabrielle: I’m gonna be a while. And I might get a facial. (161)

หนูคงอยู่สักพักนะคะ หนูอาจจะนวดหน้าด้วยก็ได้

Mama: I have a face. (162)

แม่บอกด้วยก็ได้

At Mike’s house.

Susan: Hey, Mike. (163)

ไม่ค่ะ
Mike: How's it going? (164)

เป็นไงบ้าง

Susan: Good. Just came by to say hello. (165)

dีค่ะ แวะมาสวัสดีนะ

Mike: Hello. (166)

สวัสดี

Susan: So you remember the cop from the Neighborhood Watch meeting? Ah.. He agrees to run a fingerprint check on the screwdriver I found at Mrs. Frome's house. (167)

จำคำวิจารณ์มีประโยชน์ได้ที่คุณนายจากประมุขประมุขที่นั่น ฉันจะแสดงจังหวัดที่บ้านคุณนายโฟรม

Mike: He did? Nothing was taken. (168)

เหรอ ไม่มีอะไรถูกการณ์นี่

Susan: Still, somebody broke in. It's a crime. So the weird thing is the cop asked me out. On a date. (169)

แต่ยังคงมีคนเข้าไปค่ะ มันคืออาชญากรรม ที่แปลกคือ คุณต้าเจ้าหน้าที่ไปขอacket

Mike: Oh! (170)

Susan: And I sort of said yes. I was just curious what you thought about that. (171)

แบบว่าฉันก็รับปากไป ฉันสงสัยว่าคุณคิดยังไง

Mike: You're asking my permission to go out with him? (172)

ขออนุญาตข้าพเจ้ากับเขาเหรอ

Susan: No. I just was wondering your opinion. (173)

แปลค่ะ ฉันแค่อยากฟังความเห็นคุณค่ะ
Mike: I don't really have one. (174)
ผมไม่มีความเห็นอะไรเลย

Susan: OK. Great. Fine. Thank you. (175)
โอเค จังเกิด ดีครับ ขอบคุณ

Mike: Susan, wait. I…. I'm sorry. My life is just really complicated right now. (176)
ซูซาน เดี๋ยวก่อน ผม...... ชีวิตผมมันสับสนมากตอนนี้

Susan: You don’t have to explain. (177)
ไม่ต้องอธิบายหรอกค่ะ

Mike: Susan. (178)
ซูซาน

Susan: It’s complicated. I get it. (179)
มันสับสน ฉันเข้าใจ

At Mary Alice’s house:

Bree: Paul? Paul? Hi, Zachary. Sorry, the door was open and …. (180)
พอล หวัดดีจ้า แซ็คคารี ขอโทษนะ ประตูเปิดอยู่

Zachary: It’s OK. You can come in. (181)
ไม่เป็นไร เข้ามาสิครับ

Bree: Is your father here? We’re scheduled to do a patrol today. (182)
พ่อของเขาอยู่ไม่เจ้า วันนี้เราต้องออกลาดตระเวน

Zachary: He had to go out of town. Again. (183)
เขาต้องออกไปนอกเมืองอีกแล้ว
Bree: Oh. Well, I guess I can do it by myself. Wow. This place is just immaculate.

Zachary: My mum liked things clean.

Bree: Zachary. She would be very proud of you. What happened to your varnish?

Zachary: That’s where my mother died. I messed up the floor trying to get out the blood.

Bree: Oh!

Zachary: I’ll let my dad know that you stopped by.

Bree: OK. Zach, do you have plans for dinner?

At the lingerie store.

Mama: So you shop a lot?

Gabrielle: Yeah. So?

Mama: Most women that shop a lot, it’s because they don’t have anything better to do.
Gabrielle: What’s your point? (194)

Mama: Well, if you had children...(195)

Gabrielle: Here we go. (196)

Mama: I’m just saying that children give your life a purpose. You get so busy taking care of them and you don’t have any time to wonder if you’re happy. (197)

Gabrielle: You know what, this is so like you. I invite you on a nice shopping trip and you find ways to upset me. (198)

Mama: You didn’t invite me. I invited myself. You keep looking at your watch. Is there some place you have to be? (199)

Gabrielle: No. And for the record I am not one of those women who have a hole in her heart that can only be filled by a baby. I like my life a lot. It’s very fulfilling. (200)

Mama: Excuse my daughter-in-law. She’s very fulfilled. (201)
At Lynette’s house:

Lynette: So he just blew you off? (202)
เขาบอกปิดเฉยๆเหรอ

Susan: I told him another man asked me out. It was a perfect opportunity for Mike to be jealous, and nothing. (203)
ฉันบอกเขาว่าชายอื่นชวนไปเที่ยว เป็นโอกาสเหมาะมาก สั่งหัวไม่คิดที่จะหึงแต่เขานี้ไม่ได้เลย

Lynette: Hey. Did you guy try? It doesn’t work if you don’t bat your eyes (204)
เธอกับพริบตารึเปล่า ถ้าไม่กับพริบก็ไม่ได้ผล

Susan: Honey. I batted everything that wasn’t nailed down. I’m telling you.
Nothing. (205)

Lynette: Um..Thanks (206)
ขอบใจจ่ะ

Susan: So what’s going on there? (207)
แล้วนั่นเกิดอะไรขึ้น

Lynette: Gophers. (208)
ผู้ช่วยจ่ะ

Susan: Wow. (209)

Lynette: I’m sorry about Mike. I know how much you like him. (210)
เสียใจด้วยเรื่องโมiques ซึ่งรู้ว่าเขาชอบเขา
Susan: May be it's my fault. May be I imagined an entire relationship with this man that didn’t exist. (211)

Lynette: There has been flirting. I have seen it. (212)

Susan: Yeah. And the flirting made me think he was kind, trustworthy, honest and hygienic. This is how the guy just smiles at me three times and I'm picking out wedding china. I'm a mess. (213)

Lynette: But to be fair that's part of your charm. (214)

Susan: That's what happened with Karl. I only dated him a couple of months. I filled it the blank. I married him. It was a disaster. (215)

Lynette: You think Mike is a Karl in disguise? (216)

Susan: I don’t know. What does that mean, anyway? “My life is complicated.” (217)
At the field:

The guy: If I wanted to sit around I could do it on the can. You're late. What’s with the face? (218)

Mike: I screwed up. I broke into the Frome house. I almost got caught. (219)

The guy: What's "almost"? (220)

Mike: I accidentally left something behind with my prints on it. (221)

The guy: Did u wear a pairs of gloves? (222)

Mike: It's the suburbs. I didn’t think it’d matter. Anyway, the police are running a check and I’m in the system. I gotta pull up stakes before they come looking for me. (223)

The guy: That’s a sweet sound. Laughter like that, huh? Pisses me off. If and when your cover is blown, you disappear. Until then, you keep fixing the neighbor's pipes. (224)
Mike: The more time I spend in this town here, the more I think we're making the mistake. They are nice people. (225)

ยิ่งอยู่ที่นี่นาน ยิ่งคิดว่าผิด คนพวกนี้เป็นคนดี

The guy: My money says one of them isn’t. Oh! (226)

พนันได้ว่าคนนึงไม่ใช

The boy: Thanks. (227)

ขอบคุณครับ

Mike: No more screw-ups. (228)

ห้ามพลาดอีกแล้วนะ

At Gabrielle’s house: Mama and Gabrielle are watching the movie.

Gabrielle: I’m getting something to drink. Do you want something? (229)

หนูจะไปหาอะไรดื่ม เอาอะไรมั้ยค่ะ

Mama: Sh…. Sh…. (230)

In the garage:

Gabrielle: Look. Don’t be mad. (231)

อย่าโกรธน่ะ

John: I waited at the motel for three hours for you. I used a month’s worth of lunch money to pay for that room. (232)

ผมรอที่โรงแรมตั้ง 3 ชั่วโมง ใช้ค่าอาหารกลางวันทั้งเดือนเพื่อจ่ายค่าห้อง

Gabrielle: It’s not my fault. Juanita hasn’t let me out of her sight since she has gotten here. (233)

มันไม่ใช่ความผิดของฉัน อั้นนี่ดูตามฉันแล้วเลยค่ะ
John: Really? Well, I don't see her now. (234)

เหรอ ตอนนี้ผมไม่เห็นเธอเลย

Gabrielle: She's watching her Mexican soap opera. The rebel's virgin daughter is being seduced by the escaped desperado. So until she puts out, Juanita won't even know that I'm gone. Come on. I said I was sorry. (235)

เธอดูละครเม็กซิกันอยู่ ลูกสาวบริสุทธิ์หัวร้อนกำลังถูกล่อลวงโดยชายพเนจร จนกว่าเธอจะยอมให้เขา ฮัวนิต้าแทนที่จะรู้ว่าฉันออกไป ฉันขอโทษแล้ว

John: You just said you know, I've turned down half the pep squad for you. (236)

รู้ไว้ว่า ฉันปฎิเสธสาวๆ ไปตั้งเยอะเพื่อคุณ

Gabrielle: Laughing. You can't be serious. (237)

หัวเราะสื่อถึงไม่เป็นความจริง

John: Well. I'm starting to think that may be I should be with someone my own age. (238)

ผมชักจะคิดว่าควรคบกับคนรุ่นราวคราวเดียวกัน

Gabrielle: I thought teenage girls bored you, John. I thought what we had was beyond that. (239)

นึกว่าเธอเบื่อสาวรุ่นซะอีก นึกว่าเรามีค่าน่ากว่านาน

John: So did I. (240)

ก็เหมือนกัน

Gabrielle: So why do you go back to something you don't want? (241)

แล้วจะกลับไปหาสิ่งที่ไม่อยากได้ที่ใจ

John: I don't know. (242)

ผมไม่รู้
Gabrielle: May be you’re tired of me. (243)

เธอคงเบื่อฉันแล้ว

John: No. I want to be with you. (244)

ไม่ใช่ ผมอยากอยู่กับคุณ

Gabrielle: Then why we are arguing? (245)

งั้นเราเถียงกันทำไม

Mama: Gabrielle (246)

กาเบรียล

Gabrielle: Damn it. The virgin gave it up already? (247)

บ้าจริง ยัยบริสุทธิ์นั่นยอมแล้วเหรอ

John: I want you so bad. When can I see you again? (248)

ผมใจจะขาดอยู่แล้ว เมื่อไหร่จะเจอคุณ

Gabrielle: Tomorrow. Meet me at the front entrance at the mall after school. (249)

พรุ่งนี้ เจอฉันที่ศูนย์การค้าหลังเลิกเรียนค่ะ

John: What about your mother-in-law? (250)

แล้วแม่สามีคุณล่ะ

Gabrielle: Don’t worry. I’ll think of something. (251)

อย่าห่วง อีกหาทางเองค่ะ

Mama: Gabrielle. (252)

กาเบรียล

Gabrielle: Coming. (253)

มาแล้วค่ะ
At Lynette’s house:

Tom: A donation? Now Barcliff wants a donation? (254)

บริจาคเหรอ บาร์คลิฟจะให้เราบริจาคเนี่ยนะ

Lynette: Apparently we’re in competition with one other family. A generous donation will ensure our kids beat’em out. (255)

เรากำลังแข่งขันกับอีกครอบครัว เงินบริจาคจำนวนมากค่อนหลักประกันว่าลูกเราจะชนะ

Tom: How generous? (256)

มากแค่ไหน

Lynette: 15 thousand. (257)

15,000

Tom: We don’t have that. (258)

เราไม่มีหรอก

Lynette: That’s what I told them. (259)

ฉันก็บอกเขาอย่างนั้น

Tom: So what will we do? Look. Public school is out unless we move to a new district. (260)

แล้วจะทำไงกันดี โรงเรียนรัฐก็ไม่ได้ นอกจากเราจะย้ายไปเขตอื่น

Lynette: We’re not moving. (261)

เรื่องอะไรจะย้ายบ้าน

Tom: May be it’s time that we look into home schooling. (262)

เราจะต้องลองศึกษาการสอนหนังสือเองที่บ้าน

Lynette: I know you didn’t just say that. (263)

คุณไม่ได้พูดจริงแน่ๆ
Tom: Honey, it’s got its advantages. Kids at home school do better in later years.

(264)

ที่รัก มันก็มีข้อดีนะ การเรียนที่บ้าน มีผลดีกับเด็กภายหลัง

Lynette: They won’t make it if I have to spend all day with them. (265)

ถ้าฉันต้องอยู่กับเขาทั้งวัน

Tom: Honey, sometimes you’ve just got to make the sacrifice. It’s probably best things for the kids. (266)

ที่รักบางทีคุณก็ต้องยอมเสียสละ มันน่าจะดีที่สุดสำหรับลูก

Lynette: Why don’t you just put them back in me and cook them until they’re civilized. (267)

กับลูกยัดกลับมาในตัวฉันดีกว่า บ่มไว้จนกว่าจะหายป่าเถื่อน

Tom: You’d be cool with that? (268)

คุณไม่ว่าอะไรเหรอ

At Bree’s house: Bree and Zach are having dinner.

Zach: I’ve never had plum pudding before. (269)

ไมเคยทานพุดดิ้งพลัมมาก่อน

Bree: I’m serving it for Christmas. I like to try out new recipes before the actual holiday. That way, if the cookbook’s gotten it wrong, I can fix it. (270)

จะทำใช่ควีนซีม่าแกนผุดดิ้งพลัมก่อนที่จะทำในวันหยุดจริงๆ แบบนี้ ถ้าตารที่ทำจะผิด ฉันจะได้เวลาแก้ไข

Zach: You must really like Christmas. You and Mr. Van De Kamp always have the best decorations on your lawn. (271)

คุณต้องชอบคริสต์มาคนน่ะ คุณกับคุณแวนดีแคมพ์ตกแต่งบ้านให้สวยงามที่สุดเสมอ
Bree: I adore the holidays. I never get depressed if there’s a decorated tree to look at.

Zach: My mum and I would always decorate our tree together. This Christmas is gonna be weird. (272)

Bree: Zach. You know, my mother died when I was young. She was hit by a car. (273)

Zach: Oh! (274)

Bree: It was right before Christmas, as a matter of fact. We were all singing carols and the dog was howling because everybody in my family sings-off key except for me. Anyway, it was a terrible ruckus. So no one noticed when my mother went across the street to give the neighbors a gift. The next thing we heard was brakes screeching. (275)

Zach: Wow. (276)

Bree: Most of my family went to the hospital but I stayed home because I was so young. When I looked out the window, I saw all of my mother’s blood on the street and nobody was doing anything about it. So I got a hose and I...
washed it off. And once it was clean, I felt so much better. I’ve never told anyone that story before. (277)

Zach: Those are the most interesting ones. The stories that we never tell anyone. (278)

Bree: Yeah. You’re probably right. (279)

Zach: I have one. It’s more of a secret really. I know why my mum killed herself. (280)

Bree: You do? (281)

Zach: It was something I did. Something bad. (282)


Zach: No. I’d better not. I shouldn’t have said anything. If my dad found out…. (284)

Bree: What do you mean, Zach? (285)
Bree: I won’t tell your father. (285) ฉันไม่บอกพ่อเธอหรอก
Zach: I can’t get you involved. (286) ผมให้คุณเกี่ยวข้องไม่ได้
Bree: Zachary, it’s all right. (287) เซ็กซี่ ไม่เป็นไรครับ

At Susan’s house:

Susan: I can’t believer Zach said that. What else did Zach tell you? (288) เขื่อบอกอะไรเธออีก
Bree: That was it. Just that Mary Alice killed herself because of something he’d done. (289) เค้าแมรี่อะลิซฆ่าตัวตายเพราะสิ่งที่เขาเคยทำ
Susan: You couldn’t get any more out of him? (290) เขาไม่ยอมเล่ามากกว่านี้
Bree: I tried but he was so nervous. He actually started shaking then he just left. (291) เขาหวาดผวามาก เขาเริ่มสั่นแล้วก็ออกไป
Gabrielle: OK. This is just getting really weird. I think we should go to the police. (292) โอเค เรื่องนี้ขึ้นประหลาด บอกต่อว่าจกันเถอะ
Bree: And tell them what? We don’t even have the note anymore. We gave it to Paul. (293) แล้วบอกอะไรเขาหรือ เราไม่มีหนังสือจดแล้ว เรานำไปให้พอล
แล้วบอกว่าอะไร เราไม่มีจดหมายด้วยซ้ำตอนนี้

Susan: Then you have to get Zach to tell you something so we have more to go on. (294)

เธอต้องลองให้แซ็คเล่ามากกว่านี้ เรายังไม่รู้太多的

Bree: Girls. You don’t understand. This poor kid is scared out of his mind. (295)

เธอไม่เข้าใจ เขาลุกกลัวจนน่าสงสาร

Gabrielle: For god’s sake. Bree, you’re woman. Manipulate him. That’s what we do. (296)

บรี เธอเป็นผู้หญิงเก่งปัญหานั้น เราเก่งเรื่องแบบนี้

Bree: But how? (297)

ยังไงละ

Gabrielle: How did you usually manipulate Rex? (298)

ปกติเธอปัญหาเร็กซ์ยังไงแล้ว

At Zach’s house:

Bree: Hello, Zachary. Are you free for dinner tonight? (299)

หวั่นดีจ่ะ แซ็คคารี ทานมื้อเย็นด้วยกันคืนนี้

Zach: Sure. (300)

ครับ

Bree: Good. Because last night you put me in such a holiday mood. I’m gonna make roast turkey and candy yams and eggnog. Have you ever had real, old-fashioned eggnog? (301)
ดีจะ เพราะเมื่อคืนเธอทำให้ฉันรู้สึกถึงช่วงวันหยุดมาก ฉันจะอบไก่วง ทำแยมและเอ็กน็อก เคยสีเอ็กน็อกแต่ๆ สุดยอดดินดำนมยี่ค่า

Zach: I don't think so. (302)

ไม่แม้ครับ

Bree: You are gonna love it. It has quite a kick. (303)

เธอต้องชอบแน่ะ ที่เด็ดเลยนะค่ะ

At Lynette's house: The twins are playing the ball in the house.

The twins: Me. (304)

ของฉัน

Lynette: Preston. Boys, could you stop…..(305)

เพราะเด็ินลูกบา......

Lynette was desperate to avoid home schooling. But she saw no options on the horizon.

Until a solution sailed into view.

At the shopping mall:

Mama: Gabrielle, please. You bought me enough things. You're the one who's shopping. (306)

 Gabrielle: Mama, you're in a rut. We need to spice up your wardrobe. Here. Try this one on. Mama Juanita. How are you doing in there? (307)

Mama: Is it supposed to be so tight? (308)
Gabrielle: Yes, it's form-fitting. You'll look great. (309)

Mama: Gabrielle. I don't think this dress is right for me. I can't breathe. (310)

tong wai chen baat song man nee ba lai mooy baai lai

Gabrielle: Well, maybe I made a mistake. While you change, I'm gonna make a quick run to the book store. (311)

หนูมาจะกะผิด เปลี่ยนเสื้อไปก่อนนะค่ะ หนูขอแวะไปร้านหนังสือเดี๋ยวเดียว

Mama: Gabrielle. Wait. I'm coming with you. (312)

dieu wai wai dee yai

Gabrielle: No. I'll just be a minute. (313)

อย่าแยงหนูไปเดี๋ยวเดียว


แม่จะไปด้วย รอก่อน กาเบรียล รอตัวย

The seller: Ma'am. Ma'am. Sorry, I'm gonna need to look in your bags, please. (315)

คุณค่ะ ขอโทษค่ะ ฉันจำเป็นต้อง ตรวจสอบของคุณค่ะ

Mama: Fine. Just hurry up. (316)

ได้แล้วเร็วๆ หน่อย

John: Right on time. (317)

ตรงเวลาพอดี

Mama: I'm telling you. I don't know where that blouse came from. (318)

ขันไม่รู้ว่าผู้คนมาจากไหน

The seller: Security. (319)
Mama: Alright. Keep your stupid blouse. I have to find my daughter-in-law. Don’t touch me. Don’t you dare touch me. (320)

Security: Ma’am. You have to come with us. (321)

Mama: Get your hands off me. Gabrielle. (322)

At Bree’s house: The telephone is ringing.

Bree: Hello. (323)

Rex: Hi. It’s me. (324)

Bree: Hi, Rex. How are you? Is something wrong? (325)

Rex: No, I was just about to grab dinner from the motel vending machine and it occurred to me, “What the heck? I’ll go out.” Would you like to have dinner with me? (326)

Zach: Mrs. Van De Kamp. Guess what. I found all my mum’s old Christmas stuff. (327)
Bree: Oh, Sweetie, I was just coming over to talk to you. I am so sorry but something really important came up and I have to cancel. (328)

Zach: Really? (329)

Bree: We'll do it again. We’ll have our impromptu holiday dinner. I promise. (330)

The police car is parking.

Susan: I got one. Kelly Halstatter. In eighth grade, she used to split in my gym shoes. (331)

Thompson: Kelly Halstatter. Here, look. Two DULs, one check-kiting and an open bench warrant. (332)

Susan: How tragic. By which I mean," Yay". (333)

Thompson: You've been a good sport coming on my shift. (334)

Susan: Well, time flies when you're on a stakeout in Cracktown. So when does our official date begin? (335)

Thompson: Taxpayers say 20 minutes. I say now. (336)
At Lynnette’s house:

Tom:    They’re down. (337)
หลับกันหมดแล้ว

Lynette: Thank you. (338)
ขอบคุณค่ะ

Tom:    Honey, you read up on home schooling? (339)
ที่ริ๊ก คุณอ่านคู่มือสอนหนังสือที่บ้าน

Lynette: Yeah. It gave me some good ideas. Well, one, anyway. (340)
ค่ะ มันให้อิเดียดีๆอย่างน้อยก็นึง

Tom:    Great. What have you got? (341)
ดีจัง ไอเดียอะไรละ

Lynette: Well. You know how we agree that one of us needs to stay home and parent the kids and one of us needs to go out and make a living? And I suddenly remembered that when I was working I made a little more than you. (342)
เราตกลงกันใช้ยังว่า เราคนนึงต้องอยู่บ้านเลี้ยงลูกและอีกคนต้องทำมาหาเงิน จ้างได้ว่าตอนนั้นท่านทำมาหาเงินได้มากกว่าคุณนิดหน่อย

Tom:    What are you doing? (343)
คุณกำลังทำอะไร

Lynette: You tossed out that little sacrifice comment a while ago. It occurred to me, I’ve made sacrifices over the past six years. I gave up my career. If another sacrifice has to be made, I think it’s your turn. (344)
คุณพูดขึ้นมาเรื่องเสียสละ ฉันเลยนึกขึ้นได้ว่า ฉันเสียสละมา 6 ปีแล้ว ฉันยอมทิ้งอาชีพการงาน ถ้ามีการเสียสละอีกครั้ง ฉันต้องเป็นตัวของคุณ

Tom: Lynette? (345)

ลินเน็ท

Lynette: If I went back to work and you could stay home and take care of the kids. (346)

ถ้าฉันกลับไปทำงาน คุณถึงจะรักลูกแล้ว

Tom: I can’t be with the kids all day. I’d lose my mind. (347)

ผมอยู่กับลูกทั้งวันไม่ได้หรอก ต้องบ้าตายแน่

Lynette: Ah... Ha... (348)

Tom: Hey. OK, I get it. Home schooling is out. How are we gonna scrape together 15 grand for this endowment. (349)

โอเค ผมเข้าใจแล้ว ตัดเรื่องเรียนที่บ้านทิ้งไป เราจะไปหาเงินดัง 15000 จากที่ไหนมาบริจาค

Lynette: Um... How, how, how... Think. Think real hard. (350)

ทำไงดี ทำไงดี......คิดสิคิดดูให้ดี

Tom: Oh, no. (351)

ไม่มา

Lynette: Aye-aye. (352)

ใช้แล้ว

Back at the dating.

Karl: The restaurant’s run by old guy named Arinello. He will propose to you. Don’t say yes because he’s dead serious. (353)

ร้านอาหารนี้เป็นของชายแก่ชื่ออาเรนเลลโล่ เขาจะขอคุณแต่งงาน อย่ารับปากเพราะเขาเอาจริง
Susan: But what if I like him? Hey. I thought this went to the lab. (354)
แล้วถ้าฉันชอบเขา นึกว่าคุณส่งให้ห้องทดลอง

Karl: All right. You got me. (355)
เอาละ ผมยอมรับ

Susan: And that means what? (356)
หมายความว่าไงคะ

Karl: Look, Susan. No one would authorize lab time for a computer search for a case like this. It's just not a priority. (357)
ซูซานครับ ไม่มีใครยอมให้ใช้ห้องทดลองหรือค้นข้อมูลในห้องคอมพิวเตอร์กับคดีแบบนี้ไม่สำคัญพอ

Susan: So why couldn't you just tell me that? (358)
แล้วทำไมไม่บอกฉันตรงๆ

Karl: Well, I thought we were clicking. Does this need to be a big deal? (359)
ผมนึกว่าเราปังกัน ต้องทำให้เป็นเรื่องใหญ่ด้วยเหรอ

Susan: Well, if you'd only lied to me about it once it wouldn't be. (360)
ถ้าคุณไม่โกหกฉัน มันก็ไม่เป็น

Karl: All right. I get it. You want me to beg. OK. Look at me. I'm begging. Come on. Don't be such a girl about this. (361)
เอาละ เข้าใจแล้ว คุณอยากให้ผมวิงวอน โอเค ดูนะ ผมวิงวอนคุณ ไม่เอานะ อย่าแงกับเรื่องนี้เลย

Susan: I know who you are. You're Karl in disguise. I'm done with you. All of you. (362)
รู้แล้วว่าคุณคือใคร คุณก็เหมือนกับคาร์ล พอฉันตัดสินใจทำแบบนี้แล้ว
Karl: Oh, come on, drama queen. What are you doing? Where are you going?
It’s not safe. (363)
อย่าทำเป็นเรื่องใหญ่ ทำอะไรน่ะ จะไปไหน มันอันตราย
Susan: I’d rather take my chances on the street, thank you very much. (364)
ขึ้นยอดเสี่ยงเติบตามถนน ขอบคุณมากค่ะ
Karl: Ah! Why do I always pick the psychos? (365)
ทำไมเจอแต่ผู้หญิงโรคจิต
At Bree’s house. Zach is breaking in her house through the window.
On the street.
Susan: Excuse me. I’m a little lost. (366)
โทษค่ะ ฉันหลงทาง
The whore: You’d better be lost. This is my corner. (367)
ดีนะที่หลงมา เพราะนี่มุมของฉัน
Susan: Oh, yes. And a lovely corner it is. And I hate to bother you while you’re working. I just wondering if you could point me in the direction of a payphone? Oh, if you have some change for this five. Preferably quarters. (368)
ใช่ค่ะ เป็นมุมที่น่ารักมาก ของ thóiสัยต้องรอบคอบ ขณะที่คุณกำลังทำงาน บอกทางไปโทรศัพท์สาธารณะ ให้หน่อยได้ยังไงค่ะ ถ้าคุณมีเหรียญให้แลกแม้ก็ได้ เป็นเหรียญควอเตอร์ยิ่งดี
The whore: Honey. If I got paid in quarters, I’d be doing something very wrong. (369)
ถ้าเขาจ่ายเป็นเหรียญควอเตอร์ ฉันก็เลิกขายอาชีพค่ะแล้วละ
Susan: Right. OK. Thank you. (370)
จริงสินะ ขอบคุณค่ะ
The whore: Hey. You want to use my cell? I have weekend minutes. (371)

นี่ ใช้โทรศัพท์ได้ โทรศัพท์เช่าวันสุดสัปดาห์

Susan: Oh! Thank you so much. You're saving my life. (372)

ขอบคุณมากค่ะ คุณช่วยชีวิตฉัน

The whore: Excuse me, honey. (373)

ขอตัวก่อนนะจ่ะ

Susan: Oh, yes. You do what you've got to do. Oh, please answer, Come on. Pick up. Julie. Oh, thank God. Don't ask any questions. Just get somebody to pick me up at the corner of Ninth and Foster. (374)

ค่ะ เชิญตามสบายเลย รับโทรศัพท์หน่อย รับติ้ง จูลี่ ขอบคุณพระเจ้า ไม่ต้องถามอะไรทั้งนั้น หาคนมารับแมที่สี่แยก ถ.9 ตัดกับ ถ.ฟอสเตอร์

Guy in the car: Hey, babe. (375)

สวัสดีค่ะ

Susan: No. Thank you. No. I'm on a break. Hurry, please. (376)

ไม่ค่ะ ขอบคุณ ฉันก้าลังพักอยู่ เช้าๆ นะจ่ะ

At Bree's house:

Rex: Excuse me. We got a call. Something about a break-in. (377)

โทษครับ มีตัวเราโทรศัพท์เจ้าบอกว่ามีการบุกรุก

The police: One of your neighbors saw someone breaking into your home. We sent some guys out to investigate and ... (378)

เพื่อนบ้านคนหนึ่งเห็นคนบุกรุกเข้าไปในบ้านคุณ เขาส่งคนไปสืบสวนแล้วและ....

Bree: What is it? (379)

อะไรคะ
The police: I gotta tell you ma'am. I thought I'd seen a lot on the job, but this is something else. (380)
ขอเตือนก่อนนะครับ ผมว่าผมเจอมาเยอะแล้วนะแต่ยังไม่แปลกมาก

Bree's house is decorating with the Christmas tree and the decoration around the room.

Rex: So let me get this straight. He chopped down one of our pine trees? (381)
ขอผมทบทวนอีกทีนะเขาโค่นต้นสนของเรา

The police: I'm afraid so. (382)
เกรงว่าอย่างนั้นครับ

Bree: Zach, why did you do this? (383)
แซ็คจะทำไมทำแบบนี้

Zach: I don't know. (384)
ผมก็ไม่รู้

Bree: Take off those handcuffs, please. (385)
ถอดกุญแจมือเถอะค่ะ

The police: Ma'am. He confessed to breaking in. (386)
เขาสารภาพว่าบุกรุกแล้วครับ

Bree: This is not up for discussion. (387)
นี่ไม่ใช่เรื่องที่จะต้องมาเถียงกัน

The police: Go ahead. Sir, you can't...(388)
 gordelay คุณครับเข้าไปไม่.......

Paul: Zach. (389)
แซ็ค
Back at Susan.

Mike: Are you OK? (390)
ไม่เป็นอะไร

Susan: Yeah. (391)
ค่ะ

Mike: Then how much for a trip around the world? (392)
จัน ไปรอบโลกคิดเท่าไหร่

Susan: I can’t believe Julie sent you. She is soon gonna be dead. (393)
ไม่เชื่อเลยว่าจูลี่จะส่งคุณมา งานนี้เธอไม่รอดแน่ๆ

Mike: Come on. Get in. Wasn’t that sent in for prints? (394)
เร็วสิ ขึ้นมา งานนี้ไม่ใช่ไปหาลายนิ้วมือ

Susan: No. The cop lied to me. I don’t want to talk about it. (395)
เปล่า ตัวเวรคนนั้นโกหก ฉันไม่อยากพูดถึง

Mike: Just asking. (396)
แค่ถามเท่านั้น

At Gabrielle’s house: Gabrielle is talking on the phone with her husband.

Gabrielle: Yes. Apparently they found a blouse in her bag. I don’t know, Carlos. At some point older people started to get confused. She probably thought she paid for it. No, no charges. Everything’s fine. OK. I’ll tell her. Bye. Mama Juanita. Carlos is gonna be late for dinner. It’s just the two of us. What would you like to eat? (397)
ใช่ เขาพบชุดอยู่ในถุงของแคนน์ ไม่รู้สึกของแคนน์เกิดต้องเปลี่ยนสับสน ท่านคงนึกว่า
จ่ายเงินไปแล้ว ไม่มีการตั้งข้อหา ทุกอย่างเรียบร้อย สิ ใครมันจะบอกท่านแคนน์ คาร์ลอส
สับานทานด้วยไม่ทัน มีแค่เราสองคน อยากทานอะไรคะ

Mama Juanita: I'm not hungry. (398)
แม่ไม่หิว

Gabrielle: OK. Suit yourself. (399)
โอเคตามใจคะ

Mama Juanita: Don't go yet. I need to talk to you. It's important. Please. I married Diego
Solis when I was 16 years old. A few months into our marriage, he started
to beat me. I was so young and I didn't know what to do. (400)
อย่าเพิ่งไป ผมเริ่มจะดูด้วย มันสำคัญ ผมแต่งงานกับดิเอโก ใกล้เดือนอายุ 16 2-3 เดือน
หลังแต่งงาน เขาเบกับตีผม ผมไม่รู้จะทำยังไง

Gabrielle: Juanita. I had so idea. (401)
ฮัวนิต้า ฉันไม่เคยรู้เลยค่ะ

Mama Juanita: It got so bad that I started praying to God to let me die. But God, in his
infinite wisdom, gave me a reason to live. (402)
มันรุนแรงมากขึ้น ผมเลยเนียนให้แก่ แต่เมื่อแต่งงานกับดิเอโก ผมมีเหตุผลให้ผมอยู่
ต่อไป

Gabrielle: Carlos. (403)
คาร์ลอส

Mama Juanita: Ah, he was a beautiful baby. But my husband wasn't much of a father. He
never held him. He would yell and scream at him for no reason at all. One
night, when Carlos was four, Diego Solis came home drunk. He beat my
Carlos. Something inside me snapped. At that moment, I found a way to be strong. So I made sure that Diego Solis never hurt my son or me ever again. (404)

เข้าเป็นทางกิ่งต้นกล้า แต่สิ่งนี้ไม่ใช่ที่เดิม เขาไม่เคยอยู่ด้วยไม่มีเหตุผล
สินป้องกันการละ 4 ขวบ ดิเอโก โซลิสมาถึงบ้าน เขาขยับการละ แม้ในเจนิสตัว ตอน
นั้นแม่บริติชี่ที่จะเข้าถึง แม่รู้การทำให้แน่ใจว่าดิเอโก โซลิส จะไม่มีวันทำร้ายลูกแม่กับแม่ได้อีก

Gabrielle: What did you do? (405)

แม่ทำอะไรคะ

Mama Juanita: Well, if you pray hard enough, God gives you the tools to your salvation. (406)

ถ้าเราสวดอธิษฐานมากเพียงพอ พระเจ้าจะมอบเครื่องมือให้

Gabrielle: Carlos said that his father left for a waitress in El Paso. (407)

คาร์โลสบอกว่าพ่อเขาไปอยู่กับสาวเสิร์ฟที่เอลพาโซ

Mama Juanita: Am.. Humm. That’s what he was told. All mothers know they have to protect their children. But some of us take our job more seriously than others. (408)

เขารู้อย่างนั้น แม่ทุกคนรู้ว่าต้องปกป้องลูก แต่เราบางคนก็รู้จักงานมากกว่าคนอื่นๆ

Gabrielle: I don’t know why you’re telling me this. (409)

หนูไม่รู้ว่า แม่เล่าเรื่องนี้ให้หนูฟังทำไม

Mama Juanita: I think you do. (410)

แม่เรารู้

Mike is parking the car where he drops Susan’s home.
Mike: OK. I know you're mad at me. I'm sorry I didn't stop you going out with that guy. (411)

โอเค ผมรู้ว่าคุณโกรธผม ขอโทษที่ผมไม่ห้ามคุณให้ไปเที่ยวกับหมอนั้น

Susan: I'm not just mad at you. I'm mostly mad at myself. (412)

ไม่ใช่โกรธคุณหรอก ฉันโกรธตัวเองมากกว่านี้

Mike: OK. (413)

โอเค

Susan: I'm mad that I like you so much without knowing anything about you. (414)

ฉันโกรธที่ฉันชอบคุณมากโดยที่ไม่รู้อะไรเกี่ยวกับคุณเลย

Mike: What do you want to know? (415)

คุณอยากรู้อะไรล่ะ

Susan: What's your favorite food? (416)

อาหารโปรดของคุณ

Mike: Mexican. (417)

เม็กซิกัน

Susan: What's your favorite sport? (418)

กีฬาที่ชอบที่สุด

Mike: Football. (419)

อเมริกันฟุตบอล

Susan: Favorite band? (420)

วงดนตรีโปรด

Mike: Elvis Costello. (421)

เอลวิส คอสเต็ลโล
Susan: That's a guy, not a band. (422)

Mike: It's a guy with a band. (423)

Susan: What do you think of me? (424)

Mike: Kiss Susan.

Susan: I'm sorry, could you repeat that? (425)

Paul and Zach's house:

Zach: I don't want to talk about it. (426)

Paul: This is insane. (427)

Zach: Do you ever care about me? (428)

Paul: Do not talk that way. (429)

Bree is knocking at the door.

Zach: Mrs. Van DE Kamp. (430)

Bree: Hi, Zach. I just wanted to see if everything was all right. (431)
Zach: Everything's fine. (432)

เรียบร้อยดีครับ

Bree: Are you sure? (433)

แนใจนะ

Zach: Yes. (434)

ครับ

Bree: Well, OK. I'll see you tomorrow then. (435)

โอเค พรุ่งนี้เจอกันจริง

Zach: I'm sure that you will. (436)

เจอกันแน่นอนครับ

---------------------------------------------------------------------
EPISODE 1:

Ross: Hi (1)

Rachel: Hi (2)

Ross: So what's the big new that you rushed us all the way over here for? (3)

Chandler: O.k. Our news is that my company has passed me to head up our office in Talsa so as on Monday, I will be officially located. (4)

Ross and Rachel: Ah! (5)

Joey and Phoebe: What! (6)

Ross: Monday? (7)

Joey: How long do you have to go for? (8)

Chandler: Well, they said it might be up for a year. (9)

Rachel: Oh! My god! Do you have to go? (10)
Joey: A year. (11)

ปีนี้เหมือน

Monica: I’m kinda of have to, don’t I? Because of this stupid thing. (12)

ชั่วคราวไปไม่ใช่เหรอ เพราะแก้ไขห่วงกันนี้

Chandler: Nothing likes to be supportive from your lovely wife. Ha! (13)

ไม่มีใครจะได้รับการสนับสนุนจากภรรยาสุดที่รัก ใช่มั้ยล่ะ

Joey: Wait Wait. You can’t go to Talza. I mean You have forgotten that we have

เดี๋ยวนะเดี๋ยวนายจะไปทัลซ่าไม่ได้นะ ฉันอาจจะลืมไป ชั่วคราวไปสูทีมเจ็ทส์แชมเปียนชิปหน้า

Chandler: Sorry Buddy but I don’t think I won’t be able to make it. (15)

ขอโทษนะ เพื่อน ฉันคงไปไม่ได้แล้ว

Joey: But we’ll go to see the jets. (16)

แต่เราจะไปดูทีมเจ็ทส์นะ

Ross: You can’t go. I mean. You are the one who glues this group together. (17)

จะไปไม่ได่นะ แล้วใครจะเป็นกาวเชื่อมกลุ่มนี้ให้ยังกัน

Chandler: Really. (18)

จริงเหรอ

Ross: Not you. (19)

ไม่ใช่นาย

Joey: I think that I can’t believe you guys are moving. (20)

ไม่เลยจะเชื่อเลยว่าพวกนายกำลังจะย้าย
Phoebe: I will come by to look at the apartment. (21)

ขันจะมาดูอพาร์ทเมนต์ให้

Ross and Rachel: Oh! No no. (22)

ไม่นะไม่นะ

At the coffee shop:

Joey: Here you go. (23)

ของเธอเรช

Rachel: Thank you. Joey. You know. I’m not even sure I can have coffee. (24)

ขอบคุณโจอี้นี่ฉันไม่แน่ใจว่าฉันจะดื่มกาแฟได้หรือเปล่า

Ross: I have once through this with Ben and Carol. I mean. One cup of coffee won’t effect your milk. (25)

ฉันเคยเจอปัญหานี้สมัยเบ็นกับแครอลกาแฟถึงเดียวไม่มีผลต่อ้นมเธอหรอกนะ

Rachel: To be sure, I’m going to call Dr.Veener. (26)

เพื่อมั่นใจฉันจะโทรหาคุณหมอวีนเนอร์

Joey: Laughing. (27)

Rachel: Every time? (28)

ทุกครั้งเลยใช่มั้ย?

Ross: Rachel, you don’t have to call Dr.Veener whenever you have the questions.

Ok. Trust me I know this. Trust me. (29)

เรชเธอไม่ต้องโทรหาคุณหมอวีนเนอร์ทุกครั้งที่มีปัญหาเล็กๆน้อยๆก็ได้
Rachel: Alright. I trust you. (28)

ก็ได้ ฉันเชื่อเธอ

Ross: I can see you dial Dr. Veener. I don’t understand. Why? (29)

เจอเธอ ฉันเห็นเธอหาคุณหมอเวเนนเนอร์กดโทรศัพท์นะ ฉันไม่เข้าใจเลยว่าทำไม

Rachel: Sh.. I’m on the phone. Dr. Veener? (30)

ขันศึกษา อยู่ คุณหมอเวเนนเนอร์โทรคะ

Joey: Laughing (31)

Phoebe: So weird when you see Ross and Rachel with the baby. Just grown up. (32)

มันประหลาดมากเลยที่เห็นรอสกับเรเชลอยู่กับลูก ดูเป็นผู้ใหญ่มากนะ

Joey: I know I know. It’s like we all grown. Sure. The people names “Veener”

ใช้ใช้ฉันรู้สึกเหมือนพวกเราโตขึ้น คุณชื่อ เวนเนอร์ทำเอาฉันแทบบ้า

Phoebe: Look at you all grown up.(34)

เธอโตขึ้นมากเลย

Joey: Yes, actually. You know what, I am. You know. That’s whole thing with
Rachel which made me realize that maybe I'm ready for the most serious
relationship. You know like I would like to meet this nice mature, committed
mind and the look aren’t important as …. No, she is going to be hot. (35)

ใช้ความจริง รู้มั้ย ฉันโตแล้ว ความรู้สึกที่ฉันมีต่อเธอ ทำให้ฉันคิดว่า ฉันอาจจะพร้อมสำหรับ
ความคาดหวังที่จะมารักกับผู้หญิงที่นี้แล้ว เช่นต้องอยากพบผู้หญิงที่ดี เป็นผู้ใหญ่และมีลูกมากมาย หน้าตา
ไม่สำคัญ เท่ากับ ........... ไม่ เธอจะต้องเซ็กซี่
Phoebe: You know, I might know somebody. Hey. How about you set me up with someone and we double date. (36)

Joey: We can do that. How is Friday? (37)

Phoebe: Done. Good really. Hey. UM.. You know who is great? Sandy Pupack. (38)

Joey: Pupack? (39)

Phoebe: Yes, alright. That’s ruin that Lana Tits’ away. (40)

Joey: (Laughing)( 41)

At the apartment.

Chandler: Hi (42)

Monica: Hi (43)

Chandler: I have got good news. (44)

Monica: You don’t have to go to whole Talza thing. (45)
Chandler: Ok? I mean I have news. You don't have to move to Talza. You can stay here and keep your job. (46)

Monica: That's great. How did u do that! (47)

Chandler: My boss and I worked out a deal that and I'll be working in Talsa for 4 days a week so. I think that the other three I can be here with you. (48)

Monica: So you will be gone for four days a week? No. (49)

Chandler: I'm sorry. I mean. Are you just used to saying that? (50)

Monica: No, I can't be away from you for that long. (51)

Chandler: Really! (52)

Monica: Yes. I mean. You are my husband. I don't live in the different state from you. 208 days a year. (53)

Chandler: That's fast math. We can use you in Talza. (54)
Monica: Thank you honey for trying to figure out the way. But if you are going to Talza. I want to go with you. (55)

ที่รัก ขอบคุณที่พยายามหาทางออก แต่ถ้าเธอจะไปเท้าด้าน ก็อยากจะไปกับเธอ

Chandler: Hey, you said that without anything wrong. (56)

นี่เธอพูดโดยไม่ติดขัดเลย

Monica: I know.(57)

ใช่แล้ว

At home:


อะไรนะ งั้นเหรอ หุบปากคุณดูย

Ross: Who the hell was that? (59)

ใครกันนะ

Rachel: Dr. Veener.(60)

คุณหมอวีนเนอร์

Ross: Rachel. You can't call people at 3 in the morning. (61)

เธอจะโทรหาใครตอนตี 3 ไม่ได้นะ

Rachel: You know. What you sound like his wife. (62)

รู้ใช่ไหม เธอพูดเหมือนเมียคุณหมอวีนเนอร์เลย

Ross: Is there anything wrong with Emma? (63)

เริ่มมา เป็นอะไรไป
Rachel: Yes, of course there is. I'm not insane. (64)

ใช่มั้ยคะ เธอไม่เป็นคน

Ross: What? (65)

เก้เป็นอะไร

Rachel: Hiccups. (66)

สะอึก

Ross: I told you that you can’t call him every time any little thing comes up. (67)

เราจะบอกเธอว่าจะโทรหาหมอทุกครั้งที่ลูกจะเป็นอะไรนิดๆ หน่อยๆ ไม่ได้

Rachel: Yeah, we will not anymore. 'Cause he fired us what are we going to do? We have to find the new pediatrician. Wait Wait Wait. Monica said that when you were growing up. You were really like her doctor. What was his name? (68)

ฉันโทรไปอีกไม่ได้แล้ว คุณหมอเว้นเนอร์ตัดเราออกจากบัญชีแล้ว เราจะทำยังไงกันนี้ เราต้องหาภูมิแพทย์ใหม่ เพื่อว่า โมนิกาว่าตอนเธอเป็นเด็ก เธอชอบหมอของเธออย่างนั้น หมอชื่ออะไร

Ross: Dr. Gentalman. Oh! I don’t think it’s a good idea. In fact, I think he is dead. (69)

คุณหมอเก็ทเทิลมัน ใช่มั้ยคะ หมอเว้นเนอร์ไม่ใช่หมอเด็กที่เคยเป็น หมอจริงฉันก่อนคุณหมอตายไปแล้วนะ

Rachel: Why? (70)

ทำไมฉันถึงไม่ต้องรออย่างนั้น
Ross: The first thing in the morning we have to find another doctor. But I gotta get up early and I don’t feel not that well. (71)

เรช อันเดรย์สกิว่า สร้างลำาหรับฟรุ สิ่งเเรกสั่งของพรุงนี้ เราจะหาหมอคนใหม่กัน เแค่ยังเดิ งดีแล้วเกๆรู้สึกไม่ค่อยสบาย

Rachel: What? Where? What do you mean you aren’t feeling well. What do you have? Is that measles? Because if you don’t go near Emma because she hasn’t had that shot. (72)

อะไรที่ไหน หมายความว่าอย่างไร รูสึกไม่สบาย เรเธอเป็นอะไร ที่เดอร์มัน กู แปล เพราะถ้าเป็นอย่างเข้า ใกลเอ็มม่า เอาจริงถึงได้ซื้อวัคซีน

Ross: Let think about it. It does feel like measles. (73)

มาคิดดูแล้ว หมายความว่าก็เหมือนที่เดอร์มัน เหมือนกัน

Talking on the phone:

Rachel: Veener Veener Veener (74)

วีนเนอร์ วีนเนอร์ วีนเนอร์

Ross: Rachel (75)

เรเชล

Rachel: Great. Now he is going to know that it’s me. (76)

เยี่ยมที่นี้ คุณหมอจู้เรื่องแล้วว่าเป็นฉัน
Phoebe: Hey (77)

Joey: Hey (78)

Phoebe: So how was this for the big double date tonight? (79)

Joey: Oh my god! (80)

Phoebe: Great. It’s just the reaction that I am looking for? (81)

Joey: Ha! So you were found someone for me. You didn’t forget. (82)

Phoebe: Of course not. You are going to love Mary Ellen. She is really smart cute and funny. I can’t tell you how I know this. She isn’t opposed to threesomes. Ah! So tell me some about my guy. (83)

Joey: No. (84)

Phoebe: Come on. Give me something what is his name? (85)

Joey: Mike (86)
Phoebe: Mike (87)
ไมค์

Joey: Yes. (88)
ใช่

Phoebe: Ok. What is his last name? (89)
โอเค ชื่อสกุลของเขานะ

Joey: Damn it. There is no mystery left in this romance anymore? (90)
นี่จะไม่มีอะไรลึกลับในความโรแมนซ์อีก

Phoebe: Alright. We will see you and Mike at the restaurant in a couple of hours. (91)
ก็ได้ พวกเราจะรอเธอกับไมค์ที่ร้านอาหารในอีกไม่กี่ชั่วโมงนี้

ตกลง ดีเยี่ยมเลย แล้วเจอกัน บ่ายบาย

Phoebe: Bye bye. (93)
บ่ายบาย

Joey: See you. Why I have to say Mike. I don't know Mike. Why couldn't I say….
แล้วเจอกัน บ่ายบาย ทำไมต้องบอกว่าไมค์ ด้วยนะ เราไม่รู้จักคนชื่อไมค์เลย ทำไมเราไม่บอกว่า ………….. ในเล่มนี้ไม่มีผู้ชายเลย
At the apartment:

Rachel: It's impossible to find a good doctor? I mean. How do you know the good ones from the one that is going to push the penis against your knees? (95)

เป็นไปไม่ได้เลยที่จะหาหมออดีตๆ ได้ หมายความว่าเราจะรู้ได้อย่างไรว่า ใครเป็นคนดีในกลุ่มที่จะจ้างให้ต้องมาใกล้เรา

Monica: Excuse me. (96)

อะไรนะ

Chandler: I know what she is talking about. (97)

ชันผู้ว่าเธอกำลังจะพูดถึงอะไร

Rachel: We got to find the new pediatrician. Last night Ross is getting sicked and I think Emma may have caught it. (98)

เราต้องหาหมอการแพทย์คนใหม่ เมื่อคืนรอสไม่สบายและคิดว่าเอ็มม่าอาจจะติดด้วย

Monica: Why don’t you go and see doctor Gentleman? (99)

ทำไมไม่ไปหาคุณหมอเก็ทเทิลเเมนแล้ว

Rachel: Ross said he died. (100)

รอสบอกว่าเขาตายไปแล้ว

Monica: No, he didn’t die. I saw his daughter last week. She said he was fine. Her, on the other hand, she has the spot on her eye. (101)

เขาผู้ใดตายนะ อาฬิตย์ที่แล้ว ชันเพิ่งเห็นลูกสาวเขาเองและ เขาบอกได้นี้ เธอจะหิ้วที่เป็นตุ่มที่ตา

Rachel: Great. I’m going to take Emma to see him. I wonder why Ross said that he died.(102)

เยี่ยม ฉันต้องพาเอ็มม่าไปหาเขา สงสัยจ้งว่า เธอไม่รู้สึกต้องบอกว่า เขาตายไปแล้ว
Monica: May be he got confused with his child therapist. (103)
อาจจะกำลังสับสนกับนักบําบัดที่ไปพบสมัยเด็กก็ได้

Chandler: He saw his child therapist. (104)
เขาพบนักบําบัดด้วยนะครับ

Monica: Yes, he had a scary nightmare. What really freak him out? (105)
ใช่ เขาว่าฝันนั้นร้ายอยู่อีก ซึ่งทำให้กลัวมาก

Rachel: What! (106)
เขาฝันว่าอะไร

Monica: That I’m going to eat him. (107)
ว่าผมกำลังจะกินเขานะ

At the restaurant:

Joey: MIKE (108)
ไมค์

Mike: Yeah. (109)
ครับ

Joey: Ok. (110)
ใช่ได้
At the dated restaurant:

Mike: I’ve got to tell you I can’t believe I’m doing this with you. Yah. I just get out of the nine years relationship so I should be opening up and taking some risk.

Joey: Everything is going to be fine. Just follow me. All you have to do is just pretend to be Mike.

Mike: I’m Mike.

Joey: Oh! Boy. She is here.

Phoebe: Hi, I’m Phoebe.

Mike: Hi, Phoebe. I’m Mike.

Phoebe: Nice to meeting you. Joey, this is Ellen Jenkins. So Mike, how are Joey and you know each other anyway.

Mike: Ah! How do Joey and I know each other? Well, I will get 5 nickels every times when somebody ask me that.
Joey: From school. (119)

Mike: Yeah. We met in college. (120)

Joey: Shaking his head.

Mike: In high school. (121)

Phoebe: You guys go the way back then. So what do you up to this day? (122)

Mike: I'm a lawyer. (123)

Joey: Mike Attorney. (124)

Mike: Actually. I just gave up my practice. (125)

Joey: Ah. (126)

Joey: That's the kind of thing you usually run by me. (127)

Mike: Well, I want to play piano professionally, and I figure if I don't do it now. I will never will. (128)
ผมอยากเล่นเปียโนอาชีพมานานแล้ว และคิดว่าถ้าไม่ทำการสอนนี้ ก็จะไม่ได้ทำเลย

Phoebe: That’s great. I like it. I prefer it much better than the lawyer thing. (129)

เยี่ยมไปเลย ฉันชอบมากกว่าที่คุณเป็นทนายความ

Joey: So that’s why I wait until now to introduce you to Mike. (130)

ถ้าเรื่องนี้ถึงตอนนี้แล้วค่อยแนะนำให้เธอรู้จักกันในครั้งนี้

Mary: I thought you are still the lawyer. (131)

ฉันนึกว่า คุณยังคิดว่าเขายังเป็นทนายความอยู่ซ่ะครับ

Joey: No. No. That’s not what I meant. Let’s get you a cocktail. (132)

ไม่นะไม่ใช่ ผมไม่ได้ความว่าอย่างนั้น ช่วงตอนที่คุณจะทำอะไร

At the apartment:

Chandler: Hey. (133)

Monica: Hey. What are you doing? (134)

ท่าอะไรอยู่

Chandler: Looking for your restaurant job for you in Talza. (135)

หางานร้านอาหารให้เธอที่ทัลซ่า

Monica: That’s sweet. Find anything? (136)

น่ารักจัง มีบ้างเมี่ย

Chandler: Slim Pinkins. (137)

สลิม พิคกินส์

Monica: Nothing. Hah! (138)

ไม่มีเลยใช้มั้ย
Chandler: No Slim Pinkins is a barbecue shop. They are looking for a cook. Actually, the cook may be a little strength. They are going for someone to shovel the coal. (139)

Monica: Slim Pinkins is so jazzy. (140)

Chandler: There is also jazzy. Also has the opening. (141)

Monica: Honey: That's ok. Actually I know one woman called "Nancy" who is the restaurant headhunter based. She might know something. (142)

Chandler: Can I say how much I appreciate you coming with me. When we get to Talza, I'm taking you to have a great dinner at Slim Pinkins so jazzy. Hollock? It's going too tough to keep the standard in Talza. (143)

หวัดดี ฉันชื่อแนนซี่ ฉันสบายดี ฉันกำลังหางานในทัลซ่า ใช่ สามีฉันถูกย้ายไปที่นั่น ไม่ ฉันไม่อยากได้งานในนิวยอร์ก เพราะฉันรักเขานะสิ ฉันไม่อยากได้งานในนิวยอร์ก จารุหวดคนอยู่เหรอ พระเจ้า จารุหวดคนมีเด็กอยู่เหรอ พระเจ้า น่าให้มีใจมาเลย เต็มที่ส่งเจ้าจะย้ายไปทัลซ่า ใช่เจ้า ช่วยบอกเขาด้วยว่า …… ฉันรับงานนี้

**Doctor Gentleman’s office.**

Rachel: Hi. My name is Rachel Green. I have an appointment for Emma. (145)

หวัดดีค่ะ ฉันชื่อนิเค็ล กรีน ฉันมีนัดสำหรับเอ็มม่า

Nurse: Doctor Gentleman is finishing up with the patient. He should be out shortly.

คุณหมอเก็ทเทลเเมนกำลังตรวจคนไข้ใกล้เสร็จแล้ว เดี๋ยวก็ต้องออกมา

Rachel: Ok. Thank you. (147)

โอเค ขอบคุณค่ะ

Doctor Gentleman: I think you just have a cold. It’s definitely not tuberculosis. (148)

หมอว่าคุณแค่เป็นหวัดเท่านั้น ไม่ใช่ร้านโรคอย่างแน่นอน

Ross: Thanks. Doctor. (149)

ขอบคุณครับคุณหมอ

Doctor Gentleman: Would you like a lollipop? (150)

เอาโลลลี่ป๊อบมั้ย

Ross: You don’t even have to ask. “He is alive”. (151)

ไม่ต้องถามแล้วครับ คุณหมอเก็ทเทลเเมนยังมีชีวิตอยู่
At the restaurant:

Phoebe: It’s so surprising that you and Joey are known each other for so long and I have never heard about you. (152)

รูมั้ยว่า มันน่าแปลกใจมากที่คุณกับโจอี้รู้จักกันนานแล้ว แต่ฉันไม่เคยไดยินชื่อคุณเลย

Joey: That’s because we had a falling out. Mike hit my mom with the car. (153)

นั่นเป็นเพราะว่าเราทะเลาะกันนิดหน่อย ไม่คิดว่าจะเกิดเหตุ

Mike: No, I didn’t. (154)

ยังไม่ได้

Joey: That’s okay. Mike, I have forgiven you. Now we are friends again. That’s great. (155)

ไม่เป็นไรไมค์ ฉันยกโทษให้นาย ตอนนี้เรากลับมาเป็นเพื่อนกันอีกครั้ง และทุกอย่างก็เป็นไปด้วยดี

Mary: Wait. Is your mom okay? (156)

แม่คุณเป็นอะไรคุณ

Joey: Please we are trying to make a conversation. (157)

ได้โปรด เรากำลังคุยกันอยู่

Mary: Wow, you are a lot nicer in Days of our lives. (158)

ในเรื่องเดส ออฟ อาร์ว์ ไลฟ์คุณน่ารักกว่านี้

Mike: Days of our lives. That’s why you look familiar. (159)

เดส ออฟ อาร์ว์ ไลฟ์ มีน่าละตูคุณหน้าน่ารัก

Phoebe: What! (160)

อะไรนะ

Mike: What! (161)
Joey: What! (162)

Phoebe: You don't know each other? (163)

Joey: Of course we do. Mike is playing a game that we used to play in high school.

Yeah!

When we pretend that we don’t know each other. We played all kinds of games.

Remember when I punched you on face when you weren’t being cool. (164)

Mike: (Smiling)

Phoebe: Mike, let me ask you something. How many sisters does Joey have? (165)

Mike: Six. (166)

Joey: What are you doing? I said seven. (167)

Phoebe: Joey, why did you set me up with the stranger? (168)

Joey: Because I forgot about our date. I’m sorry. (169)
Mike: I'm sorry too and just to be cleared. I didn't hit his mother with a car. (170)

Because I forgot about our date, Mike.

Phoebe: You are unbelievable. I spend so much time finding the perfect girl for you.

You know. Mary Ellen is really smart and cute and harlot. (171)

These new girls, I just can't get the old one back. (171)

Phoebe: Mike MIKE MIKE. (174)

Joey: Phoebe. I'm so sorry. Now hey if you don't like this guy, I can find you a better one. MIKE MIKE. (174)

Mary: It's nice to meeting you. (176)

Phoebe: I'm out of here. (175)

Mary: You are leaving too. (177)

Phoebe: I'll stay if you can tell me my name. (178)
Joey: Have a good night. (179)

ราตรีสวัสดิ์

Apartment:

Chandler: Honey! We are leaving tomorrow and you are still having a lot of unpacking to do. (180)

ที่รัก เรายกไปกันพรุ่งนี้แล้ว แต่เธอยังมีอะไรต้องเก็บอีกเยอะมากเลย

Monica: You are right. May be I shouldn't go. (181)

ใช้บางทีฉันไม่ควรจะไป

Chandler: What! (182)

อะไรนะ

Monica: Um... So Nancy told me about this job at this great restaurant "Javu". It's a little outside of Talza. (183)

แนนซี่บอกฉันเรื่องงานที่ร้านอาหารชั้นเยี่ยมชื่อจาวูเเละมันอยู่นอกทัลซานิดหน่อย

Chandler: How far outside? (184)

ออกไปไกลแค่ไหน

Monica: Manhattan. (185)

มาเนฮัตตัน

Chandler: And you think you are going to take it? So before you said being with me was more important than other job. But I guess now an old job. Me. New job. (186)
Monica: I'm going to miss this hand. Oh! Ok! I know I have a lot of thing to ask but

Oh! My god Chandler. This is a life time opportunity. (187)

Chandler: What happened to you? You can’t live without me four days a week. (188)

Monica: If you really think about it. I mean 4 days is not that long. I mean I see you

on Monday before we go to work and see you on Thursday when you get

back. And I will always work late on Tuesday, so really think about it. It’s

really just 1 day and um… If we can’t meet in one day we got really in

problem my friend. (189)

Chandler: I think you should take this job. (190)

Monica: Really! (191)

Chandler: Yeah! I know it must be important to you when you start chatting like a

monkey. (192)
Monica: It's nicest thing I have somebody ever said to me. (193)

นี่เป็นคำพูดที่ดีที่สุดที่มีคนเคยพูดกับฉันเลย

Ross: Hey! (194)

Monica: How is pediatrician? (195)

กุมารแพทย์เป็นอย่างไรบ้าง

Rachel: Oh! I really like him. Yeah! He is really really good. (196)

ฉันชอบเขามากเขาดีมากๆเลย

Ross: You promise you won’t say anything. (197)

เธอสัญญาว่าจะไม่พูดอะไร

Rachel: I know. Ross is still seeing that pediatrician. I don't care. (198)

ฉันรู้รอสยังไปหาคุณหมอเก็ทเทิลเมนอยู่เลยฉันไม่สน

Monica: Are you serious? Are you still seeing Doctor Gentleman? (199)

จริงเหรอพี่ยังไปหาคุณหมอเก็ทเทิลเมนอยู่เหรอ

Ross: He is the brilliant diagnosis. (200)

เขาเป็นนักวินิจฉัยโรคที่เก่งมาก

Chandler: Diagnosis or boo fixer. (201)

นักวินิจฉัยโรคหรือช่างซ่อมกันแมน

Rachel: Ross, seriously you got to go the appropriate doctor. (202)

รอสพูดจริงนะเธอควรไปพบหมอที่เหมาะสมกว่านั้นนะ

Ross: Why? Why? I know its little weird but he is a great doctor. Ok. He knows my medical history and every time I go there. He makes it a big deal. Look, you know “Oh! My favorite patient”. (203)
CANDLER: Did he say that before he sticks the thermometer in your tussy? (204)

ROSS: Hey! I seem to remember someone was bringing the security blanket to the college. (205)

CANDLER: That wasn’t the security blanket. It was the wall hang. (206)

ROSS: It didn’t spend much time on the wall. (207)

At the cafeteria:

MikE: Excuse me. Hi, I’m hoping to run to see you. Can we talk? (208)

Phoebe: Sure. (209)

MikE: I’m sorry. I’m so embarrassed. Sit down. Really, I’m a pretty nice guy. Just ask my…... Apparently, I’m not a funny guy. (210)

Phoebe: Well, why did u do that? (211)
Mike: Because I was getting the free dinner, which I didn't, and I will meet the pretty girl, which I did. (212)
 เพราะเขาบอกผมว่า ผมจะได้ทานมื้อเย็นฟรี ซึ่งเปล่าเลย และบอกว่าผมจะได้พบสาวสวย ซึ่งผมได้พบ

Mike: My name is Mike and I play piano. (214)
mชื่อไมค์และเล่นเปียโนจริงๆ

Phoebe: Prove it. (215)
พิสูจน์สิ

Mike: There is no piano here. (216)
ที่นี่ไม่มีเปียโน

Phoebe: It wouldn't stand out of way of the true pianist. (217)
คงจะไม่มีปัญหาสำหรับนักเปียโนแล้ว

Mike: OK. (218)
ก็ได้ครับ

Phoebe: You are really good. Um.. I play a little guitar myself. (219)
คุณเก่งมากเลยนะ ชั่นเองก็เล่นกีตาร์ให้ด้วย

Mike: Really. That's great. (220)
จริงเหรอครับ ดีจังครับ

Phoebe: Aha. (221)
ค่ะ

Mike: What kind of music do you play? (222)
คุณเล่นดนตรีประเภทไหนครับ
Phoebe: It’s acoustic folk stuff but right now I’m working on couple of Iron Meden Cover. (223)

Mike: Do you think that may be sometimes I could…..? (224)

Phoebe: That’s ok. Go ahead. Ask me out. (225)

Mike: Ok. Do you think may be sometimes I can take you out? (226)

Phoebe: Oh! It’s got me out of god. Yeah! That would be nice. (227)

At the clinic:

Ross: Excuse me. I don’t want to be a jerk but ah.. the baby with the rash came in after me. (229)

Nurse: The doctor will be right with you sure. (230)

A girl: Mommy I can’t find Vando. (231)

Ross: What the circus! It’s behind the elephant. (232)
อะไรนะ ตัวละครสัตว์เหรอ มันอยู่หลังช่างจัะ

Mother: Wow! So your child is a big fan of Valdo’s book too. (233)
ลูกคุณก็เป็นแฟนหนังสือวัลโดด้วยเหรอ

Ross: Yes. That’s why I know I’m Ross by the way. (234)
ครับ ผมก็เลยทราบ ผมชื่อรอสครับ

Mother: Hi, I’m Sally. (235)
หวัดดีครับ สัเลขิลลี่

Ross: Hi. (236)
หวัดดีครับ

Sally: So no ring. Can I assume that you are single parent? (237)
ไม่มีแหวน จึงคุณคงเลี้ยงลูกคนเดียวเหมือนกันใช่มั้ยคะ

Ross: I’m a single parent. (238)
 ผมเลี้ยงลูกคนเดียวครับ

Sally: It’s hard, isn’t it? There is almost no time for social life. I mean when you are going to meet someone. (239)
ยากนะคะว่ามั้ย แทบจะไม่มีเวลาออกสังคมเลย การได้พบใครสักคน

Ross: Well, ah! Let’s say I don’t know you met someone in the clinic office or not. (240)
 ผมไม่รู้ว่าคุณเคยพบใครในคลินิกกุมาร หรือเปล่า

Nurse: Rossy. We’re ready for you. (241)
รอสซี่ ถึงคราวแล้วจ้า

Ross: Um… Yeah… Come on Ross Junior. It’s time to go in. (242)
ครับ ไปกันเถอะ รอสจูเนียร์ ได้เวลาเข้าไปแล้ว
The boy: Mommy! (243)

แม่

The girl: Mommy. What's wrong with that man? (244)

แม่ ผู้ชายคนนั้น เขาเป็นอะไรคะ

Ross: Hey! I helped you find Valdo. (245)

นี่ ฉันช่วยเธอหาเบาะได้นะ

At the apartment:

Ross: Oh! Good. You haven’t left yet. (246)

ดีนะที่พวกเธอยังไม่ไป

Monica: Where have you been? (247)

พี่ไปไหนมา

Ross: I got held up at the Doctor Gentleman office. Um.. There is some guy freak everybody out. (248)

ชั้นติดอยู่ที่คลีนิกหมอเก๊กที่เขมานะ มีใครก็ไม่รู้จะให้คนคนดีที่สุดกันหมด

Chandler: Ross. You got here on time. I have to go buddy. (249)

นายมาพานะผิดเลย ขันต้องไปแล้วเพื่อน

Ross: Oh! Man. (250)

ให้ตายสิ

Monica: Honey. Promise me. Call me when you land. (251)

ที่รัก สัญญานะว่า เครื่องลงแล้วจะโทรหาฉัน

Chandler: Of course. I’ll call you. I love you. (252)

สัญญานะว่าจะโทรมา ฉันรักเธอนะ
Monica: I love you too. (253)

ฉันก็รักเธอ

Rachel: Oh! Ok. Wow. Wow. Watch your tongue. We have the baby over here. (254)

เอาล่ะระวังลิ้นหน่อยมีเด็กอยู่ตรงนี้นะ

Phoebe: Bye Chandler. (255)

บี้บาย เชนเดเลอร์

Chandler: Bye Bye. (256)

บี้บาย

Rachel: Bye Bye. Honey. (257)

บี้บาย

Chandler: Bye Bye. (258)

บี้บาย

Chandler: What’s the matter? Jo. (259)

เป็นอะไรไปหรือโจ

Joey: I’m mad at you for leaving. You’re nothing but a big leaver. Big leaver with a stupid suitcase. (260)

ชิ้นกระดูกนั้นจะไปนายไม่มีดีเลยนอกจากทั้งกันไปเลยๆทั้งกันไปเลยๆพร้อมกับกระเป๋าเล็กๆ

Chandler: Any chance you try to pick a fight. Will make thing easier? (261)

คิดว่าทะเลาะกันแล้วจะเปลี่ยนอะไรได้เหรอ

Joey: You did see right through me. (262)

นายมองฉันทะลุปรุโปร่งเลยเวลา


เอาล่ะบี้บายแมม่อนบี้บายรอสเรเชลบี้บายเอ็มม่า
Phoebe: Bye Bye. Have a safe trip. Oh! My god. (263)
บํายบาย เดินทางโดยปลอดภัยนะ ไอดิ พระเจ้า

Monica: Chandler. Wait. It goes old job new job and you. This is something I have to do. (264)
แชนเดลอร์ เดี๋ยว งานเก๊า งานใหม่ และเธอ

Chandler: I know. (265)
ชันเดอร์

Monica: I love you so much. (266)
ฉันรักเธอมากนะ

Chandler: I know that too. (267)
ฉันรู้ดี

At the airport:

Chandler: Don’t worry. I’ll be back before you will know it. Yes, I’ll be the same. (268)
Because I know that’s how. I promise. (268)
ไม่ต้องห่วงนะ ฉันจะกลับไปให้เร็วกันคิดไม่ทันเลย ใช่หมันจะเหมือนเดิม เพราะฉันรู้ว่าฉันจะเป็นแบบนั้น

Joey: Double promise? Call me when you land. (269)
สัญญาเบิ้ลเลยนะ เครื่องลงโทรหาฉันนะ

Monica: Can I talk now? (270)
ชันคุยได้หรือยัง

Joey: Ok. Bye Bye. (271)
Monica: JOEY! (272)

Joey: He had to board. (272)

**EPISODE 2.**

**At the Coffee House:**

Phoebe: Oh! Hey Ross. So glad someone is here. Could you zip me up? (273)

รอล ดีใจจัทีมีคนอยู่ ช่วยถูชิปให้หน่อยได้มั้ย

Ross: Sure. (274)

ได้สิ

Phoebe: Thank you. Can you believe no one between my apartment and here offered to do that for me? (275)

ขอบคุณ เชื่อมั้ยวาระหว่างทางมาจากที่บ้านถึงที่นี่ ไม่มีใครเสนอจะช่วยเลย

Ross: People. So why do you so dress up? (276)

คนเยอะ คนไม่ยอมตัวจะสวยเชียว

Phoebe: Oh! Mike is picking me up for a date. (277)

ไม่เคยมารับอีกไปเลย

Ross: Oh! Yeah. How is it going? Getting serious? (278)

เป็นใจบ้าง จึงจงแย้มแยง
Phoebe: Ah! I don’t know. You know I like him. But I’m ready to buy the grade A meat, I’m not quite sure. (279)

ไม่รู้ใจ ไม่รู้ใจเมื่อกัน ขันรอบเข่า แต่ขันเพื่อสั่งให้ค้าณและถอดเจ้าตลาดหรือยัง ขันไม่แน่ใจ

Ross: You know I’m really admiring your whole dating attitude. It is so healthy. I always like. Am I moving too fast? Or Am I moving too slowly? Where is it going? (280)

ฉันชื่นชมทัศนคติในการเดทของเธอมากนะ มันเป็นทัศนคติที่ดี ส่วนฉันจะต้องมั่นใจว่า “เร็วไปมั้ย ช้าไปเร็วไป ตลาดมันจะไม่ไปสิ้นของเนี่ย”

Phoebe: Yeah! You have the trouble with clinging. (281)

ใช่ ฉันรู้ว่าเธอสิ่งอะไรไม่เข้าเรื่อง

Ross: You are so fair up. You know you just go from guy to guy. Having fun and never worried that it will turn anything serious. (282)

แต่อย่างเธอคิดว่าเธอเปลี่ยนจากคนหนึ่งไปคนอีกคนหนึ่ง สนุกด้วยกัน และไม่ต้องกังวลเพราะจะไม่มีวันกลายเป็นความสัมพันธ์ที่จริงจัง

Phoebe: I would say never. You know there is a guy. Hey what about? Ok. They got to be someone. (283)

ฉันไม่ได้บอกว่าไม่มีผู้ที่มีถ้าคุณเห็น เธอล่ะแล้ว...ต้องมีใครสักคนสิ

Ross: There isn’t. That’s what I’m saying. (284)

ไม่มีใครแต่ขันกำลังจะคุณแบบนี้

Phoebe: Oh! My god. You’re right. (285)

พระเจ้า จริงของเธอ
Ross: I know. Oh! Yeah and you're ready for the next date. (286)

I'm ready for the next date.

Phoebe: I can't believe I never realized this before. I'm in my thirty's and I have never been in a long term relationship. Oh! My god. What's wrong with me? (287)

I can't believe I never realized this before. I'm in my thirty's and I have never been in a long term relationship. Oh! My god. What's wrong with me?

Ross: No No. There is nothing wrong with you. I mean you don't look like the type of person who wants to get married anyway. (288)

No No. There is nothing wrong with you. I mean you don't look like the type of person who wants to get married anyway.

Phoebe: I want to get married. (289)

I want to get married.

Ross: Please don't cry because of me. I... Phoebe... I don't know what I am talking about. I have been divorced three times. (290)

Please don't cry because of me. I... Phoebe... I don't know what I am talking about. I have been divorced three times.

Phoebe: At least you have been married. Oh! My god. I would like to trade life with Ross. (291)

At least you have been married. Oh! My god. I would like to trade life with Ross.

Mike: What? Phoebe. (292)

What? Phoebe.

Phoebe: I'm excited about our date. Mike. This is Ross Geller. Ross. This is Mike Ha... (293)

I'm excited about our date. Mike. This is Ross Geller. Ross. This is Mike Ha...
Ross:       Sorry. I didn't catch it. (294)
ขอโทษนะครับ ผมฟังไม่ออก
Mike:       Mike Hanagan. (295)
ไมค์ ฮานาแกนครับ
Ross:       Ross Geller. (296)
รอส เกลเลอร์ครับ
Mike:       So are you sure that you are ready to go? (297)
แน่นอนว่าคุณพร้อม
Phoebe:     How do I look? (298)
ฉันดูเป็นไงบ้าง
Ross:       Do you have a compact in your purse? (299)
ในกระเป๋าเธอมีกระจกมั้ย
Phoebe:     No. (300)
ไม่มี
Ross:       You look great. (301)
เธอตูดีแล้ว
At the cafeteria:

Monica: Hey Jo. (302)

โจ๊ก

Joey: The girl won't turn around so I can't tell that she is hot or not. What do you think? (303)

ผู้หญิงคนนั้นไม่หันมาเลย ฉันเลยบอกไม่ได้ว่าเซ็กซี่มั้ย เธอว่าไง

Monica: Joey, I am not going to objectify the woman with you but if her face is nice as her ass. Oh! Mom. (304)

โจ๊ก ฉันจะไม่ช่วยเธอนึกภาพผู้หญิงหรอก แต่ถ้าหน้าเธอสวยงามกันและก็แนะนำไว้

Joey: Oh! Thanks. Hey! Have you talked to Chandler? (305)

ขอบคุณนะ ได้คุยกับแชนเดอร์หรือเปล่า

Monica: Yeah! He has to stay in Talza this weekend. (306)

คุยกันแล้ว ซุ่มเก็บคนนี้จะต้องอยู่ที่ทัลซ่า

Joey: How come! (307)

ทำไมนะ

Monica: I don’t know. He has to work. There is some big rush on the …Um.. Damn it. When it is next time I have to start listening when he talks about his job. (308)

ไม่รู้เหมือนกัน เขาต้องทำงาน มีงานเร่งด่วนเกี่ยวกับ…. งั้นจ้า ต่อไปอีกต้องตั้งใจฟัง เวลาที่เขาเล่า เกี่ยวกับงานแล้ว

Joey: Hey! Why don’t you fly over there to surprise him? (309)

ทำไมไม่บินไปเซอร์ไพรส์เขาเลย
Monica: May be I will go. Yeah! We will have the little second honeymoon in Talza Ramana. (310)

Joey: Oh! You know what should you bring. Your black see thru teddy with your stripe. (311)

Monica: How do you know that I have one of those? (312)

Joey: Didn’t know until just now. (313)

Monica is leaving to do something.

Joey: Hot or not hot. Hot (314)

Elley: Excuse me. (315)

Joey: I think I said that you are hot and now I’m embarrassed. (316)

Elley: I thought you said hi. (317)

Joey: That would have been better. I will try that. Hi. I’m Joey. (318)

Elley: I’m Elley. (319)
Joey: Look. I don't normally ask out woman I meet in the coffee house. Sit up tight.

But.. (320)

ปกติผมไม่ชวนผู้หญิงที่เจอในร้านกาแฟออกเดท รักษาสุขภาพด้วยแม

Elley: I would love to go out with you.(321)

ขันยินดีเทากับคุณ

Joey: Really! Great! Did I actually ask you? (322)

จริงเหรอครับ เยี่ยมเลย ผมเป็นคนชอบคุณแสดงให้เห็น

Elley: No. That's just you are doing it. I figure I will help you out. You seem are not the guy who does this a lot. (323)

คุณกำลังจะทำ ขันเกี่ยวช่วยคุณ รู้สึกว่าคุณจะไม่ใช่คนที่เรารู้จักแบบนี้บ่อย

Waiter- Gunter: Pah! ( Laughing )

Joey: Seriously Gunter. You should go and see someone about that cold. Getting much worst, you could die. (324)

พูดจริงๆนะกันเตอร์ คุณควรไปหาหมอให้ดูอาการหวัดคุณ ถ้าอาการแย่ลง คุณอาจตายได้

At Phoebe's apartment:

Ross: How did the date go? (325)

เดทเป็นไรบ้าง

Phoebe: Awful. Every time I thought about what you said, I start crying. (326)

แย่มาก คิดถึงสิ่งที่เธอพูดที่ไร้เรื่องให้ทุกที่

Ross: So he hasn't called. (327)

เขาไม่โทรมาอีกเท่าไร
Phoebe:   Would you call this girl? Thanks.. hum.. for.. hum.. lovely evening. (328)
ใครจะโทรหาผู้หญิงแบบนี้ ขอบคุณ...สำหรับ...ค่ำคืนที่สวยงามแบบนี้
Ross:    I feel terrible. It was all my fault. (329)
ชั่นผู้รู้สึกแย่จัง ทั้งหมดเป็นความผิดฉันเอง
Phoebe:  You know what you should feel terrible about. This could have been my
serious guy. He was so sweet, smart and funny. You know how hard to find
it is to meet the guy like that? (330)
รู้มั้ยว่าเธอควรรู้สึกแย่เกี่ยวกับอะไร เขาอาจจะเป็นผู้ชายที่ฉันจริงจังตั้งใจก็ดี ทั้งน่ารัก ฉลาด และ
ตลก รู้มั้ยว่าจะได้พบผู้ชายแบบนี้มันยากแค่ไหน
Ross:     We are the rare breed. (331)
เราเป็นพวกพันธุ์หายาก
Phoebe:   Shaking her head before walking away from Ross.
At Elley's apartment:
Elley:    What a great dinner! (332)
เป็นมื้อค่ำที่วิเศษมาก
Joey:     Yeah! And Um.. Thanks again for letting me have the last piece of cake at
the restaurant. (333)
ครับ ขอบคุณอีกครั้งที่ให้ผมกินเค้กชิ้นสุดท้าย
Elley:    (Laughing) You're welcome again. I will go and make the coffee. Can I get
you anything? (334)
ยินดีอีกครั้งเหมือนกัน ฉันจะไปทำกาแฟ คุณจะต้องอะไรยัง
Joey: Do you have any cake? (335)

มีเค้กมั้ยครับ

Elley: (Laughing)

Joey’s thought in his mind: So this is going pretty good. Dinner was nice. We have a lot in common. Oh! Victoria Secret. We even like the same book. Oh! There is a scary painting. Wait a minute. I think I have been scared of that painting before. You know what this whole place look familiar. I have been definitely in this apartment. I know I have seen this weird plant before. Awl! It did that the last time. Oh! My god. I have gone out with this woman before. Oh! Yeah. We had sex on this couch and on that chair and no. we didn’t do it here which is weird because it seems the perfect good place. Awl! That’s why! (336)

At Mike’s apartment: Ross is knocking at Mike’s door at his apartment.

Ross: Hey Mike. Sorry to just drop by like this. Can I come in? (337)

ไม่ค่อยโทษที่จะมาแบบนี้ ขอเข้าไปได้มั้ย

Mike: Sure. Who are you? (338)

ได้สิ คุณเป็นใคร
Ross: I'm Ross. Phoebe's friends from the coffee house. (339)

Mike: Oh! Yeah. (340)

Ross: I really need to talk to you about something. (341)

Mike: Ok. Unless you are not to going to try to get me to join the cult, aren't you? (342)

Ross: No. (343)

Mike: Oh! Because you had that look. (344)

Ross: Damn! Supercut. (345)

Mike: What's up? Is Phoebe ok? (346)

Ross: Oh! Yeah. Oh! No. Phoebe is great but I am an idiot. Ok? Look! Right before you guy went out, I was accidentally got her all upset. (347)

Mike: That's why! (348)

Mike: What's up? Is Phoebe ok? (346)

Ross: Damn! Supercut. (345)

Mike: What's up? Is Phoebe ok? (346)

Ross: Oh! Yeah. Oh! No. Phoebe is great but I am an idiot. Ok? Look! Right before you guy went out, I was accidentally got her all upset. (347)
Ross: Yeah! Yes. I said something stupid about her never having had a serious relationship but you should know she is so much fun and a wonderful person. Please don’t blow her off. (349)

Mike: I'm not going to blow her off. I just hang up the phone with her. We will go out tomorrow night. I hope that is ok with you. Stranger from the coffee house. (350)

Ross: I didn’t need to bother you. You or the other four Mike Hanagan I bothered. (351)

Mike: Hey! Wait! Wait! Is that true what you have just said. Phoebe has never had a serious relationship? (352)

Ross: Of course, she has. If she has never had a serious relationship, do you think I go around and broadcasting it like some kind of unstoppable moron. (353)

Mike: But you did say it. (354)
Ross: I would also say.. what I am about to say.. it should be the following. Phoebe has never had a serious relationship since her super relationship with Vigram. (355)

Mike: Vigram? (356)

Mike: Why? That's the real name. (357)

At Chandler’s apartment:

Chandler: Ohgahoma where is the wind coming down the grain. Stop it. What could they sent me to Taxas. Seven o’clock. May be I will go to the gym. Oh! Who am I kidding? Playing and viewing the porn (358)

Monica is arriving at her husband apartment.

Chandler: Do not disturb. Do not disturb. (359)

Monica: Surprise. (360)

Chandler: Monica (361)
Monica: Is everything alright? (362)
ทุกอย่างเรียบร้อยดีมั้ย

Chandler: Yeah! Everything is great. I was just watching the regular television. What a present surprise. (363)
จะ ยอดเยี่ยม ฉันกำลัง....คุ้มครองปกติ เซอร์ไพรส์ดีจัง

Monica: I’m going to fresh up. Ok? (364)
ขันจะไปล้างหน้าล้างตาที่จะ

Chandler: Ok? Honey. (365)
จ่ะถ้า

Monica is in the toilet.

Chandler: That was close. (366)
เกือบไปแล้ว

Monica is in the toilet and she phones Rachel.

Rachel: Hello. (367)
ฮัลโหล

Monica: Rachel. That’s me. I just got to Chandler’s room and I caught him malissing himself. (368)
เรชฉันเองนะ ฉันเพิ่งมาถึงห้องของแชนดเลอร์และจับได้ว่าเขากำลังช่วยตัวเอง

Rachel: That could have been pretty. But you know guy do that. (369)
คงดูไม่ได้นัก แต่พวกผู้ชายก็ทำกันแบบนั้นนะ

Monica: Oh! Yeah but the weird part is he’s getting off to the shark attack show. (370)
ที่ประหลาดก็คือ แชนดเลอร์กำลังปลดปล่อย...ไปพร้อมกับรายการฉลามบุก
Rachel: Oh! No. (371)
ไม่
Monica: Yes. He watches the shark porn. (372)
จริง แซนด์เลอร์ดูหนังโป๊ของฉลาม

At Monica's apartment.

Rachel: Watching sharks? Are you sure that he was doing? (373)
ดูฉลามไปด้วยนี่นะ เข่อนี่เหรอว่าแซนด์เลอร์กำลังดูจริงๆ
Monica: Do you think how many times I have seen him jumped up like that? Believe me. I know what he was doing. (374)
กี่ครั้งแล้วที่ฉันเห็นเขากระโดดโหยงแบบนั้น เชื่อฉันสิ ฉันรู้ว่าเขากำลังทำอะไรอยู่
Rachel: Man! Sharks. I know there is something weird about that dude. (375)
ให้ตายสิ ฉลามเหรอ ฉันนึกแล้วเชียวว่าหมอนั่นต้องมีอะไรประหลาดๆ
Monica: Smiling
Rachel: But you promise, you will love him no matter what. (376)
แต่เธอถึงสานไปแล้วว่า ไม่ว่าจะยังไงก็จะรักแซนด์เลอร์
Monica: “What” means like if he gets the disease or kills someone. Not if he gets the jolly to sharks. (377)
“ยังไง” คำนี้หมายถึง ถ้าเขาไม่สบายหรือฆ่าใครสักคน ไม่ใช่ที่เขาไม่มีความสุขกับ “ชอบฉลาม”
Rachel: You know what, honey. Guy is just different. They like things that we can’t
understand. You know once I dated this guy who wanted to pretend that he
is an archeologist and I was this naughty cave woman who he unfrosted from
the block of ice. (Laughing) (378)

รู้มั้ยว่า ผูชายนี้ไม่เหมือนเรา พวกเขาชอบอะไรที่เราไม่เข้าใจ ครั้งหนึ่งฉันเคยแต่งกับผูชายที่ทำ
เท่าเป็น นักโบราณคดี และฉันก็กลายเป็นมนุษย์ถ้าแช่แข็งที่เขาออกจากมาจากก้อนน้ำแข็ง

Monica: Are you talking about my brother? (379)

เธอกล่าพูดถึงพี่ชายฉันหรือเปล่า

Rachel: Yeah! I just can’t reveal, can I? (380)

ใช้ ฉันปิดมิดใช้มั้ย

At Monica’s apartment:

Joey: Hi! (381)

Rachel: Hi! (382)

Joey: Listen to this. I was dating this girl last night. Half way through our date, I
realize I already slept with her. (383)

ลองฟังเรื่องนี้นะ เมื่อคืนฉันเดทกับผูหญิงคนหนึ่ง เดทกันไปได้ครึ่งทาง ฉันก็นึกขึ้นว่าฉันเคยนอน
กับเขานั้น

Rachel: Basically, you slept with all the women in New York and now you are just
going around again? (384)

พูดง่ายๆ เธอนอนกับผูหญิงทุกคนในนิวยอร์กและตอนนี้กำลังกลับไปเยี่ยมพวกเข้าอีกใช่มั้ย

Joey: But it’s not the weird part. I don’t think she remember sleeping with me. (385)

แต่เนี่ยไม่แปลกแต่พวกเขารั้งอยู่ไม่ได้ว่าด้วยฉันกับฉัน
Monica: And you don’t remember sleeping with her. (386)

Joey: But she should remember sleeping with me. I am very memorable. You guy knows. (387)

Rachel: How do we know? We have never slept with you. (388)

Joey: Whose fault is that? (389)

Monica: You forgot. She forgot. Maybe you are having an off-'night. (390)

Joey: Hey! I have never had an off night. Ok? Although sometimes I am a little blow and I don’t feel I’m not that sexy. But even if I am better than the most. (391)

Monica: (Laughing) Why don’t you let her go and ask her out again? (392)

Joey: Interesting. Alright, I will go out with her again and I will try to get passed it. No salt. Blow it. (394)

Rachel: Yeah! You both are slotty. You don’t remember who you slept with. (393)
Monica: Joey! (395)

ิ้ว

Joey: What! (396)

อะไร

Monica: Don’t you think shark is sexy, do you? (397)

นี่ฉันไม่คิดว่าฉลามเซ็กซี่ใช่มั้ย

Joey: No! Wait. Wait a minute. What about the little mermaid? (398)

ใช่ เดี๋ยวนะ เดี๋ยว แล้ว “ลิตเติลเมอร์เมด”

At Phoebe’s apartment.

Phoebe: It is opened. (399)

เปิดอยู่

Ross: Hey! (400)

Phoebe: Hey! Mike called and we are going out again. Yeah! Yeah! Yeah! (401)

ไมเคิล โทรมา เราจะไปเที่ยวด้วยกันอีก

Ross: Yeah! Quick thing. I went to talk to Mike. (402)

อย่างรวดเร็ว

Phoebe: What! Ross (403)

ทำให้เหรอ เธอจะอะไรนะ

Ross: Oh! Boy. You are getting mad at that part. I went over there to tell him that how great you are but you know me. Bah.. Bah.. Bah.. Bah.. And I ended up telling him that (404)
ตายแล้ว เธอโกรธเหรอ ฉันไปที่นั้นเพื่อบอก给她你知道我有多喜欢你 แต่เธอรู้จักฉันไม่ ฉันต้องท้าทายด้วยการบอกเธอว่า

Phoebe: What! (405)
อะไร
Ross: You had a six years long relationship with a guy name “Vigram”. (406)
ว่าเธอเคยคบกับผู้ชายชื่อวิกรมอยู่นาน 6 ปี
อะไรนะ ทำไมเธอต้องพูดแบบนั้น
Ross: Well, he seemed to bump hard when I told him that you have never been a serious relationship. (408)
ดูเหมือนจะ... มีเหตุผลที่ฉันบอกเธอว่าเธอไม่เคยคบใครจริงจัง
Phoebe: If you haven't just had a baby with my best friend, I swear to Lucifer a scrapple dog will be fissile in your dangler right now. (409)
ถ้าเธอไม่เพิ่งจะมีลูกกับเพื่อนรักฉัน ฉันสาบานต่ออลูซิเฟอร์ว่าหมาบ้าตัวหนึ่งจะขึ้นอยู่ในหางของเธอ
Ross: Phoebe, I think you will feel differently when you know a little bit about Vigram. Ok. He is a kite designer and he used to date Oprah. (410)
ฟิเบียเรื่องราวของผู้ชายคนนี้ไม่เหมือนเดิม ถ้าเธอรู้เกี่ยวกับวิกรมก็จะรู้ว่าเขาคือผู้ชายที่เคยได้รับความชอบจากโอปรา
Phoebe: I'm not going along with some guys you have made up, Ross. No, I am going to be honest with him. (411)
ฉันไม่เห็นความจริงในเรื่องพวกที่เธอสร้างขึ้นมา ฉันจะพูดกับเขาตามความจริง
Ross: Good. Just be honest with him. (412)
ดี ให้บอกเขาไปตามตรง

Phoebe: Yeah, I have nothing to be ashamed of. (413)
ใช่ ดีไม่มีอะไรต้องอาย

Ross: No. (414)
ไม่เลย

Phoebe: Ok. So. Alright. I have never been in a relationship that last longer than a month. I haven’t had a real boyfriend. You know if he can’t handle it, he can leave which he will. And that’s ok, so I will be alone forever. You know. That’s alright. It will be fine. Fine. I will go for a walking tour with widow and lesbian. (415)
ตกลง เอาเลย ดีไม่มีเคยคบใครนานเกิน 1 เดือน ดีไม่มีแฟนเป็นตัวเป็นตน ถ้ารับไม่ได้ เขาไปเลย ซึ่งเขาจะไป ก็ไม่เป็นไร ดีจะอยู่เดี่ยวไปใช้ชีวิต ไม่เป็นใจ ไม่เป็นใจ ไม่เป็นใจ ดีจะไปเที่ยว ชมเมืองกับพวกแม่ม่ายแล้วก็พวกเลสเบี้ยน

Knock! Knock! Knock!

Ross: I will get it. (416)
ขันเปิดเอง

Phoebe: Ok. (417)
โอเค อยู่ที่นี่นะ

Mike: I try to remember when the last time I open the door is and you weren’t there. Phoebe, are you ok? (418)
รู้กันกับแม่เพ้าก็จ้าวจากห้องที่ผมเปิดประตูแล้วไม่เห็นหน้าคุณไปได้ วันนี้ เป็นอะไรหรือ แปล่า
Phoebe: Yeah! There is something you should know. Vigram just called. (419)

เปล่า เปล่า... มีบางเรื่องที่คุณควรรู้ วิกรมเพิ่งโทรมา

At Elley’s apartment:

Elley: So it was really a shock after 25 years of married. My parents, a perfect couple, they are getting divorced. I am kind of taking the hardest because I am the youngest. (420)

เป็นเรื่องที่ชอกมากหลังจากแต่งงานกันมา 25 ปี พ่อแม่คู่บุญแบบต้องหย่ากัน ฉันทำใจรับไดยากที่สุดเพราะเป็นลูกคนเล็ก

Joey: Um.. hum.. sure. How come you don’t remember me? (421)

แน่นอนใช่ทำไมคุณจำผมไมได

Elley: What? (422)

อะไรคะ

Joey: How come you don’t remember that we slept together? (423)

ทำไมคุณจำไมได้ว่าเคยนอนด้วยกัน

Elley: What? When? (424)

อะไรนะ เมื่อไหร่

Joey: I don’t know. (423)

 ผมไมรู้

Elley: I really really think I would remember sleeping with you. (424)

ถ้าฉันนอนกับคุณ ฉันต้องจำได้สิ
Joey: Come on. Come on. Serve your brain. Alright, it was a certain amount of time ago. I was here. You were here. We had sex. Here. Here. Not there. Anything? (425)

ไม่เคยนํา บริหารสมองหนอย แม้... ฉันมาแล้ว ผมอยู่ที่นี่ คุณอยู่ที่นี่ มีเด็กกันที่นี่ ที่นี่ ที่นี่ ไม่ใช่ที่นั่น ฉันจะไร้ได้ยิน

Elley: No, it isn’t ringing any bell. (426)

ไม่ฉันจําเรื่องไม่ได้เลย

Joey: Oh! My god! Woman. How many people you have been with until you don’t remember anything? (427)

พระเจ้า ผู้หญิงหนอ คุณคบคนเยอะขนาดจําเรื่องนี้ไม่ได้เลยเหรอ

Joey’s ex girlfriend: Hey, Elley. We really need to fix that door knob. Joey! (428)

เอลีย เรายังเปลี่ยนลูกบิดประตูจริงๆ แล้วนะ โจี้

Joey: Ah! I slept with you and you obviously remember me. Hey, I am still good. So we are really good. I will let myself out. (429)

ผมนอนกับคุณนั่นเอง และคุณก็จําผมได้ ผมยังจําได้ ไม่มีอะไรแล้ว ไม่ต้องไปส่งก็ได้

At Phoebe’s apartment:

Phoebe: Vigram, you can’t just call every time you get lonely. You know, you gave up that right when you slept with Rachel. (430)

ชั่นนี้บอก วิกรม คุณจะโทรมาทุกทีที่เหงาไม่ได้นะ คุณไม่มีสิทธิ์ตั้งแต่คุณนอนกับเรชลแล้ว

Mike: Wait! With Rachel! I thought she just had a baby with Ross. (431)

เดี๋ยวนะ เรชลเหรอ ฉันนึกว่าเพิ่งมีลูกกับรอสซ์ครับ
Phoebe: Yeah! Well! Yeah! You know, but Emma’s birth certificate might say Geller but her eyes say Mukergi. (432)

Mike: That’s so wrong. And on the top of that, he is a glue sniffer. (433)

Phoebe: Yeah! I know. But he calls and my heart goes to him. That bastard’s talk is smooth, freelance and he is a kite designer. (434)

Mike: I just think there is someone out there better for you. I am not saying me but may be me. (435)

Phoebe: Oh! (436)

Mike: And you don’t have to worry about the glue sniffing although I do smell occasion magic marker. Yeah! Anyway I just think I can make you happy. (437)

Phoebe: Oh! Ok. (438)

Mike: What’s wrong? (439)
Phoebe: Well. There is no Vigram, Ross made him up because I.. I.. really never have
the long term relationship. I have never lived with the guy. I have never even
celebrated the anniversary so if that is weird for you and you wanna to leave.
I am totally understood. I will close my eyes to make it less awkward. (440)

Mike: Kissing Phoebe.

Phoebe: You kissed me. (441)

Mike: Ah.. hah. (442)

Phoebe: So you don’t think I am the total freak. (443)

Mike: Oh! Well. Look. Can I think that you a little weird and also cool for telling me
the truth and also I want to kiss you. (444)

Phoebe: Can I think that it’s cool that you kissed me and I want to kiss you again and
a little concern about magic marker? (445)

Mike: Definitely. (446)
They are kissing when the phone is ringing.

The voice mail box: This is Vigram. (447)

At Monica’s apartment:

Chandler: Hey! Honey. (448)

Monica: Hey! How was your flight? (449)

Chandler: Ah! It was great. (450)

Monica: Why don’t you sit down? Make yourself comfortable. (451)

Chandler: Wow. Wow. Wow. It must be five in Talza because it’s sex o’clock in NYC. (452)

Monica: Ok. This is how much I love you. (453)

Chandler: Honey. Why? (454)
Monica: It's not a good part. Let me fast forward with something with the sharp teeth.

(455)

ไม่นะ ฉันไม่คิดจะดูใครกับกลับไปที่ฉากนี้...เลขถัดไปนี้ดีนะ

Chandler: No, I am not sure that you got the right movie that's all. (456)

ไม่ต้อง ฉันแต่ไม่แน่ใจว่าเธอเป็นหนังถูกเรื่องที่ต่าง

Monica: This is the only one they have in the video store but they do have something called the crocodile killer or it has always to be shark. (457)

มันนี่เป็นหนังเดียวที่เหลือในร้านวิดีโอ แต่มันมีเรื่องจะต้องมีตัวเจ้าคุณ หรือจะต้องเป็นแค่ฉลามเท่านั้น

Chandler: Why it has always to be shark? (458)

ทำไมจะต้องเป็นฉลามเท่านั้น

Monica: Honey, we can do something else. Do you want to go into the bath and trash? (459)

ที่รัก เราทำอย่างอื่นกันได้นะ อยากให้ลงอาบน้ำแล้ว...ซ้อมเผลอเมย์

Chandler: What? (460)

เกิดอะไรขึ้นเนี่ย

Monica: That's ok. That's ok. I still love you. Let me be a part of this. (461)

ไม่เป็นไร ไม่เป็นไร ฉันยังรักเธอเหมือนเดิม ให้ฉันมีส่วนร่วมด้วยนะ

Chandler: Let me be a part of this? (462)

"ให้ฉันมีส่วนร่วมด้วยนะ" เร่ง

Monica: I saw what you were doing in Talza. Angry shark turned you on. (463)

ฉันเห็นว่าเธอทำอะไรที่ทัลซ่า ฉลามที่โกรธทำให้เธอเกิดอารมณ์
Chandler: No, they don’t. (464)
ไม่ใช่นะ ฉันไม่ได้ทำให้ชินกับอารมณ์เลย

Monica: And why you are watching them and gave yourself a treat? (465)
แล้วทำไมเธอถึงดูมันไปแล้วให้ตัวเองไปด้วยล่ะ

Chandler: Oh! My god. When you came in, I switched the channel. I was watching the
regular porn. (466)
พระเจ้า ตอนเธอเดินเข้ามา ฉันเปลี่ยนช่องพอดี ฉันกำลังดูหนังโป๊ธรรมดา

Monica: Really. (467)
จริงเหรอ

Chandler: Just some good old fashion American girl on girl action. (468)
ใช่ แบบเดียวกับดั้งเดิมระหว่างหญิงกับหญิง

Monica: Can I tell you how happy that makes me? (469)
ขอบอกได้มั้ยว่าแบบนี้แล้วฉันมีความสุขมากแค่ไหน

Chandler: You are an amazing wife. You are actually doing this for me? Where did you
find the strength and understanding or something like that? (470)
เธอเป็นภรรยาที่ยอดเยี่ยมที่สุด เธอยอดเยี่ยมจริงๆ เธอกำลังทำสิ่งนี้เพื่อฉันจริงๆ เธอไปได้ความเข้าใจและความเข้าใจในเรื่องแบบนี้มาจากไหน

Monica: I’m very very drunk right now. (471)
ตอนนี้ฉันกำลังเมามาก
At the coffee house, Joey and Phoebe are having the conversation.

Joey: Ordinary, I would talk to them but my confident is shaking. Did I sleep with her? Didn’t I sleep with her? (472)

ปกติแล้วฉันจะต้องเข้าไปคุยกับเขามันนี้ลักษณะจะขาดความมั่นใจ ฉันเคยนอนกับเขาหรือเปล่า ฉันเคยนอนกับเขาใช่มั้ย

Phoebe: May be this is a wake up call. You know about your whole dating attitude. You are in your thirty and you have never been in a long term relationship. You go from one woman to woman, meaningless experience. And never worrying that it will turn out to be something more serious. (473)

นี่อาจจะเป็นสัญญาเริ่มต้นก็ได้ เกี่ยวกับทัศนคติในการเดทของเธอ เธอกำลังเข้าเลขสามแล้ว แต่ยังไม่เคยมีใครนานๆ เธอเปลี่ยนจากคนนี้ไปยังคนหน้าใหม่ มีแต่ประสบการณ์ที่ไร้ความหมายไม่เคยกังวลเลยว่ามันจะกลายเป็นความสัมพันธ์ที่จริงจังหรือเปล่า

Joey: You’re right. I love my life. Actually, I did sleep with her. (474)

ถูกของเธอ ฉันรักชีวิตฉันจัง ฉันเคยนอนกับเธอแล้ว

EPISODE 3.

Jolin: This kitty is mittens. This one is Fin Hugh and this guy in a cat condo is Ginky. (475)

ลูกแมวตัวนี้ชื่อมิทเทนส์ ตัวนี้ชื่อฟินฮิวจ์ และพ่อหนุ่มน้อยที่อยู่ในคอนโดแมวชื่อจิ้นกี้

Chandler: Yeah! That is a lot of cat, Jolin. Single? (476)

ใช่ แมวเยอะจนเลยนะ โจลิน โคต
Jolins: Nodding and smiling.
Telephone is ringing.

Chandler: Chandler Bing (477)

Joey: Hey! How come you answer your own phone? Where is your crazy assistant? (478)

Chandler: What's up Jo? (479)

Joey: What have we wanted to do it together? (480)

Chandler: Braid each other hair and ride the horse on the beach. (481)

Joey: No. No. No. When you get home tomorrow night, you and I are going to be at Wichards' nick game. Courtside. (482)

Chandler: Courtside? Oh! My god. (483)

Joey: Yeah! May be Michael Jordan will die from the Junk ball and break my jaws on his knec. (484)

Chandler: That is so cool. I will let Monica know. (485)
Telephone is ringing.

Monica: Hello. (486)

Chandler: Joey just called. He got courtside Nick’s ticket (487)

Monica: Really! But tomorrow night is the only night when I can get off from the restaurant. If you go to the game, we won’t have the night together for another week. (488)

Chandler: But at courtside, the cheerleader is going to be right in front of you. That is not the way you commit to see it. (489)

Monica: Chandler, I don’t want to be one of those wives that said “You can’t go to the game; you have to spend time with me if you can just realize it on your own.” (490)

Chandler: I know you are right. Ah! I have to figure out the way to tell Joey, you know he is really looking forward to this. (491)
Monica: Tell him. You haven’t seen your wife for long long time. Tell him. Having a long relationship is really difficult. Tell him that what the little we have together is precious. (492)

บอกเขาไปสิ ว่าเธอไม่ได้เห็นหน้าเมียมานานแล้ว บอกเขาว่า การต้องอยู่กันมันเป็นเรื่องที่ลำบาก บอกเขาว่าเวลาเพียงเล็กน้อยที่มีร่วมกันมันมีค่า

Chandler: Yeah! Yeah! (493)

ชั่วครู่ติตจริตหมดแล้ว

Monica: Hanging up the phone.

At Ross and Rachel's apartment: Rachel is walking out of her bedroom in a beautiful dress.

Ross: Wow! You look...um.. I mean it’s just the...um.. that dress...um.. (494)

เธอดู...มัน...ชุดนี้....

Rachel: I hope the answers of this sentence are good. (495)

หวังว่าตอนจบของประโยคนี้จะดี

Ross: It must be good. It has been a while since I haven’t seen you like this. You cleaned up good. (496)

ต้องดีสิ ฉันแทบไม่ได้เห็นเธอแบบนี้ เธอขัดสีขาวบริเวณจะเข้ม

Rachel: Laughing. Oh! Thank you. Ok. Stop. Stop looking at me like that. Last time that happened. That happened. (497)

ขอบคุณ หยุดเลย เลิกนั่งมองฉันแบบนี้ คราวที่แล้วเกิดเรื่องนั้นแล้วเป็นแบบนี้
Ross: Oh! Right. Right. So are you excited about the first night away from Emma? (498)

Rachel: Yeah! Yeah! (499)

Ross: Yeah! (500)

Rachel: Phoebe and I will have so much fun. (501)

Ross: Yeah! (502)

Rachel: And thank you for watching the baby by the way. (503)

Ross: Oh! It’s fine. Actually, I..um.. I invited Mike to come over. (504)

Rachel: Phoebe’s Mike? (505)

Ross: Yeah! (506)

Rachel: I didn’t know that you guys are hanging out. (507)
Ross: No, I don’t. But I think it would be nice to get to know him. You know we will have a little dinner, drinks, and conversation. (508)

เปล่า, แต่รู้จักเขาไว้ก็ดี เราย่าจะทานมื้อค่ำ, ดื่มด่ำกัน และคุยกันนิดหน่อย

Rachel: Oh! It’s so cute. Ross and Mike’s first date. Was that going to be awkward? What are you guys going to talk about? (509)

น่านักใจ เดทแรกของรอสและไมค์ มันจะไม่เจิ้นดือเหรอ พวกเธอจะคุยกันเรื่องอะไร

Ross: I don’t know. But you know, we have a lot of thing in common. You know. Um.. He plays piano. I played keyboard in college. And..um..He has been divorced. I have some experience in that area. (510)

ไม่รู้เหมือนกัน แต่เราเหมือนกันหลายอย่าง เขาเล่นเปียโน มันจะไม่เจิ้นดือเหรอ พวกเธอจะคุยกันเรื่องอะไร

Knock. Knock.

Rachel: Yeah. (511)

เชิญจะ

Phoebe is opening the door and they say hi to each other.

Phoebe: Uh! Girl’s night out indeed. (512)

เด็กเที่ยวของแท้

Rachel: Ok. So now I think Emma is probably down for the night. (513)

เราเชื่อเอ็มม่าอาจจะตื่นขึ้นมากลางคืน ถ้าเธอต้องการอะไรบางสิ่ง

Ross: Rach! Rach! We will be fine. You go and have fun. (514)

เรา พวกเธออยู่กันได้ เที่ยวให้สนุกเถอะ

Rachel: You too. (515)

โอเค ขอให้สนุกเที่ยงกัน
Ross: Thank you. (516)
ขอบคุณ
Rachel: I hope you will get score. Ok. Bye (517)
หวังว่าเธอจะทำคะแนนได้ บ่ายบาย
Mike: Bye (518)
บ่ายบาย
Ross: So welcome (519)
ยินดีต้อนรับ
Mike: I have got beer. (520)
ผมมีเบียร์มา
Ross: I have button breast milk. (521)
ผมมีนมจากเต้า
Mike: Why don’t we start with the beer. (522)
มาเริ่มด้วยเบียร์กันดีกว่า
Ross: Ok. So...um..Phoebe told me that you play piano. (523)
โอเค ฟิบเบ้เล่าว่าคุณเล่นเปียโน
Mike: Yeah! (524)
ใช้
Ross: You know I used to play keyboard in college. (525)
สมัยยุคศึกษาลัย ผมก็เคยเล่นคีย์บอร์ด
Mike: Ah! Do you have one here? (526)
ที่นี้มีคีย์บอร์ดปล่า
Ross: No. (527)
Mike: Ok. (528)

Ross: Um.. I.. You know. I divorced. Um.. Phoebe said you have been divorced. (529)

Mike: Yeah! I'm sorry. I don't really like to talk about it. (530)

Ross: That's ok. We will talk about something new. (531)

Mike: You are pathologist, right? (532)

Ross: Yeah! (533)

Mike: My cousin is pathologist. (534)

Ross: Ah! (535)

Mike: He and I will have a lot to talk about. (536)

At Monica’s apartment. Chandler is arriving there.

Monica: Hi. Welcome home. (537)
Chandler: Oh! Wow! Wow! Look at you. (538)

ดูเธอสิ

Monica: Yeah! Yeah! What do you think? (539)
คิดว่าไงล่ะ

Chandler: Well, it’s great. I am wearing the same thing underneath. (540)
เยี่ยมเลยจ่ะ ฉันก็ใส่แบบเดียวกันไว้ข้างใน รู้ไหมว่าฉันมายกความว่าไง

Joey is trying to open the door with the loud noise but he can’t do it.

Joey: Hey! How come the door is locked? (541)
ทำไมล็อกประตูนะ

Monica: Just a second. (542)
รอแปิบหนึ่ง

Chandler: No! No! Joey can’t know that I’m here. (543)
ไม่นะ ไม่ได้จะให้โจเป็นรู้ว่าฉันอยู่ที่นี่

Monica: Why not? (544)
ทำไมนะ

Chandler: Because I didn’t know how to tell him that I can not go to the Nick’s game.
So I had to tell him that I stayed in Talza. (545)
เพราะฉันไม่รู้ว่าจะบอกเขายังไงว่าไปดูนิคไม่ได้ ก็เลยบอกว่าต้องอยู่ที่ทัลซ่า

Monica: So you lied to him? (546)
เธอโกหกเขาเหรอ

Chandler: It’s better to lie much better than a complicated discussion except with you. (547)
Joey: Hey! Open the door. (548)

เปิดประตูนะ

Monica is opening the door for Joey and Chandler is hiding behind the door.

Joey: Why do you dress like that? (549)

ทำไม่แตกต่างแบบนั้น

Monica: Laughing. Um.. Well. Because Chandler is going to be home in a couple of days so I thought I just um.. practice the artist of the provocative. (550)

เพราะอีกไม่กี่วันแชนเดอร์ก็จะกลับมาแล้ว ฉันก็เลยซ้อมศิลปะแห่งการยั่วยวนเอาไว้

Joey: Hey! How I heard the man’s voice before? (551)

ชั่นกว่าก่อนหน้าชั่นได้ยินเสียงผู้ชายนะ

Monica: No. I am just doing Chandler’s voice conversation. Like “Guy, how do I look”? (552)

“You are really sexy. I can be anymore turning on.” You know.

ไม่ใช่หรอก ฉันเลียนเสียงแชนเดอร์ด้วยกันแล้ว แบบนี้ก็“หัวตัด โหนกนุ่มไปกับ” “เข้ากับอากาศ

Joey: Ok. Wait. Why do you have two glasses of wine there? (553)

โอเค เดี๋ยวนะ แล้วทำไมมีแก้วไวน์ 2 ใบ

Monica: Because one of them is for you. Cheer! Bye Bye. (554)

เพราะขึ้นไปให้เธอ ดื่ม โอเค ป้ายบาง

Chandler: Yeah! The funny thing happens. I am the artist of the provocative myself.  (555)

ตลาดถึง ฉันก็ทำลึกลับในการยั่วยวนอยู่เหมือนกัน
Monica: You must keep practicing. (556)
เธออาจจะต้องหมั่นฝึกหน่อย

Chandler: Yeah! (557)
ใช่

Chandler’s mobile phone is ringing

Chandler: Joey. (558)
เจอ

Monica: What! (559)
อะไรนะ

Chandler: Hey! Jo.(560)
ใจใจ

Joey: Dude! Come home. (561)
เพื่อนกลับบ้านเร็ว

อะไรนะทำไม

Joey: Come home. (563)
กลับบ้าน

Chandler: Look! I can’t. What was going on? (564)
ขันกลับบ้านได้ มีอะไร
Joey: I don't know how to tell you this but I think Monica is cheating on you. I told you should marry to someone who is hotter than you. Look! If you can't come home to deal with this, I am gonna…. (565)

Chandler: No! (566)

I just heard him. (567)

Chandler: Are you hearing him now? (568)

No. Alright. (569)

Chandler: No. Wait. (570)

I heard him again. (571)

Alright. Just stay there. I am coming home. (572)

Ok. Great. See you when you get here. I will wait outside in the hall if that dude comes out. (573)
Chandler: Is it really necessary? (574)

จำเป็นด้วยเหรอ

Joey: Absolutely. You will do it for me. That means you don’t have to because I know how to keep the women satisfy. (575)

แน่นอน เป็นนายก็ต้องทำแบบนี้ แต่ใช่ค้าจะทำได้ไหม เพราะฉันรู้ว่าจะมัดใจผู้หญิงได้อย่างไร

Back at Ross’s apartment:

Ross: So the pizza should be here by now. I mean they said 30 minutes or less. (576)

ปานนี้พิซซาน่าจะมาส่งได้แล้ว เขาบอกว่า 30 นาทีหรือน้อยกว่านั้น นี่นานแค่ไหนแล้ว

Mike: 11 minutes and now 12. Shall like the beer? (577)

11 นาที 12 แล้ว เราเบียร์มั้ย

Ross: I do. Although it’s actually the lager. (578)

เอา เอาสิ ถึงแม้ความจริงแล้วมันคือลาเกอร์ก็เถอะ

Mike: Ah! What is difference between beer and lager? (579)

เปียร์กับลาเกอร์ต่างกันยังไง

Ross: I don’t know. We can look it up. (580)

ไม่รู้เหมือนกัน ลองหาดู

Mike: Thing is about to get wild. (581)

ขึ้นจะแย่งใหญ่แล้ว
At the pub:

Phoebe: Oh! God. Remember the girl’s night we used to have sitting around talking about you and Ross. (582)

พระเจ้า จำได้กับเธอผู้หญิงที่เราต่อมคุยกันเรื่องเธอและรอส

Rachel: Oh, god! It seemed like forever ago. (583)

พระเจ้า มันตั้งนานมาแล้วนะ

Phoebe: I know. Oh! What was going on between you and Ross? (584)

ซึ่งผู้ เธอและรอสเป็นไงบ้าง

Rachel: Oh! Well, um...I don’t know. I mean...we lived for a long time, nothing. You know right before you picked me up, Ross and I have a little thing. (585)

ไม่รู้เหมือนกัน อยู่ด้วยกันมาตั้งนานก็ไม่เห็นมีอะไร แต่ก่อนที่เธอจะไปรับ รอสกับฉันก็มีปัญหา

Phoebe: Oh! My god! I love it. What happened? (586)

พระเจ้า ขั้นตอนเรื่องปัญหานี้เป็นไง

Rachel: Well... um...First, he told me he liked how I looked and then um...we had a little...um.. eye contact. (587)

ตอนแรกรอสบอกว่าชอบการแต่งตัวของฉัน จากนั้นเราสบตากัน

Phoebe: Eye contact? I hope you are using protection. (588)

สบตาเหรอ หวังว่าเธอจะใช้เครื่องป้องกัน

Waiter: Excuse me. These are from two gentlemen at the end of the bar. (589)

ขอโทษครับ จากผู้ชายสองคนที่นั่งด้านหลังครับ
Rachel: Shall we send something back? (590)
เราร้องอะไรกลับไปให้พวกเขากดีไหม

Phoebe: Oh! Ok. Let’s send them back mash potato. (591)
เราเลย ซึ่งนั้นแข้งๆไปให้ดีกว่า

Rachel: Wait. Wait. Wait. Don’t do that. No. No. No. It will make them think that they
should come over here. (592)
ไม่นะ เดี๋ยว ไม่เอา อย่าทำแบบนี้ เดี๋ยวก็ทำให้พวกเขากดีกว่า จะย้ายมาตรงนี้ได้ตรง

Phoebe: So what if they do? (593)
ถ้าพวกเขากดแล้วจะเป็นไรไป

Rachel: We don’t be here to meet guys. You have boyfriend and I have a baby and
Ross. (594)
เราไม่ได้มาที่นี่เพื่อเจอหนุ่มๆนะ เธอมีแฟนแล้ว ฉันเองก็มี...ลูกและรอส

Phoebe: Yeah! But that nothing has to happen. We are just having fun. You know not
everything has gone as far as eye contact. (595)
ใช่ แต่ไม่จำเป็นว่าต้องมีอะไรเกิดขึ้น เรามาแค่สนุกเท่านั้น จะไม่มีอะไรเกิดไปกว่าการสบตา

Back at Monica’s apartment:

Monica: Chandler, you have to tell Joey that you are not in Talza. (596)
แชนเดอเรอร์ เพื่อนบอกให้อีบนั้นอยู่ไม่ได้อยู่ที่ทัลซ่า

Chandler: Don’t you think it’s better for him that you are cheating on me. For him to
think that I am cheating on him. I heard it. (597)
จะไม่ดีกว่าเหรอค้าให้เขาคิดว่าเธอนอกใจฉัน แทนที่จะให้เขาคิดว่าฉันโกหกเขา จะไม่ดีกว่าเหรอ ค้าให้เขาคิดว่าเธอนอกใจฉัน แทนที่จะให้เขาคิดว่าฉันโกหกเขา ฉันได้ยินนะ

Monica: I don't want him to think that I am having an affair. (598)

ชั่นไม่อยากให้เขาคิดว่าฉันมีรูปที่

Chandler: Alright I have got a plan. I will go on a fire escape. (599)

ฉันคิดออกแผนหนึ่ง ฉันจะลงไปทางบันไดหนีไฟ

Monica: Because all good plans start with "I will go on a fire escape." (600)

เพราะแผนดีๆ ทุกแผนเริ่มด้วยคําว่า “ฉันจะลงไปทางบันไดหนีไฟ”

Chandler: Hear me out woman. I will go down on the fire escape and wait for a while. Then when I come up stair, it’s gonna be like I just got back from Talza. And then Joey and I will come in and see that there is no guy in here. (601)

ฟังกันบ้างคุณผู้หญิง ฉันจะลงไปทางบันไดหนีไฟ จากนั้นฉันจะรอสักพัก พอฉันขึ้นบันไดมา มันก็จะดูเหมือนฉันเพิ่งกลับจากทัลซ่า จากนั้นโจโจ้กับฉันจะเข้ามาดู โดยที่ไม่มีผู้ชายในนี้

Monica: Aren’t you going to feel scare that he is going to figure this out. I heard it. (602)

เธอไม่กลัวเหรอว่าโจโจ้จะจับได้ ฉันได้ยินแล้ว

Chandler: I am going to wait for a little while. (603)

ฉันจะรอสักพักก่อน

Monica: Scary the pigeon at the back? (604)

มีนกพิราบกลัวอยู่ข้างหลังเหรอ

Chandler: It is huge. (605)

ตัวเบื่อเรmemberOf
Back at Ross’s apartment:

Ross and Mike are sitting together without any conversation. Both of them are holding the beer bottle without talking.

Back at the restaurant:

Rachel: Oh! My god. I can’t believe that you live in that building. My grandmother lives in that building. Ida Green. There is no personal space. Kind of smell like chicken. Look like a potato. (605)

First guy: Spuds? Is your grandmother? (606)

Rachel: That is my baby. (607)

Second guy: So we are on our way to a couple of parties. Um…May be we will get your numbers and give you guy a call if we find something fun. (608)

Phoebe: Yeah! I’m sorry. We are not looking for anything to happen with you guy. I have a boyfriend. (609)

First guy: Alright. (610)
Second guy: That is not a big deal. (611)

ไม่เป็นไรครับ

First guy: So she has a boyfriend. What is your situation? (612)

เธอมีแฟนแล้ว แล้วสถานะของคุณล่ะครับ

Rachel: Oh! It's complicated. I don't actually have a boyfriend. But….. (613)

ฉันชิบชิบนะ ฉันไม่มีแฟนแต่…..

First guy: Can I have your number? (614)

งั้นผมขอเบอร์ได้มั้ยครับ

Rachel: I'm sorry. No. (615)

ขอโทษ ไม่ได้

First guy: Ok. (616)

ไม่เป็นไรครับ

Rachel: Oh! Sure. (617)

นี่เบอร์โทรศัพท์ของฉัน

Phoebe: Oh! My god. You are giving your real number. (618)

พระเจ้า เธอให้เบอร์จริงนี่

First guy: Ok. Thanks. I will give you a call later tonight. (619)

โอเค ขอบคุณครับ คืนนี้ผมจะโทรหาคุณ

Rachel: Good. Bye (620)

ดี บ่ายบาย

Phoebe: Bye. Wow. So that's great. You, Bill, Ross and Emma are going to be so happy together. What are you thinking? (621)

บ่ายบาย เธอคิดอะไรเลย เธอ บิล, รอส และเอ็มมาการ์ลังจะมีความสุขด้วยกัน เธอง่ายจะอะไร
Rachel: I don’t know. He was cute and he likes me. It was an impulse. (622)

ไม่รู้ติ เขาน่ารักดีและก็ชอบฉันด้วย มันเกิดจากแรงกระตุ้น

Phoebe: What about Ross? What about your moment? You don’t want to talk to Ross about it? (623)

แล้วรอสแล เซิ้งเซ็นชั่นของเธอได้มันไม่ยากคุยกับรอส

Rachel: No. No. Cause I know exactly how the conversation is going to go. Hey Ross You know. I think we have a moment before. Yeah! Um.. Me too. Yeah! I’m not sure that I really want to do anything about it. Yeah! Yeah! Um.. Me either. Um… Ross then we will continue to live together and not really tell each other how we are really feeling. Yeah! That works for me. Umm….Um…. (624)

ไม่ เพราะฉันรู้ว่าบทสนทนาจะออกมาอย่างไร นี่เลย เธอจะเลือกอะไรบางอย่างต่อกันนะ ใช่ ฉันก็คิด เหมือนกัน แต่ฉันไม่แน่ใจว่าอยากจะต่อไม่ใช่ก็เกิดแน่กัน ก็ต้องกำยต่อไปโดยที่ไม่ต้องบอกว่าจริงๆแล้วรู้สึกอย่างไรต่อไปกันดีมั้ย ใช่ก็เดี๋ยวกับนั้นแล้ว

Phoebe: Yeah! I know what you mean. By the way, nice Ross’s imitation but your Rachel is not wildly enough. (625)

ใช้ ฉันเข้าใจว่าแต่ เสียงเธอจะไม่เหมือนนะ แต่เสียงเธอยังแจ่มไม่พอ

Rachel: Hey! (626)

Phoebe: Better. (627)

ดีขึ้น

Rachel: The point is may be I just stop waiting around for a moment with Ross. You know. I just should move on with my life. (628)

ประเด็นคือฉันควรจะเลิกรอว่าจะเกิดความรู้สึกอะไรกับรอสก็ยิ่งดี ฉันควรจะไปข้างหน้ามากกว่า
Phoebe: So really. Are you moving on from Ross? (629)
จริงเหรอ เธอจะก้าวไปจากรอสเหรอ
Rachel: I don't know. Do I have to decide it right now? (630)
ไม่รู้สิ มันต้องตัดสินใจตอนนี้เลยหรือ
Phoebe: You kind of just did. That guy is going to call you tonight and Ross is going
to pick up the phone. That is pretty clear message. (631)
เธอทำไปแล้วนี้ คืนนี้พ่อหนุนนั่นคงจะโทรหาเธอ รอสจะเป็นคนรับโทรศัพท์ แค่นั้นก็ค่อนข้างชัดเจน
แล้วละ
Rachel: Oh! My god. Ross. Ross is going to pick up the phone. Oh! I have to get my
number back. Oh! My god. He is gone. (632)
พระเจ้ารอส รอสจะเป็นคนรับโทรศัพท์ คืนนี้พ่อหนุนนั่นคงจะโทรหาเธอ พระเจ้า เขาไปแล้ว
Phoebe: Oh! My god. He is gone. Oh! I have to get my number back. Oh! My god.
He is gone. Dead on. (633)
ซึ่งต้องไปเอาเบอร์โทรคืนมา พระเจ้า เขาไปแล้ว เสร็จแล้ว

Back at Ross’s apartment:

Mike: Yah! I am going to take off. (634)
แม้จะไปแล้ว
Ross: So soon? (635)
เร็วขนาดนี้เหรอ
Mike: Yeah! (636)
ใช่
Ross: Ok. Thanks for the beer. (637)

โอเค ขอบคุณสำหรับเบียร์

Mike: You mean Lager? (638)

หมายถึงลาเกอร์เหรอ

Ross: Oh! Yeah! Good time. (639)

ใช่ สุขจัง

Mike: Oh! (640)

The phone is ringing and Mike is picking up the phone.

Mike: Hello. (641)

Mike: Mike. It’s me. Listen. Is Ross near you? (642)

ไมค์ ฉันเอง รอสอยู่ใกล้คุณหรือเปล่า

Mike: No. I just left. (643)

เปล่า ผมเพิ่งออกมา

Phoebe: Well, you have to go back in. (644)

คุณต้องกลับเข้าไปแล้วค่ะ

Mike: What! Go back? To the land of time standstill. (645)

อะไร กลับเข้าไปเวลา ในที่ที่เวลาหยุดนิ่งนะเหรอ

Phoebe: I’m so sorry honey but you know Rachel gave this guy her number and she doesn’t want Ross to answer the phone. You have to entasep all these calls. (646)

ขอโทษมากเลย ที่รักแต่เรื่องให้เบอร์โทรศัพท์ผู้ชายคนหนึ่งและไม่อยากให้รอสบัตรโทรศัพท์เพราะฉะนั้นคุณต้องสกัดสายโทรศัพท์ทุกสาย
Mike: I can’t do that. (647)
ผมทำแบบนั้นไม่ได้
Phoebe: He said he couldn’t do that. (648)
ทำไมไม่ได้
Rachel: Oh! Give me the phone. Hi. Mike. I know this is a lot to ask but you know what if you do this. I... Phoebe will go anything you want. Seriously. I’m talking about dirty stuff. (649)
ส่งโทรศัพท์มาให้ฉัน หวัดดีไมค์ ฉันรู้ว่าขอมากเกินไป แต่พี่นะ ถ้าคุณทำได้ ขัน..... พี่ยังจะทำทุกอย่างที่คุณต้องการขันพูลรินนะ ขันหมายถึงอะไรที่ลามกนะ
Phoebe: Alright. Thanks. Thank you. Hello. Hi. I’m sorry for her. Actually, she wasn’t wrong about the dirty stuff. (650)
เอาละขอบใจขอโทษแทนเธอด้วย แต่ความจริงก็ไม่ผิดเรื่องลามก
Mike: Alright. I will do it. Really. How much dirty I am going to get? (651)
ตกลงผมจะจัดการให้แต่ผมขอถามคุณจริงๆ ผมจะได้อะไรที่ลามกมากน้อยแค่ไหน
Phoebe: Oh! Mike. Bye. (652)
ไมค์ บี้บาย
Mike is knocking at the door.
Mike: Hey. Buddy. (653)
หวัดดีเพื่อน
Ross: Hi. (654)
หวัดดี
Mike: Can I come back in? (655)
ขอกลับเข้าไปได้มั้ย
Ross: Why? (656)

ทำไมนะ

Mike: Well, I am just thinking how much more we have to talk about. (657)

ผมคิดว่าเรายังมีเรื่องต้องคุยกันอีกเยอะ

Ross: But you left. (658)

แต่คุณไปแล้วนะ

Chandler is walking upstairs to pretend that he just arrived.

Joey: Wow. It didn’t take long. You said. Talza is like 3 hours flight. (659)

ใช้เวลาไม่นานเลย นายบอกว่าจากทัลซ่าใช้เวลาบิน 3 ชั่วโมงไม่ใช่เหรอ

Chandler: You forgot about time differences. (660)

นายลืมเวลาที่ต่างกันแล้ว

Joey: Yeah! (661)

ใช่

Chandler is opening Monica’s apartment door:

Monica. Chandler. You are home. (662)

แชนเดลเลอร์ เธอกลับบ้านแล้ว

Chandler: That’s right. Your husband is home. So now the sex can stop. (663)

ใช่แล้ว สามีของเธอกลับบ้านแล้ว เพราะฉะนั้นเรื่องทางโลกีย์ได้แล้ว

Monica: What are you saying? (664)

เธอพูดอะไร

Chandler: Joey said you are in here with another man. (665)

โจเอียกบอกว่าเธออยู่กับผู้ชายอื่น
Monica: There is no man. (666)

ไม่มีผู้ชายอื่นในที่นี้ เลิกหัวใจถึงแม่กล่าวหาขันแบบนี้

Monica is slapping on Chandler's face.

Joey: Alright. Alright. May be you won't mind if me and my friend take to look around. Hah! (667)

เอาละๆ ฉันมองไม่ได้ ถ้าฉันกับเพื่อนจะมองดูรอบๆ

Chandler: What is he doing? (668)

ใจงั้น กำลังทำอะไร

Monica: I arranged the pillow on the bed to look like a guy. (669)

ฉันจัดหมอนบนเตียงให้เป็นรูปผู้ชาย

Chandler and Monica are laughing to each other.

Joey: The bedroom is cleared or you might need some new pillows. (670)

ห้องนอนเคลียร์แล้วเธออาจจะเปลี่ยนหมอนใหม่ๆ

Chandler: Alright. I will check the guest room. (671)

เอาละ ฉันจะไปที่ห้องนอนแขก

Joey: Why do I smell male cologne? (672)

ทำไมฉันได้กลิ่นน้ำหอมผู้ชาย

Monica: I think that's you. (673)

น่าจะคือคุณเอง

Joey: Oh! Yeah! I just rubbed the magazine on myself earlier (674)

ใช้หน้าหนังนี้ขยับเพื่อนหนีคีย์ลายผู้ชาย

Chandler: Nobody is here. Jo. (675)

ไม่มีใครเลย โจ
Joey: I guess. No. (676)

คิดว่าไม่มีนะ

Monica: I can’t believe you thought I was cheating. You owned me the apology. (677)

ไม่อยากเชื่อเลยเวาว่าดันบอกใจสามี เรื่องต้องขอโทษ

Joey: You’re right. Monica. I’m sorry. (678)

เธอพูดถูก โมนิกา ฉันขอโทษ

Monica: That’s not an accused mistake. It can happen to anybody. Alright. See you. (679)

มันเป็นความผิดพลาดโดยสุจริตใจ ซึ่งอาจเกิดขึ้นกับใครก็ได้ เอาล่ะ แล้วค่อยเจอกัน

Joey: Wait a minute. Wait a minute. If you just got back from Talza, how did your suitcase beat you here. (680)

เดี๋ยวนะ เดี๋ยวถานายเพิ่งกลับจากทัลซ่าแล้วกระเป๋านายมาถึงก่อนได้อย่างไร

Chandler: I climbed down the fire escape and you can’t put that in the closet. (681)

ฉันต้องเป็นนักรทิศฟ้า เข้าช่วยอย่างไรเก็บในตู้ใต้ไม่ได้เลยใช่ไหม

Back at Ross’s apartment:

Mike: So the exceptional of the fermentation process, beer and elle are basically the same thing. Fascinating, isn’t it? (682)

ถ้านับกระบวนการหมัก เบียร์กับเบลก็คือสิ่งเดียวกัน น่าทึ่งใช่มิ๋น

Ross: May be you should look at “fascinating” (683)

คุณจำจะตุ่นความหมายของคำว่า “น่าทึ่ง” นะ
The phone is ringing.

Mike: I will get it. Hello. Ross’s place. Mike is speaking.. It’s for you. (684)

ผมรับเอง บ้านรอสครับ ไม่คุยกับ ของคุณ

Ross: I don’t understand what just happened here. (685)

 ผมไม่เข้าใจว่าเกิดอะไรขึ้นที่นี่

Joey: What is going on? (686)

เกิดอะไรขึ้น

Chandler: I’m sorry. I was in Talza because I want to spend the night with Monica and I didn’t know. I didn’t think that you will understand. (687)

ฉันขอโทษ ฉันบอกนายว่าฉันอยู่ที่ทัลซ่า เพราะคืนนี้ฉันอยากอยู่กับโมนิกาและฉัน... ฉันไม่รู้... ฉันกลัวนายจะไม่เข้าใจ

Joey: What? Do you think I am too dumb to understand the husband needs to be with his wife? Hah! Do you think I .. like dude? (688)

อะไรนะ นายนีกว่าฉันทึ่มขนาดไม่เข้าใจว่า สามีอยากอยู่กับภรรยา นายนึกว่าฉัน....

Monica: Joey. (689)

ใจถึง

Joey: Yeah! (690)

ว่าไง

Monica: I don’t know what to say. We shouldn’t lie to you. (691)

ขันไม่รู้ว่าจะพูดอีกต่อ เรายังไม่ถึงไปบอกเธอ
Chandler: Yeah! I feel so bad. Is there anything I can do to make it up for you? (692)

ใช้ อันตรีย์แย่ makely อันเด็นก้าได้ยังไงบ้าง

Joey: Hey. You go to the game with me. Hey, I know even though you said you couldn't but you lied to me and tricked me and gave me a bump on my head. (693)

นายไปดูการแข่งขันกับฉันได้ ถึงแม้ฉันจะบอกว่าไม่ได้ แต่นายโกหกฉัน แกล้งฉัน และทำให้ฉันเจ็บด้วยนะ

Chandler: I'm sorry but that is one thing I can't do. I promise I will be with Monica. (694)

ฉันขอโทษ นั่นเป็นอย่างหนึ่งที่ฉันทำไม่ได้ ฉันสัญญาไว้ว่าจะอยู่กับโมนิกา

Joey: Alright. (695)

ก็ได้

Monica: You can go. (696)

ไปเถอะ

Chandler: What! (697)

อะไรนะ

Monica: You should go to the game. It's ok. I want you to go. (698)

เธอควรไปดูการแข่งขัน ไม่เป็นไร เธออยากให้ฉันไป

Chandler: Really! Are you going to be ok? (699)

จริงเหรอ เธอไม่เป็นอะไรนะ

Monica: Yeah! I will be fine. May be I will stay here and practice the Arts of provocative. (700)

ไม่เป็นไร ธันดายจะอยู่มีกิจกรรมการยั่วยวนที่นี่ก็ได้
Chandler: You are going to put on the form and clean, aren’t you? (701)

เธอจะใส่ชุดวอร์มแล้วทำความสะอาดใช่ยัง

Monica: It is going to be so hot. (702)

ต้องเช็คชื่อน่าเลย

Chandler: Bye (703)

บ่ายบาย

Joey: Thanks. Here. This is your ticket. (704)

ขอบคุณนะ นี่ตั๋วนาย

Chandler: Thanks. Hey. Listen. I am not to lie to you again. Ok? I want you to know that nobody thinks that you are stupid. (705)

ขอบใจนะ นี่ฟังนะ ฉันจะไม่โกหกนายอีกและอยากให้นายรู้ว่านั้นมีใครคิดว่านายโง่

Joey: Thanks. Man. Hey! Where are you going? (706)

ขอบใจเพื่อน นายจะไปไหน

Chandler: The game is tomorrow night, Jo. (707)

คืนพรุ่งนี้จะมีการแข่งชิง

Back at Ross’s apartment:

Rachel: Hi. (708)

Ross: Hi. Oh! My god. (709)

พระเจ้า

Mike: So glad that you are back. (710)

ดีใจจังที่พี่กลับมาก
Rachel: So what did you guy do? (711)

ว่าก่อนท่าจะไปกันบ้าง

Ross: We just drank some beer and Mike played with the boundary of the normal

เราดื่มเบียร์และไมค์เล่นกับขอบเขตของมารยาทพื้นฐานในสังคม

social conduct. (712)

Mike: It's true. I did. (713)

ผมทำจริงๆ.

Phoebe: Well, good-bye. (714)

ไปก่อนนะ

Mike: Ok. (715)

โอเค


บ่ายบาย สนุกดีพืบ

Phoebe: I know. It was fun. (717)

ฉันรู้ สนุกดี

Rachel: See you guy. (718)

แล้วเจอกันนะทุกคน

Ross: Rachel. Lock the door. Lock the door. Seriously. (719)

เชิญล็อกประตู ล็อกประตู จริงๆนะ

Rachel: Oh! Shit. I forgot to pay Phoebe for the drink. Hey! Wait! Sorry. Did he call?

Did that guy call? (720)

บ้าจริง พ่อเล่ามาค่าเครื่องดื่มให้พืบ เดี๋ยวนี้ โทรศัพท์ เขาโทรมาหรือเปล่า ผู้ชายคนนั้นโทรมาหรือเปล่า
Mike: No. Just his mom. (721)
ไม่คุยกับแม่
Rachel: Around 8.30? (722)
ประมาณสองทุ่มครึ่ง
Mike: Yeah! (723)
ครับ
Rachel: And again at nine? (724)
แล้วถัดไปตอนเก้า
Mike: Aha! (725)
ใช่แล้ว

The phone is ringing when Ross is tidying up the beer and the pizza.

Ross: Hello. Oh! No. She is not here. Can I get you a message? Bill from the bar.
ไม่ครับ ตอนนี้เธอไม่อยู่ ฝากข้อความไว้ยังครับ บิลที่เจอกันที่บาร์
Ok. Bill from the bar. I make sure that she gets your number. So ah. How was it? Did you guys have a good time? (726)
บิลที่เจอกันที่บาร์ ผมจะไม่ลืมเอาเบอร์โทรคุณให้เป็นไงบ้าง สุขภาพ
Rachel: We had so much fun. It was so good to be out. (727)
เราสนุกกันมากเลย รู้สึกดีมากเลยที่ได้ออกไปเที่ยว
Ross: Ah! Rach. (728)
เขย
Rachel: Yeah! (729)
ว่ายัง
Ross: Never mind. (730)

At the cafeteria: Central Perk

Ross is entering the cafeteria where Phoebe and Mike are sitting together. (731)

Ross: Hey. Guy (732)

ไม่ทุกคน

Phoebe: Hey. (733)

Mike: Hey. (734)

Phoebe: I will be right back. I had to go to the bathroom. (735)

เดี๋ยวนี้ฉันไปเข้าห้องน้ำก่อน

Mike: Staut is a kind of beer. (736)

สเดาท์เป็นเบียร์ชนิดหนึ่ง

Ross didn’t say anything before leaving the cafeteria.
BIOGRAPHY

Ms. Manora Petchsuwan was born on June 7\textsuperscript{th} 1973. She graduated in Bachelor of Humanities, majoring in English from University of the Thai Chamber of Commerce in 2001.

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