



**THE ANALYSIS OF SPEECH ACTS THAT  
GENERATE HUMOR IN *FRIENDS***

**A THESIS**

**In Partial Fulfillment of the Requirements  
for S-1 Degree Majoring Linguistics in English  
Department Faculty of Humanity Diponegoro University**

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## **PRONOUNCEMENT**

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned

Semarang, 16 December 2021



Sekar Ayu Dwi Maharani

## **MOTTO AND DEDICATION**

*“We only have one rule. You can’t stop. You can go as slow as you need to go, but you cannot stop. You can never drop out”*

**Lewis Howes**

*This thesis is dedicated to  
those I love the most.*

## **APPROVAL**

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This thesis still needs to be improved since the writer realized that this is far from being perfect. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, the writer hopes that this thesis would be helpful for those who want to learn about speech acts or any related field in general.

Semarang, 16<sup>th</sup> December 2021

A handwritten signature in black ink, consisting of a large, stylized 'S' followed by several loops and a horizontal line at the end.

Sekar Ayu Dwi Maharani



## TABLE OF CONTENTS

<b>THE ANALYSIS OF SPEECH ACTS THAT GENERATE HUMOR IN <i>FRIENDS</i> .</b>	<b>i</b>
<b>PRONOUNCEMENT .....</b>	<b>ii</b>
<b>MOTTO AND DEDICATION .....</b>	<b>iii</b>
<b>APPROVAL .....</b>	<b>iv</b>
<b>VALIDATION .....</b>	<b>v</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>vi</b>
<b>TABLE OF CONTENTS .....</b>	<b>ix</b>
<b>ABSTRACT .....</b>	<b>xi</b>
<b>CHAPTER I .....</b>	<b>12</b>
<b>1.1 Background of the Study .....</b>	<b>12</b>
<b>1.2 Scope of the Study .....</b>	<b>13</b>
<b>1.3 Research Questions .....</b>	<b>14</b>
<b>1.4 Purpose of the Study .....</b>	<b>14</b>
<b>1.5 Previous Studies .....</b>	<b>14</b>
<b>1.6 Significance of the Study .....</b>	<b>16</b>
<b>1.7 Organization of the Writing .....</b>	<b>17</b>
<b>CHAPTER II .....</b>	<b>19</b>
<b>2.1 Speech Acts .....</b>	<b>19</b>
<b>2.1.1 Types of Speech Act .....</b>	<b>20</b>
<b>2.1.2.1 Classification of Speech Act .....</b>	<b>22</b>
<b>2.2 IFIDs (Illocutionary Force Indicating Device) .....</b>	<b>24</b>
<b>2.3 Felicity Conditions .....</b>	<b>25</b>
<b>2.4 Humor and Linguistics .....</b>	<b>26</b>
<b>2.5 Humor and Pragmatics .....</b>	<b>27</b>
<b>2.6 The Type of Research .....</b>	<b>27</b>
<b>2.7 Data Population, and Sample .....</b>	<b>28</b>
<b>2.8 The Method of Data Collection .....</b>	<b>29</b>
<b>2.9 The Method of Data Analysis .....</b>	<b>29</b>

<b>CHAPTER III</b> .....	31
<b>3.1 Results</b> .....	31
<b>3.2 Discussion</b> .....	37
<b>3.2.1 Representative</b> .....	38
<b>3.2.2 Expressive</b> .....	53
<b>3.2.3 Directive</b> .....	59
<b>3.2.4 Commissive</b> .....	64
<b>CHAPTER IV</b> .....	66
<b>4.1 Conclusion</b> .....	66
<b>4.2 Suggestion</b> .....	68
<b>REFERENCES</b> .....	69
<b>APPENDIX</b> .....	72

## ABSTRACT

This study aims to find out what kind of speech acts generates humor on *Friends* and explain the factors contributing to what makes the utterance considerably funny. This thesis applied Yule's (1996) and Searle's (1967) speech act classification, divided into five categories. The writer also used Taflinger's (1996) and Raskin's (1985) characteristics to uncover utterances that contain humor. In this descriptive-qualitative study, the data collected using the non-participatory observation method and analyzed with the *padan* method. The results showed that representative speech act was the most frequently used and a situation criterion was the top on the list to explain humor. Violating other's character norm is also another thing what makes it funny. There is no declarative utterance was used by the characters on the first episode of the series. From that, it can be concluded that *Friends* likes to make a joke from stating their beliefs and overstep the set of established social values.

Keywords: *speech acts, humor, five macro classes, situational comedy, friends.*

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

American situational comedy, *Friends*, is one the famous sitcom in the world of tv shows. This television series released from 1994 to 2004. It has ten seasons and more or less twenty episodes in each. This sitcom has comedy and romance genre which covered all the personal and professional lives of twenty-six to thirty-something-year-old friends living in Manhattan. The story in each episode shows us about an everyday situation that adulthood has always struggled. It is found from the work problem to the relationship issues.

The episodes were filmed in front of a real audience and most of the laughter or other sounds from the audience are real. The only time when fake sounds were used was during intimate scene or episodes with plot twists or season finales. It was watch by around 300 people. It can be concluded that the jokes were delivered to the audience. However, the writer has a different cultural background from the American audience. Since the humor in sitcoms seek to mirror everyday interactions, it is easy to understand by international audience. This study wanted to give the writer's perspective, as an Indonesian, on how certain utterances which considered funny by the American audience could be enjoyed by the writer.

The reason why this comedy series suited for this study because the story concludes day to day experiences that makes the conversation between the character is easy to understand. The comedy is relatable for someone who lives in the same culture as the series. But still, it is enjoyable for the international audience. With that condition, the writer could identify how certain day to day utterances generate humor. In order to understand how certain utterance could generate humor, the writer used speech act analysis. It could analyze the meaning of every line in the series and recognize what makes it as a joke.

Speech acts carry three things to analyze the conversation between the characters. Based on Yule (1996), the first is a locutionary act, which is the essential act of utterances or producing a meaningful expression. The second is the illocutionary act, which performs via the communicative force of a statement. The third is the perlocutionary act, which the effect from the utterance that previously made. The writer concentrates to Searle's theory (1976) about Five Macro Classes of speech acts

Based on three things mentioned before, this study will analyze types of speech acts that generates humor.

## **1.2 Scope of the Study**

The scopes of the study are:

- a. The study focused on six main characters in the *Friends* television series.
- b. The study analyzed the first episode in the first season of the series.
- c. The study is limited to the analysis of Five Macro Classes of speech acts, which are declaration, representative, commissive, expressive, and directive.

### **1.3 Research Questions**

The research questions are:

1. How speech act generate humor in the first episode on *Friends*?
2. Is there any type of Five Macro Classes that is not included?

### **1.4 Purpose of the Study**

The purpose of the study was to classified the utterances into Five Macro Classes of speech act and show the characteristics of the comedy that used on the first episode that can triggered humor.

### **1.5 Previous Studies**

There have been several previous studies that analyzed the relation between speech acts classification and humor. Although the research topics are the same, the

context still different. Four previous research that has been done with similar issues, are:

The first previous study is *Speech Act: Breaking Promises Analysis in The Comedy Transcription Family 2.0* by Muhammad Yazidus Syukri (2015). This study analyzed humor in conversation among the cast with the speech acts analysis. The writer used descriptive qualitative methodology. The most type of speech act is Expressive acts which attracts the reader's attention and entertaining.

The second previous study is *An Analysis of Speech Acts Containing Humor in Full House TV Sitcom in MNTV Surabaya* by Rikky Arifullah (2014). The aim of this study is to identify the speech acts that contain humor in the sitcom. The study used descriptive qualitative methodology. It implies between the three speech acts, the illocutionary acts managed to deliver the utterances whether it is funny or not.

The third previous study is *The Humorous Effect of The Inappropriateness of Speech Acts in The Sitcom of Still Standing* by Sayf Abdalhakeem and Ahmed Mubarak (2019). This study explores how humor is generated because of the inappropriateness of speech acts in relation to their context. The study used descriptive qualitative methodology. It has come with the findings that directive and assertive speech acts are the most common types of speech acts used in the American sitcom of "Still Standing".

The fourth is *Meaning-Making of Internet Memes to Create Humorous Sense: Function as Speech Acts* by Fatma Rahayu Nita, Slamet Setiawan, and Lies Amin Lestari (2021). This research explains how the memes were considered as funny. The writer explains how speech acts uncover the meaning of the memes. The study used

descriptive qualitative methodology. The writers found that there are two types of communicative illocutionary act; constative and directive illocutionary act.

From all the previous studies mentioned above, the writer conclude that this research has similarities and differences. The similarity of the study is it has same interest which is humor and speech acts classifications. The difference between the studies above with this study is in the object of the study.

## **1.6 Significance of the Study**

The result of this research is expected to be useful and bring advantages. This section is divide into two parts: theoretically and practically, as follows:

### **1. Theoretical Significance**

This study will be very helpful and bring advantages for students, especially who studies English Linguistics. It will enrich their knowledge concerning how speech acts could generates humor. For anyone who wants to conduct the same interest, this study can be used as a literature review.

### **2. Practical Significance**

This study expected to give the readers interesting information about linguistics that analyze humor on a television series, *Friends*. Thus, people can understand particular line that said by the cast is consider as funny and amusing.



## **1.7 Organization of the Writing**

The organization of this thesis consists of five chapters, there are:

### **CHAPTER 1 INTRODUCTION**

This part consists of seven sub-chapters. They are the background of the study, the scope of the study, research questions, statement of purpose, previous studies, significance of the study, and organizations of the thesis.

### **CHAPTER 2 THEORETICAL REVIEW**

This part covers the literary theories that will be applied to examine the data in this study. This chapter contains the explanation of the series, pragmatics, humor, and speech acts classification.

### **CHAPTER 3 RESEARCH METHOD**

In this part explains the research methodology and the procedures to examine the data. This chapter covers the type of research; data and population, the method of data collection, and the method of data analysis.

### **CHAPTER 4 FINDINGS AND DISCUSSIONS**

This part presents the analysis of the data using the relevant theories and discusses the findings.

## CHAPTER 5

### **CONCLUSION**

This part contains the conclusion of the research and the suggestion for further research.

## **CHAPTER II**

### **THEORY AND METHOD**

This chapter covers theoretical framework and research methodology.

#### **2.1 Speech Acts**

Communication is part of daily needs in human life. It could be conveyed through verbal and nonverbal communication (Buck: 2002). Verbal communication is the way of communicating messages by using words. Meanwhile, nonverbal communication is how to transmit messages by using the elements of gesture, body movements, eye contact, facial expression, or general appearances.

According to Yule (1996), speech act is a study on how the speakers and hearers use language. In certain conditions, people use language to do something. An action in verbal communication has message in itself, so the communication is about the language and activity. Austin (in Tsui, 1994: 4) said that speech acts refer to the action performed by produced utterances. Researcher that has the same opinion, Yule (1996: 47) explains that speech act is acts which is performed via utterances. In line with this, Birner (2013) states that uttering something means doing something. Through speech acts, we are learning the meaning behind utterances physical action through words and phrases.

### **2.1.1 Types of Speech Act**

There are three related acts when producing an utterance, they are locutionary, illocutionary, and perlocutionary.

#### **2.1.1.1 Locutionary Act**

Locutionary act is the actual act of utterance. Yule (1996) states that it means producing a meaningful linguistic expression. As Cutting (2002: 16) states that locutionary is what is said. The utterance of what we are told covers the literal meaning. It is representing the exact condition.

The example of the locutionary speech act can be seen in the following sentences (Yule, 1996: 47-48):

1. I've just made some coffee.
2. You're welcome.

From the two sentences above, the speaker told a particular situation. The first sentence refers to a person who just made some coffee and the second sentence refers to the acknowledgement of thanks.

### **2.1.1.2 Illocutionary Act**

The illocutionary act is performed via the communicative force of an utterance, such as offering, apologizing, promising (Yule, 1996:48). This act belief by only saying words, we can be doing something just from an utterance. The most significant level of activity in a speech act is the illocutionary act because of the force. It could trigger people to determines an act.

The example of illocutionary act as follows:

1. This tea is really cold.
2. I'll see you later.

Based on the examples above, the first sentence shows the speakers reaches for a cup of tea, believing that it has been freshly made, take a sip, and produces the utterance which likely to be interpreted as a complaint (Yule, 1996: 48) and the second one could be interpreted as a prediction, a promise, or a warning (Yule, 1996:49).

### **2.1.1.3 Perlocutionary Act**

The perlocutionary act is the act that is carried out by a speaker when making an utterance causes in certain effect on the hearer and others (Hufford and Heasley, 1983:250). Perlocutionary act refers the effect from speakers' utterance and it could be

on the hearer's thoughts or actions. It could be intended or unintended but often indeterminate. For example:

1. Clean up this mess!
2. You're going!

From the examples above, the first sentence could be inferred from a person who tell someone to clean the room (Yule, 1996: 51), and the second sentence is done by someone who want others to go somewhere (Yule, 1996: 50).

#### **2.1.2.1 Classification of Speech Act**

According to Yule (1996: 53) there are five general functions performed, which are declaration, representative, commissive, expressive, and directive.

#### **2.1.2.2 Declaration**

Declarations are kinds of speech acts that could make an immediate change of things via utterance. These speech acts include wedding ceremonial, awards winning, hiring, or pageant winner's announcement. For example, "*I now pronounce you husband and wife.*" The agent of the interaction on declaration is always the speaker who uses the active form or the expression.

### **2.1.2.3 Representative**

Representatives are speech acts that the speaker uses to state what they believe to be the case or not. Yule (1996) said that representative is used to represent the world as the speaker believe it is. It includes suggesting, swearing, concluding, describing. For example, *“It was a warm sunny day.”*

### **2.1.2.4 Commissive**

Commissives are speech acts that speakers use to make some future course of action. Yule (1996) stated that speakers use commissive to do something in showing speaker’s intention in the time ahead. These include threatening, offering, promising, refusal. For example, *“I’m going to get it right next time.”*

### **2.1.2.5 Expressive**

Expressives are speech acts that state speaker’s psychological condition. The speakers want to show what s/he feels about particular situations. These include greeting, thanking, complaining, congratulating, apologizing. For example, when someone says, *“I’m really sorry!”*

### 2.1.2.6 Directive

Directives are speech acts that speakers use to make someone else do something. It includes advising, requesting, asking, ordering. For example, “*Could you lend me a pen, please?*”

## 2.2 IFIDs (Illocutionary Force Indicating Device)

In order to know whether a certain utterance indicating the illocutionary force, the most obvious device is an expression where there is a slot for a verb that explicitly names the illocutionary act being performed (Yule, 1996:49). That kind of a verb can be called a performative verb. For example, a person explicitly say that she makes a promise to come to a party. In that case, the verb of “promise” would be the performative verb.

In other case, speakers do not straight away ‘perform’ their speech acts. But sometimes they describe the utterance is being performed. For instance, from the book of Yule, 1996:

Him : Can I talk to Mary?

Her : No, she’s not here.

Him : I’m asking you—can I talk to her?

Her : And I’m telling you—SHE’S NOT HERE!



In this dialogue, each speaker has described and drawn attention to the illocutionary force by emphasizing the “ask” and the “tell” of their utterances. Other IFIDs that can be identified are word order, stress, and intonation. For example, based on Yule (1996:50):

- a. You’re going! [The speaker tells the hearer]
- b. You’re going? [The speaker requests confirmation from the hearer]
- c. Are you going? [The speaker asks the hearer]

### **2.3 Felicity Conditions**

There are appropriate circumstances to perform speech act to be recognized as intended, known as felicity conditions. In several cases, the performance will be infelicitous (inappropriate) if the speaker is not specific in a special context (Yule, 1996:50). For example, the specific person to say “I sentence you to six months in prison” in a courtroom is a judge. If the one who makes the utterance is a prosecutor, it will be not relevant.

There are other pre-conditions on speech acts in everyday contexts. Based on Yule (1996:50), there are:

#### **a. General condition**

The speaker and the hearer can understand that the language being used and that they are not play-acting or being nonsensical.

**b. Content condition**

There are several contents that has a specific condition. For example, for both a promise and a warning, the content of the utterance must be about the future event. A further content condition for a promise requires that the future event will be a future act of the speaker.

**c. Preparatory condition**

When an utterance being uttered, there are two preparatory conditions: first, the event will not happen by itself, and second, the event will have an effect.

**d. Sincerity condition**

On this condition, the speaker has a genuine intention when they make an utterance.

**e. Essential condition**

It is the combination of a specification of what must be in the utterance content, the context, and the speaker's intentions, in order for a specific speech act to be appropriately (felicitously) performed.

**2.4 Humor and Linguistics**

Humor in a language is the highest sign of fluency (Aarons: 2012). It is one of many forms of how we communicate with others. Most humor carries linguistics units to deliver their message. Sometimes, a particular meaning of a joke is beyond what it is said. It does not always in the form of utterance. sometimes it could be a

picture/photo such as a meme. Linguistics gives a field for researchers to do a further understanding of humor.

## **2.5 Humor and Pragmatics**

According to Raskin (1985), he acknowledges the importance of context in creating of humor, and incorporates the notions of implicature, presupposition, and entailment. Anyone familiar with these categories will know that they come from pragmatics. Pragmatics is one of the linguistics approaches that study meaning in context. The relation between humor and the specific situation of a story is inseparable. Pragmatics can find the information from what the audience could not see.

There are many parts of linguistics that analyzed humor. In this study, the writer decided to identify humor through speech acts.

## **2.6 The Type of Research**

According to the data, this study used the descriptive qualitative method as the approach. Glass & Hopkins (1984) mentioned that descriptive research includes gathering information that portrays occasions, classifies, and describes the information assortment. Based on that explanation, the data was described in the form of words descriptively based on the research problems.

Vanderstoep and Johnston (2009) said qualitative research is a study that depends on an individual's understanding based on his or her experience. It is more about making a description rather than making a prediction of the data. In that conclusion, the writer's argument formed with the strong evidence.

## **2.7 Data Population, and Sample**

Based on Cambridge English Dictionary, data are collection of some oral or written information, general facts, or numbers, which will assist in decision making. The data for this study are spoken utterances from first episode in the first season of *Friends*. The episodes were taken from *Netflix*, a streaming service that offers a wide variety of TV shows, movies, anime, documentaries, and more on thousands of internet-connected devices as the primary data. The segment is approximately 20 to 25 minutes long. The researcher selected and collected the utterances which are spoken by the characters to find what generates humor based on this sitcom.

Population is a group of individuals who have similar characteristics, while the sample could be one or more of the populations taken by the researcher to be analyzed (Cresswell, 2002). The population of this study is all the utterances spoken by the six main characters, which are *Monica, Chandler, Phebe, Joey, Rachel, and Ross*, transcribed into a written text.

From all the episodes, the writer chose one episode, the very first one, using the purposive sampling technique, in which one section containing utterances that indicate humor that generate by the laugh from the audience. According to Palys (2008), criterion sampling is a type of purposive sampling technique that uses a certain criterion to search for the sample of the study. The utterances spoken in humorous way are the criterion in deciding the sample for the research as I use this sampling technique.

## **2.8 The Method of Data Collection**

The writer used a non-participant observation, which the writer observed without being included in the group (Sudaryanto, 2015). The writer chose first episode from the first season. The episode was watched several times to understand the humor that was used in the sitcom. The writer used orthographic transcription and note-taking techniques to identify the speech that generates humor. Finally, for the classification, the writer classified the utterance to the types of speech act.

## **2.9 The Method of Data Analysis**

The method of analyzing data in this study used *Padan Method (Daya Pilah Pragmatics/Daya Pilah sebagai pembeda reaksi dan kadar keterdengaran)*. According to Sudaryanto (1993) *padan* method is a technique for analyzing data whose

instruments are outside, unconventional, and not part of the data. The interlocutor is the determining tool in this method that identifies the linguistic unit according to the reaction.

## **CHAPTER III**

### **RESULT AND DISCUSSION**

In this chapter, the writer presents the speech act analysis that generates humor taken from a serial television comedy, *Friends*, Season 1 Episode 1 entitled “*The One Where Monica Gets a Roommate (Pilot)*” written by David Crane and Marta Kauffman. The writer will answer the research questions mentioned in the first chapter with an elaborate explanation.

#### **3.1 Results**

As a result, the writer presents the data taken from *Friends*, a situational comedy series. The data are categorized and analyzed based on the speech act classification proposed by Yule (1996) and Searle (1967). The study was carried to answer the research questions in the first chapter, how speech act generate humor in the first episode on *Friends* and is there any type of Five Macro Classes that is not included.

The writer presented the result of utterances from a complete script of the first episode to give the reader information regarding the humor used in the series. To deliver an objective judgment, the writer chose the utterances that contain laughs from the live audience. The analysis based on the research finding identifies which five

macro classes of speech acts that used in the comedy series and which are dominant and used by the six main characters: Monica, Phebe, Rachel, Ross, Joey, and Chandler.

According to the data, 104 utterances contained a laughter from the live audience. In consideration of speech act analysis, this research will only conduct a verbal type of humor. The writer has identified 45 data of speech acts classification that generates humor from the six main characters of Friends. The five macro classes of speech acts classification consist of declaration, representative, expressive, directive, and commissive.

Table 3.1 Classified Data

Setting	Participants	Speech Act				
		Declaration	Representative	Directive	Commissive	Expressive
Central Perk	Joey - Monica		Predicting			
Central Perk	Phoebe - Monica					Sorrow
Central Perk	Chandler - Monica		Believing			
Central Perk	Chandler - Joey		Assuring			
Central Perk	Ross - All					Sorrow
Central Perk	Ross - Phoebe			Commanding		
Central Perk	Ross - Monica					Angry



Central Perk	Joey - Ross		Reminding			
Central Perk	Joey - Ross			Recommending		
Central Perk	Chandler			Requesting		
Central Perk	Monica - Waitress			Ordering		
Central Perk	Monica - Rachel		Predicting			
Central Perk	Rachel - Waitress		Assuring			
Central Perk	Rachel - Monica		Hoping			
Monica's Apartment	Rachel – Her Father		Insisting			
Monica's Apartment	Rachel – Her Father		Reminding			
Monica's Apartment	Ross - Monica		Hypotheses			
Monica's Apartment	Rachel – Her Father		Reminding			
Monica's Apartment	Rachel - Phoebe		Assuring			
Monica's Apartment	Phoebe – Joey & Chandler					Bragging
Monica's Apartment	Chandler - Paul			Commanding		
Monica's Apartment	Ross - Monica					Sorrow
Monica's Apartment	Ross - Monica					Exciting

Monica's Apartment	Phoebe		Believing			
Monica's Apartment	Rachel - Ross		Reminding			
Monica's Apartment	Chandler - Rachel					Exciting
Monica's Apartment	Phoebe - Joey		Stating			
Ross' Apartment	Ross					Sorrow
Ross' Apartment	Ross					Sorrow
Ross' Apartment	Joey - Ross		Stating			
Ross' Apartment	Ross - Joey		Stating			
Ross' Apartment	Chandler - Ross			Commanding		
Monica's Apartment	Chandler - Joey		Agreeing			
Monica's Apartment	Joey - Rachel		Reminding			
Monica's Apartment	Chandler - Paul					Greeting
Monica's Apartment	Joey - Monica		Complaining			
Monica's Apartment	Monica - Rachel		Reminding			
Monica's Apartment	Rachel - Monica				Promising	
Central Perk	Joey - Monica		Claiming			

Central Perk	Phoebe - Monica			Commanding		
Monica's Apartment	Rachel - Monica		Reminding			
Monica's Apartment	Phoebe - Rachel		Assuring			
Monica's Apartment	Monica - Rachel				Promising	
Monica's Apartment	Ross - Rachel				Promising	
Monica's Apartment	Ross - Monica		Claiming			
Total		0	25	7	3	10

The table above shows how often each of the five macro classes appears on the first episode. The speakers are included in the table in order to know if certain character likes to produce certain type of speech act. The type of speech acts classification is diverse depending on the situation and the context. First, the representative is the speech act most frequently used by the characters; there are in total 24 utterances. Thus “reminding” and “assuring” are the two most used in the conversations. Since the storyline is based on friendship, reminding is a normal thing to do. The scriptwriter put humor from this type of dialogue. Most of the time on the episode, the characters were giving statements to remind something to the other character in delivering the jokes.

Each character uttered a representative speech act. Rachel used this type of classification the most. She used to “assuring” for two times, “hoping” for one time,

“insisting” for one time, and “reminding” for three times. Moreover, Joey also used the representative speech act multiple times. He used to “predict” for one time, “reminding” for two times, “stating” for one time, “complaining” for one time, and “blaming” for one time. From that point, we can see that Rachel and Joey like to use humor in their statement. Someone’s assertion can generate humor.

Second, expressive reach the number of 10 with “sorrow” as the top kinds of utterances. In the episode, Ross is the one who expresses sorrow the most. He expressed it three times. Other than that, he expresses “angry” and “excitement” for one time. The characters who did not use expressive speech acts are Rachel, Monica, and Joey. From the data, we can conclude the series made Ross the one who likes to deliver humor from his emotion. Someone’s feelings can generate humor.

Third, directives showed 7 data from the episode and having “commanding” as the top utterances. From the data, Chandler is the one who likes to command people. Other than him, Ross and Phoebe happened to command other characters to deliver jokes. Someone's command can generate humor.

Fourth, commissive has 3 data with “promising” as the only kind of speech act that appeared. Rachel, Monica, and Ross were the only character who uttered a “promising” utterance. From the data, making an utterance containing a plan can be used to deliver a joke. Someone’s advanced planning can generate humor.

The writer could not find any declarative utterances from the episode. Because there are no utterances on the scene or dialogues that contain immediate changes. The discussion of the findings that will cover is representative, expressive, directive, and commissive. All the explanations and the example from the results will be elaborated on in the discussion.

### **3.2 Discussion**

In this section, the writer analyzed and classified the data into four macro classes: representative, expressive, directive, and commissive. Unfortunately, declarative could not be found in the episode. The subtypes based on Searle's classification in Yule (1996:53) also will be explained.

To give a comprehensive explanation, the writer used Raskin's (1985) and Taflinger's (1996) theories to support the reason for a particular utterance that consider as humor. Raskin's theory in *Semantic Mechanisms of Humor* mentioned some factors that characterized the humor act. Those included speaker, hearer, stimulus, experience, psychology, situation, and society. Meanwhile, Taflinger's classification in *Situation Comedies* mentioned some criteria for humor: mechanical inelasticity, humanity, norms, appeal to the intellect, and harmless. The writer will explain further in the discussion about the criteria that generate humor in the dialogue.

### 3.2.1 Representative

According to Searle (1967), a representative speech act is an utterance to commit the speaker to something with the truth of an expressed proposition. The classes of representative speech acts are a statement, claim, belief, remind, suggest, report, assure, agree, predict, insist, hypothesize, boast, complain, conclusion, or deduce. The writer found 11 subtypes of the speech act classification from the first episode of the series.

#### 3.2.1.1 Predicting

A prediction is something that we find daily. It could be a prediction of weather, a soccer game, or even a gender reveal. A sequence of events could make a prediction that leads us to a statement we believe. A funny story could happen from a misleading prediction.

#### Datum 7

Monica : 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' 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 not, or we waiting for four wet bridesmaids?

In this part of the scene, Rachel suddenly came with her wet wedding dress while everyone sits in a café. From her look, we can conclude that she had trouble on her wedding day. She went straight to the bar and asked the waitress about her friend. Monica quickly finds out that it was her high school friend. She introduced Rachel to everyone and let her sit in the middle. As everyone expected an explanation of what was happened, Monica and the others gave a silent moment for Rachel to tell the story. Not understanding the clue, Rachel also keeps her silence. Therefore, Monica said, “So you wanna tell us not, or are we waiting for four wet bridesmaids?” to give another hint to Rachel. A prediction is something that we find daily. It could be a prediction of weather, a soccer game, or even a gender reveal. A sequence of events could make a prediction that leads us to a statement we believe. A funny story could happen from a misleading prediction.

From the scene, Monica tried to make a prediction based on a previous event. Rachel came with confusion on her face. Thus, Monica would like to know what happened. As everyone sat down and gave a full of question gesture to Rachel, she stayed mute. The humor is generated based on Taflinger’s first criterion, which is mechanical (Bergson 1956). It is humorous when a person misbehaves to a stimulus or situation (Taflinger, 1996). Rachel did not adapt to the change in the situation. Rather than explaining what happened, she prefers to be silent. That is the reason Monica has to give another stimulus when she said, “So you wanna tell us not, or we waiting for four wet bridesmaids?” to make Rachel tell the story. A bride could never be far from

her bridesmaids. Therefore, Monica predicted that she was waiting for her bridesmaids. This joke could be sarcasm since it was an irony.

### **3.2.1.2 Believing**

A belief is considered as something authentic, genuine, or honest. In the episode, the characters make utterances that show their beliefs to reveal their personality traits. From their utterances, the audience could see how the character produces humor from what they believe.

#### **Datum 2**

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.

In this scene, Monica informs her friends that she has dinner with a guy. However, they deride about it. She told everyone to stay calm before her friends started to mock her. Monica clarifies that it is not a date and explains that they go out without having sexual intercourse. Hearing this explanation, Chandler made a believe utterance when he said, "Sounds like a date to me." The humor is generated based on Taflinger's third criterion, established societal (Bergson 1956). According to him, if the utterance is unsuitable to the surrounding, it could perform a joke because it violates the norms that exist in our society. When Chandler said the utterance, he violated the modern



concept of dating—in the present time, having a sexual interaction before married is being normalized in the western world. Thus, when he said something believing, it is a touch of sarcasm to Monica since it will be the opposite of what she said.

### 3.2.1.3 Assuring

Assure speech act is to commit oneself to a future course of action with the perlocutionary intention of convincing the hearer (Ulum, 2018). Telling someone confidently to dispel any doubts they may have been a good thing to do. But if what you are telling is entirely off from the context, it becomes funny and sometimes could make someone angry about it.

#### Datum 3

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.

In this scene, Monica is trying to encourage Rachel to be an independent woman. But, since Rachel has been a spoiled daughter for so long, she mentioned that

she was getting married because she wanted to continue having a comfortable life by marrying a rich man. Hearing this, Phoebe told Monica to try understanding Rachel because it was her first time being on her own. After that, Phoebe tells about her experience the first time she came to the city. The reason her utterance becomes funny is that she assured when she said, “So believe me, I know exactly how you feel,” since it was different from what Rachel had been through.

Humor is generated because what Phoebe has been through is something that unusual from the usual. According to Taflinger’s theory, the second criterion for humor has to be reminding us of humanity. Therefore, for a comedy to work, there must be an established set of cultural, human, and societal norms, mores, idioms, idiosyncrasies, and terminologies against which incongruities may be found (Taflinger, 1996). From Phoebe’s utterances, we can find the contradiction between Rachel and Phoebe’s condition when she started being on their own for the first time. Therefore, Phoebe’s utterance when she said, “So believe me, I know exactly how you feel,” is considerably funny because she was so sure that Rachel’s condition is similar to what she had been through, whereas it is the opposite.

Assuring could be funny when something that we assure is not aligned with the context. For example, Phoebe was so assured of what she said to Rachel. It will be a joke when we are very assured about something and tell other people about it, but it is not the right thing to say in a particular context.

### 3.2.1.4 Reminding

A reminder is a thing that we do to make someone remember something. In a comedy series, sometimes it is used to remind someone about things that should not be done. It could be called reminder humor. For example, it is used by a teacher for his students. The teacher said, “Okay, pay attention here,” if the students are still noisy and whispering to each other’s, the teacher will be said, “Hey, your whispering is too loud.” The teacher used sarcasm to remind the students to pay attention to the class (Tunnisa et al., 2019).

#### **Datum 4**

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!

A reminder not always has to be reminding someone to do things. It could be reminding someone of an event. In this line, Rachel tries to remind Ross that she had a bad day which she failed to marry her fiancé. This reminder becomes funny because of the context—a reminder of how unlucky she was not having a wedding day and not going for a honeymoon. As a result, she is not doing anything for the rest of the day.

Humor is generated based on Raskin’s theory which is psychology and situation. The psychological type of the individual participating in the humor act is necessary (Raskin, 1985:4). In a real society, when someone is having a rough day, we tend to comfort them. Meanwhile, Ross made an utterance that inappropriate to

Rachel's psychological state and situation. Since Rachel was failed to have a wedding day, Ross should not ask about her plan during the day. Therefore, the utterance becomes funny because it is the opposite of an actual event.

### 3.2.1.5 Hoping

Synder's Theory of Hope describes it as a sum of agency thinking and pathways thinking in an order-derived sense of determination, planning, and achieving goals (Huen et al., 2015). In other words, it is when someone wants something to happen or intends if something is possible.

#### **Datum 5**

Monica : Who wasn't invited to the wedding.

Rachel : Ooh, I was kinda hoping that wouldn't be an issue..

In this scene, Rachel explains why she ran away from her wedding day. After, Monica responded that she was not invited to the wedding. Hearing her disappointment, Rachel hoped that it would not be a problem. According to the situation, humor is generated based on Raskin's theory about the situational context (Raskin, 1985:5). Typically, people are hoping for something positive, but in this dialogue, Rachel did differently. She was expecting Monica not to have an issue with her not being invited to the wedding. Nonetheless, people know that when someone is reaching us for help and not being invited to their occasion, it could lead to a problem.

So, Rachel's utterance generates humor because, from the situation, she is hoping Monica to understand the circumstances.

### **3.2.1.6 Insisting**

Insist is when we state something forcefully. Insisting could be a demand for something we say or something we do.

#### **Datum 6**

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

In this scene, Rachel is having a call with her father. She wanted to explain the reason why she ran away and did not want to marry her ex-fiancé. Rachel does mention that she does not love him, and it matters to her. However, from the way she tells her father, insisting that it does matter to her, we could assume that her father felt it does not matter to marry someone without loving them. This utterance is considerably funny because humor is generated based on Raskin's theory, psychology (Raskin, 1985:5). When we talk about marrying someone, the first thing in mind is feeling for them. Though, Rachel's father thinks that his daughter does not have to love her fiancé to marry him. Hence, the humor also could be generated based on Taflinger's third criterion, which is established societal (Bergson 1956), where the norm of marriage is already attached to the society that two people love each other and tie the knot. So, we

can conclude that the joke came from Rachel's father saying something the opposite from her psychological condition and the norm of society.

### 3.2.1.7 Hypotheses

Hypotheses are ideas or explanations based on known facts but have not yet been proved.

#### **Datum 7**

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.

In this scene, Rachel tries to explain to her father about being someone she wants to be, not someone everyone has always told her. In the process of convincing her father, she told him a metaphor to make the explanation easier. But unfortunately, Rachel's father did not understand what she meant. Eventually, Rachel said, "It's a metaphor, Daddy!" to make it clear. Hearing her saying that, Ross assumes that Rachel's father is not sharp enough to acknowledge the meaning of Rachel's utterances. Ross believes that her father has an issue with the ability to understand the context by saying, "You can see where he'd have trouble."

Humor is generated because of Ross' representative speech act since it is inappropriate to the situation. In this case, Raskin's theory about the factor contributing to humor act is true about the humorous situation (Raskin, 1985:5). According to Raskin, the situation is one of the most important contextual factors of the humor act. The speaker has to see the whole situation when they want to make a humorous statement—understanding whether the funny utterance is suitable for a certain kind of situation. If the funny comment does not suit for the condition, the result of the comment could be offending, or it is just not funny.

In this part of the series, inappropriateness could make a funny statement depending on the circumstances. Ross's utterance is labeled as inappropriate because, in a normal situation, it is not decent to say a negative comment on someone while they are having a serious conversation while you are omitted. However, since it is a comedy show, this inappropriateness made it funny.

Sometimes, a comedy could be made by someone's opinion for others. It is what happened in this particular scene. The scripter does not have to show the reaction of Rachel's father explicitly. It could be shown by showing other characters' opinions. From that, we can understand the context that the scripter wanted.

### 3.2.1.8 Stating

A statement is something that is often used by the characters because it states a clear expression. The statement could show how the characters used their utterances to make it a joke with similar traits with beliefs. The audience can see what kinds of humor are used by looking at the repetitive joke in the form of statements used by characters. For example, if a character is always saying a negative statement to make it a joke, we can conclude that this character is comfortable using dark humor.

#### **Datum 8**

Joey : Hey Pheebs, you wanna help?

Phoebe : Oh, I wish I could, but I don't want to.

In this scene, Ross moves to a new apartment and asks Joey and Chandler for help. After knowing Phoebe did not have any plan for that day, Joey asked if she wanted to join or not. She answered with the statement, "Oh, I wish I could, but I don't want to." Phoebe has a quirky personality who always tells what is in her mind and has a different way of thinking. This statement is considerably funny because she is honest with her opinion by stating her clear expression. In a real-life, if we do not want to help someone, we make an excuse. But, in this particular scene, Phoebe does something that not most people will do by telling a clear expression on what we feel.



A clear statement can make humor. What makes it funny is when the statement is not aligned with the expectation made by society. According to Raskin (1985:5), every humor act occurs within a particular culture that belongs to a specific society. As we share social values, norms, etc., it makes humor much more effective. When Joey asks Phoebe for help, Phoebe expects to say yes since she does have free time. If she does not want to join, maybe she could make a better excuse. Even though the story is made up, it is still inspired by everyday issues in real life. As a result, the story's writer made humor from something unusual to real-life to make it a satire.

Phoebe tells her real feelings from the dialogue above that she does not want to help the guys. In real life, we have to be polite to reject someone's invitation. In most cases, if we speak frankly about our feeling, it can be called rude. So, when we talk about the truth, society is not ready and will judge how about our manner. This is where the humor played. Phoebe is not cared about others' opinions by saying her true feelings since she is a woman who has a different way of thinking.

### **3.2.1.9 Agreeing**

Agreeing is about having the same opinion or maybe accepting a suggestion or idea.

### **Datum 9**

(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.

Based on this scene, Rachel felt terrific because she could make a coffee. For a middle-aged woman that makes coffee for the first time sounds not usual. The way Chandler agrees with this type of conversation is funny. The humor is generated from Raskin's theory that is experienced (1985:4). Raskin explained that growing up; we tolerate different kinds of humor. For instance, children will laugh at a kids cartoon on television.

Meanwhile, adults will enjoy watching a stand-up comedy. This comedy series is for teenagers and above. The audience is aware of a real-life experience that we learn about making coffee in their teenager. So, watching Chandler agree on Rachel's excitement is a touch of sarcasm, which is why it is considered a joke.

#### **3.2.1.10 Complaining**

A complaint is something to express grief, pain, or discontent. A statement that shows unsatisfactory or unacceptable about a particular event could be good humor. There are many comedy series that use complaints as a punchline in the dialogue. It

will show how a specific character has a piece of bad luck. From their unlucky incident, other casts could tease that particular character.

### **Datum 10**

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?

Ross had married a woman that turned out she was a lesbian. They split and did not live together anymore. His friends like to make fun of this incident. Joey doubts how Ross could not know the truth if his wife likes women in this particular conversation. Since his friends often asked this question so many times, he got frustrated and showed it in the dialogue. When Ross said, "No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?" he showed a complaint of this affair.

This particular line is decided as a joke because he complains about the tragedy that rarely happens as a common problem. According to Taflinger (1996), the fifth criterion must appeal to the intellect rather than the emotions. From what Taflinger said, intellectual is needed to understand the joke. It is related to the fourth criterion of the theory, where the situation and its parts are unsuitable to the surroundings or associations. To get the joke, we must understand the situation and understand how the situation is being violated. This requires mental processing, not just an emotional reaction.

Ross' situation is violated by his friend, Joey. He was confused about how Ross could not know that his ex-wife is a lesbian rather than feel sorry about it. It is considerably funny because Joey does not use his emotional reaction on Ross about the tragedy, but he uses his intelligence to process the situation. This occurrence is funny because people will give constant emotional support if it happens in an actual event. However, Joey gave a rational comment about Ross' tragedy.

### **3.2.1.11 Claiming**

Claim is something that is said is true or a fact, even though you cannot prove it and people might not believe it.

#### **Datum 11**

Monica : See ya... Wait wait, what's with you?

Ross : I just grabbed a spoon.

This is the last scene of the episode. The utterance of "grab a spoon" was mentioned in the middle of the episode by Joey. He shared a metaphor to Ross about trying to move on from his ex-wife to another woman. The metaphor that he made is he compared a woman to ice cream. So, grabbing a spoon is something like being ready to make a move with another lady. Before this scene happened, Ross asked Rachel to go out. After knowing she was in, Ross had a smile on her face when he walked out the door. Later, Monica realized Ross' face and asked what made him smile. He

answered with “I just grabbed a spoon,” and Monica was confused with the answer since she did not know what he meant.

Humor is generated based on Raskin’s theory that is experienced (1985:4). The audience has experienced Joey and Ross’ conversation. So, the audience connected the dot that Ross’ utterance is from the previous event. He claimed something that Monica does not know about it.

### **3.2.2 Expressive**

According to Searle (1967), expressive speech acts are used when the speaker expresses the psychological feeling with intention. The utterance containing expressive speech includes thanking, congratulating, welcoming, joy, sorrow, lament, or apologies. The writer found one subtype of the speech act classification in the episode.

#### **3.2.2.1 Sorrow**

Based on Cambridge Dictionary, sorrow is a feeling great of sadness. Sorrows could be used as humor for a particular occasion. For example, it could be used when a character has a great sadness of a tragedy that happened to them. In this part, Ross’ tragedy makes it funny.

### **Datum 12**

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.

In this scene, Ross was having a break from putting together his furniture. He went to the fridge and grabbed a can of beer. Then, he realized that it was his ex-wife's favorite. He said it miserably. The humor is generated based on Raskin's theory criteria: the situation and the speaker (1985). First, the speaker is Ross, wherefrom the beginning, the director showed us that he is always sad. So, when he shows his sadness again, the audience will get the joke because Ross will always be sad no matter what happens. Second, the situation when he said, "I should have known." It is meant to explain that he should have known his ex-wife was a lesbian. What makes it funny is that in any situation, his concern is always his lesbian ex-wife.

### **3.2.2.2 Angry**

Angry is having a strong feeling against something. On this case, angry could be funny for certain reason. For example, if a character's anger could lead them to do something clumsy. It could be happened too when a character shows their expression to their unlucky events.

### **Datum 13**

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!

In this scene, Ross is trying to comfort everyone that he will be okay since his friends like to mock him about his ex-wife. Monica, on the other hand, does not believe that he is okay. Agreeing with her statement, Ross was angry and said, "She left me!"

The humor is generated based on Raskin's theory about the psychological type (1985:5). His psychological state is unstable because of his divorce. However, his friends like to make a joke about it. For example, Joey had a question to Ross about why he does not know that his wife is a lesbian. When he said he was fine and turned the table that he was not okay, it was shown that his mind was disturbed. The joke lies because he is lied about his feelings by saying he was okay, but he was not okay after that.

Not only that, but the humor could also be generated based on Raskin's theory about the situation when Ross showed his expression of anger about an unfortunate event, which has a divorce with a lesbian ex-wife. It could be considerably funny because this situation is something that rarely happens.

### 3.2.2.3 Bragging

Bragging is when we say something proudly about what we have done or owned.

#### Datum 14

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...

Rachel : I'm all better now.

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

Rachel had anxiety after calling her father. Monica tried to calm her down by giving her a paper bag to breathe. She also tried to talk to Rachel to think of something nice to calm Rachel's mind. From the back, Phoebe tried to sing, and believing that it would be made Rachel peaceful. After Rachel felt disturbed, she told Phoebe, "I'm all better now," hoping the song would stop. She did not understand the situation, and Phoebe thought that she made Rachel calm and brag about it to Joey and Chandler.

The humor was generated based on Raskin's theory which is the situation (1985:5). The way Phoebe mislead the situation is considerably funny. Phoebe's character is made to be unique. Someone who does not understand a particular situation does not know how to act or react to certain things and likes to say something weird.



In this part of the scene, it is shown that she thinks she knows the right thing to do based on the situation. She thought when Rachel was panicking, and singing was the best option to cheer her up. Even though Rachel said that she felt better, her face showed the opposite. The humor happens because Phoebe does not understand Rachel's situation and catches the wrong feedback. Yet, she still brags about it.

#### **3.2.2.4 Exciting**

Excitement is something that makes you thrilling. In a comedy series, sometimes exciting things could be funny because of a particular reason. For example, a character is trying to cover up something, but their excitement is seen. In this part of the scene, sarcasm of excitement leads the humor to the audience.

##### **Datum 15**

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.

Ross : Okay, sure.

In this part of the scene, Ross asked Rachel if she wanted to join his apartment to put together his furniture. He also mentioned that Joey and Chandler would be helping too. Then, Chandler showed his excitement with a deadpan face and said, "Yes, and we're very excited about it." The humor is generated based on the first criteria of Raskin's theory that is the speaker. Since Chandler is a character that likes to use

sarcasm as a joke, we can conclude that the speaker itself contributed to delivering humor. The meaning of sarcasm is that it means the opposite of what they say (Cambridge Dictionary). So, it is shown that Chandler wanted to point out that it is not fun at all helping Ross with the furniture.

### **3.2.2.5 Greeting**

A greeting is something that we do when we meet someone. A little word like “hey” or “how do you do?” could have another meaning than just a greeting. It could show our condition. For example, if we say “hi” to someone with a big smile on our face, that could express how happy we are, and our interlocutors could interpret that we have a good day.

#### **Datum 16**

Ross : (mortified) Hi.

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

In the dialogue, Ross greeted his friend with a lower tone to express sadness. The reason behind his depression is that his ex-wife moved her stuff out on that day. The way he greets everyone with a wrinkled face makes it funny. A pity face could be a joke for his friends since Ross, like always, seems down. The line "Hi" could be funny, depending on the context. According to Ross' condition, he got dumped by his

ex-wife because she was a lesbian. What makes it funny is that Ross did not know if his wife liked another woman.

The utterance "Hi" is the first line of Ross in the episode. Since it is a character introduction, every character's first line will illustrate the character's personality. It is considerably funny because other characters showed up with a happy or funny story. Meanwhile, Ross came up with sorrow. The audience can conclude that Ross' persona in the series will be the sad guy of the story. In this case, Taflinger's theory (1996) about inherently human is true because there is a stereotype about a man not showing their soft part. However, Ross' character reminds us of humanity which every one, man or woman, can show everything that we feel.

### **3.2.3 Directive**

According to Searle (1976), a directive speech act is an utterance that consists of the attempt by the speaker to the hearer in doing something such as order, request, beg, or advice. The writer found three sub types of the speech act classification in the episode.

### 3.2.2.1 Commanding

A command is when someone gives an authoritative order. It is used to make another person do something, and the interlocutor cannot say no to the order on some occasions. A strong character usually does it.

#### **Datum 17**

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 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!

What the writer can find in the dialogue is a command that could be humor. Joey is trying to talk with Ross. Since he is divorced from his wife, Joey tries to encourage him to start having a date again. Joey used metaphor to explain that there is another woman to date besides Ross’ ex-wife. He used food, more precisely ice cream, to explain it. The response that he got from Ross is, “I honestly don’t know if I’m hungry or horny.” Ross made a little joke that he is confused about his hunger and lust because Joey described it with ice cream. Then, Chandler told Ross to stay out of his freezer. This command is considerably funny because Chandler only responds to Ross’s joke, even though Joey talks about dating a woman.

In this case, the theory by Taflinger (1996) is true that “The situation and its parts (the actions performed and the dialogue spoken) must be inconsistent or unsuitable to the surrounding or association. A response that makes out of the context is considered an error. In this part of the scene, the main topic has Ross not be sad again, and he can try to look for another woman. Since Joey used food to explain the condition, Ross sees the opporisaity to comment on the food metaphor but still related to the context. At the same time, Chandler commented outside of the main topic that what makes it irrelevant. A conversation should be giving feedback on the topic that they are talking about. Since humor could be made from an error, a command from Chandler can be categorized as humor.

### 3.2.2.2 Recommending

Recommending is to suggest someone things to do. On a serial comedy, recommending is often used. For example, a character gives another character a recommendation about things that are not supposed to be done.

#### **Datum 18**

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?

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

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

In this particular scene, Joey is trying to give Ross a piece of advice about his pain. The humor is generated based on Raskin's theory about the situation (1985). When Joey is trying to give a solution, he does not seem aware of the situation. A strip joint could not be a solution for a divorced man. It also leads us to the second criterion, Taflinger's theory about human norms (1996). In society, when someone is having a divorce or a break-up, the typical advice is to focus on healing. Since Joey is a playboy, it is considerably funny that he mentioned going to a club as a solution for the pain.

### **3.2.2.3 Requesting**

Requesting someone to do something is a polite way to make another person do things that we want. Since we asked for their approval, it is considered a better option than telling someone to do a job for us with an order or a command. Requesting is not always used in a good attitude; it could be used as sarcasm.

#### **Datum 19**

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

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?

In the dialogue, Phoebe is trying to cleanse Ross' aura because he came with sadness on his face. Feeling disturbed, Ross asked Phoebe to leave his aura alone. The line "No, just leave my aura alone, okay?" considerably as humor is because Phoebe is

a unique character. She loves something that unconventional. For example, he believes in an aura. Aura is something that we cannot see, but for some people, they could feel it. What makes it funny is that pulling Ross' "aura" does not make his sadness disappear. It is a useless thing to do from his point of view. Because of that, he asked her to leave him alone. In this case, Taflinger's theory (1996) is true because Ross felt Phoebe was violating his norms or situation.

#### **3.2.2.4 Ordering**

Ordering is another level of requesting someone to do something. If requesting still asking someone's permission, the order is an instruction to do something. It is making someone do a job and asking for requests to be made, supplied, or served.

##### **Datum 20**

Ross : I don't want to be single, okay? I just... 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)

In this scene, Ross just made a statement that he wants to be married again, and suddenly Rachel comes with a wedding dress. This accidental incident made Chandler think that maybe the dream would come true if he said his wishes out loud. Because of that, Chandler made an order by saying, "And I just want a million dollars!" with a hopeful tone.

This line shows Raskin's theory (1985) that every humor act occurs in a particular physical environment which serves as one of the most important contextual factors. Humor is made because of the coincidence of the situation. Chandler's gesture considers as funny because we all know that it is not going to happen. Making an order is supposed to be fulfilled, but what happened is the opposite. His order will not be served even though he wants to ask for it a couple of times.

### **3.2.4 Commissive**

According to Searle (1976), commissive speech acts when the speaker makes an utterance regarding the future. In other words, it means that the speaker commits something to the hearing that contains intention or thought in any form. Based on Searle's theory, kinds of forms in the commissive are promised, offer or swear. The writer only found one commissive speech act in the first episode: Promise.

#### **3.2.4.1 Promising**

A promise means to assure someone that one will do something. It is not only working on someone else but also ourselves. We can make a promise to ourselves so that we have the urge to do the thing. The utterance can be used to declare that something will happen.



### **Datum 21**

Ross : 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.

Since Rachel came to Monica, she does not have any job. Her father has spoiled her, so she does not know how to earn money. Even, she still uses her father's credit card to buy some stuff. She does not know how adulthood works. Seeing all of her friends are having a job, she decided to get one. Rachel promised Monica by saying, "I'm gonna get one of those job things."

According to Raskin (1985) about the factors contributing to humor, the act is actual that "An individual's life experience." Since Rachel does not know anything about getting a job, this utterance is funny because when we indicate a future event, we are likely to know what we want to do or what we are expected. The way Rachel talks, she does not know what she will be faced. Getting a job is something important as an adult. Society expects that as an adult, we are responsible for ourselves. Since Her family always has spoiled Rachel, she has no clue how to face reality. What makes it funny is how can she be a 24-years-old woman and not know that we need money to fulfill our basic needs.

## **CHAPTER IV**

### **CONCLUSION**

This chapter consists of two parts, the conclusion and the suggestion. The conclusion is written based on the findings and the discussion of the previous chapter of this study. The suggestion is addressed to future researcher that will work on related topic.

#### **4.1 Conclusion**

The writer applied Yule's (1996) and Searle's (1967) speech acts classification: declarative, representative, expressive, directive, and commissive. To explain if the utterances contain humor, the writer used Taflinger's (1996) and Raskin's (1985) theory. There are only four from five speech acts classification used by the characters in the first episode in season one. The writer did not find any declarative speech act in the dialogues.

In the first episode, there were 45 utterances containing speech act classification that generates humor: 25 representative utterances, 7 directive utterances, 3 commissive utterances, and 10 expressive utterances. Representative is the most frequently used by the characters, especially reminding. Violating human norms is on top of the list for generating humor. The writer found that the characters like to overstep

the set of established social values. In order to understand a joke, we must not only understand the situation but understand how the situation is being violated. It requires mental processing and emotional reaction.

The situation is the most frequently found to explain the humor in the episode. It means that the story's writer likes to make a joke about inappropriate situations. For example, a character produces an utterance that in unsuitable circumstances. The writer also found that having more than one criterion of humor brings thought. There were four types of speech acts classification with two criteria of humor. It is shown that one utterance could have two factors that generate humor.

1. Insisting

Psychological reason and violating the human norms are two things that generate humor on “insisting.”

2. Sorrow

Situation and the speaker are two things that generate humor on “sorrow.”

3. Angry

Psychological reason and situation are two things that generate humor on “angry.”

4. Recommending

Situation and violating the set of established societal are two things that generate humor on “recommending.”

The writer found that some of the classifications were only appeared once; hoping, insisting, hypotheses, agreeing, complaining, anger, bragging, recommending, requesting, and ordering. The reason is that the writer found only one utterance of each type of these classifications. There are two factors that generate humor; psychology and experience. Psychology requires a character's background story. Meanwhile, the episode does not show how their state of mind was. On the other hand, experience only appears to deal with other characters.

#### **4.2 Suggestion**

This research shows that various types of speech acts classification are used in the Friend series. The writer expects this research to provide helpful information for a further researcher. However, from this research, the writer expects researchers to use more than one episode to see whether there is a declarative speech act in the series.

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## APPENDIX

Dialogue Transcription: *Friends*, Eps. 01, Season 01.

The One Where Monica Gets a New Roommate (The Pilot)

[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** : 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, 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.

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

**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?

**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?

**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- 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.

**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!

**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...

**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.

**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** : 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!

(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:** Shows Paul in) Two seconds.

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

**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.

**Ross** : Okay, sure.

**Joey** : Hey Pheebs, you wanna help?

**Phoebe** : Oh, I wish I could, but I don't want to.

[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** : (picking up a leftover part) What's this?

**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** : 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.

[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?

[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...

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

**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-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 Chaci*.]

**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?

**Ross** : Y'know, here's the thing. Even if I could get it together enough to- to ask a woman out,... who am I gonna ask? (He gazes out of the window.)

[Cut to Rachel staring out of her window.]

[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.

**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...

**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** : 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,

**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..."*

**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. 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? So? Who?

**Monica** : You know Paul?

**Frannie** : Paul the Wine Guy? Oh yeah, I 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** : 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.]

**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.

(Pause)

**Ross** : The word you're looking for is 'Anyway'...

**Monica** : you ready?

**Rachel** : I don't think so.

**Ross** : C'mon, cut. Cut, cut, cut,...

**All** : Cut, cut, cut, cut, cut, cut, cut... (She cuts one of them and they cheer.)

**All** : Cut, cut, cut, cut, cut, cut, cut..

**Monica** : Welcome to the real world! It sucks. You're gonna love it!

[Time Lapse, Rachel and Ross are watching a TV channel finishes its 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?

**Monica** : That's Paul's watch. You just put it back where you found it. Oh boy.  
Alright. Goodnight, everybody.

(Monica stomps 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 here- 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.)

**End**