Gender Stereotypes in the Language of the Sitcom

F∙R∙I∙E∙N∙D∙S:

Traditional or Revolutionary?

by

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ABSTRACT

Feminists and researchers in the domain of sociolinguistics offer several theories concerning language and gender and maintain that men and women belong to different speech communities, which are distinguished by sociocultural constructs, as explained in the first chapter of this study. In certain regions, such as the Australian Yanyuwa, men and women speak a grammatically and syntactically different language. However, in Western and American societies, male and female speech are said to differ in the use of certain linguistic devices, such as intensifiers and hedges, whose overuse is related with female speech, said to convey uncertainty and tentativeness and explained as signs of social inferiority and powerlessness. As the title reveals, this dissertation investigates the possibility of gender-related constructs in modern Western societies and the risk of their perpetuation by the Media. To the purpose of examining the validity of the theory that modern men and women speak differently, the present study examines the occurrence (frequency and context) of the hedges just and y’know, as well as the occurrence of the intensifier Oh my God in the speech of the male and female characters in F∙R∙I∙E∙N∙D∙S, an American sitcom said to reflect on modern social tendencies and receive admiration by the public. The analysis of the three utterances examined in Chapter 3, shows that men and women’s use of Oh my God, just and y’know in F∙R∙I∙E∙N∙D∙S do not agree with traditional gender stereotypes, as elaborated in Chapter 2; Women’s use of the intensifier Oh my God and of the hedges just and y’know does not reveal female social insecurity as previously sustained, neither the men’s use of them represents their social power.
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CHAPTER 1: INTRODUCTION

One of the greatest debates of the last century, especially after the emergence of the feminist movement in the early 1970s, treated the challenging issue of appropriate gender roles in society. The feminist movement raised critical issues about the existence of a language that treats men and women differently, denoting that the English language is socially and culturally constructed to treat men as the dominant gender, while women are often linguistically marked as the weak gender. Social gender roles have been assigned to men and women and various ideas have been cultivated and perpetuated through language. According to feminists, such as Simone de Beauvoir, society imposes several norms on men and women and determines their linguistic behaviour. Several theoretical frameworks indicate that various factors mainly social beliefs made men and women develop different styles of speech, often described as stereotypical. Now, in the 21st century, the era where gender roles are evolving and women are constantly gaining ground, it would be interesting to examine how the social changes in the domain of gender are reflected through language.

Do stereotypical beliefs continue to exist today despite all the progress made? As the media exerts a powerful influence on cultural perceptions today more than ever, their role in halting or perpetuating gender roles and stereotypes is a motivating domain for research. This motivation led to the decision to investigate the existence of actual gender stereotyping in one of the most popular and influential American sitcoms, *F∙R∙I∙E∙N∙D∙S*.

1.1 Stereotyping

Stereotyping is defined as a procedure that involves simplification, reduction and naturalization and is directed by power as it addresses subordinate groups (Talbot, 2003: 157-158).
It is also a representational practice that falls under the scope of folklinguistics. Cameron states that “to stereotype someone is to interpret his/her behaviour, personality and so on, in terms of a set of common-sense attributions, which are applied to whole groups” (Talbot, 2003: 468). Cameron remarks that in essence, stereotyping involves a sense of homogeneity as it tends to disregard all individual and cultural specificities present; everyone passes through the same “lens” and are judged accordingly. Gender is said to be a category susceptible to stereotyping (Talbot, 2003: 470), displaying a significant compilation of stereotypes.

Stereotyping may refer to a person’s life, speech and speech habits, vocabulary, social position, nationality and economic situation. Stereotypes do not necessarily reflect on reality, since they may apply in some cases but not in others; it is therefore mandatory that the interpretation of certain behavioural patterns as stereotypical is treated with the appropriate caution so as to avoid overgeneralizations.

Western social stereotypes generally present men as self-confident, independent, aggressive and competitive, tough and dominant, devoted football lovers and successful business entrepreneurs. Women, on the other hand, are described as weak, sensitive, passive and submissive, polite and gentle, reserved, maternal, delicate, devious, extremely talkative and gossips, curious and materialistic. Women are also negatively stereotyped as frivolous and empty-headed based on a supposedly lower prestige deriving from an inferior professional, educational or social status, acquired by an inferior social position in a male-dominated world.

These folklinguistic beliefs are believed to reflect on men and women’s language and restrain their lexical and syntactic choices and the way they communicate and express themselves, as to reflect the social roles and cultural traits imposed on them.

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1 Cameron defines folklinguistics as the area that explores non-linguistic beliefs about language (Talbot, 2003: 472).
1.2 Research Position

According to the majority of the stereotypes developed, women appear to have the disadvantage as they seem to favour male superiority over female inferiority. Generally, women are said to use a lot of hedging devices in their interactions to moderate their statements, which is interpreted as a sign of insecurity, hesitation and tentativeness. This sense of powerlessness said to feature in their speech made women use more intensive devices to boost the meaning of their statements as to sound valid (Holmes, 1987: 60).

Various studies such as Jespersen’s (1922), Lakoff’s (1975) and Tannen’s (1990) in the area of gender have demonstrated that gender is a decisive factor in language development since the socially and culturally constructed male and female speech are different the one from the other. Holmes admits the difference in the way men and women express themselves stating that “Gender identity can be conveyed by the linguistic features a person uses when interacting with one another (1997: 195).

The present dissertation aims to investigate the construction of the male and female discourse\textsuperscript{2} in \textit{F\hspace{1pt}R\hspace{1pt}I\hspace{1pt}E\hspace{1pt}N\hspace{1pt}D\hspace{1pt}S} and the possibility that this construction perpetuates gender-related structures.

1.3 Layout of the Study

Once summarizing the objectives of this research, Chapter 2 provides a review of the most important theories portrayed by acknowledged scholars, who discussed the reflection and perpetuation of gender stereotypes in language.

Chapter 3 examines the discourse of the male and female characters in \textit{F\hspace{1pt}R\hspace{1pt}I\hspace{1pt}E\hspace{1pt}N\hspace{1pt}D\hspace{1pt}S} as detected primarily in the series’ videos, available to buy or download from the Internet, as

\textsuperscript{2} Discourse is defined as the language in actual context and this definition is what makes discourse analysis an important source of linguistic and paralinguistic elements that take place in a natural occurring language context.
well as in the unofficial transcripts, also available on the Internet\(^3\) and isolates specific linguistic features that have stereotypically been evoked in the discussion of gender-related constructs.

The discourse analysis consists of the examination of two intensifiers and hedges and distinguishes the intensifier *Oh my God* and the hedges *just* and *y’know*. The sample chosen for this research is limited to the first ten episodes of Seasons 1 and 3 respectively, due to space constraints. These seasons have been randomly chosen.

The findings of this analysis are presented first in tables and then in column charts, which demonstrate the frequency of the previously mentioned features in male and female dialogues. A closer qualitative analysis of the occurrence of these linguistic devices in male and female discourses examines the context in which men and women in *F∙R∙I∙E∙N∙D∙S* use the three devices in question.

Finally, Chapter 4 explores the prospect that the extensive use of these linguistic features in *F∙R∙I∙E∙N∙D∙S* become a source of innovation for the modern American English language, especially for the language of American teenagers, whom the series primarily addresses. It is important to note that, the young audience is the one who emulates more these linguistic tendencies and favours the spread of any linguistic change, as quoted in previous studies conducted in the area of sociolinguistics (Tagliamonte and Roberts, 2005).

\(^3\) The web address where these transcripts can be found is included in the bibliography displayed at the end of this dissertation.
CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The following review explores previous studies on gender stereotyping in male/female discourse. It embodies the course of gender-related debates and provides examples of the prevailing theoretical conceptualisations supported at the beginning of the gender debate, as well as more modern views around the theory of separate masculine and feminine speech styles, discussing the existence of stereotypical ideologies on the male and the female discourse. This chapter starts off with a summary of the power of the mass media and their effect on international audiences that highlights that the media play a key role in the formation of common beliefs and views about gender constructs.

2.2 The power of the mass-media in the perpetuation of gender stereotypes

Various influential scholars (McLuhan, 1995; Elasmar, 2003) in the domain of the Mass-Media associate their influence with the realisation of a “conspiracy theory” (Elasmar, 2003: 2), organised by the developed Western countries particularly the United States to impose their cultural values on the less developed countries. They talk about cultural imperialism that takes place by the imposition of European and American role models in the world that raises concerns of a secretive threat to cultural and linguistic diversity stemming from the indirect desire of the United States to dominate the world by spreading the American culture and language. This cultural imperialism is primarily the effect of the power of the mass-media to mold the public’s minds.

Television is probably the most powerful means to this purpose by globally projecting audio-visual images that attract the public into the magical world they present making them adopt consciously or subconsciously their ideas and cultural norms. The extent of television’s
power is expressed in the famous slogan “He who controls television controls the masses and he who controls the masses controls the nation” (Valenzuela, 2005), which emphasizes that underlying national and cultural ideas are indirectly portrayed on an international audience penetrating in the local cultures and gradually altering or even replacing certain cultural values and social norms.

Linguistically speaking, the mass media discourse carries multiple, frequently sexual connotations to the audience and especially the young audience who can easily be influenced. Through language, the mass-media can also perpetuate gender roles, cultivate perceptions on social and interpersonal relationships, create and maintain stereotypes of nationality, culture, sex, gender relationships and social positions.

Stereotypical images and behaviour associated with each gender are depicted and perpetuated in the majority of films and shows on TV, reinforcing stereotypical beliefs about the male and the female identity. Gunter (1995) argues that children are usually the most affected by these stereotypes, given that they are “heavy viewers” and consequently the most likely to adopt these images of men and women (1995: 51). Gunter also notes that these representations often become their role-models and provide boys and girls with examples to follow to gain respect and self esteem by the society they live in (1995: 52).

**F∙R∙I∙E∙N∙D∙S** is indubitably an extremely influential TV show that encourages debates on possible American cultural imperialism by promoting the American language and lifestyle and language to foreign viewers.

### 2.3 Language and Gender: An overview of the dominating theories

Many studies have been performed to determine the connection between language and gender, each focusing on a specific aspect such as social power, gender identity, masculinity/femininity and gender-related conversational styles.
Generally, the discussion on gender-related linguistic constructs capitalizes in two major interrelated theoretical aspects; dominance and difference. The theory of dominance emerged after feminists’ debates on language emphasizing on men’s power over women, reporting that language contains gender-related linguistic constructs\(^4\) that favour men and mark women as socially inferior. This theory also adheres to Simone de Beauvoir’s eminent declaration “One is not born but rather becomes a woman or a man” (Cameron, 1998: 271), where she capitalizes on socially and culturally constructed ideologies imposed by a hierarchically organized patriarchal society that aims to place women on a subordinate social pedestal based on certain stereotypes and values. In actual social context, de Beauvoir’s statement reports that women are expected to act within specific socially-determined frames. This statement becomes the basis of the differentiation between sex and gender, noting that, unlike sex, gender is the result of social, cultural and political ideologies that aim to place women in the lower level of the social scale. The theory of difference emerges from studies on gender-related constructs, maintaining that men and women are raised in separate worlds/cultures, where they acquire different experiences; this cultivation is responsible for the differences in their linguistic behaviour (Maltz and Borker, 1982; Tannen, 1992, 1993). Eckert and McConnell-Ginet insist that these two theories are interrelated and advise that they are equally taken into account by researchers in the domain of language and gender as each one of them provides important information about the debate of gender and language (2004:80) and contribute to the formation of a broad understanding on men and women’s different speech styles.

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\(^4\) The discussion of male dominance in language denotes that language transmits inequality either with words that acquire positive connotations, when they refer to men and derogatory connotations when they are used for women, or by manifesting male power allowing men to show their power by interrupting, for example, their interlocutors in conversations, while the same does not apply for women, who in such case, are considered rude and bad-mannered.
2.3.1 Two Different speech communities

In the past, scholars, such as Jespersen (1922) sustained that men and women were different and their speech represented their different roles, which are determined mainly by the division of labour\(^5\) (Jespersen, 1922: 240). Others, with Robin Lakoff in the lead (1975) attributed men and women’s speech differences to social constructs and others such as Maltz and Borker (1982) and Tannen (1992; 1993) assigned gender-related attributed this phenomenon to cultural grounds.

Otto Jespersen dedicating the second chapter of his book “Language: Its Nature, Development and Origin” (1922) to “The Woman”, clearly states that men and women speak differently and presents features of women’s speech, which oppose it to men’s speech and insinuate that it is inferior in terms of social prestige (Talbot, 2003: 469).

Lakoff (1975) argues that women’s speech is socially developed to represent a subculture to men by conveying powerlessness. Differences of status and prestige, acquired by socioeconomic position, age, occupation and religion make women appear as socially inferior. These differences are also reflected through language, rendering women’s speech different than men’s as to reflect their inferiority.

Maltz and Borker’s (1982) conceptualization on gender and language indicates that men and women are raised in different cultures that enclose different speech communities, where they grow different aims and expectations in their interactions (Coates, 1998: 420). According to Maltz and Borker, boys and girls develop their speech at the age of 5 to 15, which dismisses, as they sustain, the objection that American men and women do not qualify as being raised in different worlds because they are brought up by women and educated together by male teachers (Crawford, 1996: 88). Maltz and Borker note that, boys at the age

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\(^5\) The term *division of labour* generally refers to the specialization of a group to take on specific roles and perform specific tasks, so as to increase efficiency and output. In actual context, Jespersen implies that men and women are specialized in different tasks, which explains the difference in their speech styles.
of 5 to 15 learn to assert themselves and aim at gaining status in their conversations while girls of the same age, learn to seek intimacy and closeness and protect their relationships from direct oppositions that could cause group break-ups (Crawford, 1996: 86).

These studies adopted different terminology to highlight the differentiation between male and female discourse, such as Women’s Language, the Female Register, Genderlect and Gender-linked Language (Crawford, 1996: 22). The main objection to the term Women’s Language, as Crawford remarks, derives from the admission that the female speech style lacks legitimate status and therefore, cannot be described as a distinct language. Crawford also allocates certain linguistic features, considered to characterise female speech and defines female speech features as “a system of sex-linked linguistic signals, a set of features used by both sexes but more by women than men” (Crawford, 1996: 22). She notes, however, that these linguistic features are often employed by men as well and underlines that they are not uniquely used by either gender.

Jespersen (1922), Lakoff (1975) and Tannen’s (1990) theories constitute a milestone in the area of sociolinguistics and particularly in the domain that deals with language and gender and so they are elaborated below.

2.3.2 Jespersen’s Woman

Otto Jespersen in the chapter The Woman displays general characteristics of women’s speech in terms of word choice, vocabulary, grammar and phonetics (Jespersen, 1922: 231-240) and states that women’s speech is distinguished by softspokeness, irrational topic shift, volubility and vacuity and syntactic looseness (Talbot, 2003:469). In other words, Jespersen claims that women talk a lot without making any logical sense and jump from one topic to another without any logical coherence.
According to Jespersen (1922: 233), women also tend to use more euphemistic strategies, more refined terms and more indirect expressions than men, to mitigate their assertions. He also sustains that women use more hyperbole and more adverbs of intensity such as awfully, pretty, terribly nice, quite, so. (1922: 236-237).

Jespersen also argues that women have the ability to read and give the meaning of a paragraph more quickly than men and explains this outcome as a result of women’s lack of logical thought before they begin to talk (1922: 239). He notes that women’s ideas are emotionally marked by stress and intonation. Finally, Jespersen highlights the distinction between women’s frivolous and unreliable speech and men’s confident and reliable speech that involves more complex structures, introducing clause within clause (Thorne and Henley, 1975: 232).

Jespersen’s book has been highly criticised for promoting sexist stereotyping, as in the case of some stereotypical proverbs, emphasizing the volubility of women’s speech, such as “A woman’s function is plainly --- to talk” and “Women are the decorative sex” (Jespersen, 1922: 239). Scholars in the area of language and gender, such as Talbot and Cameron, criticized Jespersen for disposing no empirical evidence to support his claims about women’s speech. According to Talbot, Jespersen based his claims on proverbs, witticisms, his intuition and the views of other authors and fictional characters (Talbot, 2003: 469).

Jespersen concludes that these traits noted in the female speech stem from women’s inferior position in society, but mainly from the demands of the division of labour that are different for men and women. As he explains, men have developed such speech styles because they were constrained to perform tasks that required a great amount of energy and intellectual thought, while women’s domestic occupations were less demanding in these aspects and therefore, they developed different and inferior speech styles than men (Jespersen, 1922: 240).
2.3.3 Lakoff’s Woman

The discussion on gender stereotyping gained critical dimensions with Robin Lakoff’s publication in 1975, entitled “Language and Women’s Place”. In that publication, Lakoff discusses how men and women speak a different language and how the male-dominated society forces women to be bilingual; that is to adopt the male, which Lakoff considers as the “neutral” language”, if they want to overcome the stereotypes associated with the female speech that is said to convey uncertainty and triviality (Thorne and Henley, 1975: 235).

Non-responsibility is a form of learned helplessness…we should account for women’s continued adoption of this style by pointing out that little girls are still frequently brought up in ways that subtly instill in them a sense of incompetence: they are discouraged from being daring, and encouraged to be docile, well-mannered and passive. It is true of course that anyone raised this way will display these traits, and non-responsibility is by no means confined to women. But this is a characteristic feminine style, rather that a characteristic masculine style, because little girls are generally rewarded for displaying this sort of incompetence and punished if they don’t…(Crawford, 1996: 25).

In this extract, Lakoff blames women’s early socialization for their present treatment as inferior to men. She postulates that women are brought up to act as proper “ladies”, given various rules to live by. These social rules impose that women should develop separate speech styles, whose effect is largely negative (Crawford, 1996: 25), as it presents them as frivolous and irresponsible human beings.

To support her claims, Lakoff classifies various linguistic features as “feminine”, often used to distinguish female speech. Such features are:

1. The lack of strong statements, achieved with the use of hedging devices such as “well”, “you know”, “kinda”, “sort of” in their interactions.

Lakoff argues that women also use hedging devices when they display a form of apologetic behaviour, a possible sign of women’s inferiority in speech.
2. The use of a specialized vocabulary, especially in the areas in which women are considered to have the advantage such as sewing and cooking. She notes that these areas are connoted as trivial, whereas the areas considered as men’s expertise are looked up with more respect.

3. The lack of expletives or the use of milder forms than men
She argues that men are allowed to use stronger means to express themselves, which reinforces their position of strength in the real world (Thorne and Henley, 1975: 235).

4. The use of “empty” adjectives to convey emotional reaction rather than specific information.
According to Lakoff, the use of “empty” adjectives suggests that the person who uses them is frivolous, trivial and unimportant, (Thorne and Henley, 1975: 235). Examples of “empty” adjectives are: divine, adorable, as well as the contemporary feminine adjectives gorgeous, sweet, cute (Thorne and Henley, 1975: 235).

5. The use of tag questions
For Lakoff, a tag question is the “midway between a statement and an outright question” (Thorne and Henley, 1975: 48), which is interpreted to convey uncertainty and lack of conviction reinforcing the stereotypical belief that women are more “polite” than men.

6. A wider range of pitch and intonation and an exaggerated expressiveness, which Lakoff terms as “speaking in italics”. According to her, women seem to use a rising intonation even when making a statement which is considered as another sign of indecisiveness and uncertainty (Crawford, 1996: 24).

7. The tendency towards hypercorrection.
She argues that women avoid terms considered vulgar or coarse like “ain’t” and imitate prestigious pronunciation, which imposes precision in articulation (i.e. the final /g/ in –ing desinences).
All these features, says Lakoff, allow people to create stereotypical views on women, presenting them as tentative, uncertain, confused and helpless individuals. However, Lakoff displayed no empirical evidence to prove her claims (Crawford, 1996: 24-26). This lack of solid evidence was highly criticized by other researchers, but Lakoff’s work in naming gender stereotypes in male and female linguistic behaviour was cited in the majority of the gender-related work that followed, either the author agreed with her views or criticized them (Crawford, 1996: 23). Therefore, Lakoff’s work became a guideline for many researchers who followed her, seeking to prove or disprove Lakoff’s claims.

2.3.4 Tannen’s Genderlect Styles

Tannen’s work expands on Maltz and Borker’s conceptualisation that men and women are brought up in different worlds/cultures and develop separate linguistic speech styles based on their childhood’s experiences. Tannen states that “culture is a network of habits and patterns gleaned from past experience and women and men do have different past experiences” and accounts for their developing different speech styles (Tannen 1998: 435). Tannen pioneers different conversational styles for men and women (rapport vs report talk) and discusses that, men and women often find it difficult to communicate successfully, because of the different interpretations they give to each other’s words. She argues that their different speech styles can be attributed to the assumption that men and women set different goals in a conversation. Generally, she proposes that men look for status, while women look for connection. The stereotype “men develop report talk, while women develop rapport talk” sets the guidelines for the development of these stereotypical styles. Tannen resumes the characteristics of women’s rapport talk and men’s report talk in the following (Griffin, 1997: 446-453):

1. Women talk more than men in private conversations
2. In the public arena, men vie for ascendancy and speak much more than women

3. Men assume a lecture style to establish a “one-up” position, command attention, convey information and insist on agreement

4. Men’s monologue style is appropriate for report but not for rapport

5. Men tell more stories and jokes than do women

6. Telling a joke is a masculine way to negotiate status.

7. Men are the heroes in their own stories

8. When women tell stories, they downplay themselves

9. Women show attentiveness through verbal and non verbal cues

10. Men may avoid these cues to keep from appearing “one-down”

11. A woman interrupts to show agreement, to give support or to supply what she thinks the speaker will say (a cooperative overlap)

12. Men regard any interruption as a power move

13. Men don’t ask for help because it exposes their ignorance

14. Women ask questions to establish a connection with others

15. When women state their opinions, they often use tag questions to soften the sting of potential disagreement and to invite participation in open, friendly dialogue

16. Men usually initiate and are more comfortable with conflict

17. To women conflict is a threat to connection to be avoided at all costs

18. Men are extremely wary about being told what to do

Tannen’s work, although influential in the field of language and gender has been highly criticized by other scholars in the field of gender (Freed, 1996; Uchida, 1998; Eckert and McConnell-Ginet, 2004), either for concentrating exclusively on the theory of cultural difference to explain the differences in speech of men and women, ignoring the theory of
male dominance over women, based on social constructs (Uchida, 1998: 281), or for presenting a non-judgemental model of difference (Crawford, 1996: 11). Uchida passes judgement on Tannen’s work and states that, although Tannen uses a model centralizing on cultural difference to explain men and women’s different speech styles, she does not display evidence of the individual or cultural specificities that determine men and women’s linguistic choices. Therefore, she describes homogeneous male and female groups (focusing on American middle-class heterosexual men and women) and overgeneralised speech styles (Uchida, 1998: 284-485), assuming that all men and women talk according to these guidelines. However, many believe that Tannen’s work stems from real life events.

2.4 A different approach to the study of gender and language

Recent studies that followed Tannen’s work note a paradigm shift in the way they treat the differences between men and women’s speech styles. While past research was eager to prove or disprove gender-related linguistic constructs separating male and female speech, recent studies underline the need for more objectivity in drawing conclusions, as to avoid overgeneralisations that create illusive conceptions about male and female language. Freed emphasizes that, the previous distinguished scholars in the domain of language and gender, including Jespersen (1922), Lakoff (1975) and Tannen (1992; 1993), falsely presented definite views about men and women’s speech and perpetuated stereotypes, which they applied for all men and all women, allowing no exceptions (1996: 55).

Scholars, such as Cameron (1998), Eckert and McConnell-Ginet (2004) now argue that past empirical studies investigating gender-related language despite their determination to avoid the perpetuation of stereotypes, in fact supported existing ideologies about men and women. Cameron emphasizes, that several conclusions on men and women’s linguistic behaviour are constructed based on conventional stereotypes. That is, many of the
explanations given to gender differentiation in language are based on the conventional stereotypes assigned to each gender. She argues that, similar linguistic features are explained differently when they are used by men than when they are used by women, which strengthens the dichotomy and inequality of the two genders. In Cameron’s own words, “We use conventional stereotypes to explain gender behaviour, to explain features that appear to each gender’s speech. That’s why we explain differently the same features that appear in both genders’ speech” (Cameron, 1996: 31). For example, the greater use of fillers or hedges by women is based on the stereotypical assumption that women are uncertain, tentative and sensitive to the addressee and his/her face needs, whereas, for men, the use of hedges conveys uncertainty about their statements.

Eckert and McConnell-Ginet identify two possible explanations for fallacies to conduct objective research. Such explanations were defined as:
(a) The limited scope used for this kind of research, which was generally restricted to white middle-class men and women (Eckert and McConnell-Ginet, 2004: 88)
(b) Methodological flaws, such as erroneous construction of questions and fallacy to consider some significant sociocultural factors, such as socioeconomic class and social status that have been proved to reflect linguistic changes (Eckert and McConnell-Ginet, 2004: 89)

It is important to mention that, the results of various studies performed in relation to gender stereotyping in language showed gender stereotypes in male and female language, but a number of other studies provided no substantiated evidence to support such claims. Scholars, such as Cameron and Crawford then argued that, the idea of gender differentiation in language is illusive asserting that men and women use stereotyped linguistic features in identical ways (Crawford, 1996:28).

Modern studies challenge the theory supporting the existence of gender-related constructs, although they do not completely deny that they exist. They insist that the tendency
towards homogeneity should extinct from research on gender and language and also that researchers should consider more the context in which their conclusions are drawn, as to provide more objective results.

2.5 Gender as a performance

A recent theory involving gender and language is Judith Butler’s theory on gender as performance. This theory presents gender as a culturally constructed ideology and emphasizes on how society and culture affect language development. However, Butler rejects the assumption of men and women as automata.

Judith Butler (1993), one of the most influential feminists and scholars claims that gender identity is constructed according to social order and not according to personal reality (Eckert and McConnell-Ginet, 2004: 321). She postulates that “Gender is the repeated stylization of the body, a set of repeated acts within a rigid regulatory frame which congeal over time to produce the appearance of substance, of a “natural” kind of being” (Coates, 1998: 270). In essence, Butler embraces the assertion that gender is reproduced by strict societal rules and expectations that impose specific roles on men and women, defining the terms of appropriate conduct. Eckert and McConnell-Ginet (2004) argue that the theory presenting gender as a performance implicates that the style a person uses to express him/herself depends on the impression he/she wants to make on others (Eckert and McConnell-Ginet, 2004: 320) and implies that stereotypes attributed to men and women are nothing but illusive as they stem from overgeneralised conclusions on male and female linguistic behaviour. They emphasize that men and women’s speech styles are built not upon their gender identity but upon the social context they are in.

Judith Butler states that men and women are “conscious agents” who are likely to rebel against the rigid cultural norms and the standards they impose them with, despite the social cost they might suffer (Coates, 1998: 272).
Similarly, Cameron sustains that “gender is not what we are, nor traits that we have but effects we produce by way of particular things we do” (Cameron, 1998: 271). She argues that society imposes stereotypical roles on men and women, indicating how they should talk and behave. This procedure turns them, as she remarks, into “social actors striving to constitute themselves as “proper” men and women” (Cameron, 1998: 272).

Cameron declines the assumption that men and women form two separate speech communities, but argues that men and women learn various meanings that correspond to each of them as a distinct gender and develop their speech style and behaviour to suit these meanings. Further to the account of gender-related constructs, Cameron remarks that genders’ linguistic behaviour is subordinate to sociocultural trends. She resumes this claim in the following statement: “As cultural norms are constantly developing, gender has constantly to be reaffirmed and publicly displayed by repeatedly performing particular acts accordingly to those norms that set the guidelines on how to ‘do’ masculinity or femininity (Cameron, 1998: 271). In this statement, Cameron quotes the theory of “performative” gender to maintain that proper masculinity and femininity are defined by constantly evolving cultural norms.
CHAPTER 3: GENDER-RELATED CONSTRUCTS IN *F.R.I.E.N.D.S*

3.1 The Series

*F.R.I.E.N.D.S* is the longest-running (1994-2004) and one of the most popular American comedies of the 1990s produced by Kevin S. Bright, Marta Kauffman and David Crane. Broadcasted on a global basis this NBC series’ 10th season attracted more than 23 million viewers in the US while its last episode has attracted over 52 million viewers in the US alone (Tagliamonte and Roberts, 2005: 281). The dialogues were written by various male and female screenwriters during its 10 years of broadcast although the actors playing the six characters played a significant role in the construction of these dialogues by adjusting them according to the flow of the series and to the personality of the characters.

Combining soap-opera, comedy and drama elements, it deals with matters that people today can easily relate to, such as falling in love, dating, relationships, marriage, divorce, homosexualism, alcoholism, parental problems, which is probably one of the reasons that make it so popular. It is one of the few series that receives so much love and devotion from its fans. Two years after its final episode and *F.R.I.E.N.D.S* continues to be broadcasted around the globe and available in DVD form attracting large audiences.

The plot focuses on the lives of six mid-twenty year old people, three boys and three girls sharing neighbouring, upper-middle class loft-apartments in New York City. The characters appear to have completely different personalities. Each comes from a different background- religious and national- which makes them unique. Monica and Ross are American Jewish, Joey is a Latin Catholic and Chandler, Phoebe and Rachel are American Catholics. However, they all manage to live together by overcoming everyday dilemmas with humour and end up forming love relationships amongst them.

Monica, Chandler, Ross, Rachel, Joey and Phoebe are looked up to with great admiration and have been a great influence on the lives of both American and non-American
viewers. It has been argued that *F∙R∙I∙E∙N∙D∙S* has influenced people in their everyday use of the English language and lifestyle habits, haircuts etc.

What makes these characters so loved by the world? Are they six traditional characters or is there something more to them? Are they just six traditional men and women shaped by traditional Western gender stereotypes or are they a challenge to them, introducing a new era to male and female stereotyping?

3.2 Who are *F∙R∙I∙E∙N∙D∙S*? The Characters by their Discourse

**Monica Geller** (Courteney Cox Arquette): Monica is a compulsively clean chef and the central female character in *F∙R∙I∙E∙N∙D∙S* to whom all the others turn to for advice and moral support. She often plays the role of the mother to her brother and her friends by cooking dinner for them and supporting them in their difficult times. Her obsessive cleanliness often makes her boss everyone else around as to keep the house neat and tidy (“Ross (who has his foot on the coffee table), foot on the floor or come over no more!” , “You can spill. In the sink”, 3:6). She is generally unlucky in love and often gets hurt by men ending up with a low moral (“Why?! Why? Why, why would anybody do something like that? 1:1, “I hate men! I hate men!” , “Is it me? Is it like I have some sort of beacon that only dogs and men with severe emotional problems can hear?”, 1:1, “I just thought he was nice, y'know?”, 1:1). Her being overweight made her develop a strong sense of responsibility (“C'mon, you can't live off your parents your whole life”, 1:1) and a strong character (“I'm going into business people. I'm sick and tired of being depressed about Richard. I needed a plan, a plan to get over my man”, 3:3), but cost her the high school popularity and the fun teenage life that Rachel had. The fact that she used to be overweight often makes her the laughing stock of the rest of the group, but she is well acknowledged by everyone for her competitiveness (“Oh look, the pool table’s free. Rack 'em up. I’ll be back in just a minute. Get ready for me to
whip your butt”, 3:6, “Are we playing football or what? Come on you hairy-backed Marries”, 3:9). One of Monica’s main features is, however, her love for motherhood; she dreams about having children and often talks about this desire. Her desire to experience motherhood is the cause of her break-up with Richard, whom she adores, as he does not share the same desire.

**Rachel Green** (Jennifer Aniston): Rachel arrived in the group as a spoiled “daddy’s girl” who had no professional background (“Are you kidding? I’m trained for nothing! I was laughed out of twelve interviews today”, 1:1) and no desire for personal independence. Unlike Monica, with whom she has noticeable character differences, Rachel was one of the most popular girls and the prom queen in her high-school. In her life, she learned to count on “daddy” for everything and saw marriage as a way to keep living the dependent life she was used to live without having to work. Rachel was not familiar with the concept of doing housework (“Am I being like a total laundry spaz? I mean, am I supposed to use like one machine for shirts and another machine for pants?”, 1:5, “I’m a laundry virgin”, 1:5) or any other kind of work (“So, like, you guys all have jobs?”, 1:1, “I’m gonna go get one of those (Thinks) job things”, 1:1). She was introduced in the series as someone who dumped her fiancée at the altar because of reasons that she could not exactly define at first. After that, she started a new life next to Monica. Her interests revolve mainly around fashion (“They’re my new ‘I don’t need a job, I don’t need my parents, I’ve got great boots’ boots!”, 1:1). Her professional life started off by being a waitress at Central Perk coffee house, but later on managed to get into the fashion industry and become a fashion designer.

**Phoebe Buffay** (Lisa Kudrow): Phoebe is one of the most difficult characters to describe in *F.R.I.E.N.D.S.*, next to Chandler. She grew up in the street “after her mom had killed herself and her step-father went to prison” and used to commit petty thefts on passers-
by to survive but she is generally a very honest (“It's not mine, I didn't earn it, if I kept it, it would be like stealing”, 1:3), world-caring (“Okay, okay. If I were omnipotent for a day, I would want, um, world peace, no more hunger, good things for the rain-forest... 1:4, “No, no, I am against innocent trees being cut down in their prime, and their, their corpses grotesquely dressed in like tinsel and twinkly lights. (to Joey) Hey, how do you sleep at night?, 3:10) and optimistic person who manages to cheer everybody up in their difficult times. She is often considered as weird and does not cease to surprise the rest of the group because she often expresses herself with an unbelievable calm even when she discusses serious topics (“I remember when I first came to this city. I was fourteen. My mom had just killed herself and my step-dad was back in prison, and I got here, and I didn’t know anybody. And I ended up living with this albino guy who was, like, cleaning windshields outside port authority, and then he killed himself, and then I found aromatherapy”, 1:1) and says things that usually do not adhere to the others’ way of thinking. A way to do that is to use allegorical meaning to aside to her thought (“Yeah, right! See, he [Jack from Jack and the Beanstalk] gave up something, but then he got those magic beans. And then he woke up, and there was this, this big plant outside his window, full of possibilities and stuff. And he lived in a village, and you live in the Village, 1:4). She works as a masseuse and sings at the coffee house that Rachel works at, which often seem nonsensical –the most popular Phoebe song is “Smelly Cat”- but in reality have a deep and philosophical meaning. Being an orphan and rejected by her identical twin, Ursula, Phoebe finds in her friends the family she always wanted although she never stops to long for a family bond like the one Monica and Ross share. Her speech often gives her away as an airheaded bimbo first by the way she avoids to get into the topic directly using a lot of pauses, fillers, exclamations and hedges (“Yeah- no- I'm just- it's, I haven't worked- It's my bank”, “It's nothing, it's just- Okay. I'm going through my mail, and I open up their monthly, you know, STATEMENT- ”, 1:3) and a kids’ vocabulary (“Floopy?
“Monica- Hi! Um, Monica, you're scaring me. I mean, you're like, you're like all chaotic and twirly. And not-not in a good way..”, 1:4) and then by what she says that usually do not make sense making the others wonder about her intelligence (“Oh, okay that explains it. I got a call at two in the morning, but all I could hear was, like, this high squeaky sound, so I thought okay its like a mouse or an opossum. But then I realized where would a mouse or an opossum get the money to make the phone call”, 3:1).

**Chandler Bing** (Matthew Perry): Chandler is another troubled and difficult to define character in *F∙R∙I∙E∙N∙D∙S*. He has a similar troubled childhood as Phoebe; He however developed less optimistic ways than Phoebe to cope with setbacks. Chandler is the child of a travestite father and a famous mother. Unable to cope with these abnormal family situations, Chandler searched for independence away from his family. He works in advertising and he is probably the funniest person in the group who makes ironic crack-up jokes which he considers as his “thing”. He is, however an intelligent and educated person and those attributes are reflected on his jokes (“Oh, Satan's minions at work again....”, 1:3) He is rather unlucky in love and he is often teased about his sexuality because he often expresses himself in a way that is considered as feminine in terms of topics and linguistic styles (“Alright, somebody kiss me. Somebody kiss me, it's midnight! Somebody kiss me!”’, 1:10). His only steady relationship was with Janice, a married woman with whom he seemed to find his better half at first but ended up getting on his and the rest of the group’s nerves. His speech style often reflects on world knowledge (“If I can invade Poland, there isn't anything I can't do”, 1:1).

**Ross Geller** (David Schwimmer): Ross is often referred to as Monica’s geeky older brother because of his passion for science. He is a palaeontologist with a special interest in dinosaurs, which often puts him at the centre of abusive remarks. He is the intellectual person
of the group and a professor of palaeontology and uses a rather refined and elevated vocabulary ("Today's the day Carol and I first... consummated our physical relationship", 1:4) and long sentences, which Joey often fails to understand. He is introduced in the series right after he gets a divorce from his lesbian wife, Carol. He tends to be rather unlucky when it comes to sustain a relationship and he is often teased as the “divorcing guy”, although he seeks relationship and emotional attachment. Like Monica he is independent from his parents, although he is very attached to his mother whose opinion he values. He is also the favoured child of the family over Monica. Ross lives alone in a building opposite the rest of the group and he is the responsible person of the group. Ross is also rather shy and clumsy when it comes to flirting. He is a highly emotional (“Carol was wearing boots just like those the night that we- we first- y'know. Fact, she, uh- she never took'em off, 'cause we-we- (off Chandler's look) Sorry. Sorry., “It was my first time.”, 1:4) and a very sensitive person who often acts like a baby (“Do you promise to buy me a big thumb finger?”, 1:4, “I'm gonna tell Mom”, 3:3) and who whines and complains a lot and often asks his big sister for comfort, who is the more dynamic person of the group. He often seems uncertain about his statements and this is reflected on his sentences that contain a lot of often pauses and are often unfinished (“No, no, no. Technically the... sex is not... being had, but that's... see, that's not the point. See, um, the point is that... Rachel and I should be, er, together. You know, and if you get in the.... um...” , 1:7).

**Joey Tribbiani** (Matt LeBlanc): Joey Tribbiani is an Italian actor striving for recognition, which he obtains when he gets a part in the popular soap-opera “Days of our Lives”. He is considered as the less bright character of the group because he generally fails to understand or keep up with the rest of the group in the process of a conversation. He is however the “macho” of the group who considers his sexual life as the most important aspect of his life (“Hey, if Little Joey's dead, then I got no reason to live!”, 1:4), whom women
seem to find irresistible. He appears to follow the stereotypical social standards according to which a man should be a “Latino lover” with a rich sexual background. Joey has a set of pick up lines (“Hey, how you doin’”, 4:13) which he uses to attract women. Known as the sex-expert of the group, the other two men usually go to him for advice on how to get the woman they want. He shares the apartment with Chandler with whom they are “best buds” and they often complete each other; Joey is the expert in love life and Chandler is the expert in life and often plays the father figure on Joey (“See Joe, that's why your parents told you not to jump on the bed”, 3:3). The fact that Joey goes to Chandler and Ross for advice on how to repel women is an evidence of his success with women. Joey often talks with sexual connotations (“It's a rented tux. Okay. I'm not gonna go commando in another man's fatigues”, 3:2) and uses a slang accent and favours slang pronunciation (“Whadja think?”, 1:6) and slang terms (“Come on, quit yankin' me”, 3:1), unlike Chandler who seems to reject them (“I'm not yanking you”, 3:1).

3.3 Experimentation

3.3.1 Methodology and Conceptualization

The present study assesses the connection of the use of three very popular features in modern American English, Oh my God, just and y’know (examples are shown in Table 3.1), with the discussion about gender-related constructs, in an attempt to investigate the theory that the modern American English language, as it appears in the chosen episodes of F∙R∙I∙E∙N∙D∙S’ perpetuates gender stereotyping by a non-standard use of these features.

This chapter in particular, focuses on a quantitative and qualitative (functional) analysis of the chosen linguistic devices, classified as hedges (just, y’know) and intensifiers (Oh my God). As previously discussed, hedges and intensifiers were repeatedly caught up in the discussion of gender-related constructs. O’Barr and Atkins (1982) present hedges as
indicators of powerlessness in the female speech, while Lakoff (1975) treats them as indicators of emotional and tentative language (Bradac et al., 1995: 94).

The present analysis seems to be rather innovative in the field of language and gender, as it deals with two linguistic devices (just and Oh my God) that are relatively “unknown” to the area, since there are no conclusive empirical studies to associate them to the discussion of gender-related linguistic constructs. However, there are hints claiming that the intensive expression Oh my God is a female-bound feature, since women are said to use it with particular intonational patterns to convey emotional language.

The decisive factor for the choice of these three particles for the analysis is their central role in teenagers’ speech, which is the more modern version of the American English language available; Widdicombe and Wooffitt treat just as a fundamental feature in the speech of the young generation (Weltman, 2003: 357). Furthermore, the presently-called dramatic intensifier Oh my God and the pragmatic particle you know, are two of the most popular features in teenagers’ language in the United States nowadays, especially after the influential Californian TV series of the 80s Valley Girl, which is thought to have brought a shift in the American and generally in the English language all over the world (Harlow, 2006). The expression Oh my God is considered as part of modern slang language to express excitement or disgust. The use of you know, another essential feature in teenagers’ speech today, has been studied as a gender-related construct in the past; First, Lakoff classifies you know as a hedging device used by women as a sign of insecurity (Fishman, 1998: 256) and then, Fishman refers to it as an indicator of women’s inferior social position (Fishman, 1998: 258).
### Table 3.1. Summary of the linguistic elements analysed

<table>
<thead>
<tr>
<th>Category</th>
<th>Idiom</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intensifier</strong></td>
<td></td>
<td>- “Oh God Monica hi!” (1.1 Rachel)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- “God, look what I found in the drain” (3.1 Monica)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- “Oh my God, he just said your name, that’s great!” (3.8 Ross)</td>
</tr>
<tr>
<td><strong>Hedge</strong></td>
<td></td>
<td>- “He’s just some guy I work with” (1.1 Monica)</td>
</tr>
<tr>
<td></td>
<td>Just</td>
<td>- “I just feel like someone reached down my throat…” (1.1 Ross)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- “Just ’cause I don’t want her to go through what I went through with Carl-oh” (1.1 Phoebe)</td>
</tr>
<tr>
<td><strong>Y’know</strong></td>
<td></td>
<td>- Y’know I figure if I can make coffee, there isn’t anything I can’t do (Rachel 1.1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- You know what it’s fine (Ross 3.4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- It’s just such a slap in the face, y’know? (Joey 1.10)</td>
</tr>
</tbody>
</table>

#### 3.3.2 Discussion

**Gender-related constructs and the use of Oh my God in F∙R∙I∙E∙N∙D∙S**

At first glance, women in *F∙R∙I∙E∙N∙D∙S* seem to employ the intensifier *Oh my God* considerably more than men. More specifically, in the first ten episodes of Season 1, women are proved to use this expression more than twice as often as men (women used the intensifier *Oh (my) God* at 67.0 percent of the overall occurrences, while men used it at 32.9 percent of them), while in the first ten episodes of Season 3 women used *Oh my God* 3 times more than men (76.2 percent female use compared to 23.8 percent male use). As table 3.2 shows, in
Season 1 male characters employed *Oh my God* 32 times, when female characters used it 65 times. In Season 3 (table 3.3), male characters used the intensifier 15 times, whereas female used it 48 times. A statistical analysis of the results above, which was achieved by the means of the two sample t-Test\(^7\), indicated that there is a statistically significant difference that distinguishes the male from the female discourse in terms of the use of *Oh my God*.

<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>1.2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>1.3</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>1.4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>1.5</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>1.6</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>1.7</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>1.8</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>1.9</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>1.10</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>32</strong></td>
<td><strong>65</strong></td>
</tr>
</tbody>
</table>

Table 3.2. Distribution by sex of *Oh my God* in Season 1

Overall occurrences of *Oh my God* in Season 1: 97

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\(^7\) The two-sample t-test, as explained in *Design and Analysis of Experiments* by Douglas G. Montgomery (2001: 22-36) begins with the null hypothesis \(H_0\) that the two values examined (the frequency of *Oh my God* by the male and the female characters) are equal. It then sets a confidence level for which the test hypothesis is valid (in this case, the confidence level in the result of the test is set to 95%). The mathematical equation \[ Z_o = \frac{\bar{\mu}_1 - \bar{\mu}_2}{\sqrt{\frac{\sigma_1^2}{n_1} + \frac{\sigma_2^2}{n_2}}} \] (where \(\bar{\mu}_1\) is the mean value of the frequency of the particle in male discourse and \(\bar{\mu}_2\) the equivalent mean value for female discourse, \(\sigma_1\) and \(\sigma_2\) the common variances for male and female speech respectively for the purposes of this dissertation), compares the distribution \(Z\) of the particle in question, in male and female speech (Montgomery, 2001: 35-36). According to Table I, available in Montgomery, 2001: 639, a confidence level of 95% results in a test statistic of 1.96 as the value of \(Z\). If \(Z_o\) exceeds this value, \(H_0\) is rejected and so the two values differ; otherwise, \(H_0\) is accepted and so the values are considered as equal.
<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3.2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>3.3</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>3.4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3.5</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3.6</td>
<td>2</td>
<td>6</td>
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<tr>
<td>3.7</td>
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<td>3.9</td>
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<td>3</td>
</tr>
<tr>
<td>3.10</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
<td><strong>48</strong></td>
</tr>
</tbody>
</table>

Table 3.3. Distribution by sex of *Oh my God* in Season 3

Overall occurrences of *Oh my God* in Season 3: 63

<table>
<thead>
<tr>
<th>Season No.</th>
<th>Male use</th>
<th>Female use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>32.9%</td>
<td>67.0%</td>
</tr>
<tr>
<td>3</td>
<td>23.8%</td>
<td>76.2%</td>
</tr>
</tbody>
</table>

Table 3.4. Overall distribution by sex of Oh my God in the Seasons 1 and 3
The intensifier *Oh my God*

![Bar chart showing the distribution of "Oh my God" by sex in Seasons 1 and 3.](image)

Figure 3.1. Distribution of *Oh my God* by sex in Seasons 1 and 3

Although no conclusive empirical study has been conducted relating the intensifier *Oh my God* with gender-related constructs, numerous scholars, such as Jespersen (1922), Lakoff (1975), O’Barr and Atkins (1980), Ito and Tagliamonte (2003; 2005) treat intensifiers as female-bound speech features based on their primary function to “maximize or boost meaning” (Ito and Tagliamonte, 2003: 258). Ito and Tagliamonte (2003), report that intensifiers became associated with women somewhere in the mid-18th century (2003:260). Jespersen (1922) associated the use of intensifiers with women’s fondness for hyperbole and argued that women are not only heavier users of intensifiers but are also the ones responsible for the spread of these innovating intensive devices (Ito and Tagliamonte, 2003: 260).

Quirk *et al.* (1985) classify intensifiers in two categories based on their function: (a) emphazizers and (b) downtoners (Ito and Tagliamonte, 2003: 258). Emphasizers give
emphatic meaning, whereas downtoners have a modal effect. They also argue that intensifiers are in the heart of linguistic change because of their ability to undergo constant meaning shifts. Ito and Tagliamonte attribute this tendency to the speakers’ need for originality to captivate his/her audience’s attention (2003:257). Ito and Tagliamonte (2003) identify 2 key features that distinguish intensifiers from other grammatical categories: (a) versatility and color and (b) their ability to change rapidly into different forms (2003: 258). Intensifiers serve multiple functions and have the ability to change easily to adjust the speakers’ communicative needs. Generally, intensifiers serve to express speakers’ emotional state and provide the means for them to share it with others. Ito and Tagliamonte also argue that intensifiers are also a means to influence the listener’s reception of the message intended. (2003: 258).

Ito and Tagliamonte show that the frequency of intensifiers (very and really in particular), is more of an age-depended variable rather than a gender-related construct, arguing that both men and women participating in their experiment used intensifiers with similar frequency (2003: 269-271). As they postulate, gender is a statistically significant variable only in middle-aged groups, where women are responsible for the expansion of the intensifier really in more contexts. In their conclusions, Ito and Tagliamonte remark that women usually lead the change from one intensifier to another, as they contribute to the expansion of a new intensive form by using it in more contexts (2003: 277).

In a more recent study (2005), Tagliamonte and Roberts examined amongst other variables, the correlation between gender and the use of the previous three intensifiers in adjectival contexts, by male and female characters in F∙R∙I∙E∙N∙D∙S. They proved that the frequency of the intensifiers is affected by the speaker’s sex, the adjective quality (whether the adjectives convey emotional meaning or not) and the adjective frequency. As they established, the adjective’s likelihood to convey emotion makes it more susceptible to
intensification especially by women, who are said to use more emotional language than men (2005: 289). They found that the female characters in the 8 first Seasons of F∙R∙I∙E∙N∙D∙S use the intensifiers so, really and very more than men. More specifically, they found that women tend to use so almost twice as often as men; they also seem to use really more than men, while men and women use very equally (Tagliamonte and Roberts, 2005: 289). The results showing that so is used by more female characters than male, made Tagliamonte and Roberts classify it as a “female” intensifier (Tagliamonte and Roberts, 2005: 289). According to Tagliamonte and Roberts’ quantitative study, women as well as men associate more intensifiers with emotional adjectives, even though women tend to use them with emotional adjectives much more than men (2005: 290).

Based on its emphatic function, Oh my God is presently considered as an intensifier and is treated as a female-bound linguistic device, employed by women not only to intensify their statements but also as an innovative linguistic concept.

The expression Oh my God also seems to represent one of the most popular teenagers’ intensifiers nowadays, which generally serves emphatic purposes. Its use in F∙R∙I∙E∙N∙D∙S appears to imitate the purported Valley Girl Talk. The spread of Valley Girl style by the Californian TV series is argued to initiate a strong shift in the English language by introducing several new terms and new intonation patterns in the language that are much adopted by the American teenage public. American teenage girls were indicated to be the initiators of this shift (Harlow, 2006). Oh my God is generally defined as a slang term used to express excitement, disgust and all around giddiness (Webmaster, 2001).

The following functional analysis examines the use of Oh my God in various pragmatic contexts it appears in and determines its effects in an attempt to investigate the way men and women in F∙R∙I∙E∙N∙D∙S employ Oh (my) God in their actual conversations. The functional analysis of the intensifier Oh (my) God reveals the following:
(1) (Rachel enters in a wet wedding dress and starts to search the room.)

1 C: And I just want a million dollars! (He extends his hand hopefully.)

2 M: Rachel?!

3 Ri: Oh God Monica hi! Thank God! I just went to your building and you weren't there and then this guy with a big hammer said you might be here and you are, you are!

4 W: Can I get you some coffee?

5 M: (pointing at Rachel) De-caff. Okay, everybody, this is Rachel, another Lincoln High survivor. (to Rachel) This is everybody, this is Chandler, and Phoebe, and Joey, and- you remember my brother Ross?

6 Ri: Hi, sure!

7 R: Hi.

(They go to hug but Ross’s umbrella opens. He sits back down defeated again. A moment of silence follows as Rachel sits and the others expect her to explain.)

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

9 Ri: Oh God... well, it started about a half hour before the wedding. I was in the room where we were keeping all the presents, and I was looking at this gravy boat. This really gorgeous Lampaugu gravy boat. When all of a sudden- (to the waitress that brought her coffee) Sweet 'n' Lo?- I realized that I was more turned on by this gravy boat than by Barry! And then I got really freaked out, and that's when it hit me: how much Barry looks like Mr. Potato Head. Y'know, I mean, I always knew looked familiar, but... Anyway, I just had to get out of there, and I started wondering 'Why am I doing this, and who am I doing this for?'. (to Monica) So anyway I just didn't know where to go, and I know that you and I have kinda drifted apart, but you're the only person I knew who lived here in the city.

In example (1) dialogue (3), Oh God reflects on Rachel’s distress after running away on her wedding and exemplifies her anxiety and desperation. It also forms an illocutionary
act since it reveals Rachel intention to make the other interactants (and first of all Monica) realise the difficult position she is in and implicitly solicit their empathy. The intonation Rachel uses to express Oh God plays a key role in the communication of this illocutionary act and adds a dramatic twist to the conversation. Monica’s agreement to listen and help her is indicative of the perlocutionary act, which is the realisation that Rachel needs their help and support.

Rachel reaffirms her stressed condition in (9), restating her desperation before explaining the reasons for her disturbed emotional state. In this case she also uses Oh God with a similar falling intonation and aims at the same effect as the previous statement. At the same time, she informs the others that the reasons for her emotional state are serious.

(2) 1 P: Well, ever-ev... ever since she left me, um, I haven't been able to, uh, perform. (Monica takes a sip of her drink.) ...Sexually.

→ 2 M: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...

3 P: It's okay...

In (2), the intensifier Oh God is repeated twice, when Monica realises that she has unintentionally offended Paul and immediately tries to apologize. The repetitive form of this intensifier, Oh God, oh God appears to serve as a linguistic device to reveal Monica’s anxiety and emphasize that her comment was unintentional. At the same time, it helps the interlocutor, Paul, accept Monica’s apology, persuading him that she had no intention of offending him.

(3) 1 J: Ross, let me ask you a question. She got the furniture, the stereo, the good TV-what did you get?

2 R: You guys.

→ 3 C: Oh, God.
J: You got screwed.

C: Oh my God!

In example (3), there are two different structures of the intensifier examined, *Oh, God* and *Oh my God*, both uttered by a male character, Chandler who uses them as markers of his surprise and concern for Ross. The intensifiers alone carry all the meaning of the utterance with no further linguistic elements to back it up and form two examples of locutionary acts, where the intended (illocutionary) effect, that is Chandler’s surprise, is denoted by the intonation and not by linguistic elements. That is, Chandler resumes everything he wants to say in these two occurrences of *Oh my God*. The context reveals that, the former *Oh God* reflects on Chandler’s surprise when he realises that Ross has been so naïve as to have made no legal claims on his assets after the divorce. The latter *Oh my God* is accompanied by an exclamation mark and a rising intonation. It reaffirms Chandler’s surprise and genuine concern for Ross, who states that the only thing he has left is his friendship with them.

Season 1, Episode 2

(4) 1 *RL*: Has anybody seen my engagement ring?

2 *P*: Yeah, it's beautiful.

3 *RL*: Oh God, oh God, oh God oh God oh God oh God.... (Starts to look under the couch cushions.)

4 *P*: No, look, don't touch that!

5 *RL*: Oh, like I wasn’t dreading tomorrow enough, having to give it back to him... 'Hi Barry! Remember me? I'm the girl in the veil 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...

In (4), the repetitive structure *Oh God oh God oh God oh God oh God oh God* is intended to reveal the psychological distress of the speaker. Rachel is in great agony after
losing her ring, which she was going to return to her former fiancée the next day. This structure also seems to implicitly reveal the symbolic and psychological value of an engagement ring for a woman. This structure is also accompanied by a peaking intonation, which backs up the meaning of the utterance. As in the previous example, this repetitive structure acts as an independent sentence, whose meaning is expressed by the means of paralinguistic elements; It is, therefore, a locutionary act that implicitly intends to elicit the group’s empathy to help her look for the ring.

In (5), Rachel restates her anxiety by reemploying the expression *Oh my God* and denotes her agony, related to the previous scene.

**Season 1, Episode 3**

(5) * (Joey reluctantly gives him the cigarette.)

1 **C:** Don't think of it as a cigarette. Think of it as the thing that's been missing from your hand. When you're holding it, you feel right. You feel complete.

2 **J:** Y'miss it?

→3 **C:** Nah, not so much. Alright, now we smoke. *(Takes a puff.)* Oh.. my.. God. *(He continues to smoke.)* 

In (5), Chandler slowly articulates *Oh my God*, between pauses, which highlights the pleasure smoking makes him feel. This conclusion is once again drawn based on this phrase’s illocutionary force; that is, the intention of the speaker is transmitted to the interlocutor without linguistic means but by the intonation he uses as well as by his facial expressions (paralinguistic elements).
Season 1, Episode 6

(Season 1, Episode 6)

(6) 1 J: (on phone) Uh huh.. uh huh... oh my God! Okay! Okay, I'll be there! (He hangs up and to all.) That was my agent. (He tosses and catches the phone.) My agent has just gotten me a job...in the new Al Pacino movie!

2 All: Oh my God! Whoah!

In (6), *Oh my God* expresses Joey’s excitement and enthusiasm and immediately catches his friends’ attention even though the reason for his excitement is not immediately known. The exclamation mark that accompanies the expression both times this is used, denotes a rising intonation. The exclamative term *Whoah!* backs up the effect of *Oh my God* to express excitement.

Season 1, Episode 7

(7) 1 RI: God, the first time he smiled at me... those three seconds were more exciting than three weeks in Bermuda with Barry.

2 P: You know, did you ride mopeds? 'Cause I've heard... (they stare at her)... oh, I see... it's not about that right now. OK.

3 RI: Y'know, I know it's totally superficial and we have absolutely nothing in common, and we don't even speak the same language but Gooooooooddddd....

In (7), the expression *God* introduces the conversation and prepares the participants for the emotional context that follows. It lays emphasis on Rachel’s attachment to Paolo that derives from her physical attraction to him. Rachel reaffirms her attraction to Paolo in (3), where the expression acquires an indubitable emphatic function denoted mainly by its phonological length.
Season 1, Episode 8

(8)  1 **RI:** Monica, your dad just beeped in, but can you make it quick? Talking to Rome. (Showing off to Phoebe and Chandler) I'm talking to Rome.
   
   2 **M:** Hey dad, what's up? (Listens) Oh God. Ross, it's Nana.

Contrary to (7), in this case *Oh my God* seems to serve as a downtoner, as it is accompanied by a falling intonation, which often announces bad news. The context reveals that *Oh my God* serves to denote that something is wrong with Ross and Monica’s grandmother. Monica finds out that her grandmother is lying in hospital. *Oh God* adds a dramatic twist in Monica’s statement and helps Ross pick up on that.

Season 1, Episode 10

(The door opens. Rachel is standing there. Her coat is muddy and torn, her hair is dishevelled and her face is bruised. Everyone turns to look)

(9)  1 **M:** Oh my gosh! Rachel, honey.. are you okay? Where-where's Paolo?
   
   2 **RI:** Rome. Jerk missed his flight.

Monica highlights her surprise to see Rachel standing at her door step, when she should have been in Rome. The expression *Oh my gosh*, which is also considered as slang term is another variation of the expression *Oh my God*. The emphasis is laid on the statement by a rising intonation and an exclamation mark.

Season 3, Episode 1

(10)  1 **RI:** Hey Mon!
   
   (she just walks straight into the bathroom)
   
   2 **P:** Oh my God, has she slept at all?
   
   3 **R:** Nope.
   
   4 **RI:** No, it's been three nights in a row.
R: Yeah, she finally stopped crying yesterday, but then she found one of Richard's cigar butts out on the terrace, so.

Also with a rising intonation, Phoebe highlights her concern to see her friend unable to cope with her break up with Richard and also Monica’s fragile emotional state after the break up. In this case, the phrase *Oh my God* has an emphatic meaning.

Season 3, Episode 5

(11)  
1 P: Yeah. (phone rings and Phoebe answers it) ‘Hello. (listens) Oh my God, I totally forgot! (listens) Well can’t someone else do it. (listens) But, I have company. (listens) Yeah, no look, that’s all right I’ll come in.’ (hangs up phone) Um, Frank, I’m really sorry but I have to go to work. It’s-it’s one of my regulars and he’s insisting that I do ‘um.

In (11), Phoebe again marks with a rising intonation her distress and also adds emphasis to the fact that she forgot about her appointment with her client. This expression also influences the reception of the interlocutor, as it serves to convince him/her that Phoebe had sincerely forgot about the appointment and reassure him/her that her missing the appointment was not deliberate.

Season 3, Episode 8

(12)  
1 J: (stopping him) No, no, you can’t, you can’t, okay, you can’t, you can’t buy her pearls, you just can’t, you can’t, you can’t.

2 C: Why not?!

3 J: Oh God. Uh, okay, here’s the thing, this is the thing, okay, the thing is...

4 C: What is the thing?

5 J: Okay. I went down to the ‘Mattress King’ showroom and, and I saw Janice, kissing her ex-husband.
The expression *Oh my God* picks up on the awkwardness of the situation Joey is in and shows his distress and reluctance to tell his best friend that he had witnessed his girlfriend kissing her ex-husband, something he already knows will devastate him, but at the same time he lets Chandler know that he is compelled to do it. At the same time, the utterance lets Chandler know that what Joey has to say is serious.

(13) 1 *Rl*: So we’re okay, we’re okay, we’re okay, (starts to exam Ben) aren’t we? No, we’re not okay, we’re not okay, there’s a bump, there’s a bump.

→ 2 *M*: Oh my God! Well push it in! Push it in!

3 *Rl*: I cannot push it in!

4 *M*: Okay, we’re gonna need a distraction.

5 *Rl*: Okay, okay, okay.

[...]

6 *Rl*: Or. We could put a hat on his head.

7 *M*: A hat! Yes! We need a hat.

8 *Rl*: We need a hat.

9 *M*: Where are we gonna find a tiny little hat?

10 *Rl*: Oh, oh, oh, I’ll get ‘Rainy Day Bear’!! (runs to get him)

11 *M*: Because he’ll know what to do? (Rachel comes out of her room with a bear that’s dressed in a rain suit.) Oh my God, you’re a genius!

→ 12 *Rl*: Oh God, oh God, it’s sowed on though.


14 *Rl*: Okay.

(Monica takes the bear, grabs his hat, and rips off his head.)
In quotation (2), Monica denotes her anxiety for Ben’s bumping on the head, which she considers as her fault for not taking care of him properly and her concern that Ross will hold her responsible for the incident. Her anxiety is also denoted by the context, where Monica on the spur of the moment incites Rachel to do something admittedly irrational and push the bump in so that Ross does not notice it. Unable to figure out what else to do, Rachel proposes that they hide the bump with a hat, which Monica considers as a good idea. The phrase *Oh my God* exemplifies Monica’s agreement to Rachel’s proposal and her excitement when she realises that there is a way to avoid letting Ross know about his son’s bump and getting hold responsible for it. The repetitive structure *Oh God Oh God* (12) states, even more vigorously, Rachel’s desperation and anxiety when she realises that, the idea of hiding Ben’s bump with a hat cannot be applied because the hat is sowed on the bear’s head (12). This development expands even more Monica’s distress, who is driven to rip the hat of the bear’s head. In this example, the phrase *Oh my God* is used as an intensifier, to emphasize Monica and Rachel’s agony for Ben’s bump on the head.

(14)  

1 *R: How’s my little boy?*  

2 *Rl: He’s perfect, he’s never been better.*  

3 *R: (noticing the outfit he is wearing) What’d you do, take him whaling?*  

4 *B: Monica.*  

5 ➔ *R: Oh my God, he just said your name, that’s great! Good job Ben*

In this case, the intensive particle *Oh my God* spoken with a rising intonation, expresses Ross’s surprise and at the same time his excitement when his son calls Monica by her name for the first time. Ross’s emotions are defined by the context and *Oh my God* provides a back up to that context by dowering it with an emphatic effect.
The intensifier *Oh (my) God* serves different pragmatic functions as shown in quotations 1-14. Its meaning derives from a combination of its phonological value (intonation) and its collocational pattern. The examples above denote two kinds of intonation: (a) the rising intonation, where the intensifier *Oh (my) God* is followed by an exclamation mark, conveying most often enthusiasm and surprise and (b) the falling intonation, where *Oh (my) God* is combined with pauses, such as in (5) and often becomes a sign of bad news as in examples (8) and (12). Nevertheless, this intensifier’s primary use is to emphasize and add a dramatic twist in the conversation.

Intonation appears to be a very important aspect in the analysis of *Oh (my) God*, which most often acts as filler or component to the locutionary act that supports the illocutionary force, facilitating the communication of the speaker’s intention and influencing the interlocutor’s reception of the message he/she wants to convey. Moreover, the rhythm of articulation provides important information about the speaker’s emotional state, as well as information about the context that surrounds it.

Another observation deriving from the examples above is that this intensifier acquires different structures, such as the repetitive structure, according to the pragmatic context it appears in and according to the effect the speaker wants to transmit to his/her interlocutor.

Even though, women seem to outnumber men in terms of frequency, the examples show that women as well as men use the (dramatic) intensifier *Oh (my) God* in similar situations. What is more, women seem to use repetitive structures of *Oh (my) God*, such as in (4) and (11), quite often and significantly more than men, to highlight their emotional state, a feature that is generally portrayed as female-bound. Men on the other hand, appear to be more reluctant and more reserved in the use of this intensifier. The functional analysis also indicates that men are also milder in the way they use it, using the “core” structure *Oh (my) God*, whereas women are more creative using several structures of this intensifier, such as *Oh*
God oh God oh God oh God oh God oh God (Rachel 1:2) Gooooooooddddd (Rachel 1:7) and Oh God Oh God (Rachel 3:8). In the 20 episodes assessed, it appears that male characters rarely use such repetitive forms as Oh God Oh God or God God God God, Oh my gosh. This female creativeness and tendency to expand the use of intensive forms could verify Jespersen’s assumption that women are often responsible for the spread of these forms by employing them in more contexts (Ito and Tagliamonte, 2003: 260).

**Gender-related constructs and the use of just in F∙R∙I∙E∙N∙D∙S**

At first glance, it appears that female characters are significantly heavier users of the hedge *just* than male characters, by using it at 58.9 percent of the overall occurrences of the particle in Season 1 and at a slightly lower 55.7 percent in Season 3. Men on the other hand, employed this particle at 41.1 percent and 44.3 percent of the total occurrences in each of the two Seasons respectively. More specifically, in Season 1, men used *just* 79 times, whereas women used this particle 113 times. In Season 3, men used *just* 97 times opposed to the 122 times this particle was used by women.

The particle *just* is present in assertive statements spoken by both men and women, playing the role of a hedge, such as in (1) and (2) or a hedging adverb, such as in (3).

1. **P:** No, no, it’s *just* my tooth *(3:8)*
2. **P:** *Just*, ’cause, I don’t want her to go through what I went through with Carl- oh! *(1:1)*
3. **M:** *Just* breathe, breathe.. that’s it. *Just* try to think of nice calm things... *(1:1)*
Table 3.5. Distribution of just by sex in Season 1

<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>8</td>
<td>23</td>
</tr>
<tr>
<td>1.2</td>
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<td>14</td>
</tr>
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<td></td>
<td>79</td>
<td>113</td>
</tr>
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</table>

Overall Occurrences of *just* in Season 1: 192
Table 3.6. Distribution of *just* by sex in Season 3

<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>7</td>
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<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>97</strong></td>
<td><strong>122</strong></td>
</tr>
</tbody>
</table>

Overall Occurrences of *just* in Season 3: 219

Table 3.7. Total distribution of *just* by sex in Seasons 1 and 3

<table>
<thead>
<tr>
<th>Season No.</th>
<th>Male use</th>
<th>Female use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>41.1%</td>
<td>58.9%</td>
</tr>
<tr>
<td>3</td>
<td>44.3%</td>
<td>55.7%</td>
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Table 3.7. Total distribution of *just* by sex in Seasons 1 and 3
In the past, scholars, such as Lakoff (1975) and O’Barr (1982), presented hedges as part of female speech, used to connote powerlessness. In the present study, the use and frequency of just is examined in the exploration of gender-related speech styles in F∙R∙I∙E∙N∙D∙S.

Figure 3.2 indicates that women use just more frequently than men; however the appliance of the two sample t-Test on these data indicates that they do not provide enough statistically significant evidence to bear a distinction between the male and the female frequency in the use of just. What is more, a closer analysis of the actual discourse context in which just is used shows no gender-related differences either. That means that both men and women use just as a mitigating strategy to downplay the significance of a particular process.
Lee (1987), expands on Brown and Levinson’s conceptualization of just, arguing that this particle is used to express restrictive meaning forming part of a collocational pattern where its semantic value is determined by the context it appears in. Lee also asserts that the particle just is often used to designate four different discourse values: (a) depreciatory, (b) restrictive, (c) specificatory and (d) emphatic (1987: 378-395). Relating to the depreciatory value of just, Lee states that it serves to (a) minimize the significance of some process by comparing it to another which he calls the referent process, (b) express the speaker’s attitude and (c) affirm the process just is involved in which he calls focal process. The particle just acquires a restrictive meaning when it is combined with a subordinate clause, marks a relation of dependence with this clause and does not act as a simple exponent of modality as the depreciatory just does. Specificatory meaning refers to the cases where just acts as a linguistic device to specify the time frames within a process occurs. However, the cases where just acquires a specificatory meaning are excluded from the sample as it does not agree with the aim of this dissertation to find a correlation between the use of just and gender-related patterns.

An example of just as a qualifier of time or specificatory as Lee puts it, excluded from the sample is the following:

**Phoebe: Ooh, I just pulled out four eyelashes. That can't be good (1.1)**

Lastly, the emphatic meaning of just refers to the cases where the particle is used to emphasize the expression with which it correlates, achieving the exact opposite effect that the depreciatory meaning.
Applying these semantic values of *just* to the discussion of gender-related language in *F∙R∙I∙E∙N∙D∙S*, it appears that there is no difference in the context in which this particle is used.

**Season 1, episode 1:**

[Scene: Central Perk, Chandler, Joey, Phoebe, and Monica are there.]

(1)  
1  *M:*  There's nothing to tell! He's just some guy I work with!  

2  *J:* C'mon, you're going out with the guy! There's gotta be something wrong with him!  

3  *C:* All right Joey, be nice. So does he have a hump? A hump and a hairpiece?  

4  *P:* Wait, does he eat chalk?  

(They all stare, bemused.)  

5  *P:* Just, 'cause, I don't want her to go through what I went through with Carl- oh!  

6  *M:* Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.  

7  *C:* Sounds like a date to me.

As indicated in the first example, Monica applies the hedge *just* to mitigate the fact that she is going out on a date with a guy that she longed for a long time, implying that for her, it is simply a casual dinner. The use of double hedge “*just some guy*” reinforces the depreciatory value of *just* by acting as a linguistic device to hide Monica’s true feelings for this guy, turning him into a person for whom she has no special feelings. In (5), Phoebe expresses her concern about this new guy in an ambiguous question, she immediately responds with “*just, ‘cause*” indicating in a restrictive manner that she does not want her friend to go through a similar experience as she went through with an ex-boyfriend of hers, Carl. At the same time, *just* acts as an explanation for her previous absurd but humorous
question which does not seek to yield information related to his personality or physical attributes. In (6), Monica proceeds to affirm her position, maintaining that this date is simply an insignificant event in her life and not a romantic date. She implicitly states that it is an innocent date that involves no real intimacy.

Season 1, Episode 1

(2)  

1 J: Alright Ross, look. You're feeling a lot of pain right now. You're angry. You're hurting. Can I tell you what the answer is?

(Ross gestures his consent.)

2 J: Strip joint! C'mon, you're single! Have some hormones!

3 R: I don't want to be single, okay? I just... I just- I just wanna be married again!

In the second example (2), Ross employs just in a repetitive manner, which appears to serve rhythmic and poetic purposes, reflecting on his deep desire to be married again. This repetitive pattern adds an emphatic value to the idea of marriage for Ross, explicitly marking his psychological need to be with his ex-wife, whom he considers as the love of his life. In other words, the repetitive construct of just emphasizes on the fact that Ross no longer wants to be single – but that he rather remains emotionally and psychologically attached to the idea of being married to his ex-wife.

However, other examples show female characters attribute an emphatic meaning to the particle just or male characters attribute depreciatory or restrictive meanings to just. Such examples are provided by the following:

Season 1, Episode 4

[Scene: The Emergency Room, Ross is still going on about his first night with Carol.]

(3)  

1 R: I remember the moonlight coming through the window- and her face had the
most incredible glow.

2  C: Yes, the moon, the glow, the magical feeling, you did this part- Could I get some painkillers over here, please?

3  J: He's right, enough, already. What is the big deal about today? So you slept with her for the first time, so what? You slept with her for seven years after that.

→  4  R: Look, it's just a little more complicated...

5  C: Well, what? What? What is it? That she left you? That she likes women? That she left you for another woman that likes women?

In this example (3), Ross applies just in a similar context as Monica in example (1) to mitigate the effect of the statement by correlating the particle just with another adjective, little. In this case, the particle just acquires restrictive meaning as in example (1) since both characters, Ross and Phoebe, through a humorous, intelligent and at the same time ironic statement, downplay the importance of the event that Ross’s ex-wife was the first true love of his life with whom he spent a significant amount of time, 7 years of his life. However, Ross implicitly admits that his love for his ex-wife did not simply stem from his sexual desire or simply because he experienced sex for the first time with her but rather because it was a more complex relationship which involved an emotional and psychological attachment. Ross’s statement also acts as a restrictive device used to challenge Joey’s raw comment that minimized their relationship, presenting it as a sexually-oriented one.

Season 3, Episode 7

[Scene: Monica and Rachel’s, Rachel is greeting her Father for their brunch.]

(4)  1  Rl: (opening the door) Hi Daddy.

2  Dr. Gr.: Baby. Ross.

3  R: Dr. Green. How are you? (offers his hand, and Dr. Green puts his scarf on it.)

4  Dr. Gr.: Thanks for dinner last night.
5 R: Thank you for teaching me a valuable lesson.

6 Dr. Gr.: Nice hair. What’d ya do? Swim here?

7 R: (to Rachel) Okay, that’s it, I can’t take it anymore.

8 Ri: What? What? He’s interested in you. He-he likes your hair, he just wants to know how you got here.

9 R: Oh, please. Sweetie it’s hopeless, okay, I’m just gonna go. (starts to leave rubbing his neck)

In example (4), Rachel utilizes just to minimize the effect of her dad’s insulting remark about the way Ross combs his hair, which makes them look wet. Rachel seeks to take the pressure off this situation, that her dad, Dr Green, created by picking on Ross about his hair, implicitly expressing his dislike for him. In this case (8), the particle just acquires depreciatory meaning since it serves to minimize the offensive impact of Dr. Green’s question and affirm Rachel’s position that her dad was only asking about how Ross had got to the house. That is, Rachel attempts to give an explanation for her dad’s question, wanting to compensate for the insult it caused Ross by convincing him that her dad only wanted to know how he had got to the house. This question apart from the clear offense to Ross immediately makes the other two interactants, Ross and Rachel feel uncomfortable – especially Ross for whom the offensive comment was intended. Ross, on the other hand, reacts to Dr. Green’s abusive remark - that reflects on his implicit admission that he has no respect for Ross- by announcing his intent to leave. In this case (9), just also acquires a depreciatory meaning by acting as an exponent of modality (Lee, 1987: 385), which expresses Ross’s reaction to Dr. Green’s insult and at the same time affirms his intention to leave. In other words, just serves as a softening device to ease the assertion of Ross’s intent to leave. Ross by that mitigating statement avoids getting into a direct confrontation with Rachel’s father by not giving into his challenge and refusing to adopt the same offensive tone as him.
As the examples made clear, male and female characters in *F∙R∙I∙E∙N∙D∙S* use the particle *just* in similar contexts; this is shown by the previously elaborated examples, contrasting male and female use of *just* demonstrating that men and women use *just* to produce similar meanings. That is, the particle, even though it is clearly more employed by women in *F∙R∙I∙E∙N∙D∙S*, appears to serve similar semantic meanings and display no significant correlation to the gender variable. All the previous statements presented *just* as a generally used means to mitigate the statement it appears in, creating a sense of mildness and at the same time supporting Lee’s claim that *just* is used to “minimize the significance of some process” (Weltman, 2003: 357). This effect of the term justifies the classification of *just* as a hedge or a hedging adverb which is used by both men and women to moderate the assertion of their statements. More explicitly, the hedge *just* appears in a variety of occurrences, correlating with various, grammatically different linguistic devices such as nouns, verbs and hedges providing the same effect in all of them, which is to soften the assertiveness of the statements.

**Gender-related constructs and the use of *y’know* in *F∙R∙I∙E∙N∙D∙S***

Unlike the previous results showing women using *just* and *(Oh my) God* more than men, men seemed to be heavier users of *y’know* than women. In Season 1, male usage of this linguistic device reached 56.5 percent of the overall occurrences, whereas female usage reached a significantly lower 43.5 percent. In Season 3, the dissimilarity between male and female usage was even larger with men reaching a 58.0 percent of the overall occurrences of this particle, opposed to a 42.0 percent frequency by women. In Season 1, men employ *y’know* 52 times while women employed it 40 times. In Season 3, men employed *y’know* 76 times when women used it 55. Statistically speaking, however, these differences are not significant. When applying the two sample t-Test on these data, the results indicated that
there is no statistically significant difference to distinguish the male from the female discourse in terms of the use of *y’know*.

<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>1.2</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>1.3</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>1.4</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>1.5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>1.6</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>1.7</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1.8</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>1.9</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>1.10</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>54</td>
<td>42</td>
</tr>
</tbody>
</table>

Table 3.8. Distribution of the hedge *y’know* by sex in Season 1

Overall occurrences of *y’know* in Season 1: 96
<table>
<thead>
<tr>
<th>Episode No.</th>
<th>Male use (times)</th>
<th>Female use (times)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>3.2</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>3.3</td>
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<td>3.4</td>
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<td>5</td>
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<td>3.5</td>
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<td>15</td>
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<td>3.6</td>
<td>5</td>
<td>6</td>
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<td>3.7</td>
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<td>3</td>
</tr>
<tr>
<td>3.9</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>3.10</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>69</td>
<td>55</td>
</tr>
</tbody>
</table>

Table 3.9. Distribution of *y’know* by sex in Season 3

Overall occurrences of *y’know* in Season 3: 124

<table>
<thead>
<tr>
<th>Season No.</th>
<th>Male use</th>
<th>Female use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>56.5%</td>
<td>43.5%</td>
</tr>
<tr>
<td>3</td>
<td>58.0%</td>
<td>42.0%</td>
</tr>
</tbody>
</table>

Table 3.10. Distribution of *y’know* by sex in Seasons 1 and 3
The hedge *y’know*

![Bar chart showing distribution of *y’know* by sex in Seasons 1 and 3]

**Figure 3.3.** Distribution of *y’know* by sex in Seasons 1 and 3

Stereotypically, hedging devices including *y’know*, were referred to as female-bound speech features, revealing tentativeness and subordinate roles in interaction (Holmes, 1987: 59). Influential scholars in the area of gender and language, such as Lakoff (1975), Fishman (1980), O’Barr and Atkins (1982) asserted that the hedging device *y’know* constitutes a female-bound speech feature that reveals women’s hesitancy, insecurity and/or powerlessness (Freed, 1996:61, Fishman, 1998: 256).

Holmes suggests that *y’know* serves other functions than simply a hedging device to achieve cooperation and establish “common background knowledge” with the interlocutor, as previously proposed, (Holmes, 1987:62). According to her, *y’know* can serve as: (a) a turn-
yielding device, (b) a linguistic imprecision signal, (c) an appeal to the listener for reassuring feedback and (d) a signal that the speaker attributes understanding to the listener (1987:62).

In her research on the use of hedges by middle-class white men and women in New Zealand, Holmes classifies *y’know* in two categories based on its function to convey: (a) modal or (b) affective (social) meaning. In her view, *y’know* is a hearer-oriented\(^8\), multifunctional pragmatic particle (1987: 60-61), which acquires modal meaning when it expresses the speaker’s degree of confidence/ certainty,

\[ \text{(1) } J: \text{ No, no, no, see that’s why you have to do this job, agents always lie. You know, Estelle just says stuff like ‘They went another way’, but this, I can use this. (in a very bad Italian accent) I canna work on a new accent. (3:4)} \]

and affective meaning, when it expresses the speaker’s attitude to his/her interlocutor.

\[ \text{(2) } C: \text{ Well, maybe it’s a contest, y’know? Like, collect all five? (1:3)} \]

As Holmes explains, *y’know* acquires a modal meaning when the addressee has previous knowledge and experience on the proposition discussed and when the speaker uses *y’know* as an emphasizing device to reassure the listener of the validity of the proposition (1987: 63). On the other hand, *y’know* reveals addressee-oriented uncertainty and expresses affective meaning, when the speaker is not sure about the addressee’s attitudes or his/her likely response to the interaction and when the message is not clear, in which case the addressee is uncertain about the linguistic encoding of the message (1987:63). Holmes argues that, both men and women in New Zealand use this particle as a component of their speech acts (1987: 60), which serves no semantic function and has specified the ways men and women used it. Holmes hypothesized that, if the stereotype that women’s speech is

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\(^{8}\) This function of *y’know* refers to the case this particle conveys affective or social meaning (Holmes, 1987: 61).
tentative was valid, then women should employ *y’know* to convey affective meaning. The results of her research, however, did not match these expectations as men appeared to use *y’know* more to convey uncertainty, while women used it more to convey confidence about the proposition discussed.

Figure 3.3, indicating that men use *y’know* with a significantly higher frequency than women, already challenges the theory that women use the hedging device *y’know* more than men (Fishman, 1998: 256), even if the difference is significantly marginal. However, a qualitative analysis of the distribution of *y’know* in male and female speech in *F∙R∙I∙E∙N∙D∙S* reveals more information about the functions of this particle in male and female speech.

Applying the functions of *y’know* to convey modal and affective meaning to analyse the cases where this particle appears, the following conclusions are drawn.

<table>
<thead>
<tr>
<th>Season</th>
<th>Gender</th>
<th>Modal Meaning</th>
<th>Affective (Social) Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Male</td>
<td>57.4%</td>
<td>42.6%</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>57.1%</td>
<td>42.9%</td>
</tr>
<tr>
<td>3</td>
<td>Male</td>
<td>62.3%</td>
<td>37.7%</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>80%</td>
<td>20%</td>
</tr>
</tbody>
</table>

Table 3.11. Distribution of *y’know* by function and sex in Seasons 1 and 3

As the table 3.11 indicates, there is no hard evidence to support clear distinction between male and female usage of *y’know* in *F∙R∙I∙E∙N∙D∙S* in terms of modal or affective meaning. In Season 1, the majority of the times men employ *y’know* reveals a tendency towards modal meaning; however, this differentiation between male and female use *y’know* appears to be marginal and almost inexistent. In Season 3, the differentiation increases by 17.7 percent. In Season 3, the majority of the times women use *y’know*, reveals an inclination...
towards modal meaning. On the other hand, in Season 3, men appear to use *y’know* to convey affective meaning 17.7 percent of the times more than women.

The following examples illustrate the functions of *y’know* in men and women’s discourse in *F∙R∙I∙E∙N∙D∙S*.

**Season 1, Episode 1**

_(They go to hug but Ross’s umbrella opens. He sits back down defeated again. A moment of silence follows as Rachel sits and the others expect her to explain.)_

(1)  
1 *M:* So you wanna tell us now, or are we waiting for four wet bridesmaids?  
2 *Rl:* Oh God... well, it started about a half hour before the wedding. I was in the room where we were keeping all the presents, and I was looking at this gravy boat. This really gorgeous Lamauge gravy boat. When all of a sudden- (to the waitress that brought her coffee) Sweet ‘n’ Lo? - I realized that I was more turned on by this gravy boat than by Barry! And then I got really freaked out, and that’s when it hit me: how much Barry looks like Mr. Potato Head.  
   → Y’know, I mean, I always knew he looked familiar, but... Anyway, I just had to get out of there, and I started wondering ‘Why am I doing this, and who am I doing this for?’ (to Monica) So anyway I just didn’t know where to go, and I know that you and I have kinda drifted apart, but you’re the only person I knew who lived here in the city.

In example (1), *y’know* acquires an affective meaning as it is clearly addressee-oriented and helps Rachel explain to the rest of the group the reasons that drove her to run away on her wedding day. Through *y’know*, Rachel attempts to create a bond with her friends based on mutual understanding. The syntactic context this particle appears in reveals 2 more functions of *y’know*:

(a) It is a sign of linguistic imprecision as Rachel attempts to explain why she ran out on her wedding, something that she is not sure about herself. She combines *y’know* with another pragmatic particle *I mean* which emphasizes her uncertainty.
(b) An appeal to her friends for reassuring feedback. Rachel is not sure about her statements and therefore, cannot be confident that her friends will understand either, but *y’know* indicates her need to hear that her friends understand and support her and also that she values their opinion.

Season 3, Episode 1

(2)  

1 R: So, uh, the other night Rachel and I are in bed talking about fantasies, and *I happened to describe a particular Star Wars thing....*

2 C: *Princess Leia in the gold bikini.*

3 R: *Yes!*

4 C: *I know!*

5 R: *Yes!* *Wow, well, that-that was easy. Okay, you-you go.*

6 C: *Okay.*

7 R: *Okay.*

8 C: *Okay, you know, you know when your in bed, with a woman.*

9 R: *Hmph.*

10 C: *And, ah, you know, your fooling around with her. And you get all these like, mental images in your brain, you know, like Elle MacPherson, or that girl at the Xerox place....*

11 R: *With the belly-button ring? Oh, muhawa!*  

12 C: *I know, And then all of the sudden your Mom pops into your head. And your like 'Mom, get outta here!' You know, but of course, like, after that you can't possibly think of anything else, and you can't, you know, stop what your doing. So it's kinda like, you're, you know. You know...(Ross just stares at him). You don't know!*

The context in example (2) reveals that Ross and Chandler are about to share personal information in an attempt to see for themselves what it feels like to share everything with each other, like women do.
The particle has no semantic value for the sentences and serves as a strategy that Chandler uses to express himself. It therefore plays the role of a “verbal filler” (Holmes 1987: 60). This particle dotes Chandler’s sentences a mitigating effect accomplished by creating solidarity with his interlocutor. In (8) Chandler uses a repetitive structure of *y’know*, which denotes modal meaning as Chandler is confident that Ross has been in the situation he describes and at the same time it denotes his reluctance to proceed to sharing more intimate information with him. In (10), *y’know* sustains its modal meaning as Chandler remains confident that Ross has had the experience discussed before. In sentences (8), (9) and (10), Chandler conveys information that seem to apply for all men (this is probably the cause of Chandler’s confidence that Ross relates to them), whereas in (12) Chandler shares more personal information. In (12), *y’know* acquires affective meaning as it expresses Chandler’s uncertainty about Ross’s attitude and likely response to the proposition because he cannot be sure that he has been in a similar situation before. The extent of Chandler’s uncertainty is reflected on the frequency of the particle (4 times) in the last quotation that reveals a rather desperate attempt by Chandler to establish common ground, mitigate the effect of the statement and assure Ross’s positive or reassuring feedback.

**Season 1, Episode 1**

1. **RI:** C’mon Daddy, listen to me! It's like, it's like, all of my life, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe?  

   → What if I wanna be a- a purse, y’know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

2. **R:** You can see where he’d have trouble.

Once again, the particle *y’know* acquires affective meaning given that it is addressee-oriented and works as a turn-yielding device, defined by the interrogative intonation that
accompanies it. Rachel is talking to her father, trying to make him understand why she ran out on her wedding. The use of *y’know* reflects on her attempt to create solidarity with her father based on mutual understanding. Apart from a turn-yielding device to incite her father’s answer, *y’know* acts as a device to achieve a reassuring feedback from him.

(Scene: Ross's Apartment; Ross is pacing while Joey and Chandler are working on some more furniture.)

(4)  
1 R: I'm divorced! I'm only 26 and I'm divorced!  
2 J: Shut up!  
3 C: You must stop!  
4 R: That only took me an hour.  
5 C: Look, Ross, you gotta understand, between us we haven't had a relationship that has lasted longer than a Mento. You, however have had the love of a woman for four years. Four years of closeness and sharing at the end of which she ripped your heart out, and that is why we don't do it! I don't think that was my point!  
6 R: You know what the scariest part is? What if there's only one woman for everybody, *y’know*? I mean what if you get one woman- and that's it? Unfortunately in my case, there was only one woman- for her...

Ross employs the particle *y’know* as a direct turn-yielding device defined by an interrogative intonation as in example (3). It works as a direct motivation for Chandler and Joey to give their insight on the matter that is troubling Ross and at the same time it constitutes a pled made by Ross to his friends, implicitly asking them for a reassuring feedback. Ross shares his worries that he may not find love again after his break-up with his wife and seeks for comfort in his friends. The particle turns Chandler and Joey into active members in the interaction by giving them the right to express their opinion.
Season 1, Episode 6

(5) 1 R: No? What happened, big guy?

2 C: (to Ross) "Big guy?"

3 R: It felt like a 'big guy' moment.

4 J: I got fired.

5 All: Oh!

6 J: Yeah, they said I acted too much with it. I told everybody about this! Now everybody's gonna go to the theatre, expecting to see me, and...

7 RL: Oh, Joey, you know what, no-one is gonna be able to tell.

8 J: My mom will.

9 C: Something so sweet and...disturbing about that.

→ 10 J: Y’know, I've done nothing but crappy plays for six years. And I finally get my shot, and I blow it!

11 M: Maybe this wasn't your shot.

   The particle y’know in this example works as a hedging device to mitigate Joey’s assertion and at the same time it acquires a modal meaning as it reveals Joey’s certainty about his statement that derives from the personal realisation that he has had no worth-while job in six years and also his confidence that his friends share the same opinion.

Season 3, Episode 3

[Scene: Central Perk]

(6) 1 RL: Oh my God, what happened? (points to the cast on Janice's wrist)

2 Jc: Oh. God, crazy Chandler. He spun me...off...the...bed!

3 RL: Wow! Spinning that sounds like fun.

→ 4 Jc: Oh, (laughs) I wish. No, you know he was just trying Ross's Hug and Roll thing.
5 RI: (turns around, not amused) Ross's what?

6 JC: You know what, where he hugs you and kinda rolls you away and... Oh... my... God

The particle *y’know* in this case acquires modal meaning as Janice lets Rachel know about the situation that caused her to break her arm mistakenly assuming that she already knows about Ross’s strategy to roll Rachel over so that he has more room in the bed. The particle also has a highlighting effect that serves to reassure Rachel of the validity of what she says.

As shown in Table 3.11, the use of *y’know* by men and women seems to follow the patterns drawn by Holmes. In Season 3, men appear to use it more to express affective meaning, while women use it more to express modal meaning, which also challenges the stereotype that women use this particle more than men as a hedging device to denote insecurity or tentativeness. The functional analysis has also demonstrated that men and women use this particle in similar ways, either to convey confidence/ certainty or uncertainty. The frequency of the particle in the specific episodes of *F∙R∙I∙E∙N∙D∙S*, as shown in tables 3.8 and 3.9 does not provide evidence to support the stereotypical theory that women use *y’know* more than men.
CHAPTER 4: **F∙R∙I∙E∙N∙D∙S AS LEADER OF LINGUISTIC INNOVATIONS**

In a recent study on intensifiers, Tagliamonte and Roberts argue that the language in the media is more innovative than in the general population and could easily be characterised as a source of innovation in language and a pioneer of linguistic change (Tagliamonte and Roberts, 2005: 296). They identified intensifiers as the category that is more susceptible to linguistic change and consequently an area that provides the more representative data for such study.

In their article “So Weird, So Cool; So Innovative: The Use of Intensifiers in the Television Series *F∙R∙I∙E∙N∙D∙S*”, Tagliamonte and Roberts (2005) examine the possibility of innovation in the language of the American public, through a study of intensifiers in 8 seasons of the sitcom *F∙R∙I∙E∙N∙D∙S*. According to them, the use and frequency of intensifiers are subjected to fashion (2005: 281), which renders them susceptible to change through the years, through the delexicalisation process and argue that popular televised series, such as *F∙R∙I∙E∙N∙D∙S*, given the large audience it attracts, are a possible carrier of innovations in language because of the need of speakers to be original to attract their audience’s attention.

Tagliamonte and Roberts circumscribed their corpus on the intensifiers that accompany adjectives, which they define as the most commonly intensified grammatical category (2005: 285). Comparing their findings with previous studies on intensifiers presenting *really* and *very* as the two most popular intensifiers in American English, Tagliamonte and Roberts found that *so* is the most popular intensifier in the speech of the

\footnote{Tagliamonte defines the process of delexicalisation as the development of the use of an intensifier to appear in more contexts and serve more functions. As she explains that intensifiers usually undergo delexicalisation which takes place in 3 stages: first, certain intensifiers are used for occasional emphasis on adverb or adjective, then they are more frequently used for emphasis and intensification and then a wider use accompanying more and more adjectives (Tagliamonte and Roberts, 2005: 284–285).}
characters in $F \cdot R \cdot I \cdot E \cdot N \cdot D \cdot S$ and argued that this might be the next most popular intensifier in future American English (2005: 288).
CHAPTER 5: CONCLUSIONS

As acknowledged from the first chapters of this dissertation entitled *Gender Stereotypes in the language of the TV sitcom F∙R∙I∙E∙N∙D∙S*, previous theories supporting stereotyped gender-related speech features were often based on overgeneralisations and were characterised as anecdotal (Freed, 1996: 55). The present dissertation sought to avoid this tendency by keeping an open mind towards gender-related constructs, as indicated in the analysis of the three linguistic elements examined in Chapter 3. Dealing with three hedging and intensifying devices, whose non standard use by women, was repeatedly caught up in the discussion of men and women’s language, this dissertation sought to investigate the existence of gender stereotypes in the speech of modern American men and women, believing that *F∙R∙I∙E∙N∙D∙S* is a representative sample for this purpose. The specific devices *Oh my God*, *just* and *y’know* were chosen because they form part of modern slang language, which is a key characteristic of teenagers’ speech nowadays and which *F∙R∙I∙E∙N∙D∙S* appear to adopt potentially for popularity reasons, as Tagliamonte and Roberts previously stated (2005: 295).

However, the analysis has not been able to provide sufficient evidence to support the perpetuation of gender stereotypes in the speech of male and female characters in the sitcom *F∙R∙I∙E∙N∙D∙S*, since the statistical analysis generally proved no significant difference to distinguish the male from the female discourse in the use of *Oh my God, just, y’know*. Even though the higher frequency of *Oh my God* and *just*, the two of the three particles examined, in the speech of the female characters in *F∙R∙I∙E∙N∙D∙S* might have implied the preservation of stereotyped gender-related linguistic constructs, the actual context where *Oh my God* was used and the statistical analysis on *just* reject any such possibility. As the functional analysis in Chapter 3 section 3.4 indicated, men and women in *F∙R∙I∙E∙N∙D∙S* express themselves in similar manners disproving the theories sustaining that women talk differently than men.
According to the findings of this analysis, the term “women’s language” based on the standards of social dominance and cultural difference, is illusive.

Nevertheless, a rewarding aspect of the analysis derives from its ability to show that women in *F∙R∙I∙E∙N∙D∙S* are more creative in the use of the intensifier *Oh my God*, displaying different intonational and structural patterns, although the analysis of intonational patterns does not pertain to the scope of the present dissertation as defined in the beginning and therefore has not sufficiently treated. However, the higher frequency of these structures in the speech of the female characters may account for the theory presenting women as innovators and leaders of linguistic change, based on the assumption that they have greater verbal skills and engage more in social interactions, introducing new linguistic forms in more contexts and facilitating their penetration into the language (Aaronson, 2006). If *F∙R∙I∙E∙N∙D∙S* is a source of innovation for the American English language, as Tagliamonte and Roberts suggest (2005:280), the considerably higher frequency of the intensifier *Oh my God* and the hedges *just* and *y’know* detected in female speech, could render women in *F∙R∙I∙E∙N∙D∙S* the leaders in the process of linguistic change as to include these terms.

This dissertation has also shown that there is a pattern between the language used in the Californian Series *Valley Girl* and *F∙R∙I∙E∙N∙D∙S*. As argued, the former series became a source of innovation for not only the American English but the English Language around the world (Harlow, 2005), as it introduced a number of slang terms, particularly the term *Oh my God* with a distinctive intonation pattern in the everyday language of teenagers. The resemblance to teenagers’ language made *F∙R∙I∙E∙N∙D∙S* a representative sample of modern American language and at the same time an opportunity for reliable research on gender-related constructs in this dissertation.

Tagliamonte and Roberts have previously discussed the possibility that *F∙R∙I∙E∙N∙D∙S’* language could account for modern sociolinguistic research on intensifiers (2005:280),
showing that the data gathered from their speech styles concerning the use of intensifiers, matched the data collected from past research on contemporary American English (Tagliamonte and Roberts, 2005:296). If men and women in *FRIENDS* are examples of modern American men and women, who speak and act like modern men and women in the United States, then the results of the present analysis could reflect modern tendencies in American society, indicating that social roles and gender identities have evolved, creating new meanings and more alike linguistic styles for men and women than the ones described in Jespersen and Lakoff’s theories proclaiming female social inferiority.

Still, the concept of gender stereotyping is not completely unfamiliar to *FRIENDS*. The roles attributed to each character in *FRIENDS* tend to reveal certain gender stereotypes; That is, the behaviour of male and female characters agrees with certain stereotypes presenting men as devoted sport-fans and robust boasters of their manhood, who reject homosexualism and are always eager to display their sexual background to prove themselves as men. Women sometimes seem oversensitive, “fashion-freaks” and obsessed about preserving figure. It could be argued that, the three male characters altogether comprise an integral depiction of what constitutes a typical man. That is, everyone reveals an aspect of male temperament; Ross is a palaeontologist, a profession that has to do with science, which is traditionally considered as a “man’s profession”, Joey represents the Latino lover who disposes a rich sexual background, a critical verification of manhood; Chandler is the realist one, who keeps the rest on their feet, reminding them of the bad side of reality. On the other hand, the three female characters appear to follow the same pattern; Monica is the mother figure for the group, who takes care of the cooking and dreams of being a mother, Rachel is the materialist one, who pays particular attention to her appearance, while Phoebe is the spiritual member of the group, who is generally misunderstood and considered as an airheaded blond, who often fails to follow the conversation.
5.1 Possible limitations

Differences in the discourse of the same characters in different episodes could be attributed to whether the script writer is a man or a woman. It is interesting though that the majority of the chosen episodes were written by men. In Season 1, six out of the ten episodes were written by a collaboration of two men writers, three episodes were written by a collaboration of a man and a woman writer and one episode was written by a woman writer alone. In Season 3, a man writer wrote five of the ten episodes, a man and a woman collaborated to write two of them, two men collaborated to write two more episodes and a woman writer wrote one episode. The possibility that the author of each episode is a man or a woman could account for the dissimilarity that may appear in the frequency of the three linguistic elements in each episode.

One could argue that the language of male and female characters in F·R·I·E·N·D·S is a small sample that cannot allow representative conclusions on the speech of American men and women in real life. It is, however a part of what is considered as a series inspired by the American reality, which is one of the main reasons for its large popularity. Tagliamonte in her research on intensifiers argues that, the data obtained by the series match with the data obtained by American everyday language (Tagliamonte and Roberts, 2005: 296) and asserts that F·R·I·E·N·D·S could easily become a sample for sociolinguistic research on American English language.

5.2 Recommendations for future research

This dissertation provides interesting ideas for future research. Due to space and time constraints, the present dissertation has been restricted to the analysis of the occurrence of the three above-mentioned linguistic features in the first ten episodes of Season 1 and 3 respectively. It would be very interesting, though, to investigate the application of these three
variables in all ten seasons of *F·R·I·E·N·D·S* to form a complete picture of gender stereotypes in the language of *F·R·I·E·N·D·S* to compare with the presently displayed results.

What is more, in *F·R·I·E·N·D·S* there is an interesting amount of nicknames that the six characters attribute to each other. This observation could give sufficient grounds for research on gender representation in language through nicknaming and its connotations.

Another interesting idea would be to investigate the function of paralinguistic features, in other words the body language that distinguishes first the male from female characters and then the male and the female characters between them so as to draw a pattern in male and female body language. Body language has an indubitable key role in the distinction of men and women. Women are expected to act in slight and delicate movements while men are more abrupt and rough in theirs. It would be interesting to investigate the body language of the six characters to establish the validity of gender stereotypes that may be involved in men and women’s use of the body language.

This dissertation makes a hint about the intonational patterns that men and women use when for example uttering *Oh my God*. It would be interesting to further examine the correlation of such intonational patterns with gender-related constructs.
APPENDIX

This Appendix comprises four episodes (selected randomly) that were used in the qualitative analysis. These episodes are taken from Seasons 1 (episodes 1 and 6) and 3 (episodes 1 and 5). The rest of the episodes are available at http://members.lycos.nl/frtrtk/. (FRIENDS TRANSCRIPTS Seasons 1 and 3; Episodes 101-110, 301-310)
[Scene: Central Perk, Chandler, Joey, Phoebe, and Monica are there.]

Monica: There's nothing to tell! He's just some guy I work with!

Joey: C'mon, you're going out with the guy! There's gotta be something wrong with him!

Chandler: All right Joey, be nice. So does he have a hump? A hump and a hairpiece?

Phoebe: Wait, does he eat chalk?

(They all stare, bemused.)

Phoebe: Just, 'cause, I don't want her to go through what I went through with Carl—oh!

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

Chandler: Sounds like a date to me.

[Time Lapse]

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

All: Oh, yeah. Had that dream.

Chandler: Then I look down, and I realize there's a phone... there.

Joey: Instead of...?

Chandler: That's right.

Joey: Never had that dream.

Phoebe: No.

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

Monica: And they weren't looking at you before?!

Chandler: Finally, I figure I'd better answer it, and it turns out it's my mother, which is very—very weird, because—she never calls me!

[Time Lapse, Ross has entered.]

Ross: (mortified) Hi.

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

Monica: Are you okay, sweetie?

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

Chandler: Cookie?

Monica: (explaining to the others) Carol moved her stuff out today.

Joey: Ohh.

Monica: (to Ross) Let me get you some coffee.

Ross: Thanks.

Phoebe: Ooh! Oh! (She starts to pluck at the air just in front of Ross.)

Ross: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay?

Phoebe: Fine! Be murky!

Ross: I'll be fine, alright? Really, everyone. I hope she'll be very happy.

Monica: No you don't.

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

Joey: And you never knew she was a lesbian...
Ross: No!! Okay? Why does everyone keep fixating on that? She didn't know, how should I know?

Chandler: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud?

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

Monica: Oh really, so that hysterical phone call I got from a woman at sobbing 3:00 A.M., "I'll never have grandchildren, I'll never have grandchildren." was what? A wrong number?

Ross: Sorry.

Joey: Alright Ross, look. You're feeling a lot of pain right now. You're angry. You're hurting. Can I tell you what the answer is?

(Ross gestures his consent.)

Joey: Strip joint! C'mon, you're single! Have some hormones!

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

(Rachel enters in a wet wedding dress and starts to search the room.)

Chandler: And I just want a million dollars! (He extends his hand hopefully.)

Monica: Rachel?!

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

Waitress: Can I get you some coffee?

Monica: (pointing at Rachel) De-caff. (to All) Okay, everybody, this is Rachel, another Lincoln High survivor. (to Rachel) This is everybody, this is Chandler, and Phoebe, and Joey, and- you remember my brother Ross?

Rachel: Hi, sure!

Ross: Hi.

(They go to hug but Ross's umbrella opens. He sits back down defeated again. A moment of silence follows as Rachel sits and the others expect her to explain.)

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

Rachel: Oh God... well, it started about a half hour before the wedding. I was in the room where we were keeping all the presents, and I was looking at this gravy boat. This really gorgeous Lamauge gravy boat. When all of a sudden- (to the waitress that brought her coffee) Sweet 'n' Lo? - I realized that I was more turned on by this gravy boat than by Barry! And then I got really freaked out, and that's when it hit me: how much Barry looks like Mr. Potato Head. Y'know, I mean, I always knew looked familiar, but... Anyway, I just had to get out of there, and I started wondering 'Why am I doing this, and who am I doing this for?'. (to Monica) So anyway I just didn't know where to go, and I know that you and I have kinda drifted apart, but you're the only person I knew who lived here in the city.

Monica: Who wasn't invited to the wedding.

Rachel: Ooh, I was kinda hoping that wouldn't be an issue... [Scene: Monica's Apartment, everyone is there and watching a Spanish Soap on TV and are trying to figure out what is going on.]

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

Chandler: (imitating the characters) Tuna or egg salad? Decide!

Ross: (in a deep voice) I'll have whatever Christine is having.

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

(Thesene on TV has changed to show two women, one is holding her hair.)

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

Chandler: (re TV) Ooh, she should not be wearing those pants.

Joey: I say push her down the stairs.
Phoebe, Ross, Chandler, and Joey: Push her down the stairs! Push her down the stairs! Push her down the stairs!
(She is pushed down the stairs and everyone cheers.)

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

Ross: You can see where he'd have trouble.
Rachel: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.
Monica: Well, I guess we've established who's staying here with Monica...
Rachel: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

[Time Lapse, Rachel is breathing into a paper bag.]

Monica: Just breathe, breathe.. that's it. Just try to think of nice calm things...

Phoebe: (sings) Raindrops on roses and rabbits and kittens, (Rachel and Monica turn to look at her.) bluebells and sleighbells and- something with mittens... La la la la...something and noodles with string. These are a few...

Rachel: I'm all better now.

Phoebe: (grins and walks to the kitchen and says to Chandler and Joey.) I helped!

Monica: Okay, look, this is probably for the best, y'know? Independence. Taking control of your life. The whole, 'hat' thing.

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

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

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

(The door buzzer sounds and Chandler gets it.)
Chandler: Please don't do that again, it's a horrible sound.

Paul: (over the intercom) It's, uh, it's Paul.

Monica: Oh God, is it 6:30? Buzz him in!

Joey: Who's Paul?

Ross: Paul the Wine Guy, Paul?

Monica: Maybe. Joey: Wait. Your 'not a real date' tonight is with Paul the Wine Guy?

Ross: He finally asked you out?

Monica: Yes!

Chandler: Ooh, this is a Dear Diary moment.

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

Rachel: Please, no, go, that'd be fine!

Monica: (to Ross) Are, are you okay? I mean, do you want me to stay?

Ross: (choked voice) That'd be good...

Monica: (horrified) Really?

Ross: (normal voice) No, go on! It's Paul the Wine Guy!

Phoebe: What does that mean? Does he sell it, drink it, or just complain a lot? (Chandler doesn't know.)

(There's a knock on the door and it's Paul.)

Monica: Hi, come in! Paul, this is... (They are all lined up next to the door.)... everybody, everybody, this is Paul.

All: Hey! Paul! Hi! The Wine Guy! Hey!

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

Monica: Okay, umm-umm, I'll just--I'll be right back, I just gotta go ah, go ah...
Ross: A wandering?
Monica: Change! Okay, sit down. (Shows Paul in) Two seconds.
Phoebe: Ooh, I just pulled out four eyelashes. That can't be good.
(Rosica goes to change.)
Joey: Hey, Paul!
Paul: Yeah?
Joey: Here's a little tip, she really likes it when you rub her neck in the same spot over and over and over again until it starts to get a little red.
Monica: (yelling from the bedroom) Shut up, Joey!
Ross: So Rachel, what're you, uh... what're you up to tonight?
Rachel: Well, I was kinda supposed to be headed for Aruba on my honeymoon, so nothing!
Ross: Right, you're not even getting your honeymoon, God.. No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.
Chandler: (deadpan) Yes, and we're very excited about it.
Rachel: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been kinda a long day.
Ross: Okay, sure.
Joey: Hey Pheebs, you wanna help?
Phoebe: Oh, I wish I could, but I don't want to.

Commercial Break

[Scene: The Subway, Phoebe is singing for change.]
Phoebe: (singing) Love is sweet as summer showers, love is a wondrous work of art, but your love oh your love, your love...is like a giant pigeon...crapping on my heart. La-la-la-la-
(some guy gives her some change and to that guy) Thank you. (sings) La-la-la-la...ohhh!
[Scene: Ross's Apartment, the guys are there assembling furniture.]
Ross: (squatting and reading the instructions) I'm supposed to attach a brackety thing to the side things, using a bunch of these little worm guys. I have no brackety thing, I see no whim guys whatsoever and- I cannot feel my legs.
(Joey and Chandler are finishing assembling the bookcase.)
Joey: I'm thinking we've got a bookcase here.
Chandler: It's a beautiful thing.
Joey: (picking up a leftover part) What's this?
Chandler: I would have to say that is an 'L'-shaped bracket.
Joey: Which goes where?
Chandler: I have no idea.
(Joey checks that Ross is not looking and dumps it in a plant.)
Joey: Done with the bookcase!
Chandler: All finished!
Ross: (clutching a beer can and sniffing) This was Carol's favorite beer. She always drank it out of the can, I should have known.
Joey: Hey-heh-heh-heh, if you're gonna start with that stuff we're outta here.
Chandler: Yes, please don't spoil all this fun.
Joey: Ross, let me ask you a question. She got the furniture, the stereo, the good TV- what did you get?
Ross: You guys.
Chandler: Oh, God.
Joey: You got screwed.
Chandler: Oh my God!

[Scene: A Restaurant, Monica and Paul are eating.]
Monica: Oh my God!
Paul: I know, I know, I'm such an idiot. I guess I should have caught on when she started
going to the dentist four and five times a week. I mean, how clean can teeth get?
Monica: My brother's going through that right now, he's such a mess. How did you get
through it?
Paul: Well, you might try accidentally breaking something valuable of hers, say her-
Monica: -leg?
Paul: (laughing) That's one way! Me, I- I went for the watch.
Monica: You actually broke her watch? Wow! The worst thing I ever did was, I-I shredded
by boyfriend's favorite bath towel.
Paul: Ooh, steer clear of you.
Monica: That's right. [Scene: Monica’s Apartment, Rachel is talking on the phone and
pacing.]
Rachel: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about
what I said the other day about you making love with your socks on, but it isn't... it isn't, it's
about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again...
anyway...look, look, I know that some girl is going to be incredibly lucky to become Mrs.
Barry Finkel, but it isn't me, it's not me. And not that I have any idea who me is right now,
but you just have to give me a chance too... (The maching cuts her off again and she redials.)
[Scene: Ross's Apartment; Ross is pacing while Joey and Chandler are working on some
more furniture.]
Ross: I'm divorced! I'm only 26 and I'm divorced!
Joey: Shut up!
Chandler: You must stop! (Chandler hits what he is working on with a hammer and it
collapses.)
Ross: That only took me an hour.
Chandler: Look, Ross, you gotta understand, between us we haven't had a relationship that
has lasted longer than a Mento. You, however have had the love of a woman for four
years. Four years of closeness and sharing at the end of which she ripped your heart out, and
that is why we don't do it! I don't think that was my point!
Ross: You know what the scariest part is? What if there's only one woman for everybody,
y'know? I mean what if you get one woman- and that's it? Unfortunately in my case, there
was only one woman- for her...
Joey: What are you talking about? 'One woman'? That's like saying there's only one flavor of
ice cream for you. Lemme tell you something, Ross. There's lots of flavors out there. There's
Rocky Road, and Cookie Dough, and Bing! Cherry Vanilla. You could get 'em with Jimmies,
or nuts, or whipped cream! This is the best thing that ever happened to you! You got married,
you were, like, what, eight? Welcome back to the world! Grab a spoon!
Ross: I honestly don't know if I'm hungry or horny.
Chandler: Stay out of my freezer! [Scene: A Restaurant, Monica and Paul are still eating.]
Paul: Ever since she walked out on me, I, uh...
Monica: What?..... What, you wanna spell it out with noodles?
Paul: No, it's, it's more of a fifth date kinda revelation.
Monica: Oh, so there is gonna be a fifth date?
Paul: Isn't there?
Monica: Yeah... yeah, I think there is. -What were you gonna say?
Paul: Well, ever-ev-.... ever since she left me, um, I haven't been able to, uh, perform.
(Monica takes a sip of her drink.) ...Sexually.
Monica: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...
Paul: It's okay...
Monica: I know being spit on is probably not what you need right now. Um... how long?
Paul: Two years.
Monica: Wow! I'm-I'm glad you smashed her watch!
Paul: So you still think you, um... might want that fifth date?
Monica: (pause)...Yeah. Yeah, I do.

[Scene: Monica's Apartment, Rachel is watching Joanne Loves Chachi.]

Priest on TV: We are gathered here today to join Joanne Louise Cunningham and Charles, Chachi-Chachi-Chachi, Arcola in the bound of holy matrimony.
Rachel: Oh...see... but Joanne loved Chachi! That's the difference!

[Scene: Ross's Apartment, they're all sitting around and talking.]
Ross: (scornful) Grab a spoon. Do you know how long it's been since I've grabbed a spoon? Do the words 'Billy, don't be a hero' mean anything to you?
Joey: Great story! But, I uh, I gotta go, I got a date with Andrea--Angela--Andrea... Oh man, (looks to Chandler)
Chandler: Angela's the screamer, Andrea has cats.
Joey: Right. Thanks. It's June. I'm outta here. (Exits.)

[Cut to Rachel staring out of her window.]

Commercial Break

[Scene: Monica's Apartment, Rachel is making coffee for Joey and Chandler.]
Rachel: Isn't this amazing? I mean, I have never made coffee before in my entire life.
Chandler: That is amazing.
Joey: Congratulations.
Rachel: Y'know, I figure if I can make coffee, there isn't anything I can't do.
Chandler: If can invade Poland, there isn't anything I can't do.
Joey: Listen, while you're on a roll, if you feel like you gotta make like a Western omelet or something... (Joey and Chandler taste the coffee, grimace, and pour it into a plant pot.)
Although actually I'm really not that hungry...
Monica: (entering, to herself) Oh good, Lenny and Squigy are here.
All: Morning. Good morning.
Paul: (entering from Monica's room) Morning.
Joey: Morning, Paul.
Rachel: Hello, Paul.
Chandler: Hi, Paul, is it?
(Monica and Paul walk to the door and talk in a low voice so the others can't hear. The others move Monica's table closer to the door so that they can.)
Paul: Thank you! Thank you so much!
Monica: Stop!
Paul: No, I'm telling you last night was like umm, all my birthdays, both graduations, plus the barn raising scene in Witness.
Monica: We'll talk later.
Paul: Yeah. (They kiss) Thank you. (Exits)
Joey: That wasn't a real date?! What the hell do you do on a real date?
Monica: Shut up, and put my table back.
All: Okayyy! (They do so.)
Chandler: All right, kids, I gotta get to work. If I don't input those numbers,... it doesn't make much of a difference...
Rachel: So, like, you guys all have jobs?
Monica: Yeah, we all have jobs. See, that's how we buy stuff.
Joey: Yeah, I'm an actor.
Rachel: Wow! Would I have seen you in anything?
Joey: I doubt it. Mostly regional work.
Monica: Oh wait, wait, unless you happened to catch the Reruns' production of Pinocchio, at the little theater in the park.
Joey: Look, it was a job all right?
Chandler: 'Look, Gippetto, I'm a real live boy.'
Joey: I will not take this abuse. (Walks to the door and opens it to leave.)
Chandler: You're right, I'm sorry. (Burst into song and dances out of the door.) “Once I was a wooden boy, a little wooden boy..."
Joey: You should both know, that he's a dead man. Oh, Chandler? (Starts after Chandler.)
Monica: So how you doing today? Did you sleep okay? Talk to Barry? I can't stop smiling.
Rachel: I can see that. You look like you slept with a hanger in your mouth.
Monica: I know, he's just so, so... Do you remember you and Tony DeMarco?
Rachel: Oh, yeah.
Monica: Well, it's like that. With feelings.
Rachel: Oh wow. Are you in trouble.
Monica: Big time!
Rachel: Want a wedding dress? Hardly used.
Monica: I think we are getting a little ahead of selves here. Okay. Okay. I am just going to get up, go to work and not think about him all day. Or else I'm just gonna get up and go to work.
Rachel: Oh, look, wish me luck!
Monica: What for?
Rachel: I'm gonna go get one of those (Thinks) job things.
(Monica exits.)
[Scene: Iridium, Monica is working as Frannie enters.]
Frannie: Hey, Monica!
Monica: Hey Frannie, welcome back! How was Florida?
Frannie: You had sex, didn't you?
Monica: How do you do that?
Frannie: Oh, I hate you, I'm pushing my Aunt Roz through Parrot Jungle and you're having sex! So? Who?
Monica: You know Paul?
Monica: You mean you know Paul like I know Paul?
Frannie: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.
[Scene: Central Perk, everyone but Rachel is there.]
Joey: (sitting on the arm of the couch)Of course it was a line!
Monica: Why? Why? Why, why would anybody do something like that?
Ross: I assume we're looking for an answer more sophisticated than 'to get you into bed'.
Monica: I hate men! I hate men!
Phoebe: Oh no, don't hate, you don't want to put that out into the universe.
Monica: Is it me? Is it like I have some sort of beacon that only dogs and men with severe emotional problems can hear?
Phoebe: All right, c'mere, gimme your feet. (She starts massaging them.)
Monica: I just thought he was nice, y'know?
Joey: (bursts out laughing again) I can't believe you didn't know it was a line!
(Monica pushes him off of the sofa as Rachel enters with a shopping bag.)
Rachel: Guess what?
Ross: You got a job?
Rachel: Are you kidding? I'm trained for nothing! I was laughed out of twelve interviews today.
Chandler: And yet you're surprisingly upbeat.
Rachel: You would be too if you found John and David boots on sale, fifty percent off!
Chandler: Oh, how well you know me...
Rachel: They're my new 'I don't need a job, I don't need my parents, I've got great boots' boots!
Monica: How'd you pay for them?
Rachel: Uh, credit card.
Monica: And who pays for that?
Rachel: Um... my... father.
[Scene: Monica and Rachel's, everyone is sitting around the kitchen table. Rachel's credit cards are spread out on the table along with a pair of scissors.]
Rachel: Oh God, come on you guys, is this really necessary?
Monica: C'mon, you can't live off your parents your whole life.
Rachel: I know that. That's why I was getting married.
Phoebe: Give her a break, it's hard being on your own for the first time.
Rachel: Thank you.
Phoebe: You're welcome. I remember when I first came to this city. I was fourteen. My mom had just killed herself and my step-dad was back in prison, and I got here, and I didn't know anybody. And I ended up living with this albino guy who was, like, cleaning windshields outside port authority, and then he killed himself, and then I found aromatherapy. So believe me, I know exactly how you feel.
(Rause)
Ross: The word you're looking for is 'Anyway'...
Monica: All right, you ready?
Rachel: No.
Monica: You ready to jump out the airplane without your parachute?
Rachel: I don't think so.
Ross: Come on, you made coffee! You can do anything! (Chandler slowly tries to hide the now dead plant from that morning when he and Joey poured their coffee into it.)
Ross: C'mon, cut. Cut, cut, cut,...
All: Cut, cut, cut, cut, cut, cut... (She cuts one of them and they cheer.)
Rachel: Y'know what? I think we can just leave it at that. It's kinda like a symbolic gesture...
Monica: Rachel! That was a library card!
All: Cut, cut, cut, cut, cut, cut...
Chandler: (as Rachel is cutting up her cards) Y'know, if you listen closely, you can hear a thousand retailers scream.
(All finishes cutting them up and they all cheer.)
Monica: Welcome to the real world! It sucks. You're gonna love it!
[Time Lapse, Rachel and Ross are watching a TV channel finishes it's broadcast day by playing the national anthem.]
Monica: Well, that's it (To Ross) You gonna crash on the couch?
Ross: No. No, I gotta go home sometime.
Monica: You be okay?
Ross: Yeah.
Rachel: Hey Mon, look what I just found on the floor. (Monica smiles.) What?
Ross and Rachel: Goodnight.
(Monica stoms on Paul's watch and goes into her room.)
Ross: Mmm. (They both reach for the last cookie) Oh, no-
Rachel: Sorry-
Ross: No no no, go-
Rachel: No, you have it, really, I don't want it-
Ross: Split it?
Rachel: Okay.
Ross: Okay. (They split it.) You know you probably didn't know this, but back in high school, I had a, um, major crush on you.
Rachel: I knew.
Ross: You did! Oh.... I always figured you just thought I was Monica's geeky older brother.
Rachel: I did.
Ross: Oh. Listen, do you think- and try not to let my intense vulnerability become any kind of a factor her- but do you think it would be okay if I asked you out? Sometime? Maybe?
Rachel: Yeah, maybe...
Ross: Okay... okay, maybe I will...
Rachel: Goodnight.
Ross: Goodnight.
(Rachel goes into her room and Monica enters the living room as Ross is leaving.)
Monica: See ya.... Waitwait, what's with you?
Ross: I just grabbed a spoon. (Ross exits and Monica has no idea what that means.)

Closing Credits

[Scene: Central Perk, everyone is there.]
Joey: I can't believe what I'm hearing here.
Phoebe: (sings) I can't believe what I'm hearing here...
Monica: What? I-I said you had a-
Phoebe: (sings) What I said you had...
Monica: (to Phoebe) Would you stop?
Phoebe: Oh, was I doing it again?
All: Yes!
Monica: I said that you had a nice butt, it's just not a great butt.
Joey: Oh, you wouldn't know a great butt if it came up and bit ya.
Ross: There's an image.
Rachel: (walks up with a pot of coffee) Would anybody like more coffee?
Chandler: Did you make it, or are you just serving it?
Rachel: I'm just serving it.
All: Yeah. Yeah, I'll have a cup of coffee.
Chandler: Kids, new dream... I'm in Las Vegas. (Rachel sits down to hear Chandler's dream.)
Customer: (To Rachel) Ahh, miss?  More coffee?
Rachel: Ugh. (To another customer that's leaving.) Excuse me, could you give this to that guy over there? (Hands him the coffee pot.) Go ahead. (He does so.) Thank you. (To the gang.) Sorry. Okay, Las Vegas.
Chandler: Okay, so, I'm in Las Vegas... I'm Liza Minelli-

End
1.6 The One With the Butt

Written by: Adam Chase & Ira Ungerleider  
Transcribed by: guineapig

[Scene: A Theater, the gang is in the audience waiting for a play of Joey's to start.]

Rachel: (reading the program) Ooh! Look! Look! Look! Look, there's Joey's picture! This is so exciting!

Chandler: You can always spot someone who's never seen one of his plays before. Notice, no fear, no sense of impending doom...

Phoebe: The exclamation point in the title scares me. (Gesturing) Y'know, it's not just Freud, it's Freud!

(The lights dim.)

Ross: Oh, shhh, shh. Magic is about to happen.

(The lights go up on the stage, Joey, as Freud, is talking to a female patient.)

Joey: Vell, Eva, ve've done some excellent vork here, and I vould have to say, your pwoblem is qviiite clear. (He goes into a song and dance number.)

   All you want is a dingle,
   What you envy's a schwang,
   A thing through which you can tinkle,
   Or play with, or simply let hang...

Opening Credits

[Scene: The Theater, the play has ended and everyone is applauding. As soon as the cast leaves, the gang all groan and sit down heavily.]

Rachel: God. I feel violated.

Monica: Did anybody else feel they just wanted to peel the skin off their body, to have something else to do?

Chandler: (staring at a woman across the room) Ross, ten o'clock.

Ross: Is it? Feels like two.

Chandler: No, ten o'clock.

Ross: What?

Chandler: (sighs and gestures to explain) There's a beautiful woman at eight, nine, ten o'clock!

Ross: Oh. Hel-lo!

Chandler: She's amazing! She makes the women that I dream about look like short, fat, bald men!

Monica: Well, go over to her! She's not with anyone.

Chandler: Oh yeah, and what would my opening line be? 'Excuse me. Blarrglarrgh.'

Rachel: Oh, c'mon. She's a person, you can do it!

Chandler: Oh please, could she be more out of my league? Ross, back me up here.

Ross: He could never get a woman like that in a million years.

Chandler: Thank you, buddy.

Phoebe: Oh, oh, but y'know, you always see these really beautiful women with these really nothing guys, you could be one of those guys.

Monica: You could do that!

Chandler: Y'think?

All: Yeah!

Chandler: Oh God, I can't believe I'm even considering this... I'm very very aware of my tongue...
Ross: C'mon! C'mon!
Chandler: Here goes. (He walks over to her but just stands there.)
Aurora: ...Yes?
Chandler: Hi... um... okay, next word... would be... Chandler! Chandler is my name, and, uh...(He clears his throat noisily)...hi.
Aurora: Yes, you said that.
Chandler: Yes, yes I did, but what I didn't say was what I was about to say, what I wanted to say was, uh... would you like to go out with me sometime, thankyou, goodnight. (He walks back to the others but she calls him back.)
Aurora: Chandler?
(Chandler enters from behind a curtain. The others all talk at once.)
All: Hey! You're in a play! I didn't know you could dance! You had a beard!
Joey: Whadja think?
(Pause)
All: ...Hey! You're in a play! I didn't know you could dance! You had a beard!
Joey: C'mon, you guys, it wasn't that bad. It was better than that thing I did with the trolls, at least you got to see my head.
All: (admitting) Saw your head. Saw your head.
Chandler: (running back) She said yes!! She said yes!! (To Joey) Awful play, man. Whoah. (To All) Her name's Aurora, and she's Italian, and she pronounces my name 'Chand-Irr'. 'Chand-Irr'. I think I like it better that way. (To Joey) Oh, listen, the usher gave me this to give to you. (He fishes a card out of his pocket.)
Rachel: What is it?
Joey: The Estelle Leonard Talent Agency. Wow, an agency left me its card! Maybe they wanna sign me!
Phoebe: Based on this play? ...Based on this play!
[Scene: Central Perk, everyone else is there as Chandler enters.]
Chandler: Hey, kids.
All: Hey.
Phoebe: (reading Monica's palm) No, 'cause this line is passion, and this is... just a line.
Chandler: Well, I can't believe I've been here almost seven seconds and you haven't asked me how my date went.
Monica: Oh, right, right. How was your date, 'Chand-Irr'?
Chandler: It was unbelievable. I-I've never met anyone like her. She's had the most amazing life! She was in the Israeli army...
(A flashback of Aurora and Chandler on their date in Central Perk is denoted by italics.)
Aurora: ...Luckily none of the bullets hit the engine block. So, we made it to the border, but just barely, and I- ...I've been talking about myself all night long, I'm sorry. What about you? Tell me one of your stories.
Chandler: Alright. Once I got on the subway, right, and it was at night, and I rode it all the way to Brooklyn... just for the hell of it.
Chandler: We talked 'til like two. It was this perfect evening... more or less.
Aurora: ...All of a sudden we realised we were in Yammon.
Chandler: Oh, I'm sorry, so 'we' is?
Aurora: 'We' would be me and Rick.
Joey: Who's Rick?
Chandler: Who's Rick?
Aurora: My husband.
All: Oooohhh.
Chandler: Oh, so you're divorced?
Aurora: No.
Chandler: Oh, I'm sorry, then you're widowed?...Hopefully?
Aurora: No, I'm still married.
Chandler: So tell me, how do- how do you think your husband would feel about you sitting here with me?...Sliding your foot so far up my pant leg you can count the change in my pocket?
Aurora: Don't worry. I imagine he'd be okay with you because really, he's okay with Ethan.
Chandler: Ethan? There's, there's an Ethan?
Aurora: Mmmm... Ethan is my... boyfriend.
All: What?!
Chandler: So explain something to me here, uh, what kind of a relationship do you imagine us having if you already have a husband and a boyfriend?
Aurora: I suppose mainly sexual.
Chandler: ...Hm.
Monica: Oh. I'm sorry it didn't work out.
Chandler: What 'not work out'? I'm seeing her again on Thursday. Didn't you listen to the story?
Monica: Didn't you listen to the story? I mean, this is twisted! How could you get involved with a woman like this?
Chandler: Well, y'know, I had some trouble with it at first too, but the way I look at it is, I get all the good stuff: all the fun, all the talking, all the sex; and none of the responsibility. I mean, this is every guy's fantasy!
Phoebe: Oh, yeah. That is not true. Ross, is this your fantasy?
Ross: No, of course not! (Thinks) ...Yeah, yeah, it is.
Monica: What? So you guys don't mind going out with someone else who's going out with someone else?
Joey: I couldn't do it.
Monica: Good for you, Joey.
Joey: When I'm with a woman, I need to know that I'm going out with more people than she is.
Ross: Well, y'know, monogamy can be a, uh, tricky concept. I mean, anthropologically speaking-
(They all pretend to fall asleep.)
Ross: Fine. Fine, alright, now you'll never know.
Monica: We're kidding. C'mon, tell us!
All: Yeah! C'mon!
Ross: Alright. There's a theory, put forth by Richard Leakey-
(They all fall asleep again.)
[Scene: Monica and Rachel's, Rachel is there as enter except Joey enter.]
Rachel: Tah-daaah!
Chandler: Are we greeting each other this way now? 'Cause I like that.
Rachel: Look! I cleaned! I did the windows, I did the floors... I even used all the attachments on the vacuum, except that little round one with the bristles, I don't know what that's for.
Ross: Oh yeah, nobody knows. And we're not supposed to ask.
Rachel: Well, whaddya think?
All: Very clean! It looks great! Terrific!
Monica: ...Oh! I-I see you moved the green ottoman.
All: Uh-oh...
Monica: How-how did that happen?
Rachel: I dunno... I-I thought it looked better there. And I- and also, it's an extra seat around the coffee table.

Monica: Yeah, yeah, it's interesting... but y'know what? Just for fun, let's see what it looked like in the old spot. (She moves it.) Alright, just to compare. Let's see. Well, it looks good there too. Let's just leave it there for a while.

Phoebe: (to Rachel) I can't believe you tried to move the green ottoman.

Chandler: Thank God you didn't try to fan out the magazines. I mean, she'll scratch your eyes right out.

Monica: You guys, I am not that bad!

Phoebe: Yeah, you are, Monica. Remember when I lived with you? You were like, a little, y'know, (psycho) Ree! Ree! Ree! Ree!

Monica: That is so unfair!

Ross: Oh c'mon! When we were kids, yours was the only Raggedy Ann doll that wasn't raggedy!

Monica: Okay, so I'm responsible, I'm organised. But hey, I can be a kook.

Ross: Alright, you madcap gal. Try to imagine this. The phone bill arrives, but you don't pay it right away.

Monica: Why not?

Ross: Because you're a kook! Instead you wait until they send you a notice.

Monica: I could do that.

Rachel: Okay, uh, you let me go grocery shopping, and I buy laundry detergent, but it's not the one with the easy-pour spout.

Monica: Why would someone do that?! ...One might wonder.

Chandler: Someone's left a glass on the coffee table. There's no coaster. It's a cold drink, it's a hot day. Little beads of condensation are inching their way closer and closer to the surface of the wood...

Monica: STOP IT!! ...Oh my God. It's true! Who am I?

Ross: Monica? You're Mom.

(Monica gasps.)

Phoebe: Ree! Ree! Ree! Ree! Ree!

(Joey enters and he's on the phone.)

Joey: (on phone) Uh huh... uh huh... oh my God! Okay! Okay, I'll be there! (He hangs up and to all.) That was my agent. (He tosses and catches the phone.) My agent has just gotten me a job...in the new Al Pacino movie!

All: Oh my God! Whoah!

Monica: Well, what's the part?

Joey: Can you believe this? Al Pacino! This guy's the reason I became an actor! "I'm out of order? Pfeeeh. You're out of order! This whole courtroom's out of order!"

Phoebe: Seriously, what's the part?

Joey: "Just when I thought I was out, they pull me back in!"

Ross: C'mon, seriously, Joey, what's the part?

Joey: ...I'm his (mumbles)

Rachel: ...You're, you're 'mah mah mah' what?

Joey: ...I'm his butt double. 'Kay? I play Al Pacino's butt. Alright? He goes into the shower, and then i'm his butt.

Monica: (trying not to laugh) Oh my God.

Joey: C'mon, you guys. This is a real movie, and Al Pacino's in it, and that's big!

Chandler: Oh no, it's terrific, it's... it's... y'know, you deserve this, after all your years of struggling, you've finally been able to crack your way into showbusiness.

Joey: Okay, okay, fine! Make jokes, I don't care! This is a big break for me!
Ross: You're right, you're right, it is... So you gonna invite us all to the big opening?

Commercial Break

[Scene: Monica and Rachel's, the next morning. Monica is getting the door.]

Monica: Alright, alright, alright...

(Joey enters with Monica's paper and hands it to her.)

Joey: Here. I need to borrow some moisturizer.

Monica: For what?

Joey: Whaddya think? Today's the big day!

Monica: Oh my God. Okay, go into the bathroom, use whatever you want, just don't ever tell me what you did in there.

Joey: Thank you! (He goes into the bathroom.)

(Chandler enters with the phone.)

Chandler: Where's Joey? His mom's on the phone.

Monica: He's in the bathroom. I don't think you wanna go in there!

Chandler: C'mon, we're roommates! (He goes into the bathroom, screams, and runs back out.) My eyes!! My eyes!!

Monica: I warned you...

(Rachel enters from her room.)

Rachel: Who is being loud?

Chandler: Oh, that would be Monica. Hey, listen, I wanna borrow a coupla things, Aurora spent the night, I really wanna make her breakfast.

Monica: Oh, you got the whole night, huh?

Chandler: Yeah, well, I only have twenty minutes until Ethan, so, y'know.. (He starts to raid the fridge.)

Monica: Sure. Oh, um, Chandler? Y'know, the old Monica would remind you to scrub that Teflon pan with a plastic brush... But I'm not gonna do that.

(She opens the door and he leaves.)

[Scene: A Film Set, Joey is entering for his scene.]

Director: (on phone)... Dammit, hire the girl! (He hangs up the phone.) Okay, everybody ready?

Joey: Uh, listen, I just wanna thank you for this great opportunity.

Director: Lose the robe.

Joey: Me?

Director: That would work.

Joey: Right. Okay. Losing the robe. (He takes off the robe.) And the robe is lost.

Director: Okay, everybody, we'd like to get this in one take, please. Let's roll it.. water's working (The shower starts). and... action.

(Joey starts to the shower with a grim, determined look on his face.)

Director: And cut. Hey, Butt Guy, what the hell are you doing?

Joey: Well, I'm- I'm showering.

Director: No, that was clenching.

Joey: Oh. Well, the way I see it, the guy's upset here, y'know? I mean, his wife's dead, his brother's missing... I think his butt would be angry here.

Director: I think his butt would like to get this shot before lunch. Once again, rolling... water working... and action... and cut. What was that?
**Joey:** I was going for quiet desperation. But if you have to ask...

[Scene: Chandler and Joey's, Aurora and Chandler are in bed in Chandler's room.]

**Chandler:** God, I love these fingers...

**Aurora:** Thank you.

**Chandler:** No, actually I meant my fingers. Look at 'em, look at how happy they are.

**Aurora:** (moves Chandler's arm and look at his watch.) Oh my God, I'm late. (She starts to get up.)

**Chandler:** Oh no nonononononononono, don't go.. (He kisses her and pulls her back down.)

**Aurora:** Okay.

**Chandler:** Don't go.

**Aurora:** Okay. Oh no, I have to.

**Chandler:** (to himself) Too bad, she's leaving.

**Aurora:** (getting up and dressing) I'm waiting for me.

**Chandler:** Well, I thought- I thought you talked to Rick.

**Aurora:** It's not Rick.

**Chandler:** What, Ethan? He got to spend the whole day with you!

**Aurora:** No, it's Andrew.

**Chandler:** I know there'll be many moments in the years to come when I'll regret asking the following question, but- And Andrew is?

**Aurora:** He's... new.

**Chandler:** Oh, so what you're saying is you're not completely fulfilled by Rick, Ethan and myself?

**Aurora:** No, that's not exactly what I was...

**Chandler:** Well, y'know, most women would kill for three guys like us.

**Aurora:** So what do you want?

**Chandler:** You.

**Aurora:** You have me!

**Chandler:** Nono, just you.

**Aurora:** Whaddyou mean?

**Chandler:** Lose the other guys.

**Aurora:** ...Like, ...all of them?

**Chandler:** C'mon, we're great together, why not?

**Aurora:** Why can't we just have what we have now? Why can't we just talk, and laugh, and make love, without feeling obligated to one another... and up until tonight I thought that's what you wanted too.

**Chandler:** ...Well, y'know, part of me wants that, but it's like I'm two guys, y'know? I mean, one guy's going 'Shut up! This is great!' But there's this other guy. Actually it's the same guy that wells up every time that Grinch's heart grows three sizes and breaks that measuring device... And he's saying, y'know, 'This is too hard! Get out! Get out!'

**Aurora:** So... which one of the two guys will you listen to?

**Chandler:** I don't know, I-I have to listen to both of them, they don't exactly let each other finish...

**Aurora:** Which one?

**Chandler:** ...The second guy.

**Aurora:** (gets up to leave) Well, call me if you change your mind.

(She kisses him, he holds her, and kisses her passionately.)

**Chandler:** Sorry, the first guy runs the lips.

(She leaves, Chandler sighs, and falls back on his bed.)

[Scene: Monica and Rachel's, Ross is trying to comfort Chandler. Joey is absent.]
Ross: Look at it this way: you dumped her. Right? I mean, this woman was unbelievably sexy, and beautiful, intelligent, unattainable... Tell me why you did this again?

All: Hey!

Monica: Hey, waitwait, aren't you the guy that plays the butt in the new Al Pacino movie?

Joey: Nope.

Ross: No? What happened, big guy?

Chandler: (to Ross) "Big guy?"

Ross: It felt like a 'big guy' moment.

Joey: I got fired.

All: Oh!

Joey: Yeah, they said I acted too much with it. I told everybody about this! Now everybody's gonna go to the theatre, expecting to see me, and...

Rachel: Oh, Joey, you know what, no-one is gonna be able to tell.

Joey: My mom will.

Chandler: Something so sweet and...disturbing about that.

Joey: Y'know, I've done nothing but crappy plays for six years. And I finally get my shot, and I blow it!

Monica: Maybe this wasn't your shot.

Ross: Yeah, I mean... I think when it's your shot, y'know, you-you know it's your shot. Did it... feel like your shot?..?

Joey: Hard to tell, I was naked.

Phoebe: No, I don't think this was your shot. I mean, I don't even think you just get one shot. I really believe big things are gonna happen for you, I do! You've gotta just keep thinking about the day that some kid is gonna run up to his friends and go 'I got the part! I got the part! I'm gonna be Joey Tribbiani's ass!'!

Joey: Yeah? That's so nice! (They hug.)

(Ross and Chandler look at each other and hug as well.)

Monica: I'm sorry, Joey. I'm gonna go to bed, guys.

All: Night.

Rachel: Uh, Mon, you-you gonna leave your shoes out here?

Monica: (determined) Uh-huh!

Rachel: Really? Just casually strewn about in that reckless haphazard manner?

Monica: Doesn't matter, I'll get 'em tomorrow. Or not. Whenever. (He goes to her room.)

Ross: She is a kook.

Closing Credits

[Scene: Monica's Bedroom, she's lying in bed wide awake.]

Monica: (hums for a while, then gives up, and in her head) If it bothers you that much, just go out and get the shoes. No. Don't do this. This is stupid! I don't have to prove anything, I'm gonna go get them...But then everyone will know. Unless I get them, and then wake up really early and put them back! ...I need help! (She buries her head in her pillow.)

End
3.1 The One With the Princess Leia Fantasy

Written by: Michael Curtis and Gregory S. Malins
Transcribed by: Eric Aasen

[Scene Central Perk, the whole gang is entering]

Joey: I'm tellin' ya that girl totally winked at me.
All: Did not, she did not wink at you...(sees that their sacred couch is occupied by strangers).
Chandler: Huh. (They all leave, dejected)

Opening Credits

[Scene: Rachel and Monica's, Phoebe, Ross, and Rachel are eating breakfast.]
Ross: I have to say Tupolo Honey by Van Morrison.
Rachel: Nooo Way! The most romantic song ever is The Way We Were.
Phoebe: See, I-I think that one that Elton John wrote for, um, that guy on Who's The Boss.
Rachel: What song was that, Pheebs?
Phoebe: (singing) Hold me close, young Tony Dan-za.
(Monica enters from her bedroom)
Phoebe: Hi Monica!
Ross: Hey Mon!
Rachel: Hey Mon!
(she just walks straight into the bathroom)
Phoebe: Oh my God, has she slept at all?
Ross: Nope.
Rachel: No, it's been three nights in a row.
Ross: Yeah, she finally stopped crying yesterday, but then she found one of Richard's cigar butts out on the terrace, so.
Phoebe: Oh, okay that explains it. I got a call at two in the morning, but all I could hear was, like, this high squeaky sound, so I thought okay its like a mouse or a opossum. But then I realized where would a mouse or a opossum get the money to make the phone call.

[Scene: Chandler and Joey's, Joey is coming in from the bedroom]
Chandler: Morning.
Joey: Morning, hey, you made pancakes?
Chandler: Yeah, like there's any way I could ever do that.
Janice: (entering and singing) Monica and Rachel had syrup, now I can get my man to cheer up. (laughs hysterically) Good morning Joey.
Joey: (sarcastically) Good morning.
Chandler: Hey, you know what, here's a thought. Why don't you stay home from work today and just hang out with me.
Janice: Oh, I wish. Look, honey, you have that report to finish, and I gotta go see my lawyer.
Chandler: I can not believe that I am going out with someone that is getting divorced. I'm such a grown up.
Janice: (laughs) I-I-I gotta go, I gotta go. Okay, not without a kiss.
Chandler: Well, maybe I won't kiss you, and then you'll have to stay.
Joey: (under his breath) Kiss her! Kiss her!
Janice: I'll see you later, sweetie. Bye Joey.
Joey: B-bye Janice. So when ya' dumpin' her.
Chandler: Nope, not this time.
Joey: Come on, quite yankin' me.
Chandler: I'm not yanking you.
Joey: This is Janice.
Chandler: Yeah, I know. She makes me happy.
Joey: Okay. All right. You look me in the eye and tell me, without blinking, that you're not breaking up with her. No blinking.
Chandler: (looks him in the eye) I'm not breaking up with her! (they stare at each other for a while, then Joey blows in his face)

[Scene: Rachel and Monica's, Monica is entering from the bathroom.]

Monica: God, look what I found in the drain.
Rachel: It's some of Richard's hair! (holds it close to Ross) What do I do with this?
Ross: Getting it away from me would be job one.
Monica: It's weird, but you know what I don't wanna throw this away. I mean this is like all I have left of him, gross, drain hair. Ooh! (drops it in Ross's cereal)
Phoebe: Ooh. Oh. It looks like, like a tiny little person drowning in your cereal. (Ross gives her this look, like 'Yeah, doesn't it', and gets up to dump it down the drain.)

Monica: God, what is wrong with me.
Ross: You need to get some sleep.
Monica: I need to get some Richard.
Rachel: Monica, you broke up with him for a reason.
Monica: I know, I know. I'm just so tired of missing him. I'm tired of wondering why hasn't he called. Why hasn't he called!
Phoebe: Maybe, because you told him not to.
Monica: What are you the memory woman?
Joey: (entering) Their not breaking up. Chandler and Janice. Their not breaking up. He didn't blink or anything.
Rachel: Well, you know I'm not surprised. I mean have you seen them together, they're really cute.
Joey: Cute! This is Janice! You remember Janice?
Rachel: Yes, Joey, I remember, she's annoying, but you know what she's-she's his girlfriend now. I mean what can we do?
Joey: There you go! That's the spirit I'm looking for! What can we do? Huh? All right who's first? Huh? Ross?
Ross: Well I'm thinking that Chandler's our friend and Janice makes him happy, so I say we just all be adult about it and accept her.
Joey: Yeah, we'll call that Plan B. All right?

[Scene: Ross's bedroom, Ross is working and Rachel is reading a book in bed]

Rachel: (she leans over and kisses him on the cheek) Honey, I was wondering....
Ross: Hmm?
Rachel: Do you still have that, um, Navy uniform?
Ross: Nooo, I had to return it to the costume place.
Rachel: Hmm.
Ross: I think I have an old band uniform from high school.
Rachel: You remember not having sex in high school, right?
Ross: Yeah.
Rachel: Well honey, what about you?
Ross: What?
Rachel: I mean do you have any fun, you know, fantasy type things?
Ross: No.
Rachel: Come on you gotta have one!
Ross: Nope.
Rachel: Ross, you know what...
Ross: What?
Rachel: ...if you tell me, I might do it.
Ross: Okay, umm. Did you ever see, um, Return Of The Jedi?
Rachel: Yeah.
Ross: Do you remember the scene with, um, Jabba the Hut? Well Jabba had as, as his prisoner, um, Princess Leia.
Rachel: Oooh!
Ross: Princess Leia, was wearing this, um, gold bikini thing. It was pretty cool.
[Scene: Central Perk, Phoebe and Rachel are there]
Phoebe: Yeah, oh, Princess Leia and the gold bikini, every guy our age loved that.
Rachel: Really!
Phoebe: Um, um. It's huge. Yeah, that's the moment, when-when, you know she stopped being a princess, and became, like, a woman, you know.
Rachel: Did you ever do the-the Leia thing?
Phoebe: Oh, yeah, um-mm. Oh!
Rachel: Really! That-that great huh?
Phoebe: No it's just that I got this new pager and I have it on vibrate. See ya!
Ross: (entering with Monica in tow) Hey!
Rachel: Hi you guys!
Ross: Look who I found standing outside of the Szechwan Dragon staring at a parking meter.
Rachel: Mon. Hi!
Monica: Hi.
Rachel: Why aren't you at work?
Monica: Oh, they-they sent me home.
Rachel: Why?
Monica: Because I don't work at the Szechwan Dragon.
Ross: Okay.
Rachel: You really, really need to get some sleep, honey.
Monica: I know I do.
Ross: Hi.
Rachel: Hi.
Ross: Guess what?
Rachel: What?
Ross: They published my paper.
Rachel: Oh, really, let me see, let me see.
Phoebe: Rach, look! (she holds two buns up to her ears to make her hair look like the Princess Leia 'do.) Oh, hi! Where is my strong Ross Skywalker to come rescue me. (Ross stands up horrified) There he is.
[Scene: Chandler and Joey's, Joey is watching Wheel of Fortune, the puzzle is showing _oun_ Rush_ore._]
[Chandler enters]
Chandler: Hey!
Joey: Wheel!
Chandler: Of!
Joey: Fortune! This guy is so stupid. (yelling) It's Count Rushmore!!
Chandler: You know, you should really go on this show. All right, listen, I got three tickets to the Rangers tonight. What'd ya' say?
Joey: I say, 'I am there!' Cool! Aw, is Ross going to?
Chandler: No, Janice.
Joey: Jan-ice. 'Cause I, just, I feel bad for Ross, you know, we-we always go together, we're like the three hockey-teers.
Chandler: You know, I may be way out on a limb here, but do you, do you, have a problem with Janice?
Joey: No, Yeeees. God, how do I say this. (walks into the kitchen, Chandler follows closely, he turns around and gets startled). Oh, hi, you know that girl from the Greek restaurant with the hair (holds his hands up to signify she has big hair)?
Chandler: Ooh, that girl that I hate, eww, drives me crazy, eww, eww, oh!
Joey: Look, I don't hate Janice, she's-she's just a lot to take, you know.
Chandler: Well, there you go.
Joey: Oh, hey. Come on man, don't look at me like that, she used to drive you nuts before too, remember?
Chandler: Well, I'm crazy about her now. I think this could be the real thing. Capital 'R'! Capital 'T'! (Joey stares at him) Don't worry, those are the right letters.
Joey: Look, what do you want me to say?
Chandler: I want you to say that you like her!
Joey: I can't. It's like this chemical thing, you know. Every time she starts laughing, I just wanna (grimaces and tenses up) pull my arm off just so that I can have something to throw at her.
Chandler: Thanks for trying. (grabs the ticket and starts to leave) Oh, and by the way there is no Count Rushmore!
Joey: Yeah, then-then who's the guy that painted the faces on the mountain? (Chandler gives him a look like 'You stupid idiot!')

Commercial Break

[Scene: Monica and Rachel's, Rachel and Ross are entering]
Ross: How could you have told her?
Rachel: Ross, I didn't think it would that big of a deal.
Ross: Oh, she didn't think it would be that big of deal.
Rachel: Okay, who are you talking to when you do that?
Ross: Look, that was supposed to be like a private, personal thing between us.
Rachel: Okay, Ross, Phoebe is my girlfriend, okay, we tell each other everything. You know, I mean, come on, guys do the same thing, I mean, what about all that locker room stuff.
Ross: That's different, okay. That's like, uh 'Who dated a stripper?' or 'Who did it on the back of the Staton Island Ferry?'
Rachel: Were both of those Joey?
Ross: Yeah. Look, you don't, you don't talk about like, you know, your girlfriend and the intimate stuff you, you do with her.
Rachel: Not even with your best friend.
Ross: Noo!
Rachel: That is so sad. Your missing out on so much, Ross. I mean, the bonding and the sharing, you know. And-and knowing that someone else is going through the same thing you are.
Ross: Hmph. So what you, you tell each other everything?
Rachel: Pretty much.
Ross: Did you talk about the night of five times? Do you tell people about the night of five times?
Rachel: Uh, honey, yeah that was with Carol.
Ross: I know, but it's still worth mentioning, I think.
[Scene: Monica's bedroom, Phoebe is trying to relax her.]
Phoebe: (in a soothing voice) Relax every muscle in your body. Listen to the plinky-plunky music. Okay, now close your eyes, and think of a happy place. Okay, tell me your happy place.

Monica: Richard's living room, drinking wine.

Phoebe: All right. No, no, no, not a Richard thing, just put down the glass. And get out!

Monica: I'm sorry, but that's my happy place.

Phoebe: Well, okay, fine, use my happy place. Okay, I'm just gonna, I have to ask that you don't move anything.

Monica: All right, I'll try not to.

Phoebe: Okay, all right, so, your in a meadow, millions of stars in the sky....

Monica: Do you think breaking up with him was a huge mistake?

Phoebe: All right, there are no questions in the happy place. Okay, just, the warm breeze, and the moonlight flowing through the trees....

Monica: Okay, this isn't working. I'm still awake and now I have to pee.

[Scene: Chandler and Joey's]

Janice: So, I hear, you hate me!

Joey: I, ah, I never said hate, I was very careful about that.

Janice: A little birdie told me something about you wanting to rip your arm off and throw it at me.

Joey: And you got a 'hate' from that?! Your taking a big leap there...

Janice: All right, fine, fine, fine, fine, fine, we've got to do something about our little situation here Joey. So, this is my idea: you and me spending some quality time together.

Joey: But what does that gonna do...

Janice: For Chandler!

Joey: Okay. I'm in.

Janice: Okay. All right. This is what we're gonna call it: 'Joey and Janice's DAY OF FUN!'

Joey: Does it have to be a whole day?

Janice: Yes, because that's how long it takes to love me.

Joey: Yeah, I know, I sleep in the next room.

[Scene: Central Perk, Rachel and Monica are entering]

Monica: (crying) So, I went down to the post office, and it turns out it was those videos that I ordered for Richard about the Civil War. He loved the Civil War.

Phoebe: Monica, do you want us to take you home?

Monica: Uh, huh. (to Ross) Or maybe to a galaxy far, far away. (Rachel, Monica, and Phoebe leave)

Ross: Women tell each other everything. Did you know that?

Chandler: Umm, yeah.

Ross: No Chandler, everything! Like stuff you like, stuff she likes, technique, stamina, girth....

Chandler: Girth? Why, why, why, wh-why, why, why, why would they do this?

Ross: Rachel says sharing's great and supposedly, you know, we outta be doing it. Do you wanna?

Chandler: We're not gonna talk about girth are we?

Ross: Nooo!

Chandler: Yeah, okay.

Ross: Yeah?
Chandler: Yeah! All right! You go first.
Ross: Okay, okay, I'll go first.
Chandler: Okay.
Ross: So, uh, the other night Rachel and I are in bed talking about fantasies, and I happened to describe a particular Star Wars thing....
Chandler: Princess Leia in the gold bikini.
Ross: Yes!
Chandler: I know!
Ross: Yes! Wow, well, that-that was easy. Okay, you-you go.
Chandler: Okay.
Ross: Okay.
Chandler: Okay, you know, you know when your in bed, with a woman.
Ross: Hmph.
Chandler: And, ah, you know, your fooling around with her. And you get all these like, mental images in your brain, you know, like Elle MacPherson, or that girl at the Xerox place....
Ross: With the belly-button ring? Oh, muhawa!
Chandler: I know. And then all of the sudden your Mom pops into your head. And your like 'Mom, get outta here!' You know, but of course, like, after that you can't possibly think of anything else, and you can't, you know, stop what you doing. So it's kinda like, you're, you know. You know...(Ross just stares at him). You don't know!
Ross: Your Mom, your telling me, your telling me, about your Mom, what is the matter with you?
Chandler: You said...
Ross: I said 'share' not 'scare'. Go sit over there! (Chandler goes over and sits at a table and puts his head down).
[Scene: Chandler and Joey's, Joey and Janice are returning from their DAY OF FUN!]
Janice: We're baack!
Joey: Hey!
Chandler: What are you guys doing together?
Janice: Joey and Janice's DAY OF FUN!!! (laughs)
Chandler: Really.
Joey: Yeah, yeah. We went to a Mets game, we got Chinese food, and you know, I love this woman. You have got competition buddy.
Janice: I just came by to give you a kiss, I have to go pick up the baby, so. I'll see you later sweetheart, you too Chandler. (laughs)
Chandler: You still can't stand her can you?
Joey: I'm sorry man, I tired, I really did.
Chandler: Well, you know, I appreciate you giving it a shot.
Joey: But, hey, look, you know the good thing is, is that we spent the whole day together and I survived, and what's even more amazing, so did she. It was bat day at Shea Stadium.
Chandler: Well, I guess that's something.
Joey: No man, that's huge! Now, I know I can stand to be around her, which means I get to hang out with you, which is kinda the whole point, anyway.
Chandler: Okay.
Joey: Oh, hey, Chandler, we, ah, we stopped by the coffee shop and ran into Ross.
Chandler: Oh God!
Joey: Hey, if it makes you feel any better, I do it too.
Chandler: Really?
Joey: Oh yeah, I always picture your Mom when I'm having sex.
[Scene: Rachel and Monica's, Monica is watching the Civil War videos]

Video: April Twelve, Eighteen hundred, Sixty-One (Monica lights Richard's cigar butt), 4:30 A.M. on Tuesday, the United States garrison at Fort Sumter was fired upon (knock on door) it is now under bombardment by....

(Monica answers the door)

Monica: Hi, Dad, what are you doing here?
Mr. Geller: Well, it's your mother's bridge night so I thought that I would come into the city for a little Monicuddle. (hugs her) Since when did you start smoking cigars?
Monica: I don't, I just, I just like the smell of them. So, uh, what are you really doing here Dad?
Mr. Geller: Well, I just wanted to make sure you were okay.
Monica: What makes you think that I might not be okay?
Mr. Geller: I saw Richard.
Monica: Oh.
Mr. Geller: So, how are you doing?
Monica: I'm fine, just a little tired, I'm okay. How's Richard doing?
Mr. Geller: You don't wanna know.
Monica: No, I really, really do.
Mr. Geller: Well, he's doing terrible!
Monica: Really!
Mr. Geller: Worse than when he broke up with Barbara.
Monica: You're not just saying that are you?
Mr. Geller: No, the man is a mess.
Monica: Was he crying?
Mr. Geller: No.
Monica: Well, do you think he was waiting 'til after you left, so he could cry?
Mr. Geller: Maybe.
Monica: I think so.
Mr. Geller: Honey, relationships are hard. Like with your Mom and me. You know after we graduated college we broke up for a while. It seems her Father, your Grandfather, wanted her to travel around Europe, like he did. Of course, he got to do it on Uncle Sam's nickel, because he was also strafing German troop trains at the time. However, (turns around and sees that Monica is sleeping and puts a blanket around her, kisses her, picks up the cigar, and starts watching the video)

Closing Credits

[Scene: Ross's bedroom, Ross is humming the Star Wars theme. Rachel enters, with her hair done up like Princess Leia's, and wearing a belly dancer's outfit, to simulate the gold bikini thing.]

Rachel: Okay, here we go. I'm Jabba's prisoner, and you have a really weird look on your face. What? Honey, what is it? Did I get it wrong? Did I get the hair wrong? What? Did you just picture it differently? What? What?
Ross: No, no it's, um, it's not you, um, it's um, it's (turns and sees his Mom standing where Rachel is)
Mrs. Geller: Well what is it? Come on sweetie, your like, freaking me out here.
Ross: I hate Chandler, the bastard ruined my life. (Rachel starts looking around and down, with a 'What the hell is going on?' look on her face.)

End
[Scene: Chandler and Joey’s, there is lumber all over the apartment]

**Chandler:** (entering) Hey!

**Joey:** Hey!

**Chandler:** Hey-hey-hey. So what happened? A forest tick you off?

**Joey:** No. Y’know how we’re always saying we need a place for the mail.

**Chandler:** Yeah!

**Joey:** Well, I started building one. But then I decided to take it to the next step.

**Chandler:** You’re building a post office?

**Joey:** No, an entertainment unit, with a mail cubby built right in. It’s a one day job, max.

**Chandler:** Okay. (notices that Joey is wearing some really tight jeans) My word! Those are snug.

**Joey:** Oh yeah. These are my old work pants, Sergio Valente’s.

(Chandler goes to his bedroom and opens the door. However, only the top half opens, and he trips into his bedroom over the bottom half.)

**Joey:** Power saw kinda got away from me there.

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Opening Credits

[Scene: Outside Central Perk, Phoebe is pacing back and forth waiting for someone.]

**Rachel:** (joining Phoebe outside) Hey Pheebs.

**Phoebe:** Hey!

**Rachel:** Any sign of your brother?

**Phoebe:** No, but he’s always late.

**Rachel:** I thought you only met him once?

**Phoebe:** Yeah, I did. I think it sounds y’know big sistery, y’know, ‘Frank’s always late.’

**Rachel:** Well relax, he’ll be here.

**Phoebe:** No, I know, I’m just nervous. Y’know it’s just y’know Mom’s dead, don’t talk to my sister, Grandma’s been sleeping a lot lately. It’s like the last desperate chance to have a family, y’know, kinda thing. You’re so sweet to wait with me.

**Rachel:** Well, actually Günther sent me. You’re not allowed to have cups out here, it’s a thing. (takes her cup and goes back inside)

[Scene: inside Central Perk]

**Chandler:** Does anyone else think David Copperfield is cute?

**Monica:** No, but he told me, he thinks your a fox.

**Chandler:** All right, Janice, likes him. In fact she likes him so much she put him on her freebie list.

**Joey:** Her what?

**Chandler:** Well, we have a deal, where we each get to pick five celebrities that we can sleep with, and the other one can’t get mad.

**Ross:** Ah, the heart of every healthy relationship. Honesty, respect, and sex with celebrities.

**Monica:** So, Chandler, who’s on your list?

**Chandler:** Ah, Kim Basinger, Cindy Crawford, Halle Berry, Yasmine Bleeth, and ah, Jessica Rabbit.
Rachel: Now, you do realize that she’s a cartoon, and way out of your league?
Chandler: I know, I know, I just always wondered if I could get her eyes to pop out of her head.
Joey: Hey. Monica, who would yours be?
Monica: First, I need a boyfriend, then I can have a list.
Joey: It’s just a game Mon. (makes a ‘Can-you-believe-her’ face to the rest of the gang.) Rach, how about you?
Rachel: Oh, I don’t know, I guess, Chris O’Donnel, John F. Kennedy, Jr., Daniel Day Lewis, Sting, and Parker Stevenson.
Ross: Spiderman?
Rachel: Hardy Boy.
Chandler: Peter Parker.
Ross: Thank you.
Rachel: What about you honey, who would be on your list?
Ross: Well I-I-I, that kind of thing requires some serious thought. First, I’ll divide my perspective canidates into categories....
Chandler: (coughing) What a geek!
Phoebe: (entering) Everybody this is Frank! This is my half-brother Frank.
All: Oh, hi.
Phoebe: This is everybody. This is Ross.
Frank: How are you?
Ross: Hey.
Phoebe: Chandler.
Chandler: Hi.
Frank: Hi.
Phoebe: Joey.
Joey: Hey-hey!
Frank: Hey.
Phoebe: This is Monica.
Frank: Whoa!
Phoebe: And this is Rachel.
Rachel: Hi!
Frank: Whoa!!
Phoebe: I’m gonna get coffee.
Frank: Hey, how do you guys get anything done?
Chandler: We don’t, really.
Rachel: Well, so, now, do you guys have a lot of big plans?
Phoebe: Oh yeah! Yeah, no, we’re gonna connect, y’know bond, and everything.
Frank: Yeah. I was thinking that maybe we could go down to Time Square and pick up some ninja stars. And, oh, um, my friend Larry, he wants me to take a picture of a hooker.
Chandler: You know, we don’t really take advantage of living in the city.
Joey: I know.
[Scene: Chandler and Joey’s, Joey is drilling a hole in the wall and the drill comes out the other side really close to Chandler’s head. Chandler then rushes out to talk to Joey.]
Joey: Oh, I’m sorry. Did I get ‘ya?
Chandler: No, you didn’t get me!! It’s an electric drill, you get me, you kill me!!
Joey: Calm down, do you want this unit or not?
Chandler: I do NOT want this unit!!
Joey: Well, you should’ve told me that before, I’m not a mind reader. Hey, we’re out of beer. I’m going to Monica’s.
Chandler: Fine! (goes into his room and slams the door, then he slams the bottom half of the door.)

[Scene: Monica and Rachel’s, Joey is entering]

Monica: Hey! Where ‘ya headin’ in those pants? 1982?

Joey: Oh Monica, listen, I ah, I saw down at the hardware store, they got those designer tiles on sale. If you ever want to redo the bathroom floor.

Monica: Why, what’s wrong with my bathroom floor?

Joey: Nothing. It’s just old and dingy, that’s all.

Monica: I highly doubt that. (they both go to the bathroom)

Joey: Oh yeah. If you ah, move your hamper, you see what color the tile used to be. (Monica gasps) Yeah.

Monica: I can’t live like this! What are we gonna do? What are we gonna do?

Joey: Relax. Here hold this (hands her his beer). This old stuff just comes right off. (he bends down to try and lift some tile right in the middle of the floor, in his tight pants.)

Monica: That’s a little more than I wanted to see.

Joey: (manages to pry off only a small piece) Aw! Look at that, every inch of this stuff is glued down. It’d take forever to pry this up. You should ah, you should just leave it. (starts to walk away, but Monica grabs him)

Monica: I can’t leave it! You gouged a hole in my dingy floor.

(Joey places the toilet brush and holder over the hole, which is in the middle of the floor.)

Monica: You know that’s nice, y’know we could put it back there after the surgeons remove it from your colon!

[Scene: Phoebe’s, Frank and her, are sitting on the counh, watching TV]

Phoebe: (sits up) Oh, ew!

Frank: What?

Phoebe: Yeah I know what I wanted to ask you. Um, can you roll your tongue? Because I can, and my Mom couldn’t, and I thought y’know, I figured that was something I got from our Dad.

Frank: What, wait, you mean like this? (does it)

Phoebe: Yeah, yeah. You can do it to. (tries to do it, but can’t)

Frank: Your not doing it.

Phoebe: Oh right, yeah okay, my Mom could, and I can’t. We don’t have that....

Frank: When’s your birthday?

Phoebe: February 16th.

Frank: I know a guy who’s the 18th.

Phoebe: Wow, that’s close. When’s yours?

Frank: October 25th.

Phoebe: That’s the same month as Halloween. So, um, what kinda things do you like to do at home?

Frank: Melt stuff.

[Scene: Central Perk, Ross is working on his list]

Ross: Okay, I’ve got three of my five.

Rachel: Three of your five, what?

Ross: Celebrities I’m allowed to sleep with.

Rachel: Oh my God! You are giving this a lot of thought.

Ross: Yeah, it’s hard okay, I only have two spots left.

Chandler: All right, so who do you got it narrowed down to?

Ross: Okay, Elizabeth Hurely....

Chandler: Oooh-hoo, very attractive, forgiving.
Ross: Susan Sarandon.
Chandler: Eh, y'know what, she’s to political, she probably wouldn’t let you do it, unless you donated four cans of food first.
Ross: And!! Isabella Rosselini.
Chandler: Ooh-hoo. Very hot, very sexy. But ah, y'know she’s too international, y'know she’s never gonna be around.
Rachel: So?
Chandler: So, you gotta play the odds, pick somebody who’s gonna be in the country like all the time.
Rachel: Yeah, ‘cause that’s why you won’t get Isabella Rosselini, geography.
[Scene: Phoebe’s, Frank is melting a plastic spoon.]
Phoebe: Okay so, by melting, you meant melting.
Frank: Yeah.
Phoebe: So is it like art?
Frank: Yeah, you can melt art. Hey, can I use your phone?
Phoebe: Um, yeah sure. Why you wanna call your Mom?
Frank: No, I wanna melt it.
Phoebe: Oh, well um, not right now. Y'know I’m just gonna go to bed, I think the fumes are giving me a headache.
Frank: (starts laughing) Yeah!
Phoebe: G’night, bro.
Frank: G’nite.
Phoebe: Here. (gives him a fire extinguisher) Y'know, just in case.
Frank: Oh, excellent. (starts to melt the fire extinguisher’s hose.)

Commercial Break

[Scene: Monica and Rachel’s, Phoebe is eating breakfast with Monica while Frank is playing with num-chucks on the balcony]
Monica: What kind of karate is that?
Phoebe: No kind. He just makes it up.
Monica: So how’s it going with you guys?
Phoebe: So far, it kinda blows. I don’t know, I just thought y'know that he’d feel more like a brother y'know, like you and Ross, just like close and connected and....
Monica: Oh honey, we’re close now but you-you wouldn’t believe the years of-of nugies, and wedgies, and flying wedgies, and atomic wedgies, and....(Phoebe shakes her head like she doesn’t understand) That’s where the waistband actually goes over your head.
Phoebe: Ah!!
Monica: Oh, we used to drive each other crazy playing the shadow game.
Phoebe: Oh, how do you play the shadow game?
Monica: Oh, how do you play the shadow game?
Phoebe: I just asked you.
Monica: I just asked you.
Phoebe: I don’t have time for this.
Monica: No, that is what the game is.
Phoebe: Which you just gave up really quickly.
Chandler: (entering) Have you seen Joey?
Monica: What’s the matter?
Chandler: Oh, just this! (turns around and has a paint lid stuck to the back of his pants.) Y’know what it’s my fault really, because the couch is usually where we keep the varnish.
Joey: (yelling from bathroom) Hey, does somebody wanna hand me one of those tiles.
Chandler: What’s going on?
Monica: He’s retiling my floor. (they both run to the bathroom)
Chandler: Yo!! Spackel boy! Get up!
Monica: Ah-ah-ah, now you started this, you will finish it.
Chandler: He started mine first!
Phoebe: Build the unit Cinderelly, lay the tile Cinderelly.

[Scene: Phoebe’s, Phoebe and Frank are watching TV.]
Frank: Whoa! Big octopus.
Phoebe: Yeah. (phone rings and Phoebe answers it) ‘Hello. (listens) Oh my God, I totally forgot! (listens) Well can’t someone else do it. (listens) But, I have company. (listens) Yeah, no look, that’s all right I’ll come in.’ (hangs up phone) Um, Frank, I’m really sorry but I have to go to work. It’s—it’s one of my regulars and he’s insisting that I do ‘um.
Frank: Hey, what kind of work do you do?
Phoebe: Oh! I’m a masseuse. I give people massages and stuff.
Frank: You—you work at one of those massage parlors?
Phoebe: Well, y’know we don’t call it that, but yeah!
Frank: (starts laughing) Wow! That’s wild! No, I had no idea.
Phoebe: All righty. I’ll be back in-in a little bit. Unless you wanna come with me?
Frank: You mean like watch?
Phoebe: No, no, you can get one yourself. It’ll be on the house! Y’know what are big sisters for?
Frank: Well, I don’t think this, y’know.
Phoebe: No, no, no, I wouldn’t do you myself, I mean that would be weird. Yeah, no, I’ll get one of the other girls to do it. Oh, this will be so much fun! Hey! Are you excited?
Frank: Yeah! Hey, do Monica and Rachel work there?

[Scene: Monica and Rachel’s bathroom, Joey and Monica are admiring the new floor.]
Monica: It’s beautiful! It’s like the first bathroom floor there ever was. (Chandler tries to go to the bathroom) Whoa! Are you going in there for?
Chandler: What, like a number?
Ross: (entering) Hey!
Chandler: Hi! Bye! (runs to the bathroom)
Ross: Okay, I’m done with my choices, these are final. (holds up a little card)
Rachel: Well, it’s about time.
Joey: Ooh, very official.
Ross: Oh, yeah, well y’know Chandler printed it up on his computer.
Monica: And who laminated it?
Ross: That would be me.
Rachel: All right let me see. (grabs the card) Uma Thurman, Winona Ryder, Elizabeth Hurley, Michelle Pfieffer, and Dorothy Hammel?
Ross: Hey, it’s my list.
Rachel: Okay honey, you do realize she only spins like that on ice.

[Scene: Healing Hands Inc. (Phoebe’s work), Frank is being ushered in, by the arm, to the room Phoebe is in by another girl.]
Frank: Ow!-Ow!-Ow! Ow! Ow! Ow! Ow! Y’know, ow!
Phoebe: Hey!-Hey! What’s going on?
Frank: She broke my arm.
Girl: He touched my fanny.
Frank: No, she touched mine first!
Girl: That’s my job!
Frank: So wait, what’s the deal here, I can have sex with you, but I can’t touch you?
Phoebe and Girl: Ewww!!!
**Phoebe:** You can’t have sex with her!
**Girl:** What’d you think I was, a hooker?
**Frank:** No, your a masseuse, it’s cool, I’m not a cop.
**Phoebe:** Okay, Jasmine, can you, can you ask Mr. Whiffler if he can wait for like five minutes.
**Jasmine:** Fine. (starts to leave, and points at Frank) I don’t like you!! (leaves)
**Phoebe:** (turns around and hits Frank) So that’s what you thought I did!! God! That’s not what I do!
**Frank:** Wait that’s that’s, what that’s not what you do?
**Phoebe:** Nooo! Why would you think that?
**Frank:** I don’t know, I mean, y’know, this is the city y’know, I just, I mean, I don’t know.
**Phoebe:** Whatever, it’s the perfect end to the perfect weekend anyways.
**Frank:** Oh, wait, no your right, no it was perfect and I can’t believe that I screwed it up so bad.
**Phoebe:** You really thought it was perfect?
**Frank:** Well, no, maybe-maybe it wasn’t perfect, but y’know it was pretty cool, y’know, ‘cause we had all those great talks y’know.
**Phoebe:** Yeah, um, which ones in particular were great for you?
**Frank:** Well y’know about the tongue thing, y’know, and how I told you about my likes and my dislikes...
**Phoebe:** I don’t....
**Frank:** How-how I like to melt stuff, and how I dislike stuff that doesn’t melt.
**Phoebe:** Right, okay, um-mm.
**Frank:** Yeah, y’know I feel like I can really talk to you ‘cause y’know you’re my sister, y’know.
**Phoebe:** Yeah, I guess I do, yeah.
**Frank:** Then I go feel your friend up and make you mad at me.
**Phoebe:** Well, I-I wasn’t hopping mad, y’know.
**Frank:** You hopped a little bit. Yeah, I really sorry.
**Phoebe:** Okay. All right, this is my favourite part of the weekend, right now, this.
**Frank:** This?
**Phoebe:** Uh-huh.
**Frank:** Oh come on we went, we went to Time Square, we found ninja stars, I almost got arm broken by a hooker...
**Phoebe:** She wasn’t a hooker.
**Frank:** Well, when I tell my friends about her she will be.

[Scene: Chandler and Joey’s, everyone is there, helping to lift the entertainment center into place]

**Chandler:** Okay, on three. One....Two....
**Joey:** Why don’t we just go on two.
**Chandler:** Why two?
**Joey:** Because it’s faster.
**Chandler:** Yeah, I coulda counted to three like four times without all this ‘two’ talk.
**Rachel:** Oh!
**Joey:** All right, but in the future...
**Ross:** Okay!! Okay!!
**Rachel:** Come on!
**Ross:** Heavy thing, not getting lighter!
**Chandler:** Okay, one...two...
**Joey:** So we are going on two?
All: All right!! (they lift it into place, however there is one small problem, the unit is so long that it blocks some of both of their bedroom doors.)
Chandler: Oh, good job Joe.
Joey: Wow, it’s big!
Chandler: Yeah-you, so big that it actually makes our doors look smaller!
Joey: Maybe, my ruler’s wrong.
Phoebe: Maybe all the rulers are wrong.
Joey: Look it’s not that bad. So what, it blocks a little of your door, a little of my door.
Chandler: Yeah, y’know what I got a better idea. How-how ‘bout it blocks none of mine door and a lot of yours? (throws his shoulder into the center to try and move it, but it doesn’t move.)
Joey: Yeah, listen, before I forget that side is still wet.
[Scene: Central Perk, Rachel is serving some guy coffee.]
Rachel: Okay sir, um-mm, let see if I got this right. Ah, so this is a half-caf, double tall, easy hazel nut, non-fat, no foam, with whip, extra hot latte, right? (the guy nods) Okay, great. (she starts to walk away and under her breath) You freak.
(Isabella Rosselini enters)
Ross: (to Gunther) Thank you.
Isabella: (to Gunther) Um, coffee to go, please.
(Ross recognises her and goes over to the couch, mouthing ‘Oh my God’
Ross: Isabella Rosselini. (points to her)
Monica: Are you serious? (they all look) Oh my God.
Ross: Damn! I can’t believe I took her off my list.
Monica: Why? ‘Cause otherwise you’d go for it?
Ross: Yeah, maybe.
Rachel: Oh-oh, you lie.
Ross: What you don’t think I’d go up to her?
Rachel: Ross, it took you ten years to finally admit you liked me.
Ross: Yeah, well missy, you better be glad that list is laminated.
Rachel: You know what honey, you go ahead, we’ll call her an alternate.
Ross: Okay, hold my crawler.
Rachel: Okay.
Monica: Rach, are you really gonna let him do this?
Rachel: Honey, he’s about to go hit on Isabella Rosselini. I’m just sorry we don’t got popcorn.
Ross: (to Isabella) Hi! Hi, I’m Ross, you don’t know me, but I’m a big, big fan of yours. I mean, Blue Velvet, woo-oo hoo! Um, I was wondering if I could um, maybe buy you a cup of coffee? (Gunther hands her change) Or maybe reimburse you for that one?
Isabella: Aren’t you with that girl over there? (points at Rachel, who waves back)
Ross: Well, yeah, kinda. Um, but that’s okay, see we have an understanding, um, see we each have this list of five famous people, (gets his out) so I’m allowed to sleep with you. No, no, no, it’s flattery.
Isabella: I’m sorry. (starts to leave)
Ross: Oh no, no, no, wait, wait, Isabella. Don’t, don’t just dismiss this so fast. I mean this is a once in a lifetime opportunity...
Isabella: Yeah, for you. Is that the list?
Ross: Um, yeah.
Isabella: May I see it?
Ross: Um, no.
Isabella: Come on! (grabs the list)
Ross: But, okay.
Isabella: (reading it) I’m not on the list!
Ross: Um, see, but that’s not the final draft.
Isabella: It’s laminated!
Ross: Yeah, um, okay see, you were, you were on the list but my friend, Chandler (Chandler waves) brought up the very good point that you are international, so I bumped you for Wynona Rider, local.
Isabella: Y’know it’s ironic...
Ross: What?
Isabella: ...because I have a list of five goofy coffee house guys and yesterday I bumped you for that guy over there. (points at a guy and leaves)
Ross: (to the rest of the gang) We’re just gonna be friends.

Closing Credits

[Scene: Chandler and Joey’s, they are admiring the entertainment center]
Joey: Y’know what?
Chandler: Umm?
Joey: I bet ‘ya ya I could fit in there. (points to a hole in the center)
Chandler: I’ve got five bucks says you can’t.
Joey: Get out your checkbook, mister.
Chandler: Oh, I think I have the cash.
(Joey successfully enters the entertainment center, and Chandler closes the door on Joey.)
Joey: You are dogged man! I totally fit!
Chandler: Yeah, you got me. (picks up a 2x4 and puts it through the handles so that the doors won’t open) I’m out five big ones! (puts the money in the crack between the door and frame) Here you go.
Joey: Thank you. Cha-ching! (Chandler starts to leave) Oh, well hello Mr. Lincoln. Better luck next time buddy. (Chandler leaves and closes the door) And the drinks are on me!

End


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