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# ZAVRŠNI MAGISTARSKI RAD

Searle's Classification of Speech Acts Observed on Friends TV Series/ ANALIZA TV  
SERIJE PRIJATELJI PREMA SEARLOVOJ KLASIFIKACIJI GOVORNIH ČINOVA

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# 1. INTRODUCTION

Pragmatics is a study of speaker meaning. It is a branch of linguistics that studies language in use; it studies a meaning which is communicated by speaker and interpreted by listener. Therefore, pragmatics is concerned with what is said even when not communicated. Through pragmatics we are focused on people and what they have in mind. One of the key concepts in the field of pragmatics is speech act theory. Speech acts are actions that are performed via utterances.

This thesis is concerned with the analysis of utterances in TV series *Friends* based on speech act theory. *Friends* is an American television sitcom, that revolves around six friends (them being in their twenties or thirties) and ups and downs in their lives.

We perform speech acts every day. That way we transmit ideas, feelings and thoughts. Language can be seen as connection between people speaking the same language and at the same time it can be a barrier between those who don't; so language has its social context. Through speech acts, language is presented as a form of acting. Since *Friends* is a TV show about friendship, love and other interpersonal relationships which are communication-based, it is enriched with various linguistic phenomena that can be observed and analyzed. This series will be thoroughly examined by means of speech acts, but other linguistic devices such as implicatures will also be mentioned where needed, since speech acts and implicatures can be brought into relation with one another.

## 1.1. CORPUS DESCRIPTION

*Friends* is a sitcom created by David Crane and Marta Kauffman, with a cast of six people: Jennifer Aniston, Matt LeBlanc, Courtney Cox, David Schwimmer, Lisa Kudrow and Matthew Perry. TV series consists of 10 seasons, each being briefly explained below. Therefore, linguistic analysis in this thesis is going to be done on one scene from 10 episodes of the series.

### Season 1

The main characters are introduced: Rachel, Monica, Phoebe, Joey, Chandler and Ross. Throughout the whole series, we are presented with complicated relationship between Rachel and Ross. We also follow other numerous love affairs of the six main characters. The most

important scene of this season is certainly the one where Chandler accidentally reveals that Ross is in love with Rachel, and it provides a fertile ground for analyzing speech acts in a conversation.

## **Season 2**

This season also introduces us to complicated love life led by Chandler, Monica and again, Ross and Rachel who finally started dating after Rachel told him she feels the same way about him. The scene where these two talk to each other is enriched with hidden meanings, implicatures, and other linguistic devices.

## **Season 3**

In this season Phoebe finds out she does not only have a half-sister, but also a half-brother and a birth mother who is alive. Ross and Rachel break up and Ross finds another love interest. Monica also starts new relationship. One of the best scenes for linguistic analysis is the one when the crew prepares for banquet and Ross's speech.

## **Season 4**

The highlights of this season are surely the moments where Chandler and Monica start dating, but in secret, and the moment where Ross marries his girlfriend Emily. However, he shocks the guests and the bride when he accidentally tells Rachel's name instead of Emily's while saying his vows. I've chosen a scene which I've found the most interesting in the scope of pragmatics, that being the one when Ross plays his music and others try to tell him that he's really bad at it.

## **Season 5**

In Season 5, Emily divorces Ross due to her jealousy of Rachel. Monica and Chandler finally go public with their relationship and they intend to marry in Vegas. That did not happen, since they changed their plans after seeing Rachel and Ross drunkenly stumbling out of the wedding chapel. The conversation between Ross, Chandler and Joey is the one that is going to

be analyzed from this season. In this scene Ross moves in with Joey and Chandler. These two are not very pleased with the fact that Ross already made some changes in their apartment, so the conversation is hilarious and we are focused on what the speaker have in mind while communicating.

### **Season 6**

This season accompanies many changes in lives of our six main characters. Ross realizes that he is secretly married to Rachel and he tries to get an annulment since he does not want to be divorced three times. However, an annulment is impossible so he hides their marriage from Rachel. She finds out about the drunken mistake called marriage and later divorces him. Monica and Chandler move in together, that leading to Rachel and Phoebe becoming new roommates. Joey gets another role in a television series, and Ross starts lecturing at NY University where he starts a relationship with one of his students. He ended it because of her immaturity. Rachel and Phoebe's flat is burnt down, and Rachel moves in with Joey while Phoebe moves in with Monica and Chandler. Chandler proposes to Monica and she says yes although her ex-boyfriend tries to get back with her. The scene that is going to be analyzed is the one that I found the most interesting; the one where Rachel finds out she's married to Ross.

### **Season 7**

This season is mainly about preparations for Monica and Chandler's wedding, and the scene for analysis is about Chandler's wedding vows.

### **Season 8**

Joey here reveals his romantic feelings for Rachel. At the same time, Ross's mother gives him an engagement ring and tells him to propose Rachel. He puts the ring in a pocket. Unfortunately, Joey looks for a tissue in Ross's jacket and the ring falls to the floor. Joey kneels to pick it up and turns to Rachel, still on his knees. She thinks this is a proposal and accepts. The episode I've chosen is the one with Joey's interview and the conversation between Joey and the interviewer will be analyzed.

## **Season 9**

This season shows us Phoebe's new love interests. The group travels to Barbados. Ross kisses Joey's ex-girlfriend. The rest of the friends try to get Ross and Rachel back together. However, upon seeing the kiss between Ross and his ex, Joey goes to Rachel and kisses her. The scene that is going to be analyzed is from the episode about lottery, and the scene revolves around our six protagonists who discuss buying lottery tickets, Ross being the only one against it.

## **Season 10**

This season turns out to be a real closure-season. Phoebe and her boyfriend Mike finally get married, Rachel and Joey decide that it is the best for them to remain friends; Rachel is fired so she accepts a new job offer in Paris. Chandler and Monica adopt twins. Ross is hurt because Rachel did not say goodbye to him, and he realizes he still loves her. He chases her to the airport and confesses his love for her. She stays with him and cancels her flight. The series end with the crew going to a final cup of coffee. The scene from the last episode where Ross and Phoebe rush to the airport is colorful in terms of Searle's classification of speech acts so it will be observed and examined.

This is not only a sitcom from which people learn that your friends are your family. *Friends* also had a huge cultural impact, hence many *Friends*-themed cafés are opened and Rachel's hairstyle became a huge trend. When it comes to language, many pick-up lines became slang, such as Joey's greeting: "How you doin'?" etc. So there are many linguistic phenomena throughout the script of the show that can be seen through a kaleidoscope of pragmatics.

## 1.2. METHODOLOGY

This thesis consists of descriptive and analytical approach to research. These two methods are going to be demonstrated through ten scenes from the aforementioned sitcom. Each scene is going to be examined individually in order to correctly assign speech acts. In order to keep the coherence and comprehension, there is going to be a table under every transcribed scene. The sentences are going to be analyzed point by point, the columns being direct/indirect speech act, sentence form, type of speech, and other additional explanation where necessary.

## 2. AN OVERVIEW OF THE SPEECH ACT THEORY

### 2.1. SPEECH ACT THEORY

#### 2.1.1. AUSTIN'S THEORY OF SPEECH ACTS

In 1995, David Brazil published *A Grammar of Speech* which he described as an exploratory grammar. Brazil (1995: 26) states that speech is characteristically used in pursuit of individual daily purposes which are essential for the 'management of human affairs'. Brazil acknowledges (ibid. 36) that his view builds upon the insights of numerous scholars of whom Austin and Searle were the pioneers. Austin believed that people use language to perform Actions. Austin (1975: 3–7) noted the distinction between speech as description and speech as action, and distinguished *constatives*: descriptive utterances which are judged to be true or false from *performatives*: utterances which do not report and cannot be judged to be true or false.<sup>1</sup>

The British philosopher of language J.L. Austin's (1911—1960) point was that, actually, normal utterance carries both a descriptive and an effective aspect; that saying something is also doing something. Be it *performatives* or *constatives*, Austin distinguishes three different acts: locutionary, illocutionary and perlocutionary.

Locutionary acts, according to Austin, are acts of speaking, acts involved in the construction of speech, such as uttering certain sounds or making certain marks, using particular words and using them in conformity with the grammatical rules of a particular language and with certain

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<sup>1</sup> O'GRADY, Gerard (2010), *A Grammar of Spoken English Discourse*, Continuum International Publishing Group, pg. 59

senses and certain references as determined by the rules of the language from which they are drawn. Illocutionary acts, Austin's central innovation, are acts done in speaking (hence illocutionary), including and especially that sort of act that is the apparent purpose for using a performative sentence: christening, marrying, and so forth.<sup>2</sup> The third of Austin's categories of acts is the perlocutionary act, which is a consequence or by-product of speaking, whether intended or not. As the name is designed to suggest, perlocutions are acts performed by speaking.<sup>3</sup>

An important aspect of Austin's inquiry concerns the kinds of imperfections to which speech acts are prey. The motivation for this interest in the way things can go wrong is that, at first sight, it appears that constatives are just those utterances that are false when they fail, whereas failed performatives are not aptly described as false, but rather as improper, unsuccessful, or, in general, infelicitous. If, for example, a passing inebriate picks up a bottle, smashes it on the prow of a nearby ship, and says, "I christen this ship the Joseph Stalin," we would not ordinarily say that he or she has said something false, whereas if I describe that event by saying, "The passerby christened the ship," I could properly be blamed for uttering a falsehood. Austin distinguished three broad categories of infelicities:

A. Misinvocations, which disallow a purported act. For example, a random individual saying the words of the marriage ceremony is disallowed from performing it. Similarly, no purported speech act of banishment can succeed in our society because such an act is not allowed within it.

B. Misexecutions, in which the act is vitiated by errors or omissions, including examples in which an appropriate authority pronounces a couple man and wife, but uses the wrong names or fails to complete the ceremony by signing the legal documents. Here, as in the case of misinvocations, the purported act does not take place.

C. Abuses, where the act succeeds, but the participants do not have the ordinary and expected thoughts and feelings associated with the happy performance of such an act.

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<sup>2</sup> HORN, Laurence Robert, WARD, Gregory (2004), *The Handbook of Pragmatics*, Blackwell Publishing, pg. 54-5

<sup>3</sup> Ibid. pg.55

Insincere promises, mendacious findings of fact, unfelt congratulations, apologies, etc. come under this rubric.<sup>4</sup>

Austin's lectures and classification of speech acts provided an excellent basis for further research. His "philosophical heir" was John Searle, an American philosopher, who extended Austin's ideas and connected social context with the functions of signs or expressions.

### 2.1.2. SEARLE'S THEORY OF SPEECH ACTS

As already mentioned above, Austin (1962) and Searle (1981) established that whenever we say something, three simultaneous acts are produced: locutionary act, illocutionary act and perlocutionary act. For example:

- "The bar will be closed in 5 minutes"
- **Locutionary:** the bar will be closed in 5 minutes.
- **Illocutionary:** the act of informing the customers and probably the act of urging them to order a last drink.
- **Perlocutionary:** causing the customers to believe the bar is about to close (effect)

Just like Austin's, John R. Searle's stance was that every time a speaker utters a sentence, he or she attempts to do something with words. According to Searle, there are 5 general functions of speech acts:

**Declarations** → **S causes X**

**Representatives** → **S believes X**

**Expressives** → **S feels X**

**Directives** → **S wants X**

**Commissives** → **S intends X**

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<sup>4</sup> Ibid. pg. 57

## **Examples:**

### Declarations:

I now pronounce you husband and wife.

### Representatives:

The earth is flat.

### Expressives:

I am so excited.

### Directives:

Close the window.

### Commissives:

I'll be back.

A different classification of speech acts can be made on the basis of structure. There are three structural forms (declarative, interrogative and imperative) and three general communicative functions (statement, question and command/request). Consider the following examples:

- 1) You have brown eyes. (declarative)
- 2) Do you have classes today? (interrogative)
- 3) Wear a seat belt! (imperative)

Whenever there is a direct relationship between a structure and a function, we have a **direct speech act**. Whenever there is an indirect relationship between a structure and a function, we have an **indirect speech act**. Thus, a declarative used to make a statement is a direct speech act, but a declarative used to make a request is an indirect speech act.<sup>5</sup>

For example, if one says: "Do you have to stand in front of the TV?" the interrogative structure is not being used only as a question, so it's an indirect speech act. The same goes for a sentence: "You're standing in front of the TV." which is an indirect request. "Can you pass the salt?" is normally understood as a request. Indirect speech acts are associated more with the politeness in English than direct speech acts.

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5 YULE, George (1996), *Pragmatics*, Oxford University Press, pg. 54-55

The linguist Edward Finegan proposed 2 types of speech acts: declarations and verdictives in his book *Language: Its Structure and Use*.

There is no agreed formalization of Speech Act theory. A first attempt to give some grounds of an illocutionary logic has been given by John Searle and D. Vandervecken 1985. Other attempts have been proposed by Per Martin-Löf for a treatment of the concept of assertion inside intuitionistic type theory, and by Carlo Dalla Pozza, with a proposal of a formal pragmatics connecting propositional content (given with classical semantics) and illocutionary force (given by intuitionistic semantics). Up to now the main basic formal application of speech act theory are to be found in the field of human-computer interaction (in chatboxes and other tools).<sup>6</sup>

Wittgenstein came up with the idea of "don't ask for the meaning, ask for the use," showing language as a new vehicle for social activity. Speech act theory hails from Wittgenstein's philosophical theories. Wittgenstein believed meaning derives from pragmatic tradition, demonstrating the importance of how language is used to accomplish objectives within specific situations. By following rules to accomplish a goal, communication becomes a set of language games. Thus, utterances do more than reflect a meaning, they are words designed to get things done.<sup>7</sup>

Adolf Reinach (1883–1917) and Stanislav Škrabec (1844–1918) have been both independently credited with a fairly comprehensive account of social acts as performative utterances dating to 1913, long before Austin and Searle.

The term "Speech Act" had also been already used by Karl Bühler.<sup>8</sup>

According to Kent Bach, "almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention: there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience".<sup>9</sup>

Ginet 1979 argues that performative utterances are assertions. Lemmon 1962 and Reimer 1995 proposed that performatives have true value, but that they are not assertions.

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6 Searle, J.R., Vandervecken, D.: Foundations of Illocutionary Logic. Cambridge University Press: Cambridge 1985

7 John Rawls: Two Concepts of Rules (1955)

8 Sprachtheorie (Jena: Fischer, 1934) where he uses "Sprechhandlung" and "Theorie der Sprechakte"

9 Bach, Kent. "Speech Acts." Speech Acts. Routledge Encyclopedia of Philosophy, n.d. Web. 10 Feb. 2014

Some uses of Speech act theory can be found in technology but also in law. The study of Speech Acts is prevalent in legal theory since laws themselves can be interpreted as speech acts. Laws issue out a command to their constituents which can be realized as an action. When forming a legal contract, speech acts can be made when people are making or accepting an offer. Considering the theory of freedom of speech, some speech acts may not be legally protected. For example, a death threat is a type of speech act and is considered to exist outside of the protection of freedom of speech as it is treated as a criminal act.<sup>10</sup>

### 2.1.3. IMPLICATURES

Grice's influential articles (1957, 1967), while not dealing directly with the problems that occupied Austin; nevertheless have had a profound influence on speech act theory. In the earlier of these papers, Grice promulgated the idea that ordinary communication takes place not directly by means of convention, but in virtue of a speaker's evincing certain intentions and getting his or her audience to recognize those intentions (and to recognize that it was the speaker's intention to secure this recognition). This holds, Grice suggested, both for speech and for other sorts of intentional communicative acts. In his view, the utterance is not in itself communicative, but only provides clues to the intentions of the speaker. A later part of Grice's program spelled out how various maxims of cooperative behavior are exploited by speakers to secure recognition of the speaker's intentions in uttering certain words under particular circumstances. Grice distinguished between what is said in making an utterance, that which determines the truth value of the contribution, and the total of what is communicated. Things that are communicated beyond what is said (in the technical sense) Grice called implicatures, and those implicatures that depend upon the assumption that the speaker is being cooperative he called conversational implicatures.<sup>11</sup>

Conversational implicatures rely on Grice's maxims (maxims of Quality, Quantity, Relation and Manner). They can be classified into generalized and particularized: **Generalized** – the understanding of such implicatures does not entail previous knowledge or context: - *I was sitting in a garden one day. A child looked over the fence.* (Yule 1997: 41)

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10 "Legal Theory Lexicon: Speech Acts". *Legal Theory Blog*. Retrieved 2018-04-15.

11 YULE, George (1996), *Pragmatics*, Oxford University Press, pg. 37

The hearer can infer that the garden and the child do not belong to the speaker, based on the use of indefinite articles, since if the garden and the child were the speaker's he/she would say „my child” and „my garden”. A number of other generalized implicatures are commonly communicated on the basis of scalar value and they are called **scalar implicatures**. They are mostly related to expressions about quantity and quality (all, most, many, always, often, sometimes, etc). If the speaker says: „They're sometimes really boring.”, by using *sometimes*, he/she communicates, via implicature, the negative of forms higher on the scale of frequency (not always, not often).

**Particularized** – interpretation of particularized implications relies on contextual background. The hearer draws on previous knowledge in order to connect the utterance to a meaning: - *Ann: Where are you going with the dog?- Sam: To the V – E – T.* (Yule 1997: 43) In this case, Sam does not want the dog to know the answer to the question just asked (the dog has a dislike for the vet), thus he answers Ann's question with a spelled out version of his message or to say, „coded message”.

Grice is best known for his theory of conversational implicatures, but he also introduced the concept of conventional implicatures, which are independent of his maxims. Conventional implicature relies on certain conventional lexemes ('but', 'and', 'therefore', 'even', 'yet').

Example:

“Vedran isn't here yet.” – the implicature here is that the speaker expects the statement “Vedran is here.” to be true later.

The next section of this thesis is the corpus analysis on the basis of the Speech Act Theory.

### 3. CORPUS ANALYSIS

#### 3.1. SCENE 1, EPISODE: THE ONE WHERE RACHEL FINDS OUT

**Chandler:** (pointing out a gift) OK, this one right here is from me. (1)

**Rachel:** (picks it up) OK... ah, it's light... (shakes it)...it rattles... it's... (opens it) *Travel Scrabble!* Oooohhh, thank you! (2) (she gives it back to him)

(Chandler looks dejected. Rachel picks up another gift.)

**Rachel:** This one's from Joey... feels like a book. Thinks it's a book... feels like a book (3)  
And...(opens it)...it's a book! (4)

**Phoebe:** Oh, it's Dr. Seuss! (5)

**Joey:** (to Rachel): That book got me through some tough times. (6)

**Melanie:** There is a little child inside this man! (7)

**Chandler:** Yes, the doctors say if they remove it, he'll die. (8)

(Rachel picks up the next gift.)

**Rachel:** Who's this from? (9)

**Chandler:** Oh, that's Ross's. (10)

**Rachel:** Oh... (opens it)... (sees it is a pin) Oh my God. He remembered. (11)

**Phoebe:** Remembered what?

**Rachel:** It was like months ago. We were walking by this antique store, and I saw this pin in the window, and I told him it was just like one my grandmother had when I was a little girl. Oh! I can't believe he remembered! (12)

| <u>SCENE 1</u> | DIRECT/INDIRECT SPEECH ACT | SENTENCE FORM                       | TYPE OF SPEECH ACT |
|----------------|----------------------------|-------------------------------------|--------------------|
| (1)            | Direct speech act.         | Declarative sentence.<br>Assertion. | Representative.    |

|     |                      |                                     |  |
|-----|----------------------|-------------------------------------|--|
| (2) | Direct speech act.   | Exclamatory sentence.               | Representative. Expressive.<br>Although Rachel guesses what exactly Chandler's gift is, she's not very amused while doing that. Not that this is what she considers useful or perfect gift. That's why she gives Travel Scrabble back to him, expressing her "satisfaction" and "gratitude". |
| (3) | Direct speech act.   | Declarative sentence.               | Representative.<br>Rachel's guessing what the gift is.   |
| (4) | Direct speech act.   | Exclamatory sentence.               | Representative.<br>Rachel guessed that the gift is a book.   |
| (5) | Direct speech act.   | Exclamatory sentence.               | Representative. Expressive.<br>Phoebe is shocked because Joey bought Rachel a children's book.   |
| (6) | Direct speech act.   | Declarative sentence.<br>Assertion. | Representative. Expressive.<br>Joey expresses his feelings when it comes to Dr. Seuss's book saying that the book helped him handle his problems.  |
| (7) | Direct speech act.   | Exclamatory sentence.               | Representative. Expressive.<br>Joey's girlfriend feels touched because she thinks her boyfriend has a sensitive side.  |
| (8) | Indirect speech act. | Declarative sentence.<br>Assertion. | Representative. Expressive.<br>Chandler indirectly expresses his feeling towards Joey's childishness.  |

|      |                    |  |   |
|------|--------------------|--|---|
| (9)  | Direct speech act. | Interrogative sentence.<br>Question.                             | Directive<br><br>Rachel expects to hear the answer to her question, since she does not know who bought her the next gift. |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion.                              | Representative  |
| (11) | Direct speech act. | Declarative sentence.<br>Assertion.                              | Expressive<br><br>Rachel expresses astonishment due to Ross's act.  |
| (12) | Direct speech act. | Declarative sentence.<br>Assertion.<br><br>Exclamatory sentence. | Expressive<br><br>Apart from being astonished, Rachel's also touched.   |

### 3.2. SCENE 2, EPISODE: THE ONE WITH THE PROM VIDEO

[Scene: Central Perk. Rachel is talking to a man at the counter. Ross and Phoebe are sitting at the couches.]

**ROSS:** Would you look at that guy, I mean how long has he been talking to her. It's like, back off buddy she's a waitress not a geisha. (1)

**PHOEBE:** I think she's OK. (2)

**ROSS:** [Rachel, laughing, puts a hand on the guy's shoulder] Look at that, look at that, see how she's pushing him away and he won't budge. Alright, I'm gonna do something. (3) [walks up in the middle of their conversation] Excuse me, are you Rachel? (4)

**RACHEL:** What? (5)

**ROSS:** I'm Ross Geller. Wha, I'm, God in your add you said you were pretty but wow. (6)

**RACHEL:** What are you, what are you doin'? (7)

**ROSS:** Oh, oh my God, is this the wrong day? I don't believe it, uh, well, hey, I guess if it works out we'll, we'll have something to tell the grandkids. (8)

**MAN:** Sure will. I've uh, gotta go. Take care. (9)

**ROSS:** OK, see ya later, nice meeting you. (10) [man leaves] You're welcome. (11)

**RACHEL:** What?

**ROSS:** I was saving you. (12)

| <u>SCENE 2</u> | DIRECT/INDIRECT SPEECH ACT | SENTENCE FORM                        | TYPE OF SPEECH ACT   |
|----------------|----------------------------|--------------------------------------|--|
| (1)            | Indirect speech act.       | Declarative sentence.<br>Assertion.  | Representative. Expressive.<br><br>Ross is actually jealous because Rachel talks to another man and he tries to hide his feelings by commenting how the guy's being pushy. |
| (2)            | Direct speech act.         | Declarative sentence.                | Representative.<br><br>Phoebe believes Rachel is not bored.  |
| (3)            | Direct speech act.         | Declarative sentence.<br>Assertion.  | Representative. Expressive. Commissive.<br><br>Ross intends to ruin Rachel's conversation with a man.  |
| (4)            | Direct speech act.         | Interrogative sentence.<br>Question. | Directive.<br><br>The sentence has the form of a question but carries another layer of meaning, this   |

|      |                    |   |  |
|------|--------------------|---|--|
|      |                    |   | means that Ross wants to hear a confirmation from the other party in order to successfully complete his plan. He is well aware that Rachel enjoys chatting with a guy, but his jealousy won't let him handle things calmly. His plan is to end their conversation. |
| (5)  | Direct speech act. | Interrogative sentence.<br>Question.  | Directive. Expressive.<br><br>This utterance commits Ross to explain his behavior since Rachel is confused. It conveys the order to tell her what's going on.  |
| (6)  | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative. Expressive.<br><br>Ross continues to pretend he doesn't know Rachel and that he saw her add on some dating site.   |
| (7)  | Direct speech act. | Interrogative sentence.<br>Question.  | Directive. Expressive.<br><br>Rachel's question carries disbelief about Ross's behavior.   |
| (8)  | Direct speech act. | Interrogative sentence.<br>Question.<br><br>Declarative sentence.<br>Assertion. | Representative.  |
| (9)  | Direct speech act. | Declarative sentence.<br>Assertion.   | Expressive.<br><br>The spoken tone of this sentence is laced with rejection. The guy decides to withdraw after seeing Ross's performance. He just says goodbye, without any other explanation and leaves. He completely lost his interest in Rachel.               |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative.<br><br>This short sentence is worth of mention for the meaning it carries. This greeting is an expression of sarcasm. Ross is being fake, since he is actually delighted because the   |

|      |                    |                                     |   |
|------|--------------------|-------------------------------------|---|
|      |                    |                                     | guy left.   |
| (11) | Direct speech act. | Declarative sentence.<br>Assertion. | Expressive.<br><br>Ross expects gratitude on Rachel's part, since he thinks he did her a favor by pretending to be a blind date guy, so he he's self-satisfied even though she did not thank him. |
| (12) | Direct speech act. | Declarative sentence.<br>Assertion. | Representative  |

### 3.3. SCENE 3, EPISODE: THE ONE WHERE NO-ONE'S READY

**Phoebe:** (entering) Hello.

**Ross:** Hey!

**Joey:** Whoa! (1)

**Ross:** Wow, hello! You look great! (2)

**Phoebe:** Thank you! I know, though. (3)

**Ross:** You see this, this is a person who is ready to go. (4) Phoebe you, oh, you are my star. (5)

**Phoebe:** Ohh, well, you're my lucky penny. (6)

**Chandler:** (entering from bathroom, with an issue of Cosmo) All right, I took the quiz, and it turns out, I do put career before men. (7) (to Joey) Get up. (8)

**Joey:** What? (9)

**Chandler:** You're in my seat. (10)

**Joey:** How is this your seat? (11)

**Chandler:** 'Cause I was sitting there. (12)

**Joey:** But then you left. (13)

**Chandler:** Well, it's not like I went to Spain. I went to the bathroom, you knew I was coming back. (14)

| <b><u>SCENE 3</u></b> | DIRECT/<br>INDIRECT<br>SPEECH<br>ACT | SENTENCE<br>FORM   | TYPE OF SPEECH ACT   | OTHER   |
|-----------------------|--------------------------------------|--|--|---|
| (1)                   | Direct<br>speech<br>act.             | Exclamatory<br>sentence.   | Expressive.<br><br>Although it is just one word, it expresses Joey's surprise because Phoebe looks amazing.  | The nature of relationship between these speakers is important to keep in mind. It has a profound impact upon the context of this conversation and the tone of their exchange. It is of crucial importance to note that Ross desperately tries to get the rest of the gang ready for a black tie event at the museum. The one who showed him respect in this case is Phoebe, the only person (except Ross) who is ready. Always childish Joey and Chandler clash over personal belongings and personal space, instead of getting dressed. |
| (2)                   | Direct<br>speech<br>act.             | Exclamatory<br>sentence.   | Expressive.<br><br>The same case as in the previous sentence, Ross is also amazed by Phoebe's looks.   |   |
| (3)                   | Direct<br>speech<br>act.             | Exclamatory<br>sentence.<br>Gratitude.<br><br>Declarative<br>sentence. | Expressive.  |   |
| (4)                   | Direct<br>speech<br>act.             | Declarative<br>sentence.<br>Assertion.                                 | Expressive.<br><br>The sentence is expressive in that it asserts Ross's existing knowledge about the other friends not being ready (except Phoebe) and it conveys strong feelings and even scolding of others. |   |
| (5)                   | Direct<br>speech<br>act.             | Declarative<br>sentence.<br>Assertion.                                 | Expressive.<br><br>This sentence carries strong emotions, meaning Phoebe's awesome or amazing and that he's lucky to have her.   |   |
| (6)                   | Direct<br>speech<br>act.             | Declarative<br>sentence.<br>Assertion.                                 | Expressive.<br><br>Just like in precedent sentence (5), there are strong emotions in this one. Phoebe says Ross is her lucky charm and that when she sees him she has  |   |

|      |                    |                                       |  |  |
|------|--------------------|---------------------------------------|--|--|
|      |                    |                                       | luck all day.  |  |
| (7)  | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative.Expressive.<br><br>The role of Chandler’s utterance is to create a positive atmosphere since Ross is nervous. Chandler’s making a joke and being funny.               |  |
| (8)  | Direct speech act. | Imperative sentence.<br>Command.      | Directive.<br><br>Chandler’s good mood is ruined by Joey sitting in “his” seat, and he wants Joey to get up.   |  |
| (9)  | Direct speech act. | Interrogative sentence.<br>Assertion. | Directive. Expressive.<br><br>Joey wants to know why he’s told to get up.  |  |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative. Directive.<br><br>This sentence is both representative and directive, since Chandler states it is his seat and through saying that he orders Joey to get up.         |  |
| (11) | Direct speech act. | Interrogative sentence.<br>Question.  | Expressive. Directive.<br><br>This statement carries Joey’s confusion and at the same time a command or a call for an explanation since he does not understand Chandler’s reasoning. |  |
| (12) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative<br><br>Chandler explains it is his seat since he sat there before.  |  |
| (13) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative<br><br>Joey thinks it’s not Chandler’s seat since he left.  |  |
| (14) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative<br><br>Chandler’s utterance is shaded with sarcasm.   |  |

### 3.4. SCENE 4, EPISODE: THE ONE WHERE CHANDLER CROSSES A LINE

**Phoebe:** Oh my God, he's lost it. He's totally lost it. (1)

**Monica:** (removing ear plugs) What? (2)

**Rachel:** Phoebe, his music could not get any worse. There are rats in the basement that are hanging themselves. (3)

(Ross finally finishes with the same crash, and gets some applause.)

**Ross:** Thank you, thanks. (4) (Sits down next to the girls) Yeah, I lost it. Y'know, I'm not gonna play anymore, (to Phoebe) would you, can you finish my set? (5)

**Phoebe:** After that? Yeah! No, I mean if I can help. (6)

(Phoebe gets up and goes to play, Ross goes over and sits down next to Monica and Rachel.)

**Ross:** Yeah, like I could lose it. (7)

**Rachel:** What?

**Ross:** I played bad on purpose guys. (8)

(Both Monica and Rachel laugh.)

| <b>SCENE 4</b> | <b>DIRECT/INDIRECT SPEECH ACT</b> | <b>SENTENCE FORM</b>                | <b>TYPE OF SPEECH ACT</b>  |
|----------------|-----------------------------------|-------------------------------------|--|
| (1)            | Direct speech act.                | Declarative sentence.<br>Assertion. | Representative.<br><br>This statement contains a <b>particularized implicature</b> . Phoebe believes that Ross is not good at playing anymore, so she draws on hearer's previous knowledge of the theme; that he was once really good musician (he starts playing the keyboard again). |
| (2)            | Direct speech act.                | Interrogative sentence.<br>Question | Directive<br><br>Monica wants to know what Phoebe is talking about, since she put ear plugs in her ears in order not to hear Ross's music  |

|     |                      |  |   |
|-----|----------------------|--|---|
|     |                      |  | and she did not hear what Phoebe said.  |
| (3) | Direct speech act.   | Declarative sentence.<br>Assertion.  | Representative. Expressive.<br><br>Rachel openly states how she feels about Ross's music. Although Phoebe thought he's not that bad, everyone else agreed he's terrible. Now even she realizes he's terrible.     |
| (4) | Direct speech act.   | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Ross verbalized his gratitude.   |
| (5) | Indirect speech act. | Declarative sentence.<br>Assertion.<br><br>Interrogative sentence.<br>Question                             | Commissive. Directive.<br><br>Ross intends to quit playing, so he asks Phoebe to finish his set.  |
| (6) | Direct speech act    | Interrogative sentence.<br>Question<br><br>Exclamatory sentence.<br><br>Declarative sentence.<br>Assertion | Expressive.<br><br>Phoebe is overjoyed because she got a chance to play, since she found Ross's performance terrible. She unsuccessfully tries to hide those feelings by pretending she wants to give him a hand. |
| (7) | Direct speech act    | Declarative sentence.<br>Assertion   | Representative. Expressive.<br><br>Ross tries to boost his self-esteem, speaking highly of himself and his talent.  |
|     |                      | Declarative  | Expressive.   |

|     |                   |                        |   |
|-----|-------------------|------------------------|---|
| (8) | Direct speech act | sentence.<br>Assertion | Ross does not want to seem like a loser, so he claims he's still skilled although he himself knows it's not true. |
|-----|-------------------|------------------------|---|

### 3.5. SCENE 5, EPISODE: THE ONE WHERE ROSS MOVES IN

[Scene: Chandler and Joey's, they're entering to find boxes strewn about the apartment.]

**Joey:** Ross?

**Ross:** (entering from the bathroom) Hey roomies!

**Chandler:** Love what you've done with the place. (1)

**Ross:** Oh, yeah I know, I know, it's a lot of boxes, but again I really appreciate you guys letting me stay here. (2)

**Joey:** Not a problem. And listen, hey! Since you're gonna be here for a while, why don't—I was thinking we uh, put your name on the answering machine. (3)

**Chandler:** Oh yeah!

**Ross:** Oh, I uh, hope you don't mind, I kinda uh, jazzed it up a little. (4) Check this out. (He plays the greeting, and *We Will Rock You* starts to play and Ross's voice comes over it.) We will, we will, call you back!

**Joey:** Hey, all right!

**Ross:** Pretty cool, huh? (5)

(They both laugh as Ross heads back to the bathroom.)

**Joey:** (To Chandler) You're fake laughing too, right? (6)

**Chandler:** Oh, the tears are real. (7)

| <u>SCENE 5</u> | DIRECT/INDIRECT SPEECH ACT | SENTENCE FORM                       | TYPE OF SPEECH ACT   |
|----------------|----------------------------|-------------------------------------|--|
| (1)            | Indirect speech act.       | Declarative sentence.<br>Assertion. | Expressive.<br>Chandler's sentence is completely sarcastic, expressing his |

|     |                    |   |  |
|-----|--------------------|---|--|
|     |                    |   | dissatisfaction.   |
| (2) | Direct speech act. | Declarative sentence.<br>Assertion.   | Expressive.<br>The speaker expresses feelings of gratitude.  |
| (3) | Direct speech act. | Declarative sentence.<br>Assertion.<br><br>Exclamatory sentence.<br><br>Declarative sentence.<br>Assertion. | Representative. Expressive.<br><br>Joey wants to install in Ross the sense of belonging, so he proposes the idea to put Ross's name on the answering machine.  |
| (4) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative. Expressive.<br><br>Ross believes he's being interesting, funny and innovative.   |
| (5) | Direct speech act. | Interrogative sentence.<br>Question.  | Expressive.<br><br>While the sentence expresses a question, it is also uttered with a tone of contentment and expresses prideful feelings.<br><br>It is important to mention the way Ross behaves in this situation. It is not his apartment, but he behaves like it already is and he is making some changes he finds cool but they are anything but that. He did not even ask Joey or Chandler for permission, probably thinking it is all right since |

|     |                    |                                      |   |
|-----|--------------------|--------------------------------------|---|
|     |                    |                                      | they are friends.   |
| (6) | Direct speech act. | Interrogative sentence.<br>Question. | Expressive.<br><br>The question the speaker poses is charged with emotions. Here, the speaker is in disbelief because of Ross's acts.<br><br>The question Joey poses is actually expressing his feelings (mainly annoyance) and he is seeking approval from Chandler; he wants to hear Chandler feels the same. This question can be seen as request as well. |
| (7) | Direct speech act. | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Here Chandler expresses his frustration and vexation because they have to put up with Ross's foolishness.  |

### 3.6. SCENE 6, EPISODE: THE ONE WITH JOEY'S PORCHE

[Scene: Monica and Rachel's, the gang is there except for Rachel and Ross, who both come storming in. Rachel is still going off about Ross's secret marriage.]

**Rachel:** I cannot believe that you didn't tell me that we are still married!! (1)

**Ross:** Look I was going to tell you! (2)

**Rachel:** When?! After the birth of our first secret child?! (3) (To All) Ross didn't get the annulment; we are still married. (4)

**Chandler:** What?,

**Monica:** You're kidding! (5)

**Phoebe:** (overdoing it) Oh my God!! (6)

**Monica:** Ross! (7)

**Ross:** Okay, maybe it wasn't my best decision. But I just couldn't face another failed marriage. (8)

**Chandler:** Okay, let me just jump in and ask, at what point did you think this was a successful marriage? (9)

**Ross:** Rach, come on, if you think about it, it's actually kinda funny. (He laughs, and he laughs alone.) Okay, maybe it's best not to think about it. (10)

**Phoebe:** Okay, this is inexcusable. I am shocked to my very core! (11)

**Ross:** Phoebe, I told her you already knew. (12)

**Phoebe:** Another lie. You have a sickness! (13)

| <b><u>SCENE 6</u></b> | <b>DIRECT/INDIRECT SPEECH ACT</b> | <b>SENTENCE FORM</b>  | <b>TYPE OF SPEECH ACT</b>  |
|-----------------------|-----------------------------------|-----------------------|--|
| (1)                   | Direct speech act.                | Exclamatory sentence. | Expressive.<br><br>First, it is important to keep in mind the complicated relationship between Ross and Rachel. Their on-off relationship, fights, friendship... can be really confusing sometimes. However, no matter how much they argue (or break up) they still deeply care for each other and they have strong feelings for each other. This time, Rachel is not only angry with Ross for not telling her that the two of them are still married. She is also disappointed and hurt because he was not honest with her so she reacts harshly. |
| (2)                   | Direct speech act.                | Exclamatory sentence. | Commissive.<br><br>Ross claims how he intended to tell Rachel that he did not get an annulment of their marriage. It is tricky to say whether he is sincere or not; since he hid the information from her until this moment, he may have never had the intention to tell   |

|      |                    |  |   |
|------|--------------------|--|---|
|      |                    |  | her (until she finds out).  |
| (3)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br>Rachel is mad at Ross.   |
| (4)  | Direct speech act. | Declarative sentence.<br>Assertion.                          | Representative. Declarative.  |
| (5)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br>Monica expresses true emotions and she is really shocked, unlike Phoebe.   |
| (6)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br>Phoebe's utterance is expressive since she acts stunned, but she is actually pretending and overreacting.                                      |
| (7)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br>Monica did not know about the Ross's secret marriage so she is honestly shocked and she scolds him. She's doing that just by yelling his name. |
| (8)  | Direct speech act. | Declarative sentence.<br>Assertion.                          | Representative. Expressive.<br>Ross poured his heart out, speaking of his previous failures.  |
| (9)  | Direct speech act. | Interrogative sentence.<br>Question.                         | Expressive.<br>Chandler here clearly expresses how he feels about Ross's marriages.   |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion.                          | Representative. Expressive.<br>Ross tries to „enlighten“ the atmosphere but fails, so he suggests not to think about the marriage.                            |
| (11) | Direct speech act. | Declarative sentence.<br>Assertion.<br>Exclamatory sentence. | Expressive.<br>Phoebe again expresses her false unbelief.   |
| (12) | Direct speech act. | Declarative sentence.<br>Assertion.                          | Representative.<br>Ross utters a fact that Phoebe already knew about the secret marriage and that Rachel knows that.  |
| (13) | Direct speech act. | Declarative sentence.<br>Assertion.                          | Expressive.<br>Phoebe continues to lie and she even   |

|  |  |                       |  |
|--|--|-----------------------|--|
|  |  | Exclamatory sentence. | acuses Ross of lying again; expressing anger toward him. |
|--|--|-----------------------|--|

### 3.7. SCENE 7, *THE ONE WITH THE VOWS*

[Scene: Monica and Chandler's, Ross and Joey are reading Chandler's new vows.]

**Chandler:** Okay, what do you guys think? (1)

**Ross:** (quietly) Dude! (2)

**Joey:** (starting to cry) I have never known love like this. (3)

**Chandler:** You really like it? (4)

**Ross:** Dude! How-how did you write this? (5)

**Chandler:** I stole Monica's and changed the name. (6)

**Ross:** You can't do that! (7)

**Joey:** If he goes first he can! (8)

| <u>SCENE 7</u> | DIRECT/INDIRECT SPEECH ACT | SENTENCE FORM                        | TYPE OF SPEECH ACT  |
|----------------|----------------------------|--------------------------------------|---|
| (1)            | Direct speech act.         | Interrogative sentence.<br>Question. | Expressive.<br><br>Chandler feels the need to hear his friends' opinion on his vows.                  |
| (2)            | Direct speech act.         | Exclamatory sentence.                | Expressive.<br><br>Here one word signals appreciation and admiration on Ross's behalf (for Chandler). |

|     |                    |   |   |
|-----|--------------------|---|---|
| (3) | Direct speech act. | Declarative sentence.<br>Assertion.                               | Expressive.<br><br>Joey is overwhelmed with emotions.   |
| (4) | Direct speech act. | Interrogative sentence.<br>Question.                              | Expressive.   |
| (5) | Direct speech act. | Exclamatory sentence.<br><br>Interrogative sentence.<br>Question. | Expressive.<br><br>Through this sentence the speaker expresses praise to the hearer.  |
| (6) | Direct speech act. | Declarative sentence.<br>Assertion.                               | Expressive.<br><br>This expression is uttered with complete honesty.  |
| (7) | Direct speech act. | Exclamatory sentence.   | Expressive.<br><br>This sentence marks Ross disapproval of Chandler's "misbehavior". Apart from being completely righteous, since it is not fair to steal your future wife's vows, Ross is also not with it because Monica is his sister. So he is being objectively and subjectively on the side of justice. |
|     |                    |   | Representative.<br><br>In this given context, Joey's utterance can be seen from two different perspectives. If we look at it from one perspective – Joey's right. If  |

|     |                    |                       |   |
|-----|--------------------|-----------------------|---|
| (8) | Direct speech act. | Exclamatory sentence. | Chandler says his vows first, then it will look like Monica stole his (or that they “magically” wrote the same vows!). Basically, he can use her vows. On the other hand, if we want to detach right from wrong, it does not matter who goes first because Chandler’s behavior is for condemnation. |
|-----|--------------------|-----------------------|---|

### 3.8. SCENE 8, *THE ONE WITH JOEY’S INTERVIEW*

[Scene: Central Perk, Joey is there for his interview and everyone but Phoebe are hiding on the couch.]

**The Interviewer:** I really appreciate you taking the time to do this. (1)

**Joey:** Oh, not at all. Happy to do it. (2)

[Cut to the rest of the gang sitting low on the couch and craning their necks to watch the interview.]

**Monica:** (To Chandler) You think we’re being obvious? (3)

**Chandler:** No, we’re just four people with neck problems. You talk like this. (Out of the sides of their mouths.) (4)

[Cut to the interview.]

**The Interviewer:** (To Joey) Y’know I think it’s great you wanted to meet here. Y’know when most people hear the magazine is paying for it they want to go to a big fancy restaurant. (5)

**Joey:** (laughs) Actually, I didn’t know the magazine was paying for it. (6) Wouldn’t have mattered, I’m doing this for the fans, not for the free food. (7)

**Gunther:** Can I get you anything? (8)

**The Interviewer:** Umm, I’ll have a cup of coffee. (9)

**Joey:** And I’ll have all the muffins. (10)

| <b><u>SCENE 8</u></b> | <b>DIRECT/IN<br/>DIRECT<br/>SPEECH<br/>ACT</b> | <b>SENTENCE<br/>FORM</b>             | <b>TYPE OF SPEECH ACT</b>  | <b>OTHER</b>  |
|-----------------------|--|--------------------------------------|--|---|
| (1)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Expressive.<br><br>This sentence conveys the speaker's delight and relief because the hearer accepted to do the interview.                                 | This Joey-free food situation is also pretty expected from him since his love for food is the only constant relationship he has throughout the series. His expressions such as: "Joey doesn't share food" became his trademark. Just like Phoebe loves singing and Monica loves cooking, Joey loves to eat. |
| (2)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Joey here wants to look like down-to-earth, cool and humble actor.  |   |
| (3)                   | Direct speech act.                             | Interrogative sentence.<br>Question. | Expressive.<br><br>This utterance conveys Monica's feelings of insecurity and paranoia.  |   |
| (4)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Representative.<br><br>As usual, Chandler comes up with witty idea and that is, to pretend they have neck problems and to talk like they have facial drop. |   |
| (5)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Representative. Expressive.<br><br>The speaker openly shows praise because Joey is so modest unlike other famous people she interviews.                    |   |
| (6)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Joey is completely honest now – if he only knew that he is not paying the bill he would definitely choose some expensive restaurant.    |   |
| (7)                   | Direct speech act.                             | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Here Joey again assumes the role of a nice guy who cares for his fans and not for free food at all.                                     |   |
| (8)                   | Indirect speech act.                           | Interrogative sentence.<br>Question. | Directive.<br><br>Gunther wants to take the order.   |   |

|      |                    |                                     |  |
|------|--------------------|-------------------------------------|--|
| (9)  | Direct speech act. | Declarative sentence.<br>Assertion. | Directive.<br>The interviewer orders a cup of coffee.  |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion. | Directive.<br>Without any doubt, Joey decides to seize the opportunity to take all the muffins since the magazine is paying. |

### 3.9. SCENE 9, *THE ONE WITH THE LOTTERY*

Scene: Central Perk - Chandler, Monica, Phoebe, Ross and Rachel are sitting on the sofas.  
Joey enters]

**Joey:** Monica, hey, can I borrow the Porsche? (1)

**Monica:** Ok. (2)

**Joey:** Alright! (3)

**Monica:** But ehm...what is it not? (4)

**Joey:** (abashed) A place to entertain my lady friends. (5)

**Monica:** And what else is it not? (6)

**Joey:** (even more abashed) A place to eat spaghetti. (7)

**Monica:** Very good! (Gives him the keys) What do you need it for anyway? (8)

**Joey:** Oh well, the powerball lottery is upto 300 million and they don't sell tickets here in New York, so... (9)

**Rachel:** Oh! So you're driving up to Connecticut? (10)

**Joey:** (hesitates for a moment) Yeah Connecticut...Not West Virginia. (11)

**Monica:** Hey, maybe I'll drive you up there! I'd like to buy some tickets myself! (12)

**Joey:** Uh! (13)

**Monica:** Yeah with Chandler not getting paid, we could really use 300 million dollars. (14)

**Chandler:** Yeah, because if I was at my old job we'd say 300 million? No thank you! (15)

**Phoebe:** Hey will you get me tickets too? (16)

**Rachel:** Yeah me too. oh! I have an idea. Why don't we all pitch in 50 bucks, we'll pool our money together and then if we win, we'll split it! (17)

**Everyone almost simultaneously except Ross:** Yeah that's a great idea! (18)

**Ross:** No thanks! (19)

**Phoebe:** You don't wanna win the lottery? (20)

**Ross:** (in a mocking voice)Uh...sure I do, and I also wanna be King of my own country and find out what happened to Amelia Earhart. (21)

**Chandler:** Still on Amelia Earhart? (22)

**Ross:** The woman just vanished! (23)

**Joey:** Seriously, Ross, you don't want in on this? (24)

**Ross:** No! Do you know what your odds are of winning the lottery? I...I mean you have a better chance of being struck by lightning 42 times. (25)

**Chandler:** Yes but there's six of us so we'd only have to get struck by lightning 7 times. (26)

**Joey:** I like those odds! (27)

| <u>SCENE 9</u> | DIRECT/IN DIRECT SPEECH ACT | SENTENCE FORM                        | TYPE OF SPEECH ACT  | OTHER   |
|----------------|-----------------------------|--------------------------------------|---|---|
| (1)            | Indirect speech act.        | Interrogative sentence.<br>Question. | Directive.<br><br>Joey wants to borrow Monica's Porsche.                                  | There is one fact about Ross Geller that should not be overlooked – he might be one of the most pessimistic characters on the show. Instead of relaxing sometimes, he's always afraid of something, |
| (2)            | Direct speech act.          | Declarative sentence.<br>Assertion.  | Expressive.<br><br>Monica is okay with it.  |   |
| (3)            | Direct speech act.          | Exclamatory sentence.                | Expressive.<br><br>Joey is thrilled because Monica agreed to borrow him her car.          |   |
|                | Direct                      | Interrogative                        | Directive.<br><br>Not everything will go that smoothly for Joey. Monica wants to hear her |   |

|      |                    |   |  |  |
|------|--------------------|---|--|--|
| (4)  | speech act.        | sentence.<br>Question.  | rules from Joey, since he previously ate spaghetti and had fun with girls in her car. In order to borrow her Porsche, he has to follow those rules – no food and no girlfriends in her car.  | insecure and he's bringing negativity and bad vibes. |
| (5)  | Direct speech act. | Declarative sentence.   | Representative.<br><br>Joey quotes Monica's rule about girls.  |  |
| (6)  | Direct speech act. | Interrogative sentence.<br>Question.                              | Directive.   |  |
| (7)  | Direct speech act. | Declarative sentence.<br>Assertion.                               | Representative.<br><br>Again Joey repeats what Monica once told him, but he seems more upset when it comes to spaghetti-ban than when it comes to veto on girls in Monica's Porsche. It is very much known how much Joey loves food. |  |
| (8)  | Direct speech act. | Exclamatory sentence.<br><br>Interrogative sentence.<br>Question. | Expressive. Directive.<br><br>Monica is vividly satisfied how her student Joey learned the lesson. She wants to know why he needs her car.   |  |
| (9)  | Direct speech act. | Incomplete sentence.<br>Question.                                 | Representative. Commissive.<br><br>Although Joey did not finish the sentence, it is obvious that he plans to buy lottery tickets.  |  |
| (10) | Direct speech act. | Exclamatory sentence.<br><br>Interrogative sentence.<br>Question. | Directive.<br><br>Rachel assumes he is going to Connecticut and wants to know if that is true.   |  |
| (11) | Direct speech act. | Declarative sentence.<br>Assertion.                               | Representative.<br><br>We can never be sure about thoughts in other people's head, but it seems here that Joey planned to go to West Virginia primarily and that he did not even have Connecticut in mind until Rachel mentioned it. |  |

|      |                    |   |  |  |
|------|--------------------|---|--|--|
|      |                    |   |  |  |
| (12) | Direct speech act. | Exclamatory sentence.   | Expressive.<br>Here Monica expresses her desire to play the lottery.   |  |
| (13) | Direct speech act. | Exclamatory sentence.   | Expressive.<br>Joey is surprised.  |  |
| (14) | Direct speech act. | Declarative sentence.<br>Assertion.   | Representative. Expressive.<br>Monica explains how Chandler and she really need money.   |  |
| (15) | Direct speech act. | Interrogative sentence.<br>Question.  | Representative. Expressive.<br>In his well know style, Chandler uses sarcasm to mock Monica. Even if he was getting his salary, they'd like to win the lottery, obviously.   |  |
| (16) | Direct speech act. | Interrogative sentence.<br>Question.  | Directive.<br>Phoebe also wants Joey to get her tickets.   |  |
| (17) | Direct speech act. | Exclamatory sentence.<br><br>Declarative sentence.<br>Assertion.<br><br>Exclamatory sentence. | Directive. Commissive.   |  |
| (18) | Direct speech act. | Exclamatory sentence.   | Representative. Expressive.  |  |
| (19) | Direct speech act. | Exclamatory sentence.   | Expressive.<br>Ross does not want to play the lottery.   |  |
| (20) | Direct speech act. | Interrogative sentence.<br>Question.  | Expressive.<br>Phoebe, who tends to be pretty naive from time to time, behaves like they have already won the lottery and all they have to do is buy tickets. She does not understand why Ross does not want to participate. |  |
| (21) | Direct speech act. | Declarative sentence.   | Representative. Expressive.  |  |

|      |                    |  |  |  |
|------|--------------------|--|--|--|
|      |                    | Assertion.   | Ross answers Phoebe sarcastically. He believes it is impossible to win the lottery so he compares it to the case of Amelia Earhart and the chance for him to be the King. A <b>particularized implicature</b> is evident here since the hearer must have some background knowledge of the theme in order to connect Ross's utterance with the context. |  |
| (22) | Direct speech act. | Interrogative sentence.<br>Question.   | Expressive.<br><br>Chandler does not believe that Ross still talks about Amelia Earhart (female aviator who disappeared).  |  |
| (23) | Direct speech act. | Exclamatory sentence.  | Representative. Expressive.<br><br>Ross explains how Amelia Earhart just vanished and it evidently continues to bother him.  |  |
| (24) | Direct speech act. | Interrogative sentence.<br>Question.   | Expressive. Directive.<br><br>Joey once again wants to hear Ross's answer about the lottery.   |  |
| (25) | Direct speech act. | Exclamatory sentence.<br><br>Interrogative sentence.<br>Question.<br><br>Declarative sentence.<br>Assertion. | Representative. Expressive.<br><br>Ross explains his stance.   |  |
| (26) | Direct speech act. | Declarative sentence.<br>Assertion.  | Representative.  |  |
| (27) | Direct speech act. | Exclamatory sentence.  | Expressive.  |  |

### 3.10. SCENE 10, *THE LAST ONE*

[Scene: The street right in front of Central Perk. Phoebe's cab is there. Ross and Phoebe run over and jump in.]

**Ross:** There's no seatbelt! (1)

**Phoebe:** That's okay. If - if we hit anything, the engine will explode, so you know, it's better if you're thrown from the car. (Ross looks terrified.) (2)

**Ross:** Alright, alright, let's do this! (3)

**Phoebe:** Okay! (A guy comes up and gets into the backseat of the cab.) (4)

**Ross:** Hey! (5)

**Man:** 18th and East End. (6)

**Phoebe:** I - I don't take passengers. (7)

**Man:** Hey! The law says you have to accept any fare. (8)

**Ross:** No, you don't understand. This isn't a real cab. (9)

**Man:** Alright, I gotta report you. What's your medallion number? (10)

**Phoebe:** My medallion number is, "Get out of the cab!" (11)

**Man:** What? (12)

**Ross:** (screaming) Get out of the cab! (13)

**Phoebe:** Get out of the cab! (The man jumps out, obviously a little scared. Phoebe drives off.) (14)

| <b><u>SCENE 10</u></b> | <b>DIRECT/INDIRECT SPEECH ACT</b> | <b>SENTENCE FORM</b>                | <b>TYPE OF SPEECH ACT</b>   |
|------------------------|-----------------------------------|-------------------------------------|---|
| (1)                    | Direct speech act.                | Exclamatory sentence.               | Representative. Expressive.<br><br>Ross's apparently terrified since there is no seat belt in Phoebe's car. Ross, who is always scared of something, finds himself in a situation where a vehicle safety device which can prevent you from death or serious injury, is missing. |
| (2)                    | Direct speech act.                | Declarative sentence.<br>Assertion. | Representative.<br><br>Phoebe tries to calm Ross. But her arguments about explosion are doing the opposite.   |
|                        |                                   |                                     |   |

|      |                    |  |   |
|------|--------------------|--|---|
| (3)  | Direct speech act. | Exclamatory sentence.  | Commissive.<br><br>Ross forgets about his fear and commits himself and Phoebe to go and find Rachel.  |
| (4)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br><br>Phoebe confirms Ross's sign and she is ready to drive.   |
| (5)  | Direct speech act. | Exclamatory sentence.  | Expressive.<br><br>This utterance is just one word but it stands for Ross surprise.   |
| (6)  | Direct speech act. | Imperative sentence.<br>Order.                                     | Directive.<br><br>The man believes he's in a cab so he gives the order (that is, he tells the address) to Phoebe.                                       |
| (7)  | Direct speech act. | Declarative sentence.<br>Assertion.                                | Representative.<br><br>Phoebe explains how she does not take passengers and she is trying to remove the man from the car.                               |
| (8)  | Direct speech act. | Exclamatory sentence-<br><br>Declarative sentence.<br>Assertion.   | Representative.<br><br>The man is not leaving Phoebe's „cab” and he even starts to argue with her.  |
| (9)  | Direct speech act. | Declarative sentence.<br>Assertion.                                | Representative.<br><br>Ross explains how it is not a real cab. Just like Phoebe, he continues to be nice to the man.                                    |
| (10) | Direct speech act. | Declarative sentence.<br>Assertion.<br><br>Interrogative sentence. | Representative.      Expressive.<br>Directive.<br><br>Assuming that some illegal things are going on, the man wants to report Phoebe – a cab driver. He |

|      |                    |                                      |   |
|------|--------------------|--------------------------------------|---|
|      |                    | Question.                            | asks for medallion number.  |
| (11) | Direct speech act. | Imperative sentence.<br>Order.       | Directive.<br><br>At this point, all Phoebe's politeness is gone. She tells him to leave the car.         |
| (12) | Direct speech act. | Interrogative sentence.<br>Question. | Directive.<br><br>The man is confused so he wants to hear the explanation. He's still not out of the car. |
| (13) | Direct speech act. | Imperative sentence.<br>Order.       | Directive.<br><br>Now „nice” Ross is also gone and he orders the man to get out of the car.               |
| (14) | Direct speech act. | Imperative sentence.<br>Order.       | Directive.<br><br>Phoebe now screams just like Ross and orders the man once again to go away.             |

#### 4. CONCLUSION

Although *Friends* first aired over 20 years ago, it is a sitcom that still lives and reruns. Since it is still loved and popular among people, I can certainly call it timeless. Jokes never get old even if you have watched the episode multiple times. We can still find some parts of ourselves in the main characters and relate to them. As characters grew throughout the show, so did the audience. As Joey, who always considered himself very smart, never gave up on his dream to be the actor, so did we learn to be persistent. Or when Monica realized she is not perfect – and none of us is, after all.

This sitcom is a nice base for linguistic analysis of speech acts. However, one can never overlook other linguistic phenomena and linguistic devices, or social context in which the conversation between two or more people occurs. Without mentioning implicatures, for example, the analysis is not completely done. After all, Speech Act Theory goes hand-in-hand with other linguistic theories. The analysis is not wholesome if we ignore background knowledge, relationships between speakers, hedges, veiled messages, etc. What seems to be

the truth can be sarcasm; it all depends on the spoken tone of the speaker. What seems to be a declarative sentence can actually be a question or what seems to be a question can in fact be an order, etc. In relation to that, some additional info was presented along with examined speech acts. Of course, analyzing the Cooperative principle and Maxims or the theory of Politeness would enrich this thesis, but that goes beyond domain of this work, so those theories were not part of this analysis.

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