Linguistic Analysis of Wordplay in the *Friends* Sitcom

(Bakalářská práce)

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 26. dubna 2013 ....

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Introduction

Playing with words is a part of everyday communication that can be produced by everyone. It is a ceaseless process of creating new puns and new forms of words and phrases. Each individual is able to produce a differently structured wordplay according to their knowledge of language, creativity, current state of mind etc. Delabastita (1996, 129) claims that to accentuate the power of wordplay, it needs "to be employed in specially contrived setting." Wordplay can be found for example in newspapers where it is used to attract the reader's attention and to make the articles interesting. Another field capitalizing on wordplay is doubtlessly the field of humour. On the other hand, this use can be truly treacherous because, as Chiaro states, what is funny in the United States does not have to be funny in the United Kingdom and vice versa (Chiaro 1992, 77).

I have already mentioned that wordplay occupies a very important place in humour. Translating humour presents one of the most problematic issues within the area of translation. When translating humour, one of the main problems is the diversity of languages, i.e. different linguistic typology. While the Czech language is a synthetic language, English is an analytic language, thus they differ in grammar, vocabulary etc. Because of the diverse typology, it is hardly possible to find one pun existing in two languages and meaning the exactly same thing. In an ideal case, a translator should be able to provide a perfectly identical equivalent, i.e. maintain the 'formal equivalence' as well as the 'functional equivalence'. Nevertheless, it is in the most cases impracticable considering the already mentioned diversity of languages. A translator is thus forced to decide how to deal with the given wordplay. This decision is crucial, because it can affect the whole text or speech in which a wordplay appears. In case he/she cannot provide a translation corresponding with the source text, he/she can translate it literally from the source language and supply an explanation. Nonetheless, it would not be the best solution. Firstly, it gives the impression of an inexperienced translator, and secondly, it is not efficient for wordplay considering length of an explanation but also its suitability. Another possibility is to compensate one kind of wordplay for a different one. This approach can preserve the functional quality of the wordplay, but on the other hand it can be often misleading. Sometimes, wordplay is omitted (see Delabastita 1996, 133-134).

This thesis is divided into two parts – theoretical and practical. In the theoretical part I present wordplay from the theoretical point of view. Many linguists suggest various

definitions of this phenomenon. I focus on the definition provided by Delabastita who states:

> Wordplay is the general name for various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings (1996, 128).

The following part deals with individual examples of wordplay which were found in the American sitcom *Friends*. I attempt to categorize them according to the division suggested by Delabastita: puns based on 'phonological and graphological structure', 'lexical structure (polysemy)', 'lexical structure (idiom)', 'morphological structure', and 'syntactic structure' (1996, 130).

In the final part I confront the original version of a given wordplay with the official dubbing approved by Česká televize, and, in some cases, with translations employed in subtitles. Where necessary, I attempt to provide my own translation to preserve preferably both meaning and form (see Baker et al. 2009).

To sum up, the aim of this thesis is to analyze wordplay in *Friends*, categorize it according to the division mentioned above, compare it with the Czech translations in the dubbing and, alternatively, subtitles, and finally to attempt to provide a better translation where possible.

1   Defining wordplay

Wordplay is a frequent and common phenomenon and an inseparable part of communication. Delabastita (1997, 1-2) describes wordplay as "a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind".

Wordplay can be employed among friends as well as in media. The aim of wordplay here is to capture the reader's or viewer's attention via the unusual formulations used in the titles of the newspaper articles or in the news on television.

As mentioned above, wordplay is often related to humour. The *Oxford Advanced Learner's Dictionary* provides the definition of wordplay in which the aspect of humour is already included:

> Wordplay - making jokes by using words in a clever or amusing way, especially by using a word that has two meanings, or different words that sound the same

Nevertheless, the success of a joke is affected by various factors. One of them is the environment in which it is uttered. The joke-teller must consider the cultural, political, social and other backgrounds of the environment in which he/she occurs. Chiaro (1992, 15) explains:

> […] not everybody is amused by the same things, and what is more, over and above shared knowledge of whatever type, finding something funny relies on a number of subjective variables. What may appear amusing under the influence of a few drinks may not appear quite so funny in the cold light of the morning after. A homosexual is hardly going to enjoy being insulted by someone's idea of a witty remark at his or her expense, any more than the Irish are amused by the thousands of jokes which depict them as imbeciles. Some people are offended by sexual innuendo, while others by political references contained in a joke.

There are different ways to produce wordplay. Almost every linguistic phenomenon possible is used – not only lexical means such as idioms and polysemy, but also grammar or phonetics. Delabastita (1996, 130) suggests the following categorization, according to the linguistic means used to achieve wordplay:

- Phonological and graphological structure

- Lexical structure (polysemy)
- Lexical structure (idiom)
- Morphological structure
- Syntactic structure

Delabastita (1996, 131) also claims that "often two or more of the above features of language are harnessed simultaneously in order to obtain one single pun." Sometimes it can be very hard to decide to which category the given wordplay should be classified.

1.1 Phonological and graphological structure

The number of phonemes and graphemes in a language is limited. Moreover, each language has its rules according to which they can be employed and so they can create only certain combinations.

Delabastita (1996, 130) uses the term 'sound-play' which " borders on alliteration, assonance and consonance". He goes on to say that " in sound-play sound provides the basis for the verbal association, whereas anagrammatic wordplay is based on spelling." As an example of sound-play, Delabastita provides:

(1) *Love at first bite.*

The sentence in (1) is based on the expression *love at first sight* in whoch the noun *sight* was replaced by its paronym, i.e. a word whose pronunciation is very similar.

1.1.1 Paronymy

According to Attardo (1994, 110-111) "two words are paronyms when their phonemic representations are similar but not identical." Nevertheless, this definition is not complete. Let me provide a more complex definition provided by Marcu (2010, 202) who claims that "in linguistics, paronym may refer to: a word related to another word and derived from the same root - e.g. cognate words; this types of paronyms often lead to confusion" or "words almost homonyms but having slight differences in spelling or pronunciation – different prefixes or suffixes and added word syllables can change stress and elements of pronunciation - and having different meanings." By way of illustration, Marcu (2010, 203) suggests the examples of *law* and *low* or *breath* and *breathe*.

1.1.2 Homonymy

Apart from 'true homonymy', i.e. words whose phonological and graphological structure match, there are two more types of homonymy to be distinguished: homophony and homography.

1.1.2.1 Homophony

Homophony is a type of homonymy in which two words are identical in pronunciation, but different in spelling. Meyer et al. (2005, 149) provides the example of [θru:] signifying either *through* or *threw*.

1.1.2.2 Homography

While homophones are words with an identical pronunciation and a different spelling, homographs are the opposite. Peprník (2001, 33) offers the word *lead* as an illustrative example. It can be understood either as a verb meaning "to go with or in front of a person or an animal to show the way or to make them go in the right direction" (*OALD*) or "a chemical element. Lead is a heavy soft grey metal, used especially in the past for water pipes or to cover roofs" (*OALD*). The pronunciation in the first meaning is [li:d] whereas in the second meaning it is pronounced as [led].

1.1.3 Homonymy vs. polysemy

While senses of a homonymous word are not related, in case of polysemy, arguably, they are. Peprník (2001, 26) inserts the distinction between polysemy and homonymy into his definition of polysemy:

> Polysemy, i.e. having two or more meanings, that is referring to two or more items of extralinguistic reality, but at the same time sharing at least one element of meaning – without this link, the shared meaning, it would be a case of homonymy

The difference is illustrated in the following example provided by Atkins et al. (2008, 280):

(2)   (a) *She gave him a punch in the stomach.* (a hard blow with the fist)

(b) *It lacks the emotional punch of French cinema.* (a forceful, memorable quality)

(c) *Glasses of punch were passed around.* (an alcoholic drink mixed from several ingredients)

Atkins et al. (2008, 280) point out that meanings of the noun *punch* in (2a) and (2b) are more related than the meaning expressed in (2c). In (2b) it can be considered to be "a metaphorical extension of the physical punch" expressed in (2a), while (2c) is semantically different − it occupies a "different semantic area", despite the fact that it shares the orthographic quality. The meaning of *punch* in (2c) has the origin in the Sanskrit word *panch* meaning *five* − the punch drink was originally mixed from five ingredients. To conclude, *punch* in (2a) and (2b) are polysemous words (or 'polysemes') whereas *punch* in (2c) is their homonym.

1.2 Lexical structure (polysemy)

Evans et al. (2006, 36) claim that "polysemy is the phenomenon where a single linguistic unit exhibits multiple distinct yet related meanings." Peprník (2001, 26) provides the already mentioned definition in which the relation of meanings is described in more detail:

> Polysemy, i.e. having two or more meanings, that is referring to two or more items of extralinguistic reality, but at the same time sharing at least one element of meaning […]

Cruse (2011, 115) distinguishes three main types of polysemy: 'linear' (or 'vertical') polysemy, 'non-linear' (or 'horizontal') polysemy and 'miscellaneous' types.

1.2.1 Linear polysemy

According to Cruse (2011, 115) " a pair of polysemes stand in a linear relation if one of them covers a more restricted semantic area within the area covered by the other, that is to say, if one denotes either a subclass or a part of the other."

1.2.1.1 Autohyponymy

In order to understand well the term 'autohyponymy', it is important to explain the term 'hyponymy'. Peprník (2001, 32) claims that "a hyponym is a word or lexeme with a more narrow or more specific meaning that comes under another wider or more general

meaning. It is a subordinate term." Cruse (2011, 152) describes the concept of hyponymy as "*X is a type/kind/sort of Y*".

As a typical example of polysemy based on hyponymy, Cruse (2011, 115) uses the noun *dog*. Dog, in the general sense expressed in (3a), means "an animal with four legs and a tail, often kept as a pet or trained for work" (*OALD*). Moreover, there is another sense illustrated in (3b) – "a male dog" (*OALD*). A simple question in (3A) can be thus interpreted in two different ways.

(3) A: *Is that a dog?*

B: (a) *Yes, although people think it's a wolf.*

(b) *No, it's a bitch.* (Cruse 2011, 116)

Another example of an autohyponymous word is *drink*. Firstly, it denotes verb meaning "to take liquid into your mouth and swallow it" (*OALD*) as illustrated in (4a). The second widely used meaning is narrowed from the first one, i.e. "to drink alcohol" (*OALD*) as in (4b). Cruse (2011) shows the polysemy in the following way:

(4) A: *Is John drinking today?*

B: (a) *No, he'll just have an orange juice.*

(b) *Yes, he'll have an orange juice.* (116)

1.2.1.2 Automeronymy

Cruse (2011, 137) defines 'meronymy' as a relation "which is the conceptual reflex of the part-whole relation between individual referents."

By way of illustration, Cruse (2011, 116) shows the relation on the word *door*.

(5) (a) *We're going to put a door in that wall.*

(b) *Go straight through that door and turn left.*

(c) *The burglars took the door off its hinges.*

(d) **We took the door off its hinges and walked through it.*

Cruse (2011, 116) claims that "*door* can refer to the whole set-up, with *jambs, lintel, threshold, hinges* and *panel*" as in (5a). It can, however, have two particular meanings: an *opening* as in (5b) or a *panel* as illustrated in (5c). In case these two meanings are activated at the same time, it causes 'zeugma' (as shown in (5d)). Cruse (2011, 102) points out that zeugma "occurs when a sentence calls for two discrete and antagonistic readings to be activated simultaneously.

Another example of automeronymy provided by Cruse (2011, 116) is *body*. In this case we can refer either to the "whole physical structure of a human or an animal" (*OALD*) or just to the "trunk".

1.2.2 Non-linear polysemy

1.2.2.1 Metaphor

Metaphors are widely used in literature. Nevertheless, this term is understood differently in literature and in linguistics. Peprník (2001, 44) claims that "metaphor means a transfer of meaning on the basis of exterior features, it is actually a shortened simile. The similarity may involve shape, location, function, colour, extent."

As far as the 'shape' is considered, Peprník (2001, 45) provides an example of *tooth* meaning either a "tooth of the mouth" or "a tooth of saw or cogwheel". The feature of 'location' is represented by extension of the word *foot* ("lowest extremity of an animal") to all sorts of things, as in *foot of a mountain, tree*, and so forth (Algeo et al. 2005, 232). Peprník (2001, 45) claims that 'function' is often combined with 'shape' and suggests an example of *head*, being understood as "a part of body" but also as a "leader". As the motivators for naming 'color' Peprník (2001, 45) lists plants, minerals, animals, products, etc.: e.g. *bloody* as a type of red, or *raven* as a type of black. For 'extent' Peprník (2001, 45) suggests the example of *a drop of* followed by *water*. In this sense the meaning is literal. On the other hand, the usage of the expression *the drop of talent* has a figurative meaning in which *drop of* does not mean "a drip", but "a little bit."

1.2.2.2 Metonymy

Campbell (2000, 259) claims that "metonymic changes typically involve some contiguity in the real (non-linguistic) world. They involve shift in the meaning from one thing to another that is present in the context." Peprník (2001, 53) defines metonymy as "a figure of speech in which the name of an attribute of a thing is used instead of the thing itself, e.g. *lands belonging to the crown*, i.e. monarchy."

1.3 Lexical structure (idiom)

Makkai (1972, 117) distinguishes two main types of idioms. The first type is called 'idioms of decoding' – known also under the terms 'non-identifiable' or 'true idioms'. Leah (2011, 1) claims that "the meaning of individual words in an expression has nothing to do in the comprehension of the whole meaning", i.e. the meaning of true idioms is hardly denotable from the meaning of the idiom constituents. The second type of idioms is called 'idioms of encoding' or 'identifiable idioms'. Such idioms have a transparent meaning and can be found also in other languages with only slight difference in a word or preposition. Cruse (2011, 83) argues that "collocations are sometimes called idioms of encoding, because a speaker with full knowledge of the default meanings of the constituent words would not be able to predict the acceptability of the phrase, and they therefore have to be learned as a combination."

Cruse (2011, 86) states that idioms, as grammatically complex expressions, "have some grammatical properties, which can be attributed either to the fact that their constituents have no meaning, or that such meaning in not independently active." The asterisk marks sentences whose idiomatic meaning is shifted to literal.

1. Elements of an idiom are not separately modifiable without loss of idiomatic meaning

(6)   (a) *She pulled her brother's legs.

(b) *She pulled her brother's left leg.

(c) *She pulled her brother's leg with a sharp tug.

(d) She pulled her brother's leg mercilessly.

Considering the loss of individual meanings of the individual idiom constituents, it is not possible to modify them. The adverb in (6d) is related to the whole idiom, not only to its constituents, so the sense of the idiomatic expression remains untouched.

2. Elements do not coordinate with genuine semantic constituents without loss of idiomatic meaning

(7)   (a) *She pulled and twisted her brother's leg.

(b) *She pulled her brother's leg and arm.

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(c) *She pulled her brother's and her mother's leg.*

The sentence in (7a) loses its idiomatic meaning by coordinating the verb *to pull* with the verb *to twist*. Nevertheless, it can still work as a non-idiomatic sentence – the verb *to pull* is used in its literal meaning. Idiomaticity in sentence (7c) is preserved even when a noun phrase is added, because the sentence uses idiom *to pull someone's leg* where two constituents (*to pull* and *leg*) are permanent, without their genuine meaning, while the determination (*someone's*) is not, i.e. it is outside the idiom and can be modified and coordinated.

3. Elements cannot take contrastive stress, or be the focus of topicalizing transformations

(8)   (a) *It was her brother's leg that she pulled.*

(b) *What she did to her brother's leg was pull it.*

4. Elements cannot be referred back to anaphorically

(9)   (a)*Mary pulled her brother's leg; John pulled it, too.*

(b) *Mary pulled her brother's leg, John did, too.*

The difference between examples (9a) and (9b) lies in the verb employed. The verb *to pull* loses its genuine meaning in the idiomatic expression, thus (9a) is incorrect. On the other hand, the verb *to do* in (9b) refers to the whole idiom.

5. Some aspects of grammar (e.g. voice) may or may not be part of an idiom

(10)   (a) *The bucket was kicked by him.*

(b) *His leg was being pulled continually by the other boys.*

In some cases, active voice is seen as "a part of the idiom proper" (Cruse 2011, 86) (as in (10a)), because idiomaticity of an expression is destroyed when the passive voice is used. On the other hand, some idioms can be modified by the change of voice (as in (10b)) without the loss of idiomatic meaning, thus, "the active voice is not part of the idiom proper" (Cruse 2011, 86).

6. An idiom does not survive the substitution of any of its constituent element by a synonym or a near synonym

(11)　(a)*_She tugged his leg about it._

(b)*_She pulled his lower limb about it._

Idiomaticity is not maintained because idiom constituents lose their genuine semantic meaning when used in an idiomatic expression.

1.4　Morphological structure

As far as the morphological structure is considered, it is important to mention some relevant means of vocabulary enrichment, because creation of new words is an inseparable part of wordplay. Veselovská (2009, 26) suggests the following categorization.

1.4.1 Neologism

Peprník (2001, 76) describes neologism as "a new word or new sense of a word. Neologisms come from any of the categories of word formation."

1.4.2 Abbreviation

Abbreviations can be formed by initial letters, as _UN_ abbreviated from _United Nations_ or _p.m._ from _post meridiem_. Besides, there is another type called 'acronyms'. These abbreviations are supposed to be pronounced as full words contrarily to the 'initial abbreviations' (Veselovská 2009, 26) which are pronounced as separate letters. An example of an acronym is _NASA_ or _radar_. The last type of the process of abbreviation is called 'clipping'. In this case, we do not consider the initial letters or a combination of words, but one long word is abbreviated. An example of clipping is _mike_ from _microphone, fridge_ from _refrigerator_ or _info_ from _information_. Some abbreviated words entered the vocabulary and are commonly used, but in some cases, abbreviation can be considered as a means of wordplay.

1.4.3 Composition

Composition is a process of word-formation uniting two or more lexemes to create one word. It is important to differentiate grammatical and lexical functions of individual constituents which are employed. The first type, 'derivation', is based on adding derivational affixes to the base. Derivational affixes change the part of speech of the base (Veselovská 2009, 19). An example of derivation is _Christmas-y_, an adjective derived by

the suffix *-y* from noun *Christmas.* Another type of composition is 'blending'. A new word is produced when some parts of words are taken and connected to create a single word, e.g. *smog* is blended from the first letters in *smoke* and the last letters in *fog*. There is also a third type of composition operating with bases called 'compounding'. We can distinguish two major categories of compounds. The first category takes headedness into consideration. The first type of such a compound is called an 'endocentric compound' whose head is a hyperonym of the whole compound, e.g. *doghouse* being a type of house. The next type is an 'exocentric compound' or 'headless compound' whose meaning is not deducible from the constituents, e.g. *highbrow* representing intellectuals. The third type – a 'dvandva compound', called also a 'copulative compound' or a 'coordinate compound', has two heads, i.e. there is no relation of subordination between the individual constituents, e.g. *pass-fail test*.

The second category of compounds is called a 'quotation compound'. This phenomenon is quite common in spoken English. The constituents of a quotation compound can be all parts of speech and, as a whole, modify a noun. Veselovská (2009, 26) suggests *hard-to-do items* as an example.

1.4.4 Conversion

Conversion involves two ways of producing new words. In the first one, called 'true conversion' or 'zero affixation', the new word is conversed without adding any affix, i.e. the original and the final form are identical, e.g. *fast* or *hard*. Both of them can stand for an adjective or an adverb without changing the graphic or phonological quality. The second type of conversion is called 'partial conversion' and it requires some phonological change (Veselovská 2009, 26-27), i.e. stress shifting (as in *increase*), vowel length/tone or quality (*sing → song*) or consonant mutation (*advice → advise*).

1.5 *Syntactic structure*

Delabastita (1996, 130) argues that "grammars will often generate phrases or sentences that can be parsed in more than one way." This phenomenon is called 'syntactic ambiguity'. MacDonald et al. (1994, 677) claim that "syntactic ambiguities arise when a sequence of words has more than one syntactic interpretation." By way of illustration, let me provide an example:

(12) *Did you see the girl with the telescope?*

The first interpretation is based on the subordination of the prepositional phrase *with the telescope* to the noun *the girl*. In this case, the sentence can be rephrased as *Did you see the girl who was holding the telescope?* On the other hand, in the second interpretation the prepositional phrase modifies the verb *to see*. The rephrased sentence is *Did you see the girl through the telescope?*

The speaker might not be aware of using the ambiguity. To summarize it all, it becomes obvious from what has been said before that many examples of wordplay are based on some type of ambiguity, either lexical or syntactic, or both.

2   Ambiguity

Murphy defines ambiguity as "… the state of having more than one possible sense." (2010, 84). Leech suggests another definition for ambiguity: "… a lack of unresolved semantic choice in the text itself, at the level of linguistic semantics that applies, for example, to meanings as defined in a dictionary" (2008, 192)

Generally, two types of ambiguity are distinguished: 'syntactic ambiguity' (discussed in section 1.5) and 'lexical ambiguity' (discussed below).

As far as the lexical ambiguity is concerned, according to Murphy (2010, 84), there are two types. The first one includes homonymy, homophony and homography, and the second one polysemy.

Small et al. (1988, 4) point out two major categories of lexical ambiguity: 'syntactic' (referring to the ambiguity of word category, e.g. noun vs. verb) and 'semantic' (consisting of polysemy and homonymy).

Ambiguity might be often confused with the phenomenon called 'vagueness'. Murphy (2010, 84) provides an explanation of the relation between vagueness and ambiguity: "if an expression is vague its meaning is imprecise, but if it is ambiguous, it has at least two separate senses." Cruse (2011, 199) suggests that "we shall say that the meaning of a word is vague to the extent that the criteria governing its use are not precisely statable." To illustrate this phenomenon, Cruse (2011, 200) provides *middle-aged* as an example. This expression is regarded as vague because it is not precisely statable, i.e. it is hard to define the border between *middle-age* and *old*.

3   Translating wordplay

Roman Jakobson (1959, 238) claims that "all cognitive experience and its classification is conveyable in any existing language". However, as Hatim et al. (2009, 10) argue, "sound and rhyme and double meaning are unlikely to be recreated in the TL [target language]", i.e. poetry, song, advertising, punning, are difficult to translate. Delabastita (1997, 10) also suggests that "wordplay (certain types of it more than others) tends to resist (to a greater or lesser extent, depending on many circumstances) certain kinds of translation." The main problem is that "the sense may be translated, while the form often cannot" (Hatim et al. 2009, 10).

Delabastita (1996, 133-134) claims that "the significant wordplay in the original text has to be preserved rather than eliminated." Although it is sometimes impracticable, he suggests several methods for translation:

Pun → pun: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual structure

Pun → non-pun: the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated 'beyond recognition'

Pun → related rhetorical device: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun

Pun → zero: the portion of text containing the pun is simply omitted

Pun ST = pun TT: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it

Non-pun → pun: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason

Zero → pun: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device

Editorial techniques: explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth (1996, 134)

Boase-Beier et al. (1999, 14) demonstrates the role of a translator as an 'inventive interventionist', not as a faithful copier, because it is important to amuse the target audience, so a translator has to invent a translation that is as amusing as the original wordplay and comprehensible for an audience. A translator takes into consideration the 'formal equivalence', i.e. translating word-for-word, and 'dynamic equivalence', i.e. preserving the function of wordplay but employing different means.

As far as the translation of TV series is considered, translators encounter different problems when producing subtitles and dubbing. Luyken et al. (1991, 31) define dubbing as "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue.". Subtitles must follow different requirements. According to Díaz Cintas and Remael (2007, 9) it is "synchrony with the image and dialogue […], semantically adequate account of the SL dialogue, and [subtitle duration] long enough for the viewers to be able to read them." Subtitles allow viewers to "access the original speech" (Baker et al. 2009, 16).

4 Wordplay in *Friends*

To demonstrate the diversity of wordplay, the American sitcom *Friends* was chosen. In this section of the paper, individual examples of wordplay are presented, categorized, commented and contrasted with the official Czech dubbing.

Ten seasons of this sitcom were produced by Kevin S. Bright, Marta Kauffman and David Crane and broadcasted in 1994-2004. *Friends* describe situations of everyday life of six New Yorkers (three women and three men), differing in education, general view of living, attitudes etc.

The official Czech dubbing was made under the aegis of Alena Poledňáková a Vladimír Tišnovský[1]. The Czech dubbed version was broadcasted in the same year as the English version, i.e. the dubbing was made in a short time. Taking this into consideration, it can be assumed that quality of the translation, especially wordplay translation, is not always adequate. Translation of wordplay may require a long time mainly to achieve both the formal and functional equivalence.

Let me provide a list of abbreviations which are used in the following part:

> SL – source language
>
> TL – target language
>
> S – season
>
> E – episode

Each example is specified by a number of the season and episode in which it occurs.

4.1 *Phonological and graphological structure*

Graphological wordplay is absent because written text is not used in the sitcom. On the other hand, examples of wordplay based on phonological structure can be found. (13) is a dialogue between Rachel and Joey. She helps him to look sophisticated for an audition and offers him a men's handbag which is 'unisex'.

> (13)   (a)   Rachel: Exactly. Unisex!
>
> Joey: Maybe you need sex. I had sex a couple days ago.
>
> Rachel: No, Joey. U-N-I sex.
>
> Joey: I ain't going to say no to that! (S05E13)

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[1] http://www.dabingforum.cz/viewtopic.php?f=2&t=985

(b)   Rachel: Přesně. Unisex!

Joey: Jakej unisex?

Rachel: Říkám UNI SEX

Joey: Já jsem pro každej sex.

The word *unisex* in the first sentence is misleading for Joey because of his ignorance of fashion terms. What he hears is the phrase *you need sex* in which the last consonant of *need* is unreleased. Rachel, trying to explain this term, spells letters individually '[ju]-[en]-[aɪ] sex'. Joey, however, understands it as *you and I sex* because of the confusion of vowels – [e] (when Rachel spells the individual letters – [en]) instead of [æ] (pronunciation of 'and'), and supposed unreleased *d* in *and*.

In this case, it is not possible to maintain the formal equivalence in the Czech translation and the phonological structure of the wordplay is lost. Still, both meanings of the polysemous word *sex* are activated, i.e. a humorous effect is achieved.

Example (14) is based on the same principle. Chandler wants to be in a serious relationship with Janice, but she is scared of it. She needs to think about their future in private and Chandler is afraid that she is going to leave him. He talks to Rachel and Monica who encourage him and suggest him what he should do. Chandler responds:

(14)   (a)   Chandler: So I' m not gonna lose her?

Rachel: Oh, honey, you' re not a total loser. (S03E03)

(b)   Chandler: Takže o ni nepřijdu ?

Rachel: Takový smolař nejsi.

The cause of the sound-play is so-called 'h-dropping', i.e. omitting an [h] sound when pronouncing function words. Nevertheless, this example is more interesting from the translatological point of view, i.e. finding a Czech equivalent is difficult.

The dubbing version does not maintain any equivalence of the sound-play, it is just a literal translation of the original which results in the loss of humour. One of the reasons for omitting the wordplay may be a seemingly non-existing equivalent because of the differences between SL and TL. Paronymy is a very accidental phenomenon and so is the existence of its formal equivalent in TL. Another reason may be the lack of time; as mentioned above, the dubbing translation was made in quite a short period of time, which is reflected in its quality. The subtitles are much better – paronymy and humour are maintained:

(14) (c)   Chandler: Takže ji neztratím?

Rachel: Ne, tím se neztrapníš.

It is possible to provide another translation which is more coherent because of the preservation of the Czech pronoun *ji*, nevertheless it does not entirely correspond to the original sense, the subject of the conversation is Chandler, not Janice:

(14) (d)   Chandler: Takže ji neztratím?

Rachel: Ne, tím ji neztrapníš.

Another example is a situation where Joey is dating two girls – Kathy and Casie – and Chandler is in love with Kathie. Chandler tries to convince Joey to choose between them, hoping he will choose Casie:

(15) (a)   Chandler: Make a choice. Pick a lane.

Joey: Who's Elaine? (S04E07)

(b)   Chandler: Vybrat si. Snížit to.

Joey: Na kolik?

Here the wordplay is based on the pronunciation of 'a lane' and 'Elaine'. The only difference between these homophones is the stress placement, but in the colloquial speech it can be hardly noticeable.

The Czech translation does not provide either functional equivalence or formal equivalence and the structure does not survive the translation because it has to take in consideration not only the homophony, but also the use of an idiom ('pick a lane'). Nevertheless, the humorous effect is not entirely destroyed because of the substitution of the original wordplay by another. While the wordplay in English is based on homophony, and thus unconscious, the wordplay in Czech is conscious.

Let us compare this example with the translation employed for subtitles:

(15) (c)   Chandler: Měl by ses rozhodnout. Jednu máš a dost.

Joey: Jaká zas Máša?

This translation preserves the formal as well as functional sides of the original. Comparing the dubbed version with the subtitles, we can state that better solution of translation is provided by subtitles, despite the fact that the connection of *Jednu máš a dost* and *Jaká zas Máša* is not as smooth as the connection in the original, because in

Jednu máš a dost, the noun does not agree with its determination to consider it as referring to a girl.

4.2 Lexical structure (polysemy)

The use of polysemes as a basis of wordplay is rather accidental and depends on one's interpretation as can be seen in (16):

(16) (a) Ross: Have you seen Monica?

Chandler: I'm not seeing Monica! (S04E24)

(b) Ross: Neviděls Moniku?

Chandler: Chodím s ní snad?

Chandler understands the verb *to see* in its figurative meaning, while Ross uses the word in its literal meaning. Chandler's misinterpretation is caused by the immediate situational context, i.e. he and Monica have just had sex and no one was supposed to know it.

The Czech literal translation preserves situational context and Chandler's unusual behaviour as well. Nevertheless, the wordplay is not taken into consideration.

The main reason for this translation may be the fact that the Czech language does not offer a suitable equivalent which would preserve the situational context as well. In case the translation would not consider the shift of the meaning from literal to figurative, and would use the progressive aspect, it would be theoretically possible to employ verbs *vidět* and *vídat*:

(16) (d) Ross: Neviděls Moniku?

Chandler: Já Moniku nevídám?

Nonetheless, this translation is not successful because the statement is false and moreover, the situational context is not preserved.

Another example of use of a polysemous word can be found in the episode where Rachel complains about being a waitress while her friends have very successful lives.

(17) (a) Rachel: Everyone I know is either getting married or pregnant. . .

. . .or promoted. And I'm getting coffee. (S01E04)

(b) Rachel: Kamarádky se vdávají, jsou těhotný nebo povýšily a já

vařím kafe

Rachel uses the verb *to get* in its two polysemous senses, i.e. as "a linking verb to reach a particular state or condition" (*OALD*) and "to prepare a meal" (*OALD*). The Czech language does not offer any equivalent which is equal to *to get* considering collocations where it occurs, yet the sense of the utterance is preserved.

Another wordplay can be recognized when Monica finds an announcement in the newspaper with a picture of Rachel's ex-fiancé and his future wife. Firstly, Monica finds her very attractive, but after realizing that Rachel is next to her, Monica tries to change the utterance:

（18） (a)　　Monica: Wow! She is pretty… lucky. . . (S01E19)

(b)　　Monika: Ta je hezká…šťastná...

This wordplay is based on the use of the word *pretty* in its two different meanings. Firstly, it is a synonym for *beautiful* and secondly an intensifier.

The wordplay is again disregarded in dubbing, because the translators employ only one sense of *pretty*, in spite of the polysemy. Moreover, the Czech translation does not preserve the meaning of word *lucky*. The original uses the adjective in sense of "be in luck" while in the translation it occurs in sense of "be happy". Since the wordplay is not the primary reason of humour, the situation is still humorous.

Still, the functional equivalent maintaining simultaneously the formal aspects of the wordplay, can be found in the Czech vocabulary. I suggest (18c):

（18） (c)　　Monika: Ta je pěkná…klikařka...

The translation is preferable because of the word *pěkná*, which can have the same use in Czech and *pretty* in English. In both languages, it can be either an adjective expressing one's beauty or an intensifier of the following expression."

4.3　Lexical structure (idiom)

The use of idioms, mainly idioms of encoding, is very frequent in colloquial speech, thus it is found in the sitcom as well. Nevertheless, rules which have to be respected in order to preserve the idiomatic expression (discussed in section 1.3) are in some cases disregarded when producing wordplay.

The example occurs at the very beginning of the sitcom. Rachel speaks with her father trying to explain him why she left her fiancé at the altar:

(19) (a) Rachel: I stopped and said, "What if I don't wanna be a shoe? What if I want to be a purse? Or a hat?" I don't want you to buy me a hat! (S01E01)

(b) Rachel: A já se dneska zarazila, proč bych byla nula? Proč ne třeba pětka nebo čtyřka nebo jednička? Nejde o to, jaký jsem měla vysvědčení ve škole!

In the first sentence, Rachel uses the idiomatic expression *to be a shoe*, meaning 'to lead a life in which everybody else decides what one should do'. As the monologue proceeds, the expression is modified. *Shoe* – as a part of clothes – is substituted by other accessories – *purse* and *hat*. The motive for the substitution is an emphasis on the urge of change, i.e. change of Rachel's life. Nevertheless, the intentional modification is not understood by her father.

Despite the fact that the idiom is not translated, but substituted for a similar expression, the translation can be considered successful because the formal aspect and the functional aspect are maintained. It is convenient to use this method, because neither the humour of the situation nor the principle of wordplay is lost.

Example (20) is taken from the episode in which Ross explains the situation between him and Rachel to Paolo.

(20) (a) Ross: Technically, the sex is not being had. (S01E07)

(b) Ross: Sex je zatím v projektové fázi

Paolo asks him whether they have sex and Ross responds with a collocation (idiom of encoding) which does not follow the rules. In this case a passive voice is not acceptable because it is not a part of an idiom proper. The use of the passive voice however is justifiable – Ross wants to demonstrate that there is something more than sex going on between him and Rachel.

The functional equivalency is maintained, nevertheless the wordplay is not present. The Czech idiomatic expression cannot be passivised as regularly as English expressions – the scale of usage is generally rarer in Czech than in English. Since the content of the expression is preserved, the humorous aspect of the situation is not destroyed.

The rules mentioned above are broken in example (21) as well. Phoebe told Monica she is *high maintenance* and Monica disagrees. Chandler tries to comfort her:

(21) (a) Chandler: They say you're high maintenance, but it's okay, because

I like maintaining you. (S06E12)

> (b)   Chandler: Když říkají, že jsi umíněná, mně to nevadí, protože já tě rád převychovávám.

In this case, Chandler uses the collocability of the verb *to maintain* which is unusual since it tends to be associated rather with things than with people. The translator's lack of time is reflected in the Czech translation which is not successful because of the destruction of the wordplay. In Czech, there is no linguistic relation between *umíněný* and *převychovávat*, while the words *maintenance* and *maintaining* in the original, share the base. Moreover, the sense of the utterance is completely changed. Originally, Chandler pays Monica a compliment, but in the translation he seems to be superior to her. In the whole sitcom, there is actually not a single situation in which Chandler could be regarded as superior to her.

In my view it is not impossible to provide a suitable Czech translation which would preserve the formal aspects of wordplay as well as its functionality. Ii is important to focus on the idiomatic expression whose equivalent is to be found in Czech. While *high-maintenance* means "needing a lot of attention" (*OALD*), *být středem pozornosti* would be an appropriate equivalent. The word *pozornost* is a noun as well as *maintenance* in the original. In Czech, there is also verb *pozorovat* sharing the base with the noun. Since the parts of speech match in the original and in Czech, the translation of wordplay is feasible, for example:

> (21)   (c)   Chandler: Mně nevadí, že musíš být středem pozornosti, protože já tě rád pozoruju.

Taking timing into consideration, the part 'they say' is omitted. Nevertheless, this part is not indispensable for the situation nor for the wordplay, thus the omission is acceptable.

4.4 Morphological structure

A situation comedy is based on spontaneous dialogues, therefore the morphological structure will predominate as a source for wordplay. The morphology is mostly employed in forming neologisms which cease to exist after the discourse is over.

4.4.1 Neologism

A lot of puns make use of neologisms. In most cases there are more important means to form a wordplay as demonstrated in sections below.

Wordplay in example (22) can be considered to represent the concept of neologism. A woman steals Monica's credit card. When Monica finds her, instead of informing police, she befriends her. Ross does not agree and utters the following wordplay:

(22) (a) Ross: This woman stole from you! She stole! She's a stealer! (S01E21)

(b) Ross: Ta ženská kradla, ona vás okradla, je to zlodějka!

The expression may seem to be correct – the derivational suffix –*er* is added to the verb *to steal* to signify a person who performs the action. Nevertheless, the wordplay lies in the fact that *stealer* is not a word of English – it is 'pre-empted' by the existence of an expression denoting the same meaning – *thief*. The ungrammatical construction of the noun *stealer* is highly unpredictable, thus it can be taken for a neologism.

The unusual form of the word *stealer* – as the main element of the humorousness and of the wordplay – is again disregarded in the Czech translation, although the expression is being highlighted – firstly by the repetition of the verb, secondly by the incorrect construction employing the base of the verb, and thirdly by the fact that this grammatically incorrect word is used by Ross, who always corrects people's grammar. An equivalence can, however, be achieved by following the original construction. The dubbing version of translation uses the verb *okrádat* which can be taken as a base for the grammatically incorrect expression *okrádačka*, equivalent to *stealer*. The Czech derivational suffix –*ačka* attached to the base has the same function as -*er* in English. Nevertheless, the feminine suffix is an additional feature that appears in the Czech translation but not in the original.:

(22) (c) Ross: Ta ženská kradla, ona tě okradla, je to okrádačka!

4.4.2 Composition

The least complicated process of composition is affixation as it does not require neither the usage of parts of words nor the usage of whole words.

The following wordplay, based purely on affixation, can be found when Chandler's boss addresses him and later on he notices Monica:

(23)   (a)   Chandler's boss: Bing! Ho, and the Bingette! (S08E11)

(b)   Chandlerův šéf: Bingu! Ah, Bingová

Gender is not marked in a form of a surname in English. Nevertheless, there are some means to create a feminine, e.g. by adding inflectional suffixes. In this case, Chandler's boss adds a feminine (and diminutive) suffix –*ette* to accentuate the fact that Monica is Chandler's wife. In Czech, on the other hand, female surnames are formally different from male surnames, so if the most typical feminine suffix –*ová* is used, the humorous effect and the wordplay are lost.

However, the Czech language has several other suffixes that are commonly used in female surnames. Unlike –*ová*, these are mostly used with pejorative connotations. Considering the unusual suffixation in the original wordplay, it is perhaps possible to provide a translation maintaining the formal and functional equivalence, for example:

(23)   (c)   Chandlerův šéf: Bingu! Ah, Bingovička /or Bingačka

The expression *Bingačka* can work more naturally for a native speaker, but the expression *Bingovička* corresponds more to the original because of the suffix in which one can distinguish the feminine as well as the diminutive.

Example (24) can be found in the episode where Ross wants to get a tan in a tanning salon. Ross is supposed to count to five and turn, but he inserts the word *Mississippi* between the individual numbers, i.e. one Mississippi, two Mississippi etc., and does not turn around, thus his front is double tanned. He is surprised when he is told that the counting should be without *Mississippi*:

(24)   (a)   Ross: Mississippi-less-ly? (S10E03)

(b)   Ross: Úplně obyčejně?

Ross uses two derivational suffixes in order to express *without Mississippi*. The first derivation is done by the suffix –*less* deriving a proper noun into an adjective. This adjective is subsequently derived by adding the suffix -*ly* to create an adverb. In this case, the translation maintains only the situational context. The formal equivalence is disregarded and thus the wordplay and the humorousness are lost. The omission of the wordplay may be caused by the fact that word-formation in Czech has to follow harder rules than in English. When counting in Czech, the expression *dvacet* is used instead of *Mississippi*, i.e. jedna dvacet, dva a dvacet etc. To preserve the Czech cultural background in the wordplay, it would be more suitable to use an expression which is

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rooted in the vocabulary of a target language. Taking this into consideration, let me provide an example of a more suitable translation:

(24)   (c)   Ross: Bezdvacetovitě?

Although the translation follows the formal process of creation of wordplay and functional aspects correspond to the original, the expression may sound complicated and unnatural. This type of construction is very rare in Czech, nevertheless, considering the unusualness of wordplay in general, the translation could be applied.

A novel type of derivation can be also found in (25). Phoebe discusses with Rachel and Monica her new boyfriend, who is a psychiatrist.

(25)   (a)   Phoebe: And for a shrink, he's not too shrinky. You know?
                    (S01E13)

           (b)   Phoebe: Na cvokaře ani není tak cvoklej

Phoebe uses the slang expression *shrink* signifying *psychiatrist*. The wordplay is activated by derivational suffix –*y* which derives nouns to adjectives. In this case, the official translation is above reproach. The translators maintain the functional side of the wordplay as well as its formal side. The humour is maintained as well, and moreover, it fits appropriately in the cultural background.

Example (26) is found in the episode where Rachel is going to move to Paris and says goodbye to everyone but Ross. It is too hard for her to say him goodbye, so she leaves him out. Ross tries to understand Rachel's behaviour which upset him and the others try to comfort him.

(26)   (a)   Monica: Well, maybe she thought that with all of your history it
                    could be, you know, implicit
                    Ross: Well, it needs to be plicit. (S10E16)

           (b)   Monika: Možná to považuje za samozřejmý
                    Ross: To přece není zřejmý

This wordplay is based on Ross' intention to create an antonym of the word *implicit*. The word *implicit* is indeed negative, i.e. it means "suggested without being directly expressed" (*OALD*) but in this case *im-* is not a negative prefix (it is a part of the base).

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Although it is hardly feasible to provide a formal and functional equivalent, the dubbing version provides an interesting attempt to maintain the wordplay. *Implicit* is translated as *samozřejmý*. This word is a result of compounding, thus it consists of two lexems. The translation of *plicit* identically follows the original, i.e. eliminates the first part of the source expression. Nevertheless, this elimination does not create a new word as seen in English, but changes the meaning of *samozřejmý*, because the first part (*samo*) is essential for substance of the expression. Since both expressions comprise *zřejmý*, the situational context is not entirely lost.

While example (26) is based on the elimination of an affix, the following wordplay is formed by multiple affixation.

(27)   (a)   Phoebe: I' m going to help him get "de-Ursula-ized. "(S03E03)

(b)   Phoebe: Chci mu jen pomoct, deuršulizovat ho

The proper name *Ursula* is verbalized by the derivational suffix *–ize*, and subsequently the opposite is created by adding the inflectional prefix *de-*. Besides the new verb is used in the passive voice.

The translation takes into consideration the formal and functional aspects and provides suitable equivalence. There is only a slight difference between the Czech translation and the original – the passive voice is not used. Nevertheless, it is not the primary constituent of the wordplay. Moreover, it can be seen that the Czech equivalent preserves the English suffix '*-ize*' although it can be omitted to create a form *deuršulovat*, which sounds more natural.

Composition, especially 'blending', represents the biggest source for wordplay in the sitcom as can be seen in example (28). Monica is being pessimistic because she had to refuse an opportunity for catering, and Phoebe tries to encourage her:

(28)   (a)   Phoebe: You sound like "Moni-can't", not "Moni-can"! Moni-ca. (S04E06)

(b)   Phoebe: Kilometr před brodem nesvlíkej gatě

Phoebe tries to express Monica's negative attitude by inserting the modal verb *can* into her name which is phonologically and graphically similar to *Moni-ca*. The whole sentence that Phoebe reduces into *Moni-can't* would probably sound: *I am Monica, I can't do it*.

The translators suggest a modification of a saying *Nestahuj kalhoty, když brod je ještě daleko*, which maintains the situational context. Nevertheless, the Czech translation is not entirely practicable, because it destroys both the wordplay and humorousness, and disregards the formal aspects.

When translating this wordplay to Czech, the identical form of the name *Monica* can be used as a basis. Taking timing into consideration, it is not possible to use Czech modal verbs in their full forms, i.e. words *nemůžu* and *můžu* do not fit in the timing together with the name. An appropriate solution may be the reduction to *ne* and *ano*:

(28)　(c)　　Phoebe: Seš jako Monik-ne, ne Monik-ano! Monik-o!

This translation may sound unnatural to the Czech audience, but it corresponds to the wordplay used in the original. Since the sitcom is based on discourse, such constructions tend to appear in the original as well as in the translation.

Another example of blending is recognized in the episode where Monica prepares the Thanksgiving dinner. Chandler wants to help her and prepares cranberry sauce:

(29)　(a)　　Chandler: Or should I say "Chan-berries"? (S10E08)

　　　　　(b)　　Chandler: Nebo spíš Chandlerinky?

The wordplay is based on the substitution of *cran* by *Chan* − abbreviation of Chandler. The expression can be paraphrased as *Cranberries from Chandler*.

The biggest problem of translating 'berries' is their non-existing formal equivalent in Czech, i.e. words like *jahoda, malina, borůvka* or *brusinka* do not share the base as in English (*strawberry, raspberry, blueberry, cranberry*). The Czech translation nin the dubbed version tries to follow the original, but the result is slightly different. Firstly, the original uses the abbreviation of *Chandler* while the translation uses the full form. Secondly, the end of the word evokes rather *mandarinky* (tangerine) because of the 'r', even though it belongs to the proper name. The use of the abbreviated name in the translation would be preferable:

(29)　(c)　　Chandler: Nebo spíš Chandinky?

This translation corresponds to the original with regard to the abbreviation used in both cases, as well as the final part of the noun *brusinky*.

Example (30) is based on substitution as well. It is used when Rachel complains to Ross about her husband who has been cheating on her. Ross claims that all men are not

same, some of them do anything to fix their marriage even though this effort goes unrewarded.

(30) (a)   Ross: . . .as their wives engage in what can only be described as a "twosome" (S06E16)

(b)   Ross: ... jak se jejich žena účastní něčeho, co se dá nazvat jako "dvojka"

The wordplay lies in the non-existence of the word *twosome* which is based on the existing word *threesome*, i.e. substitution of *two* for *three*. The substitution was employed to accentuate the reality that originally, three people were engaged in the situation, whereas at the end only two of them remained. Ross wanted to underline the different number of involved people.

Since the Czech language provides an identical equivalent, the wordplay is preserved, as well as its formal and functional aspects. It can be claimed that the use of *dvojka* in Czech and *twosome* in English differ, because it is common to say a sentence like *To je ale dvojka* which, unlike the English expression, does not imply sexual intercourse.

Example (31) is to be found in the episode where Monica is seeing Pete – a millionaire. While sitting in the coffeehouse, friends suggest that Pete should buy a state and name it after himself:

(31) (a)   Pete: Like, "Pete Dakota"?
Pheobe: Or "Mississi-Pete." (S03E19)

(b)   Pete: Co třeba Pete Dakota
Phoebe: Jo, nebo Mississippi-pete

The phenomenon used in Phoebe's utterance is called 'blending'. Phoebe blends two proper names, i.e. *Mississippi* and *Pete*. Considering the fact that the last syllable in *Mississippi* and the first syllable in *Pete* match, one of the proper names has to be abridged while the second one remains unchanged. Nevertheless, none of the syllables is missing because of their sameness.

The Czech translation attempts to correspond to the original in means used to create the wordplay. Nevertheless, it slightly differs from the original, because the translation does not blend proper names, but juxtaposes them. This juxtaposition causes repetition of phonetically identical syllables, which may be the reason for this translation.

Word *Mississippi* already comprises two identical syllables ('ssi') and the addition of another 'pe' syllable may accentuate it. In any case, the wordplay is preserved and, moreover, it can be claimed that the Czech translation is more elaborated.

Let me provide another example of blending occurring when Ross lends Monica money. He gives her a check with dinosaurs on it. Monica takes this into consideration when she makes a hint to Ross' "generosity":

(32) (a)　　Monica: Hey, you're a cheap-a-saurus! (S02E14)

　　　　(b)　　Monika: Jé, ty jsi ale držgrešle

This wordplay represents Ross' stingy character. According to the check decoration, Ross is likened to a kind of dinosaur. In this case, the word *dinosaur* has to be abridged, otherwise the expression would not follow the rules according to which the individual dinosaurs were named, e.g. 'Aggionsaurus' or 'Byronosaurus'.

In the Czech translation, a formal equivalence is not maintained, even though the creation of names of dinosaurs works on the same principle as in English. The translation preserves the functionality, because Monica's response displays Ross' character, but there is no reference to dinosaurs. As mentioned above, the translation is not impossible mainly because of the existence of Czech equivalence. Let me provide a translation used in the subtitles:

(32) (c)　　Monika: Podívej, jsi skrblosaurus!

The expression is translated with regard to the formal aspect of the wordplay and with regard to the use of '-saurus' in Czech. To create an identical translation, these two versions may be combined:

(32) (d)　　Monika: Jé, ty jsi skrblo-saurus!

Another example of blending is recognized in the episode where the group is in Las Vegas. Joey tries to persuade Phoebe to return to New York by car with him:

(33) (a)　　Joey: This could be our chance to, like, renew our friendship.
　　　　　　　Phoebe: Are you asking me to have a "frienaissance"? (S06E01)

　　　　(b)　　Joey: Bude to jako šance obnovit naše přátelství.
　　　　　　　Phoebe: To myslíš jeho renesanci?

This is a typical example of blending, i.e. some part of each word in eliminated. The meaning of the expression is *to have a renaissance of our friendship*.

While the value of the wordplay is maintained, this translation does not correspond with the original in terms of formal equivalency. This is caused by the fact that blending is not a typical means of word-formation in Czech language.

Both inflectional and derivational affixes are frequently used in *Friends*, nevertheless, in most cases they are combined with other processes, e.g. conversion, as can be seen in example (34) found in the episode where Monica dates Alan. She introduces him to the rest of the group and they happen to truly like him. Unfortunately, Monica has doubts about the relationship:

(34) (a) Monica: Do you think Alan is maybe sometimes -- I don't know. A little too "Alan"?

Rachel: Oh, no. That's not possible. You can never be too "Alan. "

Ross: Yeah, it's his innate Alan-ness that we adore (S01E03)

(b) Monika: Nezdá se vám, že Alan je možná občas – já nevím. Snad trochu moc cáklej?

Rachel: Kdepak to je nesmysl. Nikdo není cáklej dost.

Ross: Právě pro jeho značnou cáklost ho všichni tolik obdivujeme.

Firstly, it can be seen that Monica uses the proper name as an adjective, i.e. she converses it. Ross, subsequently, adds the derivational suffix *–ness* in order to change the adjective into the noun. The Czech translation is not successful at all. It does not preserve the wordplay and, furthermore, it destroys the content of the situation. In the original utterance, the foolishness suggested by the Czech word *cáklej* is not mentioned once. It is hard to understand the motive for this translation. It could be claimed that Czech language does not provide identical means to maintain the wordplay, but this assumption is false. In Czech, there are also suffixes typical for derivation which can be suitably used to create an equivalent, i.e. *–ost*, *–ovat* or *–tel*. The translation may be for example:

(34) (c) Monika: Nezdá se vám, že Alan je možná občas – já nevím. Snad trochu moc "alanovitej"?

Rachel: To je nesmysl. Nikdo nemůže být moc "alanovitej".

Ross: Právě tu jeho vrozenou "alanovitost" na něm milujem.

In case that the translation would not fit into the timing, a suitable solution could be omitting the suffixes in adjectives. Yet, the derived noun should be preserved together with the suffix:

(34)　(d)　　Monika: Nezdá se vám, že Alan je možná občas – já nevím. Snad trochu moc "Alan"?

Rachel: To je nesmysl. Nikdo nemůže být moc "Alan".

Ross: Právě tu jeho (vrozenou) "alanovitost" na něm milujem

Another example of conversion followed by affixation is seen in Monica's utterance while cooking the Thanksgiving dinner:

(35)　(a)　　Monica: Cider's mulling, turkey's turking, yams are yamming... (S01E09)

(b)　　Monika: Mošt se moštuje, krocan krocaní, brambory bramboří

In this case, conversion from nouns is employed to create verbs. I categorized these expressions as tokens of wordplay because of their distinction, i.e. these forms are not to be found in dictionaries. The construction of such a wordplay may be motivated by the desire to convey the exact state of the process of preparing the dinner. The Czech translation is slightly different from the original: the original uses an existing word to describe what is going on with the cider, while the translation extends the wordplay to all words. This method is practicable as far as the functional equivalence is maintained. Nonetheless, the translation should correspond to the original in as many aspects as possible. For this reason, let me suggest an alternative:

(35)　(c)　　Monika: Víno se svařuje, krocan krocaní, brambory bramboří

Compounding is also used to create wordplay as in (36) where Rachel decides whether she and Ross should or should not be dating. When she decides to try it, Monica is happy and says:

(36)　(a)　　Monica: We'd be like friends-in-law! (S01E24)

(b)　　Monika: My budem příbuzný

The base of the wordplay is an expression *sister(s)-in-law*. The wordplay is rooted in the substitution of *sister(s)* by *friends*. The reason of the substitution is that Monica and Rachel are already friends. This compound can be understood as an expression for two people being related by law, but having much more in common.

The translation does not maintain the functional or the formal sides of wordplay so the wordplay is completely lost. Unfortunately, the humour of the situation is dependent on the wordplay. Nevertheless, the loss of the wordplay is not a fault of translation. The

original works with an expression which is very different from the Czech equivalent, i.e. the expression *sister(s)-in-law* consists of three lexemes, contrarily to the Czech equivalent which is a one-word expression – *švagrová*. Moreover, Monica plays with the expression and substitutes one of the lexemes, but the Czech equivalent does not provide any lexemes available for the substitution.

Another wordplay based on compounding is seen in (37). Moreover, it involves a French expression. Monica introduces Phoebe her *sous chef* Tim. Unfortunately, Phoebe does not understand the term, but Tim explains it to her. Phoebe immediately responds with a pun:

(37) (a) Monica: This is Tim, my new sous chef.

Pheobe: So you're Monica's boss?

Tim: No, she's my boss. "Sous" is French for "under."

Phoebe: I "sous-stand." (S08E05)

(b) Monika: Tim nový sous-šef

Phoebe: Ah, tak vy jste Moničin šéf?

Tim: Ne, naopak ona můj. Sous je francouzsky pod.

Phoebe: Ah, tak pod-šéf.

The wordplay is based on the substitution of an English adverb (*under*) for a French adverb (*sous*) of the same meaning. The first part of the word *understand* comprises the adverb *under*, but it does not have the same meaning as in *sous chef*. It is not separable from the verb. As the episode proceeds, this wordplay occurs once again:

(37) (c) Phoebe: I can't wait to get "sous-neath" him. (S08E05)

(d) Phoebe: Nakonec jsem mu sous-lehla

The original phrase is *I can't wait to get underneath him*. The substitution is quite rare and the comprehensibility is always dependent on the context and on the knowledge of the recipient.

The wordplay is not included to the translation because there is no Czech equivalent that would work as the original. The translation of the first example is thus appropriate, in spite of the omission of the wordplay.

On the other hand, the translation of the second example (use a number to refer to it) does involve wordplay. The context of the situation is different in the original and in the Czech translation because of the use of different tenses. The original expresses future

differently from the Czech version, which uses past tense. The progress of the relationship of Phoebe and Tim is not mentioned further, thus it can be assumed that the observance of tenses is not essential. Yet, the equivalent is chosen appropriately in order to activate the morphological structure of the wordplay.

Compounding followed by conversion can be seen in the episode where Monica and Chandler return from their honeymoon where they befriended a couple of newlyweds. When Monica and Chandler try to call them, they ascertain that the number they have been given is fake. Phoebe's reaction is a typical example of a morphological wordplay:

(38) (a)   Phoebe: You got fake-numbered (S08E04)

(b)   Phoebe: Dali vám falešný

Phoebe uses two morphological means for the wordplay. Firstly, she creates a compound 'fake-number' and secondly, she converses it in order to create a verb. The auxiliary verb is used in order to signify the involuntariness of Monica and Chandler. Moreover the passive voice is more expressive. To compare, the sentence *They gave you a fake number* expresses the same state and also the result is the same, but it lacks the marks of involuntariness and expressiveness.

Since the Czech and English languages differ in the typology, the implementation of conversion is not at the same level, i.e. English is more open to conversion than Czech. The expression can be, thus considered untranslatable. The production of compounds is rare in Czech language, apart from some exceptions, e.g. *autoškola*, *úctyhodný* or *trojúhelník*, while in English compounds are widely created. The passive voice is not as common in Czech as in English either. The passive constructions sound often unnatural and artificial. Moreover, Czech does not provide an equivalent for the auxiliary verb with the same functions, because in Czech it is expressed in the character of a verb.

4.4.3 Conversion

Rachel and Chandler talk about relationships. Rachel complains about not having a boyfriend but admits that she does not need a serious relationship.

(39) (a)   Chandler: I didn't think girls ever just wanted a fling.
            Rachel: Let me tell you, it's been a long time since I've been flung (S04E10)

(b)   Chandler: Netušil jsem, že holky taky stojí o flirt.

Rachel: Něco ti povím, moc dlouho jsem se už nepobavila.

The meaning of *fling* mentioned by Rachel and later by Chandler is "a short sexual relationship with somebody" (*OALD*). A verb, moreover transitive, sharing the graphological form and meaning with this noun, does not exist in English. Rachel's use of such a verb is a conversion of a noun which results in a neologism. She operates with it equally as with any other verb, i.e. uses the past participle.

In the translation, the wordplay is lost, because in this case, it is hard to provide any solution which would be formally identical with the original. In Czech, there is a possible translation of the noun *fling* as *pobavení*. Nevertheless, there is an already existing verb with the same base, so the process of wordplay would not be truly identical. It can be assumed that for maintaining the humorous effect of the original, the best solution is:

(39) (c)   Chandler: Netušil jsem, že holky taky stojí o pobavení.

Rachel: Něco ti povím, moc dlouho jsem se už nepobavila.

4.5 Syntactic structure

Syntactic structure as a source of wordplay was not recognized in *Friends*.

5   Conclusion

Wordplay is a linguistic phenomenon which is an essential part of everyday communication. The use of wordplay may be intentional as well as unintentional. Intentional wordplay can be employed in areas such as media, to attract the attention of the reader or viewer. An unintentional application of wordplay may be based on ambiguity of some items in the text in which they appear, both lexical and syntactic.

This thesis deals with wordplay from the perspective of humour. As a basis for this work the American sitcom *Friends*, broadcasted in 1994-2004 by Česká televize was chosen. The official dubbing was prepared by Alena Poledňáková and Vladimír Tišnovský.

For my analysis, I used Delabastita's (1996, 130) linguistic categorization of wordplay: wordplay can be based on *phonological and graphological structure, lexical structure (polysemy), lexical structure (idiom), morphological structure* and *syntactic structure*. Categorized in this way, the English examples of wordplay were then compared with the official Czech dubbing. Dubbing was created in a relatively short period of time, which is, in some cases, reflected in quality of the translation.

According to the analysis, wordplays is mostly created by using morphological means, especially conversion and blending. Puns based on syntactic structure were not recognized. As far as the translation is considered, the most problematic cases of wordplay were based on polysemy. In the translation, one of the meanings of a polysemous word is often omitted. A different language typology between English and Czech can be one of the reasons of problems with the translation. On the other hand, idiomatic expressions were, surprisingly, easier to translate because of the existence of a Czech equivalent. The translation is not always identical, however the formal and functional aspects are mostly maintained.

Summary

Slovní hříčky jsou jazykový jev, který je neodmyslitelnou součástí každodenní komunikace. Užití slovních hříček může být úmyslné i neúmyslné. Úmyslné slovní hříčky mohou být využívány například v oblasti médií, a to k upoutání pozornosti čtenáře či diváka. Neúmyslné užití slovních hříček může být způsobeno víceznačností textu, ve kterém se objevují. Jednou z hlavních oblastí, která využívá slovních hříček jak úmyslných, tak neúmyslných, je humor.

Tato práce se zabývá slovními hříčkami, které jsou použity právě v humoru. Jako podklad pro práci byl vybrán americký sitkom *Přátelé*, který vysílala v létech 1994-2004 Česká televize. Právě Česká televize představila oficiální dabing, vytvořený Tvůrčí skupinou Aleny Poledňákové a Vladimíra Tišnovského.

V první kapitole jsou prezentovány různé definice pojmu 'slovní hříčka' – jak z pohledu komunikačního, tak lingvistického. Dále je představena kategorizace slovních hříček podle lexikálního prostředku, který je v dané hříčce uplatněn. Kategorie podle Delabastity (1996, 131) jsou následující: *fonologická a grafologická konstrukce, lexikální konstrukce (polysémie), lexikální konstrukce (idiom), morfologická konstrukce* a *syntaktická konstrukce.* S produkcí slovních hříček je často spojována víceznačnost, tzn., že dané slovo či sdělení nabízí více interpretací. Rozdělujeme dva typy víceznačnosti: lexikální (polysémie, homonymie) a syntaktickou.

Druhá kapitola přibližuje zásady pro tvorbu překladů slovních hříček. Jednou ze zásad je dodržení funkčnosti hříčky v cílovém jazyku, tzn., že slovní hříčka nemusí být vždy přeložena, nicméně je důležité, aby kontext zůstal nezměněn. V ideálním případě hříčka existuje jak ve výchozím, tak v cílovém jazyce. Vzhledem k rozdílnosti daných jazyků, tj. angličtiny a češtiny, je ideální ekvivalence spíše náhodná.

Praktická část se věnuje již zmiňovanému rozboru, kategorizaci a porovnání originálního znění s oficiálním dabingem. Dabing byl vytvořen v poměrně krátkém časovém úseku, což se v několika případech odrazilo na kvalitě překladu.

Analýza ukázala, že k tvorbě slovních hříček se nejvíce využívá morfologických prostředků, z nichž jednoznačně převažuje konverze a míšení (blending). V sitkomu naopak nebyly rozpoznány případy slovních hříček založených na syntaxi. Nejobtížnější pro překlad jsou slovní hříčky založené na polysémii. Při překladu těchto hříček je často jeden význam zanedbán. Jedním z důvodů této obtížnosti je nevyvážená slovní zásoba obou jazyků. Naopak snadno přeložitelné jsou idiomatické výrazy, jelikož jejich

ekvivalenty v češtině většinou existují. Ne vždy je překlad naprosto identický, nicméně formální i funkční hlediska jsou z pravidla zachovány.

Anotace

Autor:	Jana Kuchařová
Katedra:	Katedra anglistiky a amerikanistiky FF UPOL
Název česky:	Lingvistická analýza slovních hříček v sitkomu *Přátelé*
Název anglicky:	Linguistic Analysis of Wordplay in the *Friends* sitcom
Vedoucí práce:	Mgr. Michaela Martinková, Ph.D.
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Klíčová slova v ČJ :	slovní hříčky, humor, víceznačnost, paronymie, homonymie, polysémie, idiom, kolokace, ekvivalence
Klíčová slova v AJ :	wordplay, humour, ambiguity, paronyms, homonyms, polysemy, idiom, collocation, equivalence
Anotace v ČJ:	Bakalářská práce popisuje princip vzniku slovních hříček jak v obecném, tak konkrétním významu. Jednotlivé příklady užité v sitkomu *Přátelé* jsou rozděleny do kategorií, porovnány s oficiálním dabingen a analyzovány z hlediska funčního i formálního překladu.
Anotace v AJ:	This thesis describes the principle of forming wordplay from the general as well as from the particular point of

view. The examples employed in the *Friends* sitcom are categorized, contrasted with the official dubbing and analyzed in terms of functional and formal equivalence.

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Attachment

S 01

E 01 – *The Pilot*

Rachel:	I stopped and said, "What if I don't wanna be a shoe? What if I want to be a purse? Or a hat?" I don't want you to buy me a hat!
Rachel:	A já se dneska zarazila, proč bych byla nula? Proč ne třeba pětka nebo čtyřka nebo jednička? Nejde o to, jaký jsem měla vysvědčení ve škole!

E03 – *The One with the Thumb*

Monica:	Do you think Alan is maybe sometimes -- I don't know. A little too "Alan"?
Rachel:	Oh, no. That's not possible. You can never be too "Alan"
Ross:	Yeah, it's his innate Alan-ness that we adore
Monika:	Nezdá se vám, že Alan je možná občas – já nevím. Snad trochu moc cáklej?
Rachel:	Kdepak to je nesmysl. Nikdo není cáklej dost.
Ross:	Právě pro jeho značnou cáklost ho všichni tolik obdivujeme.

E 04 – *The One with George Stephanopoulos*

Rachel:	Everyone I know is either getting married or pregnant. . . . . .or promoted. And I'm getting coffee.
Rachel:	Kamarádky se vdávají, jsou těhotný nebo povýšily a já vařím kafe

E 07 – *The One with the Blackout*

Rachel:	This is so un-me!
Rachel:	To mi není podobný!
Ross:	Technically, the sex is not being had.
Ross:	Sex je zatím v projektové fázi

E 09 – *The One Where Underdog Gets Away*

Monica: Cider's mulling, turkey's turking, yams are yamming...

Monika: Mošt se moštuje, krocan krocaní, brambory bramboří

E 13 – *The One with the Boobies*

Phoebe: And for a shrink, he's not too shrinky. You know?

Phoebe: Na cvokaře ani není tak cvoklej

E 18 – *The One with All the Poker*

Rachel: I would be shopping.. . .for a living!

Rachel: Budu nakupovat…za plat!

Phoebe: "Joker" is "poker" with a "J" ! Coincidence?

Chandler: That's joincidence" with a "C" !

Phoebe: Joker je poker s J. Náhoda?

Chandler: No tohle, no to mě teda jodržte

E 19 – *The One Where the Monkey Gets Away*

Monica: Wow! She is pretty… lucky. . .

Monika: Ta je hezká…šťastná...

E 21 – *The One with the Fake Monica*

Ross: This woman stole from you! She stole! She's a stealer!

Ross: Ta ženská kradla, ona vás okradla, je to zlodějka!

E22 – *The One with the Ick Factor*

Monica: What were you thinking?

Eaton: I wasn't thinking. I was busy falling...

Monica: Don't say it.

Eaton: ...in love with you.

Monica: Well, fall out of it

Monika:	Myslel jsi vůbec?
Eaton:	Já jsem nemyslel, já jsem se do tebe,
Monika:	To neříkej!
Eaton:	Zamiloval.
Monika:	No tak se odmiluj

E 24 – *The One Where Rachel Finds Out*

Monica:	We'd be like friends-in-law!
Monika:	My budem příbuzný

S 02

E 07 – *The One Where Ross Finds Out*

Ross:	You're over me?
Rachel:	Oh, God!
Ross:	You're...
Rachel:	Oh, God.
Ross:	You're over me? When were you......under me?
Ross:	Končíš se mnou?
Rachel:	Oh, Bože
Ross:	Ty že?
Rachel:	Oh, Bože.
Ross:	Ty se mnou končíš? Kdy sis se mnou začala?

Rachel:	You guys have a really, uh, good night...and you two have a, uh, really good cat
Rachel:	Tak lidi, přeju vám hezkej večer a vám dvěma přeju fakt hezkou kočku

E08 - *The One with the List*

Chandler:	You know, for a hotline, you're not so hot
Chandler:	Na horkou linku nejste moc žhaví

E10 – *The One with Russ*

Rachel:	No, no, I'm not mad at him. I'm not really anything at him anymore
Rachel:	Ne, ne, nezlobím. Jenom už se o něj vůbec nestarám

E 13 – *The One After the Superbowl*

Phoebe:	Look at your purse Look at your sweater! Look at yourselves!
Phoebe:	Co kabelka? A co ten svetr? Teda, styďte se!

Monica:	The Muscles from Brussels? Wham-Bam-Van-Damme?
Monika:	Bruselský svalovec? Van Damme nandá všem

E14 – *The One with the Prom Video*

Rachel:	We are never gonna happen, okay? Accept that.
Ross:	Except... Except that what?
Rachel:	My se k sobě nehodíme, ano? S tím se smiř.
Ross:	Ani kdyby ses snažila?

Monica:	Hey, you're a cheap-a-saurus!
Monika:	Jé, ty jsi ale držgrešle

S 03

E 01 – *The One with the Princess Leia Fantasy*

Monica:	What is wrong with me?
Ross:	You need to get some sleep.
Monica:	I need to get some Richard.
Monika:	Co je to se mnou?
Ross:	Potřebuješ se vyspat
Monika:	Jo, s Richardem

Joey:	We always go together. We' re like The Three Hockey-teers, you know?
Joey:	Vždycky chodíme spolu. Jsme jako tři hokejtýři

E 03 – *The One with the Jam*

Phoebe:	I' m going to help him get "de-Ursula-ized"
Phoebe:	Chci mu jen pomoct, deuršulizovat ho

E 04 – *The One with the Metaphorical Tunnel*

Chandler:	So I' m not gonna lose her?
Rachel:	Oh, honey, you' re not a total loser.
Chandler:	Takže o ni nepřijdu ?
Rachel:	Takový smolař nejsi.

Monica:	My God, Chandler, we said be "aloof" not "a doof"
Monika:	Přece jsme řekly buď rezervovanej, ne blbej.

E 11 – *The One Where Chandler Can't Remember Which Sister*

Monica:	Joey will kill you. He'll actually kill you dead.
Monika:	Rozluč se se životem. Joey tě určitě zabije.

Joey:	You and my sister, sitting in a tree!
Chandler:	Yep, I'm in a tree.
Joey:	To je bezva, už je ruka v rukávu!
Chandler:	Jo, jsem v rukávu

E 19 – *The One with the Tiny T-Shirt*

Chandler:	You can't stare through the peephole for three hours. You're gonna get peep-eye.
Chandler:	Už tam šmíruješ tím kukátkem aspoň tři hodiny. Vždyť z toho začneš šilhat

Pete:	Like, "Pete Dakota"?
Pheobe:	Or "Mississi-Pete"
Pete:	Co třeba "Pete Dakota"?

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Phoebe: Nebo Mississippi-Pete

S 04

E 06 – *The One with the Dirty Girl*

Phoebe: You sound like "Moni-can't", not "Moni-can"! Moni-ca.

Phoebe: Kilometr před brodem nesvlíkej gatě! Spoďáry

E 07 – *The One Where Chandler Crosses the Line*

Chandler: Make a choice. Pick a lane.

Joey: Who's Elaine?

Chandler: Vybrat si. Snížit to

Joey: Na kolik?

E10 – *The One with the Girl from Poughkeepsie*

Chandler: I didn't think girls ever just wanted a fling.

Rachel: Let me tell you, it's been a long time since I've been flung

Chandler: Netušil jsem, že holky taky stojí o flirt.

Rachel: Něco ti povím. Moc dlouho jsem se už nepobavila.

E 11 – *The One with Phoebe's Uterus*

Phoebe's mother: Mostly nudes. It combines my two passions: Pottery and erotica.

Phoebe: Erottery!

Matka Phoebe: Já tím spojuju své dvě vášně: keramiku a erotiku.

Phoebe: Kerotika

Ross: We work in a museum of natural history. And yet, there is something... unnatural...

Ross: My všichni zde pracujeme v muzeu přírodních dějin. Avšak přesto vidím cosi nepřirozeného

E 24 – *The One with Ross's Wedding*

Ross: Have you seen Monica?

Chandler:	I'm not seeing Monica!
Ross:	Neviděls Moniku?
Chandler:	Chodím s ní snad?

S 05

E 13 – *The One with Joey's Bag*

Rachel:	Exactly. Unisex!
Joey:	Maybe you need sex. I had sex a couple days ago.
Rachel:	No, Joey. U-N-I sex.
Joey:	I ain't going to say no to that!

Rachel:	Přesně. Unisex!
Joey:	Jakej unisex?
Rachel:	Říkám UNI SEX
Joey:	Já jsem pro každej sex.

E17 – *The One with Rachel's Inadvertent Kiss*

| Joey: | Well, I got this pair marked "XS". Let me tell you, there was no room for excess anything in there. |
| Joey: | No koupil jsem si extra velký. Věřte mi, nic moc extra se do nich nevejde |

E 23 – *The One in Vegas*

| Monica: | You'll see Joey, plus, we'll start our celebration on the plane. We can call it our "Plane-a-versary" |
| Monika: | Sejdeš se s Joeym, navíc začneme už v letadle slavit výročí. Můžem tomu říkat "Vega-výročí" |

S 06

E 01 – *The One After Vegas*

| Joey: | This could be our chance to, like, renew our friendship. |
| Phoebe: | Are you asking me to have a "frienaissance"? |

| Joey: | Bude to jako šance obnovit naše přátelství. |
| Phoebe: | To myslíš jeho renesanci? |

E 09 – *The One Where Ross Got High*

Phoebe:	is not very Thanksgiving-y
Phoebe:	to se na Díkuvzdání nedělá

E12 – *The One with the Joke*

Chandler:	They say you're high maintenance, but it's okay, because I like maintaining you.
Chandler:	Když říkají, že jsi umíněná, mně to nevadí, protože já tě rád převychovávám.

E16 – *The One That Could Have Been*

Ross:	... as their wives engage in what can only be described as a "twosome"
Ross:	... jak se jejich žena účastní něčeho, co se dá nazvat jako "dvojka"

E23 – *The One with the Ring*

Chandler:	I don't know. Should I get her a Tiffany cut, or a princess cut or a-- Paper cut?!
Chandler:	Je to tak těžký. Mám ji dát brilliant, safír nebo au – jauvajs

E24 – *The One with the Proposal*

Chandler:	When the glasses are full, instead of proposing a toast, I'll propose.
Chandler:	Když budou sklenice plný jí místo přípitku nabídnu sňatek

S 07

E 10 – *The One with the Holiday Armadillo*

Ross:	Okay, look. Do you have anything Christmas-y?
Ross:	Nemáte něco Vánočního?

E18 – *The One with Joey's Award*

Rachel:	I don't think you know what "behalf" means.
Joey:	Sure I do. It's a verb. As in "I be half-in' it"!
Rachel:	Joey, víš, co znamená to namísto?

Joey: Jasně, říkám to. Třeba: dám to na místo.

E 20 – *The One with Rachel's Big Kiss*

Joey: In Joey Tribbianni, you get a minister and an entertainer. I'm a "ministainer."

Joey: V Joey Tribbiannim máš kněze a taky baviče. Jsem kněz-bavič

S 08

E04 – *The One with the Videotape*

Phoebe: You got fake-numbered

Phoebe: Dali vám falešný

E 05 – *The One with Rachel's Date*

Monica: This is Tim, my new sous chef.

Pheobe: So you're Monica's boss?

Tim: No, she's my boss. "Sous" is French for "under."

Phoebe: I "sous-stand."

Monika: Tim nový sous-šef

Phoebe: Ah, tak vy jste Moničin šéf?

Tim: Ne, naopak ona můj. Sous je francouzsky pod.

Phoebe: Ah, tak pod-šéf.

Phoebe: Would you say your pesto is the best-o?

Tim: I don't know. I would say it's pretty good-o

Phoebe: To vaše pesto je dobrý na těsto?

Tim: To nevím, ale ke špagetám zajisto.

Phoebe: I can't wait to get "sous-neath" him.

Phoebe: Nakonec jsem mu sous-lehla

E07 – *The One with the Stain*

Eric:	You... Ugh. You're blurry. But you still look like Ursula. You're "Blursula".	
Eric:	Jsi jak v mlze. Pořád ale celá Uršula. Mlhula.	

E11 – *The One with Ross's Step Forward*

Chandler's boss: Bing! Ho, and the Bingette!
Chandlerův šéf: Bingu! Ah, Bingová

S 09

E 06 – *The One with the Male Nanny*

Chandler:	You got a man who's a nanny? You got a "manny"?
Chandler:	Chlap že dělá chůvu? Takže chůvák.

E 22 – *The One with the Donor*

Chandler:	Look. He's intelligent, he's healthy, he's athletic. I mean, he's sperm-tastic!
Chandler:	Podívej. Je inteligentní, kdravý, sportovej. Prostě, je spermatickej

S 10

E 03 – *The One with Ross's Tan*

Ross:	Mississippi-less-ly?
Ross:	Úplně obyčejně?

E 08 – *The One with the Late Thanksgiving*

Chandler:	Or should I say "Chan-berries"?
Chandler:	Nebo spíš Chandlerinky?

E 13 – *The One Where Joey Speaks French*

Joey:	Dude, come on. French it up.
Joey:	Přidej ve francouzštině, kámo.

E 16 – *The One with Rachel's Going Away Party*

Monica: Well, maybe she thought that with all of your history it could be, you know, implicit

Ross: Well, it needs to be plicit.

Monika: Možná to považuje za samozřejmý

Ross: To přece není zřejmý