

# Role Language of LGBTQIA+ Characters in Japanese Subtitling of the U.S. TV Shows “*Friends*” and “*Brooklyn Nine-Nine*”

米国テレビ番組の日本語字幕における LGBTQIA+ キャラクターの役割語：  
「フレンズ」と「ブルックリンナインナイン」より

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## Abstract

This paper analyzes role language used in the Japanese subtitling of two primetime situational comedies that originally aired in the United States in during a 30-year period, by focusing on LGBTQIA+ characters. By taking a diachronic, critical discourse analytical approach to the transcripts of the two TV shows, *Friends* and *Brooklyn Nine-Nine*, this research will demonstrate how Japanese subtitles do not reflect the original characters and transcripts and over-feminize LGBTQIA+ characters. Two research goals are set: first, to specify how gender identity is expressed by the characters in the two shows; then, this paper presents how the translation of the dialogue in each show affects the impression of the characters. This paper also compares LGBTQIA+ characters from the two shows with heterosexual characters. To further investigate, gender-transitioned character from *Umbrella Academy* is analyzed. The discourse of the two shows, although mostly scripted, often correlates with actual gender ideologies and the changes occurring around the time the shows were made and aired in the US. Even though these TV shows were aired in the past, they are still popular among TV show viewers of different ages all over the world. Nowadays, there are streaming services like Netflix (a platform where both *Friends* and *Brooklyn Nine-Nine* are available), where one can view TV shows whenever you

want to and wherever you are. These television programs will likely continue to have a large impact on people's gender ideologies. This analysis will hopefully be helpful to prevent further gender discrimination.

Keywords: Japanese subtitle translation, Feminine sentence-final particle, US TV shows, emotionality, over-feminization, gender expression

## 1 Introduction

Television shows have a profound impact on our society while often depicting society itself. There were 5.36 billion TV show viewers around the world in 2021, and the number is estimated to increase steadily (Statista Research Department, 2022). It has however been repeatedly pointed out that the representation of identities and sexuality in discourse and media influence how people perceive or perform in the real world, while also reflecting our perception and performance (e.g., Fairclough et al., 2011; Foucault, 2012; Lakoff, 1973; Wolf, 2015). When characters in television shows indicate certain identities, they can be positive examples of that identity, especially of minorities, by depicting how normal it is for them to be themselves. However, minorities may struggle to break through the stereotypes that are reinforced, especially when shows abuse them. For example, homosexual male characters (gay characters) in television shows are often associated with typical "feminine" characteristics. In actuality, not all of them express their identity through femininity. This of course is often viewed as problematic not only by casual viewers but also by people in academia (e.g., Leap, 2018; Nakamura, 2012). These associations are also informed by implicit assumptions about sexual, assumptions that are grounded in ideological processes and take the form of self-evident statements in everyday conversation and narrative (Leap, 2018). To see how gender identities and sexualities are represented in television shows, I will take a close look at transcripts of two television shows, *Friends* and *Brooklyn Nine-Nine*.

The primary goal of this paper is to answer the following two research questions:

(1) ***How is gender identity expressed by the characters?*** Knowing the identity of someone through their gender expression is difficult in daily conversation, for it is common for one to not be open about their identity. In fictional storylines like television shows, however, the characters’ identities are explicitly chosen and given to the actors as a part of their script, on which actors will base their performance. Even if this is an unnatural way of expressing gender, this is important that the directors, scriptwriters, actors, and other staff of the show must decide and agree upon the ways the identities are expressed, based on their viewership and common knowledge.

(2) ***How do subtitles in Japanese affect how gender identity is perceived?*** The localization of TV shows reflects the knowledge and prejudices of their target audience. Translations significantly affect how we view the story and its characters. In my previous study, I researched the “feminine” speech used in English to Japanese translations of foreign movies. I hope to continue looking at this issue in the two shows with a queer translation study perspective.

## 2 Literature Review

### 2.1 Discourse Analysis

Many contributed to the international spread of the study of discourse analysis. Here, I will name a few important researchers. Gumperz (1982) explored how language contact and linguistic diversity have created issues throughout the years. People express their social identity through language, as well as by using discursive tactics in English conversation. This idea has been adapted to studies like discourse in English language teaching (and learning). A study showed how immigrant adolescent boy’s perform masculinity in ESL classrooms (Qin, K., 2018). Insights on “problem” student using funny and “laddish” masculinity through language to obtain

hegemonic power was made using Gumperz's theory of expressing social identity through language.

Sacks, Schegloff, and Jefferson (1974) reported on a turn-taking system in conversation, which can draw attention to how we take turns in conversation through a conventional way of communication. Gender and conversational dominance have been studied in Japanese language (Itakura, H. and Tsui, A., 2004). This research was conducted in eight Japanese dyads, looking at how sequential and participatory dominance is shown through different dyads. As a result, it found that male speakers have a self-oriented conversational style unlike female speakers with other-oriented style.

Van Dijk (2009, 2010) is one of the founders of the Critical Discourse Analysis (CDA) movement (Wodak & Meyer, 2009). Critical Discourse Analysis (CDA) is a loosely connected interdisciplinary research program or an academic movement that aims to analyze discourse from a critical perspective (Baker et al., 2008). Although this methodology is a multidisciplinary study, his research has had an impact on discourse analysis researchers. Through CDA (also called CDS for Critical Discourse Studies), much research on marginalized groups and diversity has been done. For example, using Van Dijk's framework, analysis on Flemish women's magazines has been done (Temmerman et al., 2018). This research suggests through a diachronic approach that women's relationship with men are a crucial part of the magazine, although marriage is not in focus as much as it used to be. Interestingly, results showed the number of roles required for women in relationship with men have increased, and loving a man is an important element in women's magazines.

## **2.2 Discourse and Gender**

Discursive events both shape and are shaped by the situation(s), institution(s), and social structure(s) that frames them (Fairclough et al., 2011). This can be applied to discourse concerning sexuality and gender: "[Queer inquiry is the] reconceptualization of dominant discourses which shape gender and sexual identities" (Leap, 2018:

676). Gender and discourse, then, have been important subjects for many Discourse Analysts. Lakoff (1973) was one of the first to analyze that language has been used to keep women at a lower status in the workplace. Tannen (2007), focusing on gender differences, found that while women rely on rapport talk, men rely on report talk. Cameron (2007) looked at the conversation held by male university students and how they expressed masculinity when discussing “gay” people in their school. Sarah McConnel-Ginet (2020) studied how gender differences are related to aspects of social contexts.

### **2.3 Television Shows in Academic Study**

Research on television discourse, and particularly television series, is justified by the large audiences that engage daily with their fictional worlds, their characters, and their language (Badnarek, 2015; Quaglio, 2009). There are now many works on television shows including *Friends* and *Brooklyn Nine-Nine*, which I will discuss, such as the two research below.

#### ***Friends and Natural Conversation (Quaglio, 2009).***

Quaglio (2009) explores how conversations held in the show *Friends* are different and similar to natural conversation through corpus analysis. Quaglio reports different ways of speech/language such as vague language like hedges, and emotional language such as the use of adverbial intensifiers, or discourse markers oh. Overall, results showed that *Friends* contained similar core linguistic features also seen in natural conversation but varied in the way some expressions are used. For emphasis and exaggeration, *Friends* used emotional language more frequently compared to natural conversation.

#### ***From Misrepresentation to Milestones: An Investigation of LGBTQ Character, Development in Two Primetime Situation Comedies (Edwards, 2020).***

Edwards (2010) reports how LGBTQIA+ characters are misrepresented, especially

how little creators employ actual LGBTQIA+ behaviors and identities expressed by the real LGBTQIA+ people, and instead abuse stereotypes.

## **2.4 Gender and Television Programs (and Discourse)**

Significant work has also been done on gender discourse on television shows. For example, Birthisel and Martin (2013) discuss how satirizing gender issues in the show *The Office* was the key to its success. However, characters who were misogynistic and lacked a wide perspective did not get any repercussions which is a potential issue. Hanxi and Liu (2022) explored the show *The Newsroom*, and how conflict talk in this show showed gender and power relationship dynamics and inequality within the workplace. Banet-Weiser and Higgins (2021) explored the way streaming services provide shows with topics of sexual assault after the #metoo movement around 2019 on how each shows portrayed victims of sexual assault in the show whether it was believable or not reported. Gregori-Signes (2017) worked with a corpus of gendered words in the show *3rd Rock from the Sun* to examine the show's sexism and gender stereotypes. This paper proved the show indeed had sexist references spoken by both male and female characters, but more on female characters by male characters. Mahin et al. (2019) introduced Sapir-Whorf's theory and how the identity and stereotypes in Jepsen's play *A Doll's House* were (re)established.

## **2.5 Gender and Translation**

Gender representation in English to Japanese translations was researched in subtitles of films as well. Furukawa (2013) reported how we use feminine structures at the end of our Japanese sentences, taking a quantitative approach by looking at statistics of actual film translation. Nakamura (2012) explored how heroines in foreign films in the 70s were overly feminine in their subtitles. Both Furukawa (2013) and Nakamura (2012) claim that these overly feminine translations shaped the ideals of femininity and masculinity in Japan. A common concept in their paper referred to as

Yakuwarigo (“role language”) was introduced by Kinsui (2003). His paper described how Japanese storytelling and translation included certain grammar and wording related to their identity. This concept is familiar within studies of the Japanese language and translation and has since been frequently referenced.

In terms of queer translation studies, Baer (2022) demonstrated how queer life writing for global audiences is required, looking at specific examples of poetry and lyrics. While queer translation study is a popular field of research outside Japan, very little work has been done in Japan.

One study that could be found in Japan on queer translation showed how people’s misperception and sexuality and gender identity influenced the Japanese translation of a short English novel. Since topics on LGBTQIA+ is rarely discussed in Japan, people are not necessarily aware of anyone who is in the LGBTQIA+ community. As a result, the students who did not do any research on LGBTQIA+ could not imagine how they would talk and act in their daily life and used what is commonly referred to as Onoe Kotoba (“gay language”) shown on national television for the translation. For instance, three out of eight students used *watashi* for gay characters in the novel or *boku* for the bisexual characters, simply from the impression they have had in the past of LGBTQIA+ people which might be highly inappropriate in certain cases (Miyazaki and Takimoto, 2021).

### 3 Methods

*Friends* and *Brooklyn Nine-Nine* were chosen for my research with target selection instead of a random selection for several reasons. To analyze the shift in gender ideology, shows that were filmed and aired relatively far apart were chosen. It is important to note the political condition surrounding gender changed drastically between when the two shows aired. The late 1990s to early 2000s, when *Friends* aired, was under Bill Clinton and George W. Bush administrations. In 1997 when the first female secretary of state, Madeleine Albright was nominated. It was also then

that celebrities such as Ellen DeGeneres came out as a lesbian woman on national television. *Brooklyn Nine-Nine* aired during Barack Obama and Donald Trump administrations. Of the many changes, notable improvements regarding gender issues were the legalization of gay marriage in 2015 and Hillary Clinton's nomination for the President of the United States.: The United States has yet to have a non-cis/hetero male president. In addition, the U.S. military's ban against women in combat positions was removed in 2013. We can then assume that compared to the time *Friends* was aired, American society has become more aware and accepting of the LGBTQIA+ community and women's rights have improved especially regarding the U.S. political field.

The comparison also required a relative similarity between the two shows to reduce the influence of other factors. In the end, the two shows were chosen because of their similarity in the genre, setting, characters, and their respective popularity when they aired. Both television shows are sitcoms (situational comedy) and include romance, workplace, private life and other social situations. In terms of the setting, they are both set in New York, one of the most prosperous cities in the United States of America. In regard to time, they were both set to the time at which they were filmed and aired: late 1990s to early 2000s for *Friends*, and mid-2010s to present for *Brooklyn Nine-Nine*. *Friends* involved more of a private life conversation between *Friends* than *Brooklyn Nine-Nine*, which is primarily set in the workplace, the police office, conversations between colleagues often turned into private life conversations, including a romance between the characters. Related to this, both shows had a diverse cast with different characteristics, *Friends* had six members and *Brooklyn Nine-Nine* had eight (Table 1 and Table 2). Both shows were popular when they aired. 51.1 million people viewed the finale Episode of *Friends* in 2004 when it aired (Carter, 2004). *Brooklyn Nine-Nine* also won the Golden Globe for best Comedy or Musical television series in 2014. Although the ratings were not as high as *Friends*, with 7.4 million viewers per Episode both online and on television, it is believed to be "the most popular off-network live-action comedy on Hulu" (Andreeva, 2019).



Even within the two shows, since they both contain many seasons, I have decided to focus on LGBTQIA+ characters. For *Friends*, I will look at the interactions held by Carol, who leaves Ross for another woman (Susan, whom she will then marry in Season 2). For *Brooklyn Nine-Nine*, I chose to investigate on Detective Rosa Diaz. Detective Rosa Diaz comes out as bisexual in Season 5. I will focus on how they express their sexual and gender identity, and how the Japanese translation of the two shows of LGBTQIA+ characters portray different and possibly incorrect, stereotypical talk compared to the original English transcripts. The dubbing of *Friends*' characters will be briefly mentioned since the tone the characters spoke in for the Japanese dub was different from the original, and correlation was seen in the impression both the dubbing and the subtitles gave.

## 4 Results and Discussion

### 4.1 Gender Identity and Sexual Identity of Characters

*Friends* have six main characters, with three men and three women. All are in their mid-20s to early 30s and are white and heterosexual. Another important character is Carol, who is Ross's ex-wife. Their reason for divorce was that Carol discovered herself to be lesbian and had started dating Susan.

Table 1: Main Characters of *Friends*

|          | Gender | Sexuality    | Race/Ethnicity |
|----------|--------|--------------|----------------|
| Chandler | Male   | Heterosexual | Caucasian      |
| Joey     | Male   | Heterosexual | Caucasian      |
| Monica   | Female | Heterosexual | Caucasian      |
| Phoebe   | Female | Heterosexual | Caucasian      |
| Rachel   | Female | Heterosexual | Caucasian      |
| Ross     | Male   | Heterosexual | Caucasian      |

In comparison, Table 2 lists the characters from *Brooklyn Nine-Nine*. The characters are all from the same workplace, the Nine-Nine Precinct, and compared to the

*Friends'* main characters, it is more diverse, with mixed age, race, and sexuality. Some characters are in the intersectionality where they have multiple social minority attributes, such as captain Holt who is a gay Black man in a masculine workplace.

Table 2: Main Characters of *Brooklyn Nine-Nine*

|                  | Gender | Sexuality                      | Race                                   |
|------------------|--------|--------------------------------|----------------------------------------|
| Detective Jake   | Male   | Heterosexual                   | Caucasian                              |
| Amy              | Female | Heterosexual                   | Latino & Caucasian<br>(Cuban American) |
| Captain Holt     | Male   | Gay                            | African American                       |
| Detective Rosa   | Female | Later comes out as<br>bisexual | Latino & Caucasian                     |
| Charles          | Male   | Heterosexual                   | Caucasian                              |
| Gina             | Female | Heterosexual                   | Caucasian<br>(Italian American)        |
| Scully           | Male   | Heterosexual                   | Caucasian                              |
| Hitchcock        | Male   | Heterosexual                   | Caucasian                              |
| Lieutenant Terry | Male   | Heterosexual                   | African American                       |

## 4.2 Translation

I want to emphasize and disclose before going into any detail that the expression of masculinity and femininity does not and should not necessarily be connected to one's sexuality or gender identity. However, stereotypically, it is believed that a large portion of lesbian people have masculine characteristics, and gay men have feminine characteristics. I do believe that having socially feminine and masculine characteristics may be a way to self-express one's sexual and gender identity, though it is not required. Some also use both or neither feminine nor masculine features for self-expression. Fluctuation and fluidity in gender expression are also valid, and it should not be judged nor prejudiced by the readers.

### 4.2.1 Carol

As mentioned in the literature review, past researchers have shown that in Japanese

subtitling of foreign movies and television shows, overly feminine sentence-final particles are used for women who have typically masculine features and characteristics.

Unfortunately, unlike Rosa in *Brooklyn Nine-Nine*, I could not acquire data for Carol before she came out. She had already divorced Ross after coming out to him before Season 1. I have instead presented examples of Carol and Susan, Carol with the main cast of *Friends*, and when she is getting married. In addition, one instance of Carol’s appearance is shown in a later season, of her final appearance in the show. The results showed that feminine forms were frequently used in Carol’s (and Susan)’s subtitles (Table 3 in the appendix).

In Example 1 in the appendix, several feminine particles are used. *yo* is seen commonly in subtitles but is not commonly used in daily Japanese. They are typical examples of feminine expressions. *Damono* and *dawa* uttered by Susan is also feminine.

In Example 2 in the appendix, interestingly, there is only one instance out of four utterances where feminine form was used. The conversation, however, strongly implies Carol’s femininity. For Example 3 in the appendix, where Carol and Susan invite Ross to their wedding, almost all utterances by both Carol and Susan used feminine forms. What the most significant feminine form was actually uttered by Susan, saying “*zan’nen dawa ne*”. The combination of *dawa* is already an uncommonly used form in natural Japanese language but added *ne* and *dawa* to create more femininity. There could be other replacements to this utterance such as *dawa* or just *ne* (still feminine), but in this case used *dawa* and *ne* combination. The fourth example is from the final scene in the series of Carol’s appearance. Rachel takes care of Carol’s child Ben and visits their house afterwards where Carol and Ben are living. In this scene, they use a feminine form similar to the other examples. Unfinished sentences such as “*kohi demo nominagara oshaberi wo*” is often considered feminine. People know that *oshaberi* (chatting) is something that is *suru* (do), but the lack of the verb is feminine. There might have been restrictions on the number of let-

ters to be used, but excluding the verb is uncommon in masculine speech.

Overall, the result implies that there is no difference seen in the amount of feminine linguistic markers used in the subtitling for gender and sexual minority characters like Carol and Susan possibly compared to heterosexual characters in the same show. However, Carol (and Susan) portrays a socially “feminine” personality, attitude, and appearance, so this might be understandable. I feel in this case, it is acceptable that Carol (and Susan) is written in feminine form just like the other characters in the show, like Rachel, Phoebe, and Monica.

#### 4.2.2 *Rosa*

In Rosa’s case, it is evident that even though she is portrayed as a person who is socially seen as “masculine” even from the start of Season 1, for example through masculine fashion, attitude and speech (such as the use of *yo* in 1) or threatening to punch Terry’s face in 2), is translated with very feminine form in Japanese. Throughout Examples 1-3 in the appendix, there is constant use of *no*, *yone*, *ne*, *dawa*, and *yone*, which are feminine markers (Okamoto and Sato, 1992).

However, in Season 5 Episode 10 (Example 4 in the appendix) when she comes out to her colleges as bisexual, no feminine form is used. This is because it is a “formal setting” in front of co-workers, and since everyone from the precinct is present, including her bosses, the translation uses *keigo* (honorifics). With *keigo*, it is hard to detect femininity or masculinity. One thing to mention from Example 4 in the appendix is her first-person pronoun is *watashi*. Although ambiguous in some cases, the pronoun is largely considered feminine. For Examples 5-7 in the appendix, scenes are from her coming out to her parents. Since her parents are first reluctant to accept her, there are many scenes where she explicitly states her sexuality. In every example, feminine forms are used multiple times (underlined). This shows that even when talking about her sexuality as a bisexual, her “masculine” characteristics were not considered in the subtitle and was written similarly to other scenes. In this case, it would not have been appropriate for the subtitles to exhibit more masculine expres-

sions in her subtitles, since her sexual identity is not known to the audience but could have been able to consider a neutral expression like *unn, demo watashi wa nanimo kawattenai* instead of *ee, demo watasi wa nani mo kawatte nai wa* in Example 11 in the appendix.

#### **4.2.3 Rosa and Carol**

##### **Emotionality**

My insight of the overall results would be that in both *Friends* and *Brooklyn Nine-Nine*, feminine form was heavily used especially when telling something important (Carol about her wedding, Rosa coming out to her parents). This was done because the characters required to be more emotional about the topic, in which English could use an emotional tone or gesture, but for Japanese subtitles, it might have been necessary for the character to deploy emotion through the subtitles. Possibly, the people converting these subtitles often use feminine or masculine forms to express emotionality. On the contrary, for assertions/affirmations or catchphrases, feminine form was not written in all Japanese subtitles. It was usually daily conversation and emotional scenes that contained feminine form in high frequency. The common stereotype about females being more emotional and males being more assertive, was visibly seen in the subtitles. Subtitles including these stereotypes can reinforce this idea into society.

##### **Feminine form as gender expression and not sexuality**

Another perspective on this result is that the feminine form is usually attached to gender expression and not sexuality. The feminine form used in Japanese subtitles is already unrealistic and does not represent real-life speech (Nakamura, 2012). The results clearly showed that lesbian and bisexual characters used feminine form just as much as the heterosexual characters (More detail in the next section, seen in Example 13 in the appendix). Sexuality did not affect the amount of feminine form used, but their gender expression did. To further test this hypothesis about feminine

form being attached to gender expression and not sexuality, I analyzed the Netflix TV show *Umbrella Academy*. The actor playing the main character Viktor (“Vanya” before Season 3), Elliot Page transitioned between Season 2 and 3, and the character similarly transitioned and came out in Episode 2 of Season 3. In Seasons 1 and 2, the character “Vanya” is portrayed as a lesbian woman, and after transitioning, Viktor is portrayed as a heterosexual man.

In a scene from *Umbrella Academy* Season 2 Episode 10, out of 7 utterances by Viktor (Vanya pretransition), 4 contained feminine form (57.1%). The 3 utterances without feminine form all were speech trying to convince Sissy to let Viktor help her son Harlan. These utterances did not contain any feminine form possibly to show affirmation, as written in the last section.

Season 3 Episode 2 on the other hand, did not contain any feminine form, and contained rather a masculine form uncommon in previous seasons. For example, *da* is a very strong final particle deployed to clearly state he is not Vanya and now Viktor. Also in the last two utterances, pronouns have switch to *boku*, and explained how that is the real him. In the English transcript, it is unclear what his pronouns are, but in the Japanese subtitles it is clearly stated.

It is necessary to mention *dayo*, which is rather complicated sentence final particle. It is often considered part of masculine speech in subtitles, although it is used commonly in daily life by anyone. In Season 2, in the last utterance by Vanya, it is used as affirmation. In Season 3, it is also affirmation, but can be considered masculine speech as well since it is mentioned with his pronouns.

As available in examples 12 and 13 in the appendix, transition of the gender changed the subtitling completely for Viktor. This proved that gender expression is indeed attached to the usage of feminine and masculine form rather than sexuality.

### 4.3 Over-feminization of queer women

It has been reported that bisexual women tend to be over-eroticized/feminized by heterosexual men (Einarsdóttir et al., 2016; Yost & Thomas, 2012). To see if the

over-feminization of queer and gender-nonconforming women is the reason behind the overuse of feminine sentence finals in Carol and Rosa’s speeches, further analysis was done. However, this indeed seems to be the case.

In Episode 2 of the first Season of *Friends*, Carol and Susan uttered four out of seven feminine form (57.1%), as in Example 1 in the appendix. For Rachel, surprisingly, in the same Episode (Example 14 in the appendix), feminine form was used only two times out of six utterances (33.3%).

In this case, we also must take into consideration the dubbing that is available for *Friends*, unlike the other shows mentioned in this paper. The tone used by the Japanese dubbing of Rachel is higher compared to Carol and Susan’s. It can be speculated that since Rachel is considered a “spoiled” young woman trying to become independent, the dubbed version of Rachel is much more childish sounding, unlike Carol and Susan who has more of a sophisticated, and possibly considered a “sexy” tone to allo-cis-hetero male viewers. To an audience watching the show with Japanese dubbing and Japanese subtitles, the characteristics portrayed might match the subtitles. However, it is doubtful whether the subtitles and the dubbing matches the original English transcript, and the tone characters actually portray.

In Episode 11 of the first Season of *Brooklyn Nine-Nine*, of 19 utterances by Rosa, 13 (68.4%) had feminine sentence-final particles. In stark contrast, Amy, the main love interest of the show, had 18 ending with feminine particles out of 42 total (43.9%). Although Rosa has not come out yet in the episode, her gender-nonconforming features were already explicit in the series. Her unnatural feminization may have been the result of an attempt to make her more appealing to allo-cis-hetero male viewers, an objectification of queer women.

## 5 Conclusion

In conclusion, my research on the two shows *Friends* and *Brooklyn Nine-Nine* showed significant differences in portrayals of their identities between the two tele-

vision shows, and between Japanese and English. Both lesbian and bisexual characters were often translated with feminine form, even if the characters did not necessarily have stereotypical feminine characteristics. Looking at heterosexual characters, the feminine expressions in Japanese commonly appeared in female speech, an indication that the subtitles were written with consideration of gender rather than their characters being feminine or masculine expressions. There is consistency to the pattern of where feminine form is deployed, which might be less controversial. However, in future research, it is important to consider whether these subtitles are appropriate for representation of LGBTQIA+ in the real world. Some characters and people in real life might use gender nonconforming expressions, including linguistically, non-linguistically, or para-linguistically. This depends on the character, but should they use a nonconforming expression, it might be better to switch subtitles to match their expression and/or their English speech. In addition, the overall use of feminine speech can be toxic to non-queer women as well, since one might expect women to use this overly feminine, and possibly derogating speech in actual daily conversation, even though they are very uncommon for most people (Furukawa, 2017). It is also necessary to take into account the dubbing done in Japanese. The characters' tone and pronunciation can reinforce stereotypical impressions compared to the English original version. The dubbing requires further investigations as well as the subtitles.

Even though gender related discourse analysis has been done by many researchers, there are few papers written on non allo-cis-hetero subjects in fields of discourse analysis nor in translation. Past research of the two fields with topics of gender often abused binary gender, reestablishing the allo-cis-hetero-ism, with little to no recognition for queer people. These fields require more attention to the LGBTQIA+ community.

The shows' target audience (for example, broadcast television may be popular to older viewers than streaming services) and the television media itself is constantly changing with streaming services that are available at anytime, anywhere. YouTube



is another influential platform, where anyone can post anytime. Considering broadcasted and non-broadcasted shows, and broadcasted and on non-broadcasting services, popular shows other than *Friends* and *Brooklyn Nine-Nine* should be subtitled with the view of avoiding stereotypical representations in the future.

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## Appendix

### Section 1: English and Japanese Transcript of Carol from *Friends*

| English Transcript                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Japanese Subtitles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| Example 1: Season 1 Episode 2                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <p>SUSAN: Oh, please! What's wrong with Helen?</p> <p>ROSS: Helen Geller? I don't think so.</p> <p>CAROL: Hello? It's not gonna be Helen Geller.</p> <p>ROSS: Thank you!</p> <p>CAROL: No, I mean it's not Geller.</p> <p>ROSS: What, it's gonna be Helen Willick?</p> <p>CAROL: No, actually, um, we talked about Helen Willick-Bunch.</p> <p>ROSS: Well, wait a minute, wha- why is she in the title?</p> <p>SUSAN: It's my baby too.</p> <p>ROSS: Oh, 's' funny, really? Um, I don't remember you making any sperm.</p> <p>SUSAN: Yeah, and we all know what a challenge that is!</p> <p>CAROL: All right, you two, stop it!</p> | <p>SUSAN: ヘレンって名もダメ？</p> <p>ROSS: ヘレン・ゲラーだぞ<br/>却下だ</p> <p>CAROL: その名にはしない</p> <p>ROSS: ありがとう</p> <p>CAROL: ゲラーはあなたの名字よ</p> <p>ROSS: 君の名字に？</p> <p>CAROL: 私と彼女の名字よ<br/>ヘレン・ウィリック・パンチ</p> <p>ROSS: 待って 彼女の名字まで？</p> <p>SUSAN: 私の子だもの</p> <p>ROSS: おかしいな<br/>君も精子作れた？</p> <p>SUSAN: それは暴言だわ</p> <p>CAROL: やめて</p> <p><i>SUSAN: heren tte na mo dame ?</i></p> <p><i>ROSS: heren gera- da zo<br/>kyakka da</i></p> <p><i>CAROL: sono na ni ha si nai</i></p> <p><i>ROSS: arigato</i></p> <p><i>CAROL: gera- ha anata no myouzi yo</i></p> <p><i>ROSS: kimi no myouzi ni ?</i></p> <p><i>CAROL: watasi to kanozyo no myouzi yo<br/>heren ・ whi rikku ・ banti</i></p> <p><i>ROSS: mat te kanozyo no myouzi made ?</i></p> <p><i>SUSAN: watasi no ko da mono</i></p> <p><i>ROSS: okasii na</i></p> <p><i>kun mo seisi tuku re ta ?</i></p> <p><i>SUSAN: sore ha bougen da wa</i></p> <p><i>CAROL: yame te</i></p> |

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Section 2: Season 2 Episode 2

|                                                                                                           |                                                      |
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| CAROL and SUSAN: Hey!                                                                                     | CAROL and SUSAN: ねえ !                                |
| CAROL: How did we do?                                                                                     | CAROL: 無事だった ?                                       |
| PHOEBE: Oh, I tasted Ben’s milk, and Ross freaked out.                                                    | PHOEBE: ロスが母乳に興奮してた                                  |
| ROSS: I did not freak out.                                                                                | ROSS: してないよ                                          |
| CAROL: Why’d you freak out?                                                                               | CAROL: なぜ興奮を ?                                       |
| ROSS: Because it’s breast milk. It’s gross.                                                               | ROSS: 母乳をなめた                                         |
| CAROL: My breast milk is gross?                                                                           | 気色悪いよ                                                |
| SUSAN: This should be fun.                                                                                | CAROL: 私のお乳が ?                                       |
| ROSS: No, no, Carol. There’s nothing wrong with it. I just, I just don’t think breast milk is for adults. | SUSAN: 面白い                                           |
| CHANDLER: Of course the packaging does appeal to grown-ups and kids alike.                                | ROSS: 君には関係ないよ                                       |
| CAROL: Ross, you’re being silly. I’ve tried it, it’s no big deal. Just taste it.                          | 母乳を大人がなめることがだ                                        |
|                                                                                                           | CHANDLER: 母乳の出どころならいいけどね                             |
|                                                                                                           | CAROL: 変に意識しすぎなのよ                                    |
|                                                                                                           | <i>CAROL and SUSAN: nee!</i>                         |
|                                                                                                           | <i>CAROL: buzi datta ?</i>                           |
|                                                                                                           | <i>PHOEBE: rosu ga bonyuu ni kouhun si te ta</i>     |
|                                                                                                           | <i>ROSS: si te nai yo</i>                            |
|                                                                                                           | <i>CAROL: naze kouhun wo ?</i>                       |
|                                                                                                           | <i>ROSS: bonyuu wo name ta</i>                       |
|                                                                                                           | <i>kisyoku waru i yo</i>                             |
|                                                                                                           | <i>CAROL: watasi no o titi ga ?</i>                  |
|                                                                                                           | <i>SUSAN: omosiro i</i>                              |
|                                                                                                           | <i>ROSS: kimi ni ha kankei nai yo</i>                |
|                                                                                                           | <i>bonyuu wo otona ga nameru koto ga da</i>          |
|                                                                                                           | <i>CHANDLER: bonyuu no de dokoro nara ii kedo ne</i> |
|                                                                                                           | <i>CAROL: hen ni isiki si sugi na no yo</i>          |

Example 3: Season 2 Episode 11

|                                                                                       |                     |
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| CAROL: Oh, right. Um, I’ve got some news. It’s about us.                              | CAROL: 話があるの        |
| ROSS: Oh, you and me?                                                                 | 私たちのことよ             |
| CAROL: Uh, no, Susan and me.                                                          | ROSS: 僕らのこと ?       |
| SUSAN: The other us.                                                                  | CAROL: スーザンと私よ      |
| ROSS: Ok.                                                                             | SUSAN: 残念だわね        |
| CAROL: We’re uh, we’re getting married.                                               | ROSS:               |
| ROSS: As in, “I now pronounce you wife and wife” married?                             | CAROL: 結婚式をやるのよ     |
| CAROL: Anyway, we’d like you to come, but we totally understand if you don’t want to. | ROSS: 妻と妻の契りを交わすの ? |
|                                                                                       | CAROL: 気が進まないなら欠席して |
|                                                                                       | ROSS: 行くさ           |
|                                                                                       | 僕らの式も楽しかった          |

|                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                              |
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| ROSS: Why wouldn't I want to come? I had fun at the first wedding.<br>CAROL: Look I just thought that... | CAROL: でも無理は...<br><br>CAROL: hanasi ga aruno.<br>Watashitachi no koto yo.<br>ROSS:bokura no koto?<br>CAROL: suzan to watshi yo<br>SUSAN: zan' nen dawa ne<br>ROSS:<br>CAROL: kekkonsiki wo yaru no yo<br>ROSS: tuma to tuma no chigiri wo kawasu no?<br>CAROL: ki ga susumanai nara kesseki site<br>ROSS: ikusa<br>Bokura no shiki mo tanosikatta<br>CAROL: demo muri wa... |
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Example 4: Season 7 Episode 16

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| CAROL: Hey Rachel!<br>RACHEL: Hi!<br>CAROL: What a nice surprise! What are you doing here?<br>RACHEL: Well y'know I was just in the neighborhood and I passed by your building and I thought to myself, "What's up with Carol and sweet, little Ben?"<br>CAROL: Can I ask what—Come on in.<br>RACHEL: Okay.<br>CAROL: Umm uh, I'll make some coffee and we can uh, chat.<br>RACHEL: I'd love that. I would loooove... So uh, so where is sweet little Ben? I would love to have a little...<br>BEN: Gotcha!!<br>RACHEL: I found him! Very funny, come here! That is exactly why I've come here to talk to you okay? | CAROL: レイチェル<br>RACHEL:<br>CAROL: 珍しいわね<br>どうしたの?<br>RACHEL: 近くまできて<br>ふと思ったのよ<br>“キャロルと” ベンは元気かな<br>CAROL: うれしいわ_入って<br>RACHEL:<br>CAROL:<br>_コーヒーでも飲みながらおしゃべりを<br>RACHEL:<br>かわいいベンちゃんは? あの子に話が...<br>BEN:<br>RACHEL: 見つけたわ<br>おいで<br>今のことで話があるの<br><br>CAROL: reicheru<br>RACHEL:<br>CAROL: mezurasi wane<br>Dousitano?<br>RACHEL: tikakumade kite<br>Futo omotta no yo<br>Kyaroru to ben wa genki kana |
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|  | <p><i>CAROL: uresiiwa haitte</i></p> <p><i>RACHEL:</i></p> <p><i>CAROL: koki demo nominagara osyaberi wo</i></p> <p><i>RACHEL: kawaii benchan wa? Anoko ni hanasi ga...</i></p> <p><i>BEN:</i></p> <p><i>RACHEL: mituketawa</i></p> <p><i>Oide</i></p> <p><i>Imanokoto de hanasi ga aru no</i></p> |
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Section 4: English and Japanese Transcript of Rosa from *Brooklyn Nine-Nine*

| English Transcript                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Japanese Subtitles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| Example 5: Season 1 Episode 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <p>JAKE: Oh. Okay. Peralta.</p> <p>ROSA: Yo, I looked at the photos of your victim on your desk.</p> <p>CHARLES: Is that Rosa? Tell her I said hi.</p> <p>ROSA: The puncture wounds are similar to a case I had a while back. They aren't from a knife. I think it's something spiral, like a corkscrew.</p> <p>JAKE: Shh, shh, shh, shh. Rosa: Don't shush me. I'm helping you.</p> <p>JAKE: No, no, I'm holding a baby. That was actually very helpful, thank you.</p> <p>ROSA: Uh-oh. You better get back here. Now.</p> | <p>JAKE: もしもし</p> <p>ROSA: 犠牲者の写真を見たの</p> <p>CHARLES: ローザによろしく伝えて</p> <p>ROSA:</p> <p>傷口の形状から考えると凶器は栓抜きだと思うわ</p> <p>ROSA: “シーッ” ってなによ</p> <p>JAKE: 赤ん坊をあやしてるんだ</p> <p>ROSA: ヤバい今すぐもどってきて</p> <p>JAKE: <i>mosimo si</i></p> <p>ROSA: <i>giseisya no syasin wo mi ta no</i></p> <p>CHARLES: ro-za ni yorosiku tuta e te</p> <p>ROSA: kizu kuti no keizyouto kara kangaeru to</p> <p>kyouki ha sennu ki da to omo u wa</p> <p>ROSA: “si-” tte nani yo</p> <p>JAKE: aka n bou wo ayasi teru n da</p> <p>ROSA: yabai ima sugu modotte ki te</p> |

Example 6: Season 1 Episode 6

|                                                                                                                                                                                                                                                                                                              |                                                                                                                                           |
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| <p>ROSA: Fine. The reason I left catholic school was because I got into the american ballet academy. I was a classical dancer. And I was good.</p> <p>TERRY: I knew it! I knew you were a big softy.</p> <p>ROSA: You tell anyone, I break your face.</p> <p>TERRY: No, you won't. You're too sensitive.</p> | <p>ROSA: そうよ</p> <p>バレエアカデミーに入るためにね</p> <p>ダンサーだった</p> <p>有能だった</p> <p>TERRY: 繊細だった</p> <p>ROSA: 誰かに言ったら顔面を潰す</p> <p>TERRY: 繊細な君には無理だ</p> |
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|  | <p><i>ROSA: sou <u>yo</u></i><br/> <i>baree akademi- ni hai ru tame ni <u>ne</u></i><br/> <i>dansa- datta</i><br/> <i>yuunou datta</i><br/> <i>TERRY: sensai datta</i><br/> <i>ROSA: dare ka ni ittara ganmen wo tubu su</i><br/> <i>TERRY: sensai na kimi ni ha muri da</i></p> |
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Example 7: Season 1 Episode 7

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| <p>ROSA: Hey, Gina, can you order food for us at the Flatbush Diner? They make the best pies in New York City.<br/> GINA: Oopsie, you said something super dumb. The best pie in the city's at Crust.<br/> ROSA: Wrong. Ignorant and wrong.<br/> GINA: Uh, you think you can just bully people, but you can't. It's not okay. I'm the bully around here, ask anyone.<br/> ROSA: Boyle, you're always blogging on that foodie website. Which pie's better?</p> | <p>ROSA: フラットブッシュの出前をパイが最高よ<br/> GINA: 最高のパイといたらクラストだわ<br/> ROSA: 知りもしないで<br/> GINA: 何を偉そうに<br/> ここを仕切るのは私よ<br/> みんなの意見を聞くわ<br/> ROSA: ボイルはグルメサイト投稿者よね<br/> パイならどっち？<br/> <br/> <i>ROSA: huratto bussyu no demae wo</i><br/> <i>pai ga saikou <u>yo</u></i><br/> <i>GINA: saikou no pai to ixtu tara kurasuto da wa</i><br/> <i>ROSA: si ri mo si nai de</i><br/> <i>GINA: nani wo era sou ni</i><br/> <i>koko wo siki ru no ha watasi yo</i><br/> <i>minna no iken wo ki ku wa</i><br/> <i>ROSA: boiru ha gurume saito toukousya <u>yo ne</u></i><br/> <i>pai nara dotti ?</i></p> |
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Example 8-11: Season 5 Episode 10

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| <p>ROSA: Something I'd like to say. I'm a pretty private person so this is kinda hard for me, but... here we go. I'm bi-sexual. All right. I will now field one minute and zero seconds of questions pertaining to this. - Go.</p> | <p>ROSA: 私から<br/> 私的な件なので言いにくいのですが...<br/> 告白します<br/> 私はバイです<br/> これに関して1分だけ質問を受けます<br/> <br/> <i>ROSA: watasi kara</i><br/> <i>siteki na ken na no de i inikui no desu ga ...</i><br/> <i>kokuhaku si masu</i><br/> <i>watasi ha bai desu</i><br/> <i>kore ni kan si te 1 pun dake situmon wo u ke masu</i></p> |
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| <p>ROSA: Well, Jake and I aren't dating. But guess what? Your worst fears are real. I'm not straight. I'm bisexual. And I don't care what you think about it. Screw this. I'm outta here.</p>                                                                                                                                                                                                                                                                                                 | <p>ROSA: ジェイクとのことはウソ<br/>恐れていることが事実よ<br/>私はバイなの<br/>何と思われようと構わない<br/>もういい 帰る</p> <p><i>ROSA: jeiku to no koto ha uso<br/>oso re teru koto ga zizitu yo<br/>watasi ha bai nano<br/>nan to omo wa reyo u to kama wa nai<br/>mou ii kae ru</i></p>                                                                                                                                                                                                     |
| <p>ROSA: - I'm bisexual. -<br/>ROSA'S DAD: There's no such thing as being bisexual.<br/>ROSA: Yes, there is. I know there is because that's who I am. I'm attracted to both men and women. I've known this about myself for a really long time, and I didn't wanna tell you because I was afraid you were gonna react exactly like you are.<br/>ROSA'S DAD: What do you want us to say?<br/>ROSA: That you accept me for who I am.</p>                                                        | <p>ROSA: バイだからね<br/>ROSA'S DAD: そんなものは存在しない<br/>ROSA: いいえ<br/>私自身がそうだわ<br/>女性にも惹かれるの<br/>言えなかったのは<br/>こんな反応だろうと 分かってたから<br/>ROSA'S DAD: どうしろと?<br/>ROSA: 受け入れて</p> <p><i>ROSA: bai da kara ne<br/>ROSA'S DAD: sonna mono ha sonzai si nai<br/>ROSA: iie<br/>watasi jisin ga sou da wa<br/>josei ni mo hi ka reru no<br/>i e nakatta no ha<br/>konna hannou daro u to wa katte ta kara<br/>ROSA'S DAD: dou shiro to ?<br/>ROSA: u ke i re te</i></p> |
| <p>ROSA'S DAD: I wanted to say I'm sorry. I reacted poorly last night. - This is all new to me.<br/>ROSA: I know. But it's also not new, you know. I'm still the same person I always was.<br/>ROSA'S DAD: Well, I don't feel I know that person. My fault, not yours. I want you to be able to tell me everything. I can't promise you I'll understand. But I'm trying. I want you to know that I accept you for who you are. And I love you very, very much.<br/>ROSA: I love you, too.</p> | <p>ROSA'S DAD: 謝りたい<br/>ひどい反応をした<br/>驚いてね<br/>ROSA: ええ<br/>でも私は何も変わってないわ<br/>ROSA'S DAD: 別人に思える<br/>俺の問題だ<br/>何でも話してほしい<br/>約束はできないが<br/>ありのままのお前を<br/>受け入れる努力をする</p>                                                                                                                                                                                                                                                                               |

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|  | <p>お前を心から愛してる<br/> ROSA: 私<u>も</u> <u>よ</u></p> <p><i>ROSA'S DAD: ayama ri tai<br/> hidoi hannou wo si ta<br/> odoro i te ne<br/> ROSA: ee. demo watasi ha nani mo kawatte nai wa<br/> ROSA'S DAD: betuzin ni omo eru<br/> ore no mondai da nan demo hana si te hosii<br/> yakusoku ha deki nai ga _<br/> arinomama no o mae wo u ke i reru doryoku wo<br/> suru o mae wo kokoro kara ai si teru<br/> ROSA: watasi mo yo</i></p> |
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Section 5: English and Japanese Transcript of Pre-transition Viktor from *Umbrella Academy*

| English Transcript                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Japanese Subtitles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| Example 12: Umbrella Academy Season 2 Episode 10                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <p>VIKTOR (VANYA): Look, Sissy, I found my family.<br/> These are my brothers and my sister.<br/> LUTHUR: Ma'am.<br/> SISSY: Were you lyin' to me the whole time?<br/> VIKTOR: Of course not.<br/> Look, I didn't know who I was.<br/> We are not the monsters that they say we are.<br/> We did not kill the president. We are not terrorists.<br/> We're not here to hurt anyone.<br/> SISSY: Then...who are you?<br/> VIKTOR: The only one who can help Harlan.</p> | <p>VIKTOR: 私の家族<u>よ</u><br/> みんな兄弟<u>なの</u><br/> LUTHUR: どうも<br/> SISSY: 記憶喪失はウソ？<br/> VIKTOR: 違う<u>よ</u><br/> 自分が何者か思い出せたの<br/> テレビで言われているような危険人物じゃない<br/> 誰も傷つけない<br/> SISSY: なら・・・何者なの？<br/> VIKTOR: 彼を救う者だよ</p> <p><i>VIKTOR: watasi no kazoku yo<br/> minna kyoudai nano<br/> LUTHUR: dou mo<br/> SISSY: kioku sousitu ha uso ?<br/> VIKTOR: chiga u yo<br/> jibun ga nanimono ka omo i da se ta no<br/> terebi de i wa re teru you na kiken zinbutu zya nai<br/> dare mo kizu take nai<br/> SISSY: nara・・・nanimono nano ?<br/> VIKTOR: kare wo suku u mono da yo</i></p> |

Role Language of LGBTQIA+ Characters in Japanese Subtitling of the U.S. TV Shows  
“Friends” and “Brooklyn Nine-Nine”

Section 6: English and Japanese Transcript of Post-transition Viktor from *Umbrella Academy*.

| English Transcript                             | Japanese Subtitles                                                                                                                                                                                                                                                                |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Example 13: Season 3 Episode 2                 |                                                                                                                                                                                                                                                                                   |
| VIKTOR: So I, uh, talked to Marcus last night. | VIKTOR: 昨日の夜 マーカスと話した                                                                                                                                                                                                                                                             |
| DIEGO: Wait, what? You talked with the enemy?  | DIEGO: 一人で敵と会ったのか?                                                                                                                                                                                                                                                                |
| By yourself?                                   | VIKTOR: 誰かが対処しないと                                                                                                                                                                                                                                                                 |
| VIKTOR: Somebody had to do something.          | DIEGO: でもヴァーニャが?                                                                                                                                                                                                                                                                  |
| DIEGO: Who elected you, Vanya?                 | VIKTOR: ヴィクターだ                                                                                                                                                                                                                                                                    |
| VIKTOR: It's, uh, Viktor.                      | DIEGO: 誰?                                                                                                                                                                                                                                                                         |
| DIEGO: Who's Viktor?                           | VIKTOR: <u>僕だよ</u> これが本当の自分だ                                                                                                                                                                                                                                                      |
| VIKTOR: I am.                                  |                                                                                                                                                                                                                                                                                   |
| It's who I've always been.                     | <i>VIKTOR: kino no your makasu to hanasita</i><br><i>DIEGO: hitori de teki to atta no ka</i><br><i>VIKTOR: dareka ga taisyo sinai to</i><br><i>DIEGO: demo Vanya ga?</i><br><i>VIKTOR: vikta da</i><br><i>DIEGO: dare?</i><br><i>VIKTOR: boku dayo. Kore ga honto no jibun sa</i> |

Section 7: **Rachel** (*Friends*)

| English Transcript                                                                                                                                                                                               | Japanese Subtitles                                                                                                                                                                                                                                                                             |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Example 14: Season 1 Episode 2                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                |
| RACHEL: Has anybody seen my engagement ring?                                                                                                                                                                     | RACHEL: 婚約指輪 みた?                                                                                                                                                                                                                                                                               |
| PHOEBE: Yeah, it's beautiful.                                                                                                                                                                                    | PHOEBE: 見た きれいね                                                                                                                                                                                                                                                                                |
| RACHEL: Oh God, oh God, oh God oh God oh God oh God...                                                                                                                                                           | RACHEL: <u>なくしたの</u> どうしよう                                                                                                                                                                                                                                                                     |
| PHOEBE: No, look, don't touch that!                                                                                                                                                                              | PHOEBE: クッションはダメ                                                                                                                                                                                                                                                                               |
| RACHEL: Oh, like I wasn't dreading tomorrow enough, having to give it back to him...                                                                                                                             | RACHEL: 明日バリーに返すつもりなのに<br>“覚えてる? ご親族の前であなたに恥をか<br>かせた <u>女よ</u> ”                                                                                                                                                                                                                              |
| ‘Hi Barry! Remember me? I’m the girl in the veil who stomped on your heart in front of your entire family!’ Oh God and now I’m gonna have to return the ring, without the ring, which makes it so much harder... | 返す物もないのに<br>どんな顔で会ったらいい?                                                                                                                                                                                                                                                                       |
| MONICA: Easy Rach, we’ll find it.                                                                                                                                                                                | MONICA: みんなで探すわよ<br><br><i>RACHEL: konyaku yubiwa mi ta ?</i><br><i>PHOEBE: mi ta kirei ne</i><br><i>RACHEL: naku si ta no dou siyo u</i><br><i>PHOEBE: kussyon wa dame</i><br><i>RACHEL: asita bari- ni kae su tumori na no ni</i><br><i>“obo e teru ? go sinzoku no mae de anata ni hazi</i> |

|  |                                                                                                                                                              |
|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p><i>wo kaka se ta onna yo"</i><br/> <i>kae su mono mo nai noni donna kao de a xtu</i><br/> <i>tara ii ?</i><br/> <i>MONICA: minna de saga su wa yo</i></p> |
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Section 8: **Amy** (*Brooklyn Nine-Nine*)

| English Transcript                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Japanese Subtitles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| Example 15: Season1 Episode5                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <p>AMY: Yes, I got it.<br/>           Jake: Sex times. Mm-hmm. Anyways, we know it's the wife.<br/>           AMY: You're real talkative now that you want our help.<br/>           JAKE: All right, it is possible that I should've brought you guys in sooner. But I just get so excited, wrapped up in wanting to solve stuff, you know?<br/>           AMY: I get it. You want to be the best. We all do. You just don't have to be such a butthead about it. What?</p> | <p>AMY: 分かる<u>わ</u><br/>           JAKE: セックス現場だ<br/>           犯人は妻さ<br/>           AMY: やっと話した<u>わね</u><br/>           JAKE: もっと早く協力を頼めばよかったけど・・・<br/>           事件に夢中になり過ぎてたんだ<br/>           AMY: 手柄が欲しかったの<u>ね</u><br/>           みんな同じ<u>よ</u><br/>           あなたの行動はバカげてた<br/>           何<u>よ</u>？<br/>           JAKE: <i>sekkusu genba da hannin ha tuma sa</i><br/>           AMY: <i>yatto hana si ta wa ne</i><br/>           JAKE: <i>motto haya ku kyouryoku wo tano me ba yokaxtu ta kedo... ziken ni mutyuu ni nari su gi te ta n da</i><br/>           AMY: <i>tegara ga ho sikaxtu ta no ne minna ona zi yo anata no koudou ha bakage te ta nani yo?</i></p> |