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Analysis of humour in the TV series Friends

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Abstract

The thesis deals with the problematic of humour and its relation to linguistics. It describes the main theories of humour and its classification. It further focuses on the pragmatics, specifically Grice's cooperative principle and how humour is produced by its violation. It then describes the phenomenon of Wordplay. This knowledge is applied to create a taxonomy of humour which is then used to analyse the humorous situations in chosen episodes of the sitcom *Friends*. These humorous situations then also undergo a quantitative analysis.

Key words: Linguistic analysis, Humour, Cooperative Principle, Wordplay, Friends, Sitcom

Anotace

Tato bakalářská práce se zabývá problematikou humoru a jeho místa v lingvistice. Představuje základní teorie humoru a jeho vybrané klasifikace. Dále se zaměřuje na pragmatiku, zejména na Griceův kooperační princip a jak jeho porušením vzniká humor. Následně popisuje fenomén slovních hříček. Tyto teoretické předpoklady jsou pak využity k vytvoření klasifikace humoru určené pro kvalitativní analýzu humorných situací z amerického sitcomu Přátelé. Na kvalitativní analýzu navazuje analýza kvantitativní.

Klíčová slova: Lingvistická analýza, Humor, Kooperační princip, Slovní hříčky, Přátelé, Sitcom

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Introduction

Humour is an essential part of everyday life in every culture. It is an innate part of communication. The understanding of humour as a concept is problematic, as it is based on various factors – often a background – either cultural, sociological, or linguistic, is needed in order to understand a joke or a situation thus the definition of humour is dubious. What further complicates the definition is the various forms humour can take on. It exists in every shape possible – verbal, visual or physical, in interpersonal interactions, in art as well as in all forms of media.

It is not in human nature to dissect why we laugh; most people would not be able to explain why something is funny to them for various above-mentioned reasons. It is, however, a linguistic interest to observe language in its various forms and humour is not excluded from that.

Over the course of the human history, there have been many theories of humour aiming to explain the basis of humour, its social function as well as what situations are considered to be humorous. The theories are of different kinds – psychological, spiritual, anthropological, and even mystical. There is no conclusion in academic circles on what should be considered the major theory of humour because it is not possible to produce an all comprising one.

The aim of this thesis is to analyse the language in a sitcom. Namely the TV series F.R.I.E.N.D.S., one of the most popular sitcoms, following the life of six New Yorkers in their 20's. We will focus on the humorous instances that occur in the sitcom and try to explain them from a linguistic point of view.

We will first introduce the phenomenon of sitcoms and subsequently the TV series *Friends* and its importance. We will then explore the possible definitions of humour, as well as the most prominent, specifically linguistic, theories of humour. We will explore what falls under the category of language-based humour and what theories of classification can be applied in order to find or create an appropriate taxonomy of humorous situations which can be then applied to the analysis of the chosen instances of humour in sitcoms.

The final part of the thesis will be the analysis of humorous instances taken from the sitcom *Friends*. We will take chosen examples and analyse them in terms of our

taxonomy, we will then comment on each example. If any important language humour strategies will not be present in the chosen corpus, we will provide them from other episodes. We will be conducting a quantitative analysis as well to see if there are any trends in the analysed corpus.

1. Sitcom

The genre of sitcom (a clipping for “situation comedy”) is a specific type of a TV series that emerged in the United States of America as well as Great Britain in the middle of the 20th century (Slunčák 2010: 9). The core of a sitcom is a group of people with very clear characteristics that viewers can relate to and count on from episode to episode. Sitcoms are based around a situation and characters with a high potential for humour (Ross 1998: 89).

The length of one episode is usually between 22 and 28 minutes. Sitcoms are characteristic for their stability and genre predictability. The plot is usually simple and not very demanding (Slunčák 2010: 10).

Slunčák adds, that the popularity of sitcoms is in fact partially due to the laugh track, as *people do not like to laugh alone* which is also confirmed by Ross (1998: 1) who says: *People laugh in company. Research has shown that when people are alone, they rarely laugh, even though the same example of humour makes them do so in a room full of people.*

Unlike other genres of television, sitcom does not focus on a complicated storyline but rather on situation comic and a more complex dialogue. Neither the premise nor the protagonists change. While the technical production of this genre is quite simple as there are limited sets, generally a linear storyline and the taping of one episode often takes only two to three days, the writers of sitcoms are considered the masters of the dramatical genre. Producing a humorous dialogue that serves as the tool that makes the show move forward is a demanding task that requires a lot of experience (Slunčák 2010: 11).

1.1 American sitcoms

Although British comedy has a high reputation and used to claim a higher degree of subtlety and irony, some of the most popular recent sitcoms (e.g. *The Big Bang Theory*, *How I Met Your Mother* or *Modern Family*) are from the USA outshining the popular Britcoms (Ross 1998: 89).

The first TV show considered to be a sitcom is *I Love Lucy* which first aired in 1950 and got instantly immensely popular and was immediately followed by other sitcoms (e.g. *Father Knows Best* or *The Honeymooners*). The topic of these first sitcoms was usually family. In the 1950's America was still recovering from the second world

war and the middle class was just emerging. People wanted to see the life they wished to have on TV (Slunčák 2010: 10).

The topics of sitcoms have gradually moved away from the traditional nuclear family to other social groups since the sitcoms are always topical, mirroring the current society (Ross 1998: 90). This was also the case with *Friends* as the themes are centred around young adulthood and friendship rather than family relationships.

1.2 Friends

Friends is the classic example of a sitcom, the length is always between 22 and 23 minutes, there are six main characters, the storyline is linear, except for the occasional flashback, there is a limited amount of sets and it was taped in front of a live audience. It is, however, a unique sitcom in a sense, as it has not lost its relevance.

Although the airing of the show celebrated its 25th anniversary on the 22nd September 2019 the show keeps on growing in popularity. It has won many awards and has been dubbed the most popular TV Show of all time because no matter what ranking system we take into consideration (e.g. in the International Movie Database chart), *Friends* always score in the top 10 - averaging 23,6 million views per episode during airtime, closing in on 53 million for the most watched (Slunčák 2010: 47).

Friends is a show that influenced multiple generations in many aspects including things like fashion trends, haircuts, but also the use of language.

As an example of how the language used in *Friends* was influential, we can take the famous *That is so not true* and *That is so not what this is!* The adverbial intensifier *so* is modifying an adjective or a clause split by the negator *not*. The frequent use of this language phenomenon rendered this sentence structure a regular feature of American English and consequently the English of learners as well (Quaglio 2009: 12).

Even though there are clearly some aspects of it that would not be accepted on TV in 2020 – racist or sexist humour, inappropriate sexual innuendo, fat jokes or the simple fact that all of the protagonists fall into the category of heterosexual and white, the indubitable fact remains, that 16 million people watch *Friends* on various channels in the US each week and that does not even include streaming (Sternbergh 2016). It might not even be in spite of the inappropriate humour, it might be because of it, as the writers of

Friends didn't bother with political correctness, which is unusual in today's society where everybody is easily offended by anything.

The key factor to a successful sitcom is the setting in terms of how much opportunity there is for humorous situations. And it is a fact that a group of friends hanging out together is a situation which is ideal for laughter and joking as a familiar situation gives the speakers an opportunity to rely on all sorts of shared knowledge, providing a large number of possibilities for instances of humour (Ross 1998: 91).

Slunčák (2010: 9) says that the relatability of the sitcom is the key factor to the sitcom's success. The target audience - those who either identify with the characters and/or aspire to be like them, is large and only quantified by the six main protagonists having unique characteristic quirks that people can find themselves in or admire (Ross 1998: 91). Adam Sternbergh (2016) says in the New York magazine: *In fact, if you were in, or near, your 20s in the 90's and ever found yourself seated in a quirkily named coffee shop with a bunch of your own friends, you might have had the conversation: So, which Friend are you?*

The situation of a friend group is so simple and has no clear purpose, concept, or destination that it might seem dull, and yet it is a recipe for success because of the varied scenarios it provides for the viewer each week. The show explores all sorts of combinations of characters and the comic potential of the clashes, the usual ones being Joey and Chandler as flat-mates and rivals, Rachel and Ross with their on and off love affair, Ross and Monica with their brother/sister tensions and Phoebe's irrational behaviour and utterances (Ross 1998: 91).

These factors make this sitcom an interesting object of study for linguistic analysis, both as a comparison to natural conversation (that was made by Quaglio in 2009) and as an object of study in itself, which we will partially try to do, focusing on the humorous instances. *Friends* is also a show that spans over a decade and therefore provides unique data for studies of language change in progress.

2. Humour

We could take a simple dictionary definition of humour: *the quality of being amusing or comic, especially as expressed in literature or speech* (Lexico UK dictionary) but it would not provide us with a complex definition of what humour really is, because the question of what makes people laugh is not to be reduced to one simple sentence and as we will discover thus far, it might not even be the right question to ask.

2.1 The semantic field of humour

There has been profound research on the semantic field of humour in virtually every language (Attardo, 1994: 6). To show the diversity of what can be classified under the umbrella of humour, you can find below a simplified version of the Schmidt-Hidding's (1963: 48) semantic field of humour. While we cannot be sure about the topicality of the schema as language and consequently humour progress daily, and while the schema is largely simplified it is a good showcase of the grandeur of the semantic field of humour.

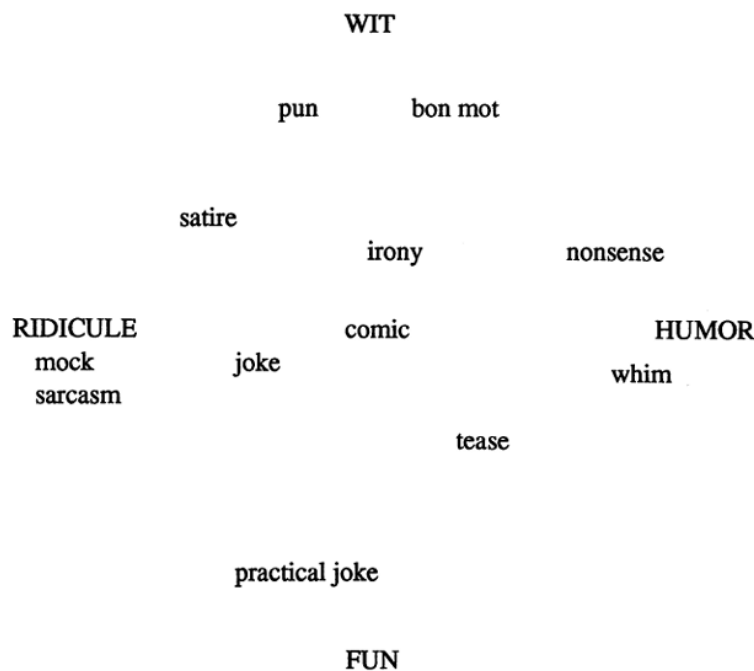


Figure 1: Schmidt-Hidding's schema for the semantic field of humour

We can add to the schema concepts like wordplay and ambiguity, taboo-breaking, attacking a target, allusion, and intertextuality or the absurd that are all humorous phenomena as well, but the schema would still not be complete. That is not the only issue we have to tackle when talking about the semantic field of humour. Even though there

are some words that might be considered inherently humorous, they cannot universally fall under the category of humour and more importantly, they form a marginal percentage of humorous instances.

If we talked about a semantic field of trees for example, the vocabulary would be more or less straightforward – forest, trunk, bark, oak, beech, palm, wood etc. and we would know how to identify the terms that belong to the said semantic field in a text or a discourse. When talking about humour, however, we have to work with an abstract concept and the words like *tease*, *whim*, *mock* or *ridicule* are not a marker of humour in a concrete situation. If we take a very simple joke:

(1.1)

The doctor: You're very sick.

The patient: Can I get a second opinion?

The doctor: Yes, you are also very ugly.

We can clearly tell that it is an instance of intentional humour, we can even say what the humour in this joke is – The doctor understood “second opinion” in the literal sense of the phrase and not the medical one, either on purpose, or on accident, thus unfulfilling the Gricean maxim of Relevance (See 2.5.1). We do not see, however, any words from the semantic field of humour itself, and thus we have to go further and categorize it under *joke*, *tease* or maybe *mock*. We have to therefore rely on other criteria to denote the instances of humour.

There is furthermore the obvious fact that not everybody is amused by the same things in general based on their background - education, religion, sex, economy, society, age etc. Moreover, finding something funny relies on a number of other subjective variables, amongst others the audience, the environment, the emotional state of the people involved in the situation, their relationships, or the ability of the speaker to deliver a punchline. For instance, what may appear amusing under the influence of alcohol may not appear quite so funny the day after. Some people are offended by sexual innuendo, while others by political references contained in a joke (Chiaro 2005: 15). Besides, when people are given a certain cue, they might laugh in spite of not getting the joke (Ross 1998: 2).

2.2 The problematic definition

Humour is a phenomenon that could not be assigned one definition if not simply for the fact that it is an interdisciplinary issue. As a matter of fact, the claim that humour is undefinable has been advanced several times in the studies of humour (Escarpit 1981: 5-7).

It is being studied not only linguistically but also psychologically, sociologically, anthropologically, medically, and even spiritually. Trying to provide the simplest, most accurate definition of what humour is becomes therefore much harder.

Humour has been discussed thoroughly for over two millenniums in various disciplines, namely by the great philosophers of antiquity like Aristotle and Plato, or later by the 17th century philosopher Thomas Hobbes. As many as two thousand years later after the first known attempts, we are however not much closer to having a universal definition (Raskin 1985: 36).

Even the pretheoretical definitions of humour do not seem to be rigorous or reliable in the general sense (Attardo 1994: 3). Indeed, the definitions of the generally accepted learner's dictionaries do vary. Collins COBUILD Advanced Dictionary defines humour as *a quality in something that makes you laugh*, connecting humour inherently to laughter while the Oxbridge duo of learner's dictionaries does not mention laughter at all stating that humour is *the ability to find things funny* (Cambridge Advanced Learner's Dictionary) or *the quality in something that makes it funny* (Oxford Advanced Learner's Dictionary).

Victor Raskin agrees with the former, as he states that laughter is more often than not the expression of feeling of funniness (1985: 1). In every culture, society and epoch, laughter is present, even if the forms differ, and we can therefore consider the ability to respond to humour as a universal human trait in the sense that the majority of people are capable to find things humorous and giving them the appropriate reaction (Raskin 1985: 2).

Humour and laughter are not, however, interchangeable terms, as was previously thought by the philosophers in the first half of the 20th century (Bergson 2005: 88). The problem with Raskin's linking laughter to humour is, that it does not encompass all the cases. Of course, laughter is often caused by humour, however, humour is not the only

detonator of laughter as it is not necessarily a sign of amusement. It can also be a sign of nervousness, embarrassment or even fear (Milner 2009: 2). On the other hand, when something is perceived as humorous, there are behaviours other than laughter, indicating pleasure and amusement - smiling, grinning, and sometimes even screaming with joy or applause (Gruner 2000: 8).

To debunk the theory that these two terms are synonymous Aubouin ultimately describes the distinction between physiologically originating laughter and intellectually originating laughter (1948: 13). Olbrechts-Tyteca later developed an argument as to why laughter is not a sufficient indicator of humour and finally rejects the interchangeability of these terms (1974: 15). Her reasoning is the following:

Laughter largely exceeds humour. Adding to the argument that laughter is not necessarily tied to amusement established above, she mentions ritual laughter of African tribes that is tied to intimidation, embarrassment, and bewilderment but certainly not humour. Laughter can also be originated physiologically from hallucinogens, for instance, and it is not directly proportionate to the intensity of humour. She shares Gruner's opinion on what humour elicits and notes that there is no agreement among scholars about viewing for instance smiling as an attenuated form of laughter. Finally, she notes that laughter can be simulated (e.g. ironic laughter) and therefore when analysing it, we must assess its social meaning.

There is another theory as to what criterion should be used to identify humour advanced by Olbrechts-Tyteca. The fact that somebody else before us thought something was funny should suffice for us to assume that we should find it funny as well and therefore classify it humorous such as a collection of humorous texts. The problem with this approach lies in the constant evolution of the world. If the world were stagnant, this idea would be classified as reliable empirical evidence. It does not, however account for any new instances of text – like the addition of a new humorous text into the collection (Attardo 1994: 12).

Although we have established some problems with Raskin's approach, laughter stays the most accepted criterion for deciding which phenomena in humorous (Attardo 1994: 10; Raskin 1985: 2). Its realization can be both implicit and explicit, but it still remains an underlying factor of the majority of humorous situations. According to Raskin among others (e.g. Kerbrat Orecchioni: 1990), we can assume that a text is humorous

whose consequence is laughter - once we take "laughter" in the large sense of the term (Attardo 1994: 12).

If we accept a broad reading of the concept of humour, it follows that *humour is whatever a social group defines as such* (Attardo 1994: 9). Besides, different disciplines see the issues differently: where the psychologist sees indifferent manifestations of "humour," the literary critic sees "genres" like the joke, the humorous anecdote, etc. (Attardo 1994: 5). We shall thus focus on the linguistic scope of the issues at phonological, graphological, morphological, lexical, syntactic, and textual levels.

We will have a general understanding, that while we are aware of the limitations of Raskin's definition, we will accept laughter as a marker of a humorous situation for the purposes of our research. Why that criterion is perfectly relevant for the sake of the humour analysis of a sitcom will be discussed further in Methodology.

2.3 Theories of humour

Many contemporary researchers believe that humour in its totality is too huge and multiform a phenomenon to be incorporated into a single integrated theory (Krikmann 2006: 27). If we are to generalize the theories of humour, there are three main categories according to Attardo (1994: 1): Essentialist, teleological and substantialist.

1. Essentialist theories

Essentialist theories are trying to describe what makes the phenomenon what it is by taking the *essential* (necessary and sufficient) conditions for the phenomenon to occur and defining it.

2. Teleological theories

The *Oxford Advanced Learner's Dictionary* defines teleology as "the theory that events, and developments are meant to achieve a purpose and happen because of that." Teleological theories define the phenomena by their purpose and how they work in relation to what their goal is.

3. Substantialist theories.

Substantialist theories find the unifying factor for the explanation of the phenomenon in the concrete context.

Although the proponents of each theory originally claim their theory to be able to explain all cases of humour, no theory is a complete tool and it ends up using some of the elements of the other types (Attardo 1994: 3-4). These theories are neither false or true, they are simply more or less useful in a given reality (Gruner 2000: 10). They can often explain the same instance of humour equally well just from different perspectives, but that is not the case for all the scenarios e.g. The classic slipping on the banana peel scenario can be explained mainly by the theory of Superiority – laughing at the downfall of another person.

Although there are countless theories of why we laugh - in the *Psychology of Laughter and Comedy*, as many as 88 theories of laughter and comedy were described (Gruner 2000: 10) and although the classic theories on humour and laughter often appear under different names, in the academic literature three humour theories show up repeatedly: relief theory, superiority theory, and incongruity theory (Buijzen et al. 2004). We shall explain the three reigning theories, focusing on how they relate to language and linguistics and how can we use them in our analysis.

2.3.1 Incongruity

The theory of incongruity (sometimes called Incongruity-Resolution or Inconsistency) seems to be the most widely accepted one, because a lot can fall under the term. It is therefore the most described one in literature both academic and popular (Smuts).

Chapman and Foot defined incongruity as “a conflict between what is expected and what actually occurs in the joke” (1976: 12). Attardo (1994: 48) defines it simply as a *mismatch between two ideas*. According to Vandaele incongruity can be considered as a *contradiction of the cognitive scheme*. (1999: 243) Arthur Schopenhauer offers a more specific version of the incongruity theory, arguing that *humour arising from a failure of a concept to account for an object of thought*, he also emphasizes the element of surprise, saying that *the greater and more unexpected the incongruity is, the more violent will be the laughter*. (cited in Smuts) In Attardo’s above mention division the incongruity theory would be considered substantialist. It finds the unifying factor, the incongruous, surprising element in the context.

This accounts for the most obvious feature of much humour: an ambiguity, or double meaning, which deliberately misleads the audience, followed by a punchline (Ross 1998: 7).

In (1.1), it is logical to understand the phrase *second opinion* in the medical and legal sense of ‘an opinion on a matter disputed by two or more parties’, but the punchline shows that it was referring to (or understood as) the literal meaning ‘another one of your opinions’.

The punch line usually does not make immediate sense to the hearer, who, in order to comprehend the joke, must come to a ‘resolution’ which in form of a scenario matches both situations and allows the punch line to be congruous.

This was described by Raskin in his Sematic Script Theory of Humour. He added to the basic concept the notion of scripts. *A script is a set of information that is typical, such as well-established routines and common ways to do things and to go about activities* (Attardo 1994: 49).

Humour occurs, according to this theory when two scripts overlap. The shift from one script into another is achieved by a semantic script switch trigger, in the text realized by the punch line. The punch line introduces the second script and forces the hearer to re-evaluate and interpret the joke differently than they had expected (Raskin 1985: 114). In our example, the first part of the joke activates the script of medical information while the other the script of personal opinions.

The Incongruity theory of humour can be thus summed up in three major points succinctly put by Ross (1998: 8):

- 1) There is a conflict between what is expected and what actually occurs in the joke.
- 2) The conflict is caused by an ambiguity at some level of language.
- 3) The punchline is surprising, as it is not the expected interpretation, but it resolves the conflict.

2.3.2 Superiority

The philosopher Thomas Hobbes characterised laughter as a ‘sudden glory’ at a triumph of our own or at an indignity suffered by someone else (Ross 1998: 51). The superiority theory is sometimes called the aggression, derision, or triumph theory. All these names have negative connotations, but the proponents of this theory say that one does not have to feel superior upon hearing or telling a joke. Every humorous situation can be, however, compared to a game with a winner and a loser. Finding them and what they win or lose is not always easy, but according to the superiority theory, humorous situations can best be

understood by knowing who wins what and who loses what and if we remove these elements, it renders it humourless (Gruner 2000: 9).

If we were to explain (1.1) from the point of view of the superiority theory, the winner in the situation would be the doctor, the loser would be the patient who is called *ugly*. If the doctor used another word that would not be derogatory e.g. *Yes, you are also very stylish*, the joke would lose some of the humour.

In Attardo's classification, the theory of superiority would be considered essentialist as it is essential to have a winner and a loser in every situation for it to be considered humorous.

This theory would explain why there are many social groups repeatedly used as the butt of the jokes, although this depends on the culture – The blondes, The policemen, The mothers in law, The Jews, The politicians and sometimes even women in general are often the target of humour. While neither the teller of the joke nor the audience have to necessarily agree with the premise that all these groups are *stupid*, *incompetent*, or *inferior*, the premise is universally understood, and the participants of the conversation know when to laugh. For the sake of the joke, they pretend as if the butt of the joke was in fact inferior.

2.3.3 Relief

From the perspective of relief theory, people laugh because they need to reduce physiological tension from time to time. Relief theory assumes that laughter results from a build-up and a release of nervous energy. In this view humour is mainly used to reveal suppressed desires. Humour explained by relief theory typically involves sexual and aggressive themes.

For the example (1.1) explained from the relief standpoint, we could say that the tension was built up by the patient's question, that could be perceived as stupid or annoying by the doctor and the doctor released the tension by calling him *ugly* which could be considered as aggressive.

Not surprisingly, the largest proponent of this theory of humour was Sigmund Freud who in his book *Jokes and Their Relation to the Unconscious* considers humour as one of the so-called *substitution mechanisms which enable to convert one's socially*

tabooed aggressive impulses to acceptable ones and thus avoid wasting additional mental energy to suppress them.

Attardo would classify the relief theory as a teleological theory, because it aims to define the phenomenon of humour by its purpose – tension relief.

Unlike the previous two theories explained, the relief theory does not suffice as an explanation for the majority of the cases of humour and it is its largest criticism: it does not seem to describe most cases of humour that occur quickly, many instances do not have the build-up of energy that is then released (Smuts).

2.4 Classification of humour

There are numerous classifications of humour and we will further elaborate on the commonly accepted, most used ones in this chapter, but as established, humour is a very heavily debated linguistic issue, and therefore the categorization of humorous instances is not agreed upon by all linguists. Taken from a very broad perspective however, Raphaelson-West (1989: 130) managed to define three basic main categories into which jokes can be divided. I will provide them with examples from *Friends*.

Although this thesis does not fall into the scope of translation studies and does not aim to delve into the territory of translating humour, in this subchapter, I will provide the official Czech translation when relevant, as explaining it from the point of view of a translator is a good showcase of the difference between the types of humour.

2.4.1 Universal humour

It is debatable whether there is a category of humour that could be classified as universal in the proper sense of the term, as we are not aware of every single culture and cannot say that a particular joke is funny to some extent in every culture. Zabalbeascoa dubs a joke universal when it can be literally translated with no loss of humour, content, or meaning (2005: 189). There are some semantic universals and we can therefore assume that certain situations will appear to be funny to a large number of cultures and consequently individuals (Raphaelson-West 1989: 131).

S3:E3

Monica decides her job is not going to be selling jam and talks to her friends about it.

Monica: I figured out I need to charge 17 bucks a jar of jam just to break even. I've got a new plan now. Babies.

Chandler: Well, you're going to need much bigger jars.

And in Czech:

Monika: No, zjistila jsem, že se mi to vůbec nevyplatí, takže mám nový plán. Miminka.

Chandler: To abys koupila o dost větší sklenice.

The translation of this joke is almost literal, straightforward and does not pose any semantic problems. This joke does not require any background knowledge, is not language or culture specific and therefore is not problematic for the translator nor the audience.

2.4.2 Culture based humour

There are so many cultures in the world, and we would probably find an instance of humour that is only specific to that culture in every single one of them (Raphaelson-West 1989: 132). There are many jokes that can mean, semantically, the same exact thing in every language, there is, however, a pragmatic element lost in translation, that is not language bound but culture bound.

S10:E12

Phoebe's wedding is taking place in December and New York is closed because of heavy snow, so they decide to do the wedding outside.

(Phoebe is taking off her coat and decides to go down the aisle in just her wedding dress)

Chandler: Aren't you gonna be cold?

Phoebe: I don't care. I'll be my something blue.

If one is familiar with the American culture and specifically American wedding tradition, this joke is perfectly understandable. It is a custom for the bride to have four things for good luck in her wedding – something new, something old, something borrowed and something blue. Phoebe is referring to that tradition in relation to the colour of human skin that turns slightly blue when a person is freezing.

The Czech translation is the following:

Chandler: Nebude Ti zima?

Phoebe: To je jedno. Aspoň budu mít něco modrýho.

In this case, if a person knows the American wedding tradition, he will appreciate the joke more, but if they don't know, the joke could still work. They will assume that Phoebe is either trying to find something positive in the situation and she wants to show her dress no matter what and thus rationalizes the act of taking the coat off when it is freezing or they will write it off as Phoebe's eccentric nature or her affinity for the colour blue.

2.4.3 Linguistic based humour

This type of humour is tied to the language structure of the specific language, it is manifested in the forms of wordplay, it plays with ambiguities idioms and is often based on ambivalence.

S1:E4

Monica: Phoebe, do you have a plan?

Phoebe: I don't even have a pla.

In Czech:

Monika: Phoebe, máš nějaký plán?

Phoebe: Ani nevím co to je.

Although the literal translation of this jokes would work in Czech on paper (as in *Máš nějaký plán? Nemám ani plá.*) it would not work in speech because in English there is a clear phonetic distinction between plan [plæn] and pla [pla] whereas the Czech plan [pla:n] and plá [pla:] are very similar and could be lost in the quick sitcom speech. The joke is not fully lost in the translation, but the play on words is.

These types of jokes pose the biggest problems for the translators, although they seem universal sometimes, literal translation is not the solution in most cases. For instance, idioms to describe certain phenomena exist usually in more than one language but are usually not identical.

If you say “Kill two flies in one shot” to a native English speaker, they would probably know what you imply, but it will sound unnatural to them, as the idiomatic saying for dealing with two issues at once is “Kill two birds with one stone” in English. This is the category of humour we are going to focus on and further develop.

2.5 Linguistic humour

We will focus on two linguistic areas, the first one being pragmatics and more specifically implicature, the cooperative principle, conversational maxims and how their violation can be the creator of humour. The second area is wordplay and how punning or paronomasia creates humour in language. This will serve us as a basis for the creation of our own classification of linguistic based humour in sitcoms.

2.5.1 Humour and pragmatics

Ross argues that humour can be classified as linguistic when our reaction is to the aspects of language in the humorous utterance (1998: 5). This would be correct for a large part of the linguistic based humour that falls into the category of *Wordplay*. It fails to encompass, however, all the humour based not on the semantic meaning of the language, but rather the pragmatic.

We can find the working definition of pragmatics in Huang: *Pragmatics is the systematic study of meaning by virtue of, or dependent on, the use of language* (2013: 2). Pragmatics is a key area of linguistics in regard to humour, as understanding contexts and intentions is often key to interpreting humour.

The British philosopher H.P. Grice defines a significant difference between what is the *semantic meaning* and what is the *speaker's meaning*. The *semantic meaning* is limited to what is meant conventionally by the sentence and does not include whatever else the speaker may have been trying to convey. It is a purely semantic notion. The *speaker's meaning* is a pragmatic notion. It includes with what the speaker may be suggesting, hinting at, conveying, indicating – what he *implies* hence Grice's term encompassing what is behind the literal, semantic meaning – *implicature* (Portner 2012: 160).

Implicatures are what the speaker does not directly utter but what can be deduced from his utterance - *There is a huge lion behind you!* implies *Run!*. Grice's theory of implicature suggests that there is a principle that determines the way in which language is used for maximum efficiency. This overarching dictum is called the *cooperative principle* (Huang 2013: 25).

The cooperative principle is a principle that all speakers and hearers assume when speaking to each other in order to understand one another. It states that *the speaker's*

meaning can be calculated on the basis of semantic meaning and the assumption that speakers are behaving rationally and cooperatively (Portner 2012: 160). To follow this principle, you ought to *make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged* (Huang 2013: 25). Without this principle, the regular conversation would often be nonsensical, but when people do not conform to it deliberately, many humorous situations occur.

Grice broke the principle down into four main conversational *supermaxims*, that could be further broken down into *submaxims*, to explain what rationality and cooperativeness actually are and how the implicatures are created. (Portner 2012: 160; Ross 1998: 39-40; Huang 2013: 25, Grice 1989: 26-28).

1. The maxim of **Quality**

Do not say what you believe to be false.

Do not say something for which you do not have enough evidence

(1.2)

There are three students in the class Garry, Janice, and Frank

A: Which students passed the exam?

B: Janice and Frank.

B fulfils the maxim of quality as he believes, and has sufficient evidence, that Janice and Frank passed the exam.

Every utterance should be truthful according to this maxim. A purposeful lie or communication in a way that does not reflect an honest intention is therefore an obvious violation. According to later authors who developed Grice's theories further (e.g. Levinson 1983) this maxim should have a higher status since without its validity as a prerequisite the other maxims cannot be satisfied (Huang, 2013: 41). Grice says: *I expect your contributions to be genuine and not spurious.* (1989: 28). He also uses a practical analogy of a baking situation: *When A asks for sugar, he does not expect B to hand him salt.*

2. The maxim of **Quantity**

Give the right amount of information.

Do not give more or less information than required.

In (1.2) B gives the appropriate amount of information - Janice and Frank passed the exam implicating that Garry did not pass.

If the speaker fails to provide the right amount of information and gives either too less or too much, it will be perceived as either overbearing or the speaker might be viewed as incompetent. Grice uses an analogy of car repair: *If A asks B for 4 screws, he does not expect B to hand him 2 or 6 screws, but precisely 4* (1989: 28).

3. The maxim of **Relation**

Be relevant

To fulfil this maxim, the speaker should only include relevant information. This is, however, the maxim that is subject to criticism as relevance is not always easily assessed as the conversation naturally progresses.

In (1.2) B gives only relevant information in his answer – only the names of the students who passed this particular exam.

To reiterate the baking analogy; *If A asks B to hand him ingredients for a cake, he does not want B to give him an oven mitt or a mixing spoon, even if those items might be relevant later on* (Grice 1989: 28).

4. The maxim of **Manner**

Be clear, brief, and orderly.

Avoid obscurity of expression and ambiguity.

In (1.2) B is brief and orderly; he is perspicuous and clearly expressed – his utterance is precisely answering A's question without being ambiguous.

Grice does not use a practical analogy for this maxim, he simply says: *I expect a partner to make it clear what contribution he is making and to execute his performance with reasonable dispatch* (1989: 28).

There are various ways in which a maxim may go unfulfilled (Cohen 2008). We will explain the different types of unfulfillments and whenever possible, we will try to give an example from *Friends* as well.

1. A maxim can be **violated**

Violation takes place when speakers *quietly* and *unostentatiously* do not fulfil the maxims (Grice 1989: 30). They might refrain to apply certain maxims in their conversation for their own benefit. Either to purposefully cause misunderstanding on their participants' part (when a person is lying, they are violating the maxim of quality) or perhaps sometimes to no end at all. (Khosravizadeh et al. 2011: 122).

S1:E1

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 stepdad 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 windows outside port authority, and then he killed himself, and then I found aromatherapy. So, believe me, I know exactly how you feel.*

In this case the maxim of quantity is violated. The part of Phoebe's speech that is in italics is considered to contain more information than required.

S1:E1

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...)

Phoebe: Just cause I don't want her to go through what I went through with Carl... Oh!

Here, Phoebe violates the maxim of relation by saying something that is irrelevant to what was previously discussed by the group. She is not mocking Monica; she is genuinely concerned for her but with an utterance that is completely not relatable.

2. A maxim can be **opted out** of

Opting out of the maxim happens when the participant deliberately does not want to cooperate and contribute to the exchange the way the maxim requires. The speaker can opt out of the entire cooperative principle as well. This can be demonstrated by a speaker's use of hedges in conversation (Huang 2013: 26):

Opting out of Quantity

I probably don't need to say this, but...

As you probably already know, ...

Opting out of Quality

I'm not sure, but I think...

I may be wrong, but...

Opting out of Relevance

I don't know if this answers your question, but

I don't want to change the subject, but, ...

Opting out of Manner

I don't know how to say this more simply ...

I don't know if this makes sense, but, ...

Opting out of the Cooperative principle (Grice 1989: 28)

My lips are sealed.

I'd rather not say.

3. There can be a **clash** of maxims.

A clash of maxims can occur, when fulfilling one maxim prevents you from fulfilling the other maxim:

A: What time does Gunther come back from Greece?

B: Sometime next week.

The maxim of quantity is being unfulfilled – B does not give the required amount of information, because B does not know when Gunther gets back and would therefore not have adequate evidence and thus not conform to the maxim of quality. According to the cooperative principle A can assume that B is as informative as possible and does not therefore know when Gunther gets back.

4. The maxim can be **flouted**

The flouting equals the exploitation of a maxim. Unlike the violation of the maxim, when flouting it, the aim of the speaker is not to confuse or cause misunderstanding, it is the opposite. The speaker wishes for the recipient to understand precisely what he's saying and is exploiting the maxim to convey a hidden meaning that he expects the other person will be able to decipher (Khosravizadeh et al. 2011: 123).

By flouting the maxim of quality, you can produce many figures of speech such as hyperbole (I ate *a million* cookies today!), meiosis (It *isn't* very *serious*. I have this *tiny little tumour* on the brain) or metaphor (I *exploded* when I heard the rumour). Flouting this maxim is also a common way of producing a certain type of humour – namely irony, sarcasm and humour based on ambiguity. Let's take some examples from the TV show in question:

S1:E1

Monica is introducing her new boyfriend Paul to her friends.

Monica: Paul, this is everybody. Everybody, this is Paul.

Joey: Hey, Paul, the wine guy.

Ross: Hey, Paul.

Phoebe: Hey, Paul.

Rachel: Hi, Paul.

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

The maxim of quality is flouted by Chandler. He has heard Paul's name so many times, thus making it impossible to forget and therefore the statement "I didn't catch your name." is not true and is meant *ironically*.

S1:E6

All the friends have come to a play where Joey has a role. He comes out of backstage after the play and comes to greet his friends.

All: Hey! You're in a play! I didn't know you could dance! You had a beard!

Joey: So, what did you think?

(Pause)

All: ...Hey! You're in a play! I didn't know you could dance! You had a beard!

Joey was in a theatrical play and wishes for his friends to rate his performance, or rather compliment him. The friends obviously did not like his play, but do not want to lie (want to adhere to the maxim of quality as much as possible), so they come up with a bunch of statements that are not emotionally tainted – neither negative, nor positive and thus not answering his question clearly.

In this case, the instruction not to be obscure under the maxim of manner is flouted. The maxim of manner does not focus on what the speaker says, more so on how they say it. The flouting of this maxim occurs a lot of the time when trying not to offend people and thus saying only things that are true but with little semantic value.

S10:E1

To fix her frizzy hair, Monica goes to a hair salon and gets cornrows with shellfish in her hair. She looks ridiculous to everybody else, but she obviously loves her new hairstyle.

Monica: Check it out!... What do you think?

Chandler: I think I can see your scalp.

Monica: Don't you just love it?

Ross: Ye... Yeah... Yeah... You got shellfish in your head.

Charlie: It's so... something... You go girlfriend!

Monica: And listen to this... (shakes her body so the shells tingle)

Chandler: What do you know... It's a treat for the eyes and the ears.

Everybody can see that Monica loves her hair, they do not tell her that they hate it, but they rather say things that are true, but very vague and it is clear to the audience, that they hate it, even though in this case, it is not clear to Monica. They violate the maxim of manner again.

2.5.2 Wordplay

Wordplay is an inherent part of language and a thing that is natural to the human mind. Generally speaking, under the category of wordplay fall jokes that use words in a clever and humorous way. The most common types of wordplay use a word that has two meanings, or different words that have the same sound (Oxford Advanced Learner's Dictionary). It is the type of humour that most obviously falls under the category of *language-based* humour.

If we go back to Ross who says about the incongruity theory: *The conflict is caused by an ambiguity at some level of language*. We could classify most of the cases of wordplay under the category of ambiguity, and they could therefore be generally explained by the incongruity theory even though the proponents of the theory of superiority argue, that *wordplay is a game to be won, too* (Gruner 2000: 131).

While there is sufficient research on humour in linguistics in general, (e.g. Raskin 1985, Attardo 1994, Ross 1998 or Chiaro 2005) wordplay has been mostly researched in terms of translation studies, (e.g. Raphaelson-West 1989, Vandaele 1999, Delabastita 1996 or Zabalbeascoa 1996; 2005) as it is a phenomenon that poses many problems for translators. There is virtually no research done solely on wordplay alone and we have to therefore work with the sources for translators and choose only the material that is relevant to our thesis. We have therefore chosen to follow Delabastita research as it gives a classification that can be followed more generally.

There is a debate amongst linguists on the relationship between the concepts of *pun* and *wordplay*. There is no general agreement on whether or not they should be considered as synonymous. While pun is inherently humorous, wordplay can be seen as a broader term encompassing any type of play on words not necessarily tied to humour. Chiaro for instance argues, that puns are merely a subcategory of wordplay and therefore these concepts should not be used interchangeably (2005: 4). Wordplay in its narrow sense, however, is equal to pun to most academics (Giorgadze 2014: 271).

In this thesis, pun and wordplay are used in such a way that the denoted meaning is closer to the colloquial meaning of the word pun rather than the literal interpretation of wordplay as any play on words. Delabastita uses pun and wordplay synonymously as well.

Delabastita suggests a working definition of wordplay:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings* (1996: 7).

This means that the instances of wordplay – puns contrast linguistic structures with different meanings on the basis of their formal similarity.

Delabastita further develops categories of linguistic structure of puns and suggests the following categorization, according to the linguistic means used to achieve wordplay (1996: 9):

Phonological and graphological structure

As languages have limited numbers of phonemes and graphemes and their combinations, there are inevitably some words that are completely semantically unrelated but have a similar or identical form.

Delabastita proposes the general typology of puns based on phonological and graphological structure in terms of **homonymy** - identical sound and spelling, **homophony** - identical sounds but different spelling, **homography** - different sounds but identical spelling and **paronymy** - slight differences in both spelling and sound (Delabastita 1996: 8).

Delabastita further distinguishes two cases of wordplay: **vertical** and **horizontal**. If the two linguistic structures in question are both present in the same portion of the text (i.e. one of the pun's components is materially absent from the text), we shall classify it as **vertical wordplay**. If the two lexical units are occurring one after another, we are calling it **horizontal wordplay** (1996: 8).

Delabastita also offers the following grid as a formal organization of these puns showcasing the verticality and horizontality:

	Homonymy	Homophony	Homography	Paronymy
Vertical	Pyromania: a burning passion	Wedding belles	MessAge (name of mid-1990s rap band)	Come in for a faith lift (slogan on church)
Horizontal	Carry on dancing carries Carry to the top (article on ambitious young dancer named Carry)	Counsel for Council home buyers	How the US put US to shame	It's G.B. for the Beegees (article on pop band touring Britain)

Figure 2: Delabastita's grid for formal organization of phonological and graphological wordplay

Lexical structure (polysemy)

Polysemous words unlike the homonymous are derived from the same semantic root. While they have different meanings, they are still considered related. This can be for instance through metonymy, metaphor, or a parable. An example is provided by Delabastita: *Surfers do it standing up*.

This joke is based on the possible polysemy of the verb do. Surfers *surf* standing up, but the verb *do* can also be classified under the category of sexual innuendo.

Lexical structure (idiom)

There are many phrases that are considered idiomatic, colloquial, and therefore have sum meaning. They cannot be reduced to the combination of their component meanings, even though historically, the meaning could be historically based on the separate components. For instance: *Did you take a shower? No, only towels, is there one missing?*

Take a shower as a fixed phrase means *to wash up*, but its direct, word for word translation can be - carry away a shower. This two-way perception and understanding of one and the same phrase create an ambiguity.

Morphological structure

In most morphological puns, words are construed as compounds or derivatives in a way which is etymologically “incorrect” but semantically effective as in the example provided by Delabastita (1996, 10): *Is life worth living? It depends on the liver.*

Through the morphological process of suffixation, the new word *liver* was created. As the suffix *-er* is usually a detonator of person as in *to buy – a buyer, to preach – a preacher, to sing – a singer*. It does not work like that with all of the verbs e.g. *to abandon – *an abandoner* or *to judge – *a judger*. In some cases, the suffix *-er* creates a different meaning e.g. *to jump – a jumper* (a sweater), *to slip – a slipper* (an indoor shoe) or in our case *to live – a liver* (a body organ).

Here, the word *liver* has an ambiguity to it, as the first reading creates an etymologically “incorrect” term for a person who lives life, but the second meaning of the word is recognize in the vocabulary as *a large organ in the body that cleans the blood and produces bile* (Oxford Advanced Learner’s vocabulary).

The joke basically says that firstly, whether or not it is worth it to live a life depends on who is living it, but also, as the liver is connected to alcohol consumption and toleration, the joke suggest that a life worth living depends on whether or not you have a healthy liver that is capable to tolerate alcohol.

Syntactic structure

Grammars will often generate phrases or sentences that can be parsed in more than one way. For example: *How do you stop a fish from smelling? You cut off its nose.*

Two different grammatical structures of the given example can be parsed. In both cases the core importance is the word *smelling* in its different interpretations. Specifically, *smelling* means *to stink* as well as *to smell*. Therefore, it is possible for one and the same sentence with the same structure to be interpreted in different ways. In this case the phrase *How do you stop the fish from smelling?* could mean either *How can we keep the fish from smelling?* or *How can you stop the fish to smell?* (Giorgadze 2014: 274).

3. Humour Analysis of Friends

3.1 Methodology

While watching the chosen episodes, we will take every humorous situation that occurs, note it down and decide whether the humour in it is based either on the violation of the maxims or wordplay. If that is the case, we will further analyse it, describe it and classify it according to our taxonomy. If it does not fulfil the criteria of language-based humour, it will not be analysed. All the humorous situation from the chosen corpus will, however, be a part of the attachments as well as the quantitative analysis.

3.1.1 Corpus

There are 236 episodes of *Friends* in the 10 seasons that have been filmed. From the first three, one episode has been chosen randomly as the corpus to correspond with the appropriate length of a bachelor's thesis while still remaining a representative sample:

1. Season 1, Episode 1: The One Where Monica Gets a Roommate
2. Season 2, Episode 14: The One With The Prom Video
3. Season 3, Episode 2: The One Where No One's Ready

To showcase some important types of wordplay or maxim violations that are not present in the chosen episodes, examples will be taken from other episodes, that will however not be used for the quantitative analysis.

3.1.2 Canned laughter

As has been previously established, for the purpose of this thesis, we are taking laughter as a marker of a humorous situation. The reason why there is no problem with this correlation when it comes to sitcoms is because the laughter is canned laughter.

In fact, the laugh track is an innate part of a sitcom. Because sitcoms originated on the radio, the laughter was first used to induce the semblance of a live audience. Later on, as is the case with *Friends*, the sitcoms were taped in front of a real audience. It allowed the writers to see the people's natural reactions, make some on-set tweaks to the screenplay or polls of popularity or understandability of a certain joke. The laughter was therefore semi-authentic – real laugh tracks were used but they were enhanced or reduced in postproduction in order to convey what situations the creators intended to be humorous. (Slunčík 2010: 10).

For these reasons, every time there is undeniable laughter from the audience present, we will take that as a humorous situation to be either analysed or discredited for not being language-based humour.

This cannot be seen as an exact scientific analysis. Sometimes, laughter occurs twice in the same utterance if people are laughing at the same concept, it is counted as only one humorous situation, if the jokes lies in two separate concepts, the situation is counted twice. This is sometimes very subjective and depends upon the observer. There is also the possibility of human mistake as the instances were counted manually, no matter how precisely.

3.1.3 Violation of the Gricean maxims

If we were to talk about humour created by violation of a maxim and took the natural conversation for analysis, the purposeful humour that occurs would be caused by the *flouting* of a maxim. Not all utterances or situations that make us laugh in real life are deliberate, therefore humour can be caused by a *violation* of a maxim that is not specifically *flouting*.

That is not the case, however, in sitcoms. None of the situations in a sitcom are natural conversation, and therefore even the humour not resulted from flouting is perceived as intentional, even if not by the characters per se, but by the creators.

We will therefore not make distinction between the different types of maxim unfulfillment in the sitcom and will classify it simply under the umbrella of *violation*.

3.1.4 Homonymy vs Polysemy

There is a distinction between polysemous and homonymous words, succinctly explained for example by Atkins (2008: 280) who gives his explanation using the noun punch:

1. She gave him a *punch* in the stomach. (a hard hit with the fist)
2. It lacks the emotional *punch* of French cinema. (a forceful, memorable quality)
3. Glasses of *punch* were passed around. (an alcoholic drink mixed with fruit juices)

The relationship between the noun *punch* in the first and the second sentence is considered to be polysemous while the meaning of punch in the third sentence is simply

a homonym, as it entered the language from a different source - the Sanskrit word “panch”, which means “five”: the drink was originally made from five ingredients (Atkins 2008: 280).

It is sometimes a research in itself to find out whether the words are semantically related or just arbitrarily homonymous as not all cases are clear-cut. The concept of polysemous words is two-fold, the meanings can be historically related if they originated from the same source, or they can be related psychologically, that is, if the speakers intuitively feel that there is a link between those meanings. Historical relatedness does not automatically imply the psychological one and vice versa (Leech 1990: 227).

The most frequently quoted and discussed case is that of the word “bank” (Preda 2013: 1050). The psychological relation is not clear – the *financial institution* and the *slope adjoining a river* do not seem to have anything in common and are in fact frequently used to showcase homonymy (Preda 2013: 1052), and these words are homonymous according to the *Online Etymology Dictionary* as well, coming from different origins: *financial institution* from either Old Italian *banca* or Middle French *banque* meaning “table” and *slope adjoining a river* from a Scandinavian source such as Old Norse *banki*, Old Danish *banke* *sandbank*.

Preda explains that more recent etymological information about the lexical item in question actually suggests that the two should feature under one lexical entry as a common Gothic origin *benc* was used metaphorically for both the *river bank* and a *low table* which later became the English *bank* through Italian and French *banca* and *banque*. (2013: 1052)

We must therefore be aware that some of the cases of wordplay we decide are homonymous might be questionable, but it is not our primary goal to distinguish between homonymy and polysemy.

3.1.5 Taxonomy

For the purpose of this thesis, we have created our own modified categorization of jokes based on Delabastita’s classification of wordplay and Grice’s maxims. We will be disregarding the different types of maxim violations for above mentioned reasons as

well as homography, because graphological wordplay is absent from the spoken discourse. We will also omit the distinction between vertical and horizontal wordplay.

The jokes in the sitcom can be thus divided into four main categories:

1. The joke is **not language-based**
2. The joke is based on **maxim violation only**
3. The joke is based on **wordplay only**
4. The joke is based on both **maxim violation** and **wordplay**

The jokes under the first category will not undergo any further analysis.

The second category is further subdivided under the four supermaxims (quality, quantity, relation, and manner).

In the third category of wordplay, the joke can fall under phonological structure, lexical structure, morphological structure, or syntactic structure.

The fourth category is the most complex one, as there are 16 possible combinations of cases (The violation of the maxim of quality based on phonological structure, The violation of the maxim of manner based on morphological structure, etc.).

To better showcase the basic taxonomy, we created a diagram:

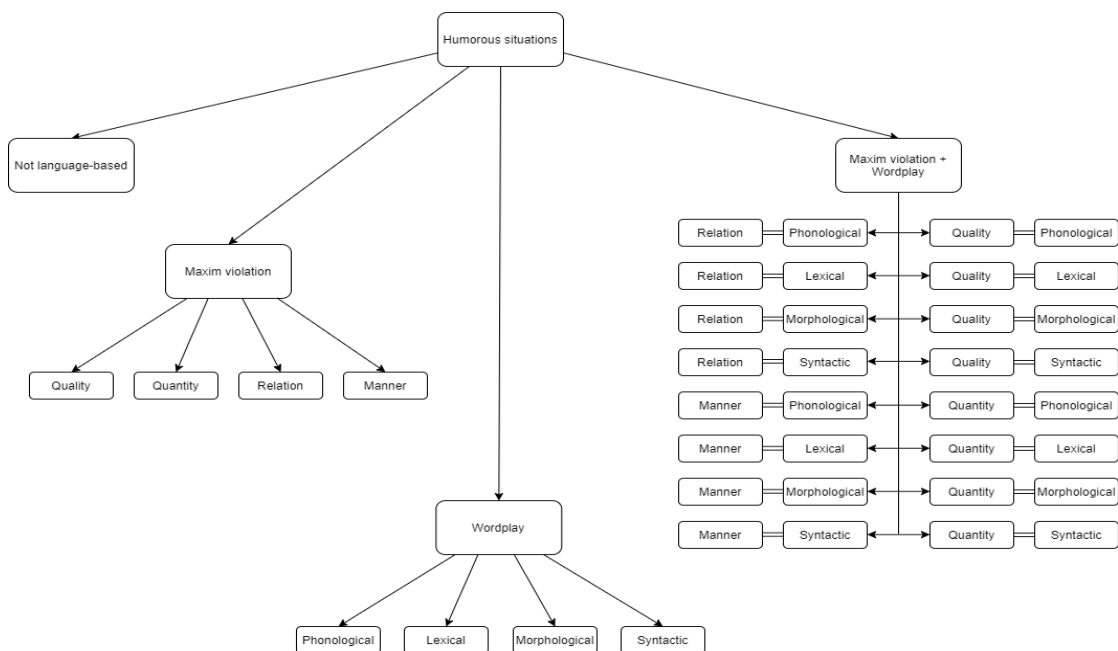


Figure 3: A diagram of the taxonomy of humorous situations

There is a further subdivision for all of the categories. The submaxims for the four supermaxims, the distinction between homonymy, homophony and paronymy under phonological structure, idioms and polysemy under lexical structure and various types of morphological devices. We will not be using the further subdivision for the quantitative analysis. We will, however, comment on each language based humorous situation in as much detail as possible, and thus we will mention the further subdivision in the description of the humorous situations where applicable.

There also might be cases where two maxims are violated at once. We shall acknowledge that as well, but we will classify it under the maxim unfulfillment that is either more prevalent or contributes more to the creation of humour.

3.2 Analysis

All the instances of language-based humour will be analysed. We will sort them out into individual subchapters for each one of the six protagonists as well as one subchapter for other characters. This division will allow us to see clearly which character creates the most humour and if there are any prevalent humour strategies of the specific characters. It will also make it easier to follow the storyline of the jokes chronologically as some of them are specific to the circumstances of the episode and thus interconnected.

We will first give a little background information on the characters in order to understand their personality and sense of humour. We will then comment chronologically on all the language-based instances of humour from the corpus in each respective chapters.

3.2.1 Chandler Bing

Chandler is often angst ridden, but articulate and witty. He is Joey's best friend and for most of the show also his roommate. His oldest relationship is, however, with Ross, who was his college roommate and whose sister Monica he finally marries.

He identifies the most with being *the funny guy*. In S9:E14 *The One With The Blind Dates* he tries to make a baby laugh by doing the trick of going "downstairs" behind a couch and when it makes the baby cry instead, he says: "It's okay. I didn't go. Don't cry, it's just a bit! I'm your uncle Chandler; funny is all I have!". When Rachel asks him for advice in S8:E17 *The One With The Tea Leaves* he says: "I'm not great at the advice, can I interest you in a sarcastic comment?". He even made not making fun

of others his New Year's resolution in S5:E11 The One With All The Resolutions and he struggled to fulfil the promise.

S1:E1

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

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

Monica is introducing her boyfriend Paul for the first time. He has been her crush for a long time and thus it is very exciting for her friends to finally meet him. They exclaim his name excitedly several times. Chandler has therefore heard Paul's name so many times, making it impossible to forget and therefore the statement "I didn't catch your name." is not true and is meant *ironically*, violating the **maxim of quality**.

Ross: 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: Yes, and we're very excited about it.

It is very clear, that Chandler's utterance is a case of irony. People are not usually excited about putting together furniture, even less somebody else's. Chandler tells a deliberate lie, using an implicature rather than a direct statement, and violates thus the **maxim of quality** again.

Rachel: Isn't this amazing? I mean, I have never made coffee before in my entire life.

Chandler: That is amazing.

We have established, that the use of irony is typical for Chandler, and we might be inclined to classify this instance under the violation of the maxim of quality as well. In this instance, Chandler is not saying the opposite of the truth – he is not implying that the fact that Rachel is making coffee is not amazing or boring, he means what he says, but not in the sense of fantastic, great or remarkable but rather in the sense of shocking or surprising. The speaker's meaning is not *Yes, it is amazing that you've made coffee.* nor is it *I am unimpressed with your ability to make coffee.* he means to say *It is shocking that somebody who is an adult has never made coffee in their life.*

As he is being uncooperative and causing a misunderstanding on purpose – not giving enough information and letting Rachel think that he agrees with her, we shall classify this under the violation of the **maxim of quantity**.

Joey: Morning, Paul.

Rachel: Hello, Paul.

Chandler: Hi, Paul, is it?

Chandler is, again making fun of the repetitive use of Paul's name, making an ironic snarky comment, and thus violating the **maxim of quality** again.

Rachel: Guess what?

Ross: You got a job?

Rachel: Are you kidding? I'm trained for nothing!

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...

This is another obvious case of irony - violating the **maxim of quality**. Rachel assumes that everybody would be excited about finding clothes on sale, but Chandler obviously would not be, and he implies that Rachel does not know him at all with his ironic comment.

S2:E14

Joey: You have any idea what this'll do for your sex life?

Chandler: Well, it'll probably slow it down at first but, once I get used to the extra weight, I'll be back on track.

Joey decides to give Chandler a very untasteful large golden bracelet as a present. Joey is unaware of the hideousness of the present insinuating that this huge accessory is going to help Chandler in his courtships. We cannot say that Chandler is violating the maxim of relation per se, he is answering Joey's question, he merely ignores the nature of the question which is more rhetorical. Joey does not expect a direct answer, he expects Chandler to say something like "Wow, yeah, thanks.". Chandler ignores the conversational implicature and decides to answer the semantic meaning of Joey's

question. He arguably gives more information than required, but what creates the humour is the obscurity of his expression and we shall classify this under the violation of the **maxim of manner**.

Phoebe: Would you stop already? Get out of the bitter barn and play in the hay.

Chandler: Oh, you're right I, I should play in the hay. Forget about the fact that I just dropped 400 dollars to replace a bracelet that I hated to begin with. Bring on the hay.

This is another classic case of *Chandler Irony* – violating the **maxim of quality** mixed with a little mocking of Phoebe.

Joey: How come you have two?

Chandler: This one is for you!

Joey: Get out.

Chandler: No, I can't.

Chandler lost Joey's present, so he bought a dupe. Then the present resurfaced, leaving Chandler with two of them. Chandler is again, purposefully misunderstanding what Joey is saying. Joey's *get out* in a positive sense meaning *I can't believe you would do this for me* but Chandler's *No I can't* means *I cannot get out of this weird situation even if I really wanted to* Chandler is violating the **maxim of manner**; he is unclear and kind of obscure in expression, as this utterance is more for the audience than for Joey.

Phoebe: Hey Mon, what is this?

Monica: Oh, um, that was my bathing suit from high school. I was uh, a little bigger then.

Chandler: Oh, I thought that's what they used to cover Connecticut when it rained.

While going through Monica's childhood stuff, Phoebe comes across a very very large old bathing suit. Chandler cannot possibly think that a piece of clothing could cover the whole of Connecticut, so he obviously violates the **maxim of quality**. His comment is demeaning and ironic, mocking Monica's weight.

Joey: What's with your nose?

Rachel: They had to reduce it because of, of my deviated septum.

Chandler: OK, I was wrong, that's what they used to cover Connecticut.

Chandler is violating the **maxim of quality** again with the same demeaning, ironic, mocking comment this time directed towards Rachel's nose before rhinoplasty.

S3:E2

Ross: Well, you know, I'd feel a whole lot better if you got dressed now.

Chandler: Okay. (he doesn't move)

By saying okay, Chandler agrees to get dressed immediately. He does not move however turning his utterance false and does violate the **maxim of quality**.

Chandler: You know what's weird. Donald Duck never wore pants. But whenever he's getting out of the shower, he always put a towel around his waist. I mean, what is that about?

Chandler's wondering about Donald Duck is a clear violation of the **maxim of relation** as it comes in the middle of Ross's stressing about everybody's departure for his speech, Rachel's constant changing of outfits and Monica's mental breakdown about her ex. It does not fit into the conversation, nothing that precipitates it or comes after is in correlation with his utterance.

Chandler: Excuse me. Hi.

Professor Whitfield: Yes?

Chandler: Well you are kind of sitting in my seat.

Professor Whitfield: What do you mean, your seat?

Chandler: I mean I was sitting there.

Professor Whitfield: But you got up!

Chandler: All right, that's it, give me your underwear.

The humour is created by repeating the same situation that happened between Joey and Chandler at the beginning of the episode (fighting over a chair) at the end of the episode but with a foreign character. Professor Whitfield is completely unaware of the situation that happened and thus Chandler's comment about underwear comes as a violation of the **maxim of relation**. Without any explanation, Chandler comes to the conclusion that every situation of that kind must ultimately be handled by the exchange of underwear.

3.2.2 Joey Tribbiani

Joey is what can be only described as a man child. He is an Italian American actor that is not really successful at his job but very successful with women. His passions include sandwiches, pizza, watching football and playing foosball. He is sweet-natured, friendly, and loyal, but nearly always misses the point and is very gullible. In S4:E2 The One With The Cat while wanting to sell his entertainment unit, he says to the buyer that it has a compartment big enough to fit a grown man. To prove his point, he naively gets into the compartment and the buyer uses a hockey stick to lock him inside (an idea that came from Joey too) and steals all their stuff.

S1:E1

Ross: You know what the scariest part is? What if there's only one woman for everybody, you 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 flavour of ice cream for you. Lemme tell you something, Ross. There's lots of flavours out there. There's Rocky Road, and Cookie Dough, and Bing! Cherry Vanilla. You could get them 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 is upset about his divorce. He married his high school sweetheart, but their relationship ultimately did not work out, because she realized she was a lesbian. Joey tries to comfort him, and he chooses the metaphor of ice cream flavours to demonstrate that there are many women out there.

This is actually a perfect example to use for Joey, as it combines the two things Joey loves the most, food and women. As we can see here, irony is not the only case of a violation of Gricean maxim of quality. By saying “Grab a spoon” he is not inviting Ross to have a bite of ice cream, but to go out of his comfort zone and talk to women. He gets so lost, however, in his speech, that he almost gets off track with listing all the different ice cream flavours, giving way more information than is required thus violating the maxim of quantity as well. What ultimately creates the laughing reaction is the violation of the **maxim of quality**.

Monica: I just thought he was nice, you know?

Joey: (bursts out laughing again) I can't believe you didn't know it was a line!

Monica confided in her friends, that a man she had been on a date with used an emotional story as a false pretence to get her into bed. They first mock her for not knowing that it was an obvious pickup line that he used, but then the conversation changes, because Monica gets visibly upset, saying she will never find love. Everybody tries to comfort her, but Joey does not read the situation well or cannot hold himself and resorts back to mocking her, even though it is not appropriate in the conversation anymore, thus violating the **maxim of relation**.

S3:E2

Monica: Here, I got it. I will play my message for you guys, and you can tell me if it's breezy enough.

Monica: (on machine) Hi, it's Monica, I'm just checking cause I got this new message from you and I didn't know if it was old or new or what. So, I am just checking in. So, let me know, or don't, whatever, I'm breezy.

Joey: Hey, you can't say you're breezy, that totally negates the breezy!

Woman's Voice: (on machine) Hola, it's me, yesterday was really fun. Call me about this weekend, okay.

Joey: Now she sounded breezy.

This is another case where Joey misreads the situation and to Monica's detriment again. She is worried whether she sounded casual in a message to her ex and what she needs is her friends' consolation. Joey disregards the conversational implicature and answers the literal semantic meaning of Monica's question instead of comforting her. He does not violate the maxim of relation. What he is saying is relevant to the conversation, there was no need to say it, however. Joey ergo violates the **maxim of quantity**.

Rachel: You were really gonna do that, weren't you?

Ross: Well, yeah.

Rachel: (emotionally) You were gonna drink the fat

Joey: Let's see what else he'll do!

Joey again completely misreads the situation. Rachel was upset with Ross but tells him she will forgive him if he drinks fat. Ross agrees and Rachel is moved, so she forgives him. Joey takes it as a challenge to see to what lengths will Ross go. He violates the **maxim of relation** because he fails to understand that the situation was never about challenging Ross to do stupid things, but about Rachel and Ross's relationship.

3.2.3 Monica Geller-Bing

Monica is sensible, organised, competitive, thorough and prides herself in her cleanliness and always being the hostess. She fulfils the role of the mom for the group – she is the glue that holds the whole group together - she is Ross's younger sister, Rachel's high school best friend and she ultimately marries Chandler's at the end of the 7th season. She is a great cook both in her professional career and her social life – she is the one cooking all the Thanksgiving and Christmas meals and ultimately providing breakfast almost every day for the whole group. She is the most loving, loyal friend that always puts the happiness of her friends ahead of her own.

S2:E14

Interviewer: Well, this all looks good.

Monica: Great.

Interviewer: And if I want to call for a reference on your last job?

Monica: Oh, that's there on the bottom, see the manager, Chandler Bing.

This is a clear violation of the **maxim of quality**. The viewer knows that Chandler Bing is not Monica's manager, but her friend. The interviewer does not know that, so it serves as a "private" joke between Monica and the audience.

Phoebe: So, do you have any other possibilities?

Monica: Oh yeah, well there's the possibility that I won't make rent.

Phoebe asks Monica whether she has any other job possibilities in the sense of *one of the different things that you can do in a particular situation*, but Monica answers it as if Phoebe meant *a thing that may happen or be true*. The joke lies in the possible multiple meanings of *possibility* – a case of **lexical** structure – **polysemy**. The joke also violates the **maxim of quantity**, as Monica's answer simply means *No*.

Monica: Wow, that is a surprise. Just one little question, uh, why not Ross's room?

Mr. Geller: Gosh, we talked about that, but your brother has so many science trophies and plaques and merit badges, well we didn't want to disturb them.

Monica: Oh, God forbid.

Monica is always concerned for her parent's approval as Ross is perceived as the favourite child. Her parents tell her that they turned her old childhood bedroom into a gym. When her father praises Ross once again, she gives a snarky ironic comment, violating the **maxim of quality**.

Monica: You have dinosaur checks?

Ross: Yeah, yeah, I mean, you get your money and you learn a little something, what's wrong with that?

Monica: Nothing, nothing, hey you're a cheaposaurus. I'm kidding, I'm kidding, thank you, I'm very grateful.

Monica is violating the **maxim of quality** by saying the opposite of what she feels. But the humorous situation is based mainly on wordplay of **morphological** structure. Various dinosaur species names are formed by the process of compounding the Latin word *dinosaurus* with a word that describes the dinosaur's properties with names like

Tyrannosaurus, Megalosaurus or Brachiosaurus emerging. Monica is taking the word cheap instead and creating *cheaposaurus*.

3.2.4 Phoebe Buffay

Phoebe is the most mysterious, eccentric, weirdest character on *Friends*. Her lines could only be delivered by her as the humour is based on the oddness of her responses. She is a hippie like character that enjoys aroma therapy, works as a masseuse, cares a lot about animals and human rights and has the most complex history that is gradually revealed throughout the show. She had a complicated childhood, abandoned by both her parents, she was a child of the street and led the most interesting life. In S4:10 The One With The Girl From Poughkeepsie Phoebe is talking to Ross and casually mentions that she used to live in Prague. When the others are surprised, she says: “There is sooo much you don’t know.”.

S1:E1

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

Joey: Come on, 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?

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

Here, Phoebe is saying something that is irrelevant to what was previously discussed by the group. The boys are making fun of Monica, saying that she could never find somebody great to date. Phoebe is not fully present in the conversation; she is not mocking Monica; she is genuinely concerned for her but with an utterance that is completely not relatable. Thus, Phoebe **violates the maxim of relation** and with her very first utterance in the whole series immediately reveals her eccentric, weird nature.

Rachel: (Is breathing into a paper bag)

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

Phoebe: (sings) Raindrops on roses and rabbits and kittens, bluebells and sleigh bells and- something with mittens... La la la la...

Rachel ran out of her own wedding and it is obviously a very stressful situation for her. Monica offers her a paper bag to calm her breathing and tries to soothe her. Phoebe comes in with another unsolicited comment, specifically a song that she visibly came up with on the spot. It would perhaps be helpful for a child, but it was a very weird situation for Rachel to be sung to by an adult woman she met just a couple of minutes ago. Phoebe again violates the **maxim of relation**.

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?

This is the first case of wordplay in the whole show. There is a lot of talk of “Paul the Wine guy” in the first episode. It is presumed, that since Monica works at a restaurant and he is her co-worker, that his nickname is connected to food and drinks – wine in this case. This is however a case of a pun resulting from **phonological** structure, **homophony** more precisely. As it is never disclosed where exactly the nickname comes from, Phoebe is rightfully confused and gives us another possible explanation of the nickname as well as spelling – “Paul the Whine Guy”.

Monica: (To Paul) Okay, sit down. Two seconds!

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

This is a case of extreme violation of the **maxim of relation**. Phoebe’s comment about eyelashes has no relation whatsoever to anything that is going.

Joey: Hey Pheebs, you wanna help?

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

Joey asks Phoebe to help them set up Ross’s furniture. We would expect her to either agree or give them an excuse as to why she will not be able to help them. She does neither. She violates the **maxim of quantity** by not giving the appropriate amount of information – she could have just said “I wish I could” giving less information or “I can’t, I have plans tonight” that has more information value and neither of these would result in laughter from the audience.

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 stepdad 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.

This is another case, where two maxims are arguably violated. The maxim of relation and the **maxim of quantity**. It is questionable whether the information Phoebe gives is relevant to the conversation, but what creates humour is the excessiveness of Phoebe's speech.

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?

Joey and Monica are trying to have a conversation, but Phoebe prevents them from doing so, as she is singing everything they are saying and is apparently unaware of it. Her behaviour is incongruous. She is without a doubt violation the **maxim of relation** again.

S2:E14

Phoebe: Hang in there, it's gonna happen.

Ross: Whaa, OK, now how do you know that?

Phoebe: Because she's your lobster.

Ross is in love with Rachel and it is upsetting to him that nothing has happened yet between them. Phoebe comforts him, saying that it is going to happen for them. When Ross is confused as to how can Phoebe be so sure that things will work out, she says "Because she's your lobster" that can be seemingly unrelated, but it is not the violation

of the maxim of relation, as she later explains what she means and it is actually relevant to the conversation. Here, she simply does not give enough information than required thus violating the **maxim of quantity**.

Chandler: I can't believe it

Phoebe: Would you stop already? Get out of the bitter barn and play in the hay.

The expression *To get out of the bitter barn and play in the hay* is not a known established idiom as this is a metaphor or a parable that Phoebe came up with on the spot. It is pretty typical of her to live in her own world, but it is usually accepted without question by her friends and even if we would not be familiar with the context, we understand what Phoebe means – *Stop being bitter and get on with your life*. The joke lies in the **lexical** structure of the joke – Phoebe created her own **idiom**.

S3:E2

Monica: Ooh, Phoebe, you look great!

Phoebe: All right all ready.

Phoebe is dressed in a gown and other people keep commenting on how great she looks. Even though she clearly enjoys the flattery, she tells Monica to stop – a case of false modesty which clearly violates the **maxim of quality**.

Monica: Yes. Well I got his machine and I left a message. But it's okay, it's okay, it's okay because you know, it was like a casual, breezy message, It was breezy! Oh God, what if it wasn't breezy?

Phoebe: Well, how could it not be breezy, no, cause, you're, you're in such a breezy place.

This is another clear violation of the **maxim of quality**. Monica's monologue is anything but breezy, so Phoebe's comment is ironic, saying the exact opposite of what she is thinking.

3.2.5 Rachel Green

Rachel is the character that goes perhaps through the biggest development over the course of the series. She starts of as a spoilt girl, completely dependent on her father in

the first season to a complex character in the last – a put-together mother, a great friend, a savvy businesswoman and a fashion icon. For the larger part of the show, she is Monica’s roommate and she is also the love interest of both Ross and Joey at some point in the series.

S1:E1

Phoebe: (sings) Raindrops on roses and rabbits and kittens, (Rachel and Monica turn to look at her.) bluebells and sleigh bells and something with mittens... La la la la...

Rachel: I'm all better now.

Phoebe’s song is clearly not helpful, and Rachel wishes for it to stop, so she tells her that she’s better thanks to her song, which is clearly the opposite of the truth – a sarcastic or ironic comment, a clear violation of the **maxim of quality**.

S2:E14

Chandler: Oh, you're right I, I should play in the hay. Forget about the fact that I just dropped 400 dollars to replace a bracelet that I hated to begin with. Bring on the hay. [sits down at the bar]

Rachel: [comes up from behind the bar and startles Chandler] Hey.

This joke is based on **phonological** structure, specifically on *hay* and *hey* being **homophonous**. In this case, the horizontality of the pun is what helps the situation to be humorous. Rachel did not hear the previous conversation and genuinely just greets Chandler.

S3:E2

Rachel: I'm not gonna gooo.

Ross: You're not going to go.

Rachel: No, I think I'm gonna catch up on my correspondence.

Ross yells at Rachel in front of everybody, so she decides that she does not want to go to his gala. She changes to sweatpants and leads the conversation with Ross in a sarcastic tone. It is very clear, that the last thing Rachel wants to be doing is “catching up on her correspondence” so it is a clear violation of the **maxim of quality**.

Ross: How, how, um how can you not be going?

Rachel: I'm not gonna gooo, so I think that will accomplish the not going.

Rachel is being purposefully uncooperative in the conversation with Ross. She is not answering the speaker's meaning of Ross's question and does not tell him why she does not want to go to the gala. She refuses to give him the information that is required and thereby violates the **maxim of quantity**.

3.2.6 Ross Geller

Ross Geller is Monica's older brother, Rachel's on and off love interest throughout the series. He is a palaeontologist with a PhD. Ross is considered to be the most intellectual one of the group. He has a temper and a tendency to be quite mopey and melancholic. His interests include museums, science and mainly dinosaurs, which he is constantly teased about and associated with as in S9:E2 The One Where Emma Cries where Joey is filling out a medical form for Ross and puts: *occupation – dinosaurs*.

S1:E1

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!

This is another case of flouting of the **maxim of quality**, that does not result in irony. Monica is so considerate to ask Ross whether it is okay for her to go on a date, because she is concerned for her brother's wellbeing on the day his ex-wife moves her stuff out of their apartment. She does not expect him to not let her go, though, so he pokes fun at her by saying she should stay, even though he obviously does not mean it.

S2:E14

Ross: Well, but, but. . .

Rachel: NO but Ross. We are never gonna happen, OK. Accept that.

Ross: (hopeful) E-xcept, except that what?

Rachel: No, no, ACcept that.

There is no doubt that this is **phonological** wordplay. We might be inclined to classify it as homophony as in the quick sitcom speech the words may seem identical, but when we look at their phonetic transcription, we find that there is a slight difference. Accept is pronounced [æk'sɛpt] while except is pronounced [ɪk'sɛpt]. This wordplay is therefore based on **paronymy**.

S3:E2

Joey: What's a matter Ross? What you're nervous about your speech?

Ross: No! Do you wanna hear it?

Ross is very clearly nervous about his speech, even though he says no, he says it very nervously and it is immediately followed by even more nervous *Do you wanna hear it?* He violates the **maxim of quality** by not admitting his clear nervousness.

Joey: Am I in it?

Ross: Uh, huh. Yeah, right after I thank everyone for giving money to the museum, I sing a song about the wonder that is Joey.

It is delusional of Joey to think that Ross would include him in his speech about a museum fundraiser and Ross is aware of that, so he is very sarcastic in his response. He violates both the maxim of quantity and the maxim of quality. He will obviously not mention Joey in his speech, but he will even more so not sing a song – this piece of information is extra. What contributes to the creation of humour more in this situation, is the violation of the **maxim of quality**.

Ross: Yeah, see Mon, listen, listen. When Carol and I broke up, I went through the same thing. And you know what I did?

Monica: Huh?

Ross: I.....got.... dressed. Really, really quickly.

Monica is very upset about her breakup with Richard, but all Ross has in mind is the prompt departure of the whole group. Monica expects him to give her sound advice, but he utters something completely unrelated to the ongoing conversation. Here, Ross violates the **maxim of relation**.

Ross: Oh, great. It's starting to rain, that will make it easy to get a cab.

In the midst of Ross's panic that the group will be late to his gala, it starts to rain, so Ross produces this isolated comment. It does not violate the maxim of relation as it is relevant to the situation the group find themselves in, but it violates the **maxim of quality**, because it is a clear case of irony.

Ross: (To Rachel) What can I do that can show you how much I want you to be there?

Joey: You could drink the fat.

Ross: Hi, welcome, to an adult conversation.

Ross and Rachel are having a serious dispute about their relationship and Joey comes in with a solution that is very childish. Ross is annoyed and agitated with the whole situation and his utterance is an ironic commentary on the level of Joey's maturity, Ross thereby violates the **maxim of quality**.

3.2.7 Other characters

Even though most of the humour is created by the six protagonists, there are some instances where other characters are delivering the punchline.

S2:E14

Monica: Alright, well I'm tearing the lettuce.

Interviewer: Uh-huh. Is it dirty?

Monica: Oh-oh, no no, don't worry, I'm gonna wash it.

Interviewer: Don't, I like it dirty.

Monica is interviewing for a chef job at a restaurant. The interviewer asks her to make a salad and to tell him what she's doing while she's doing it, presumably to find out whether she is qualified for the job. It turns out that the real reason for the narration is not an assessment of Monica's job qualification but rather some weird fetish of the interviewer. The joke lies in the ambiguity of the word *dirty* which can mean either *not clean* or as in this case *connected with sex in an offensive way*. The joke therefore relies on the **lexical** structure – **polysemy**. The interviewer also violates the **maxim of manner** by being ambiguous.

Their entire conversation continues to progress in the same tone:

Monica: Well, I thought that I would cut up the tomatoes.

Interviewer: You sure they haven't gone bad? You're sure they're not very, very bad?

Monica: No really, they're OK.

The play on words is again in the ambiguity of *bad* which could in this case mean *rotten* or *naughty in a sexual way*. The joke lies in the **lexical** structure – **polysemy** and the violation of the **maxim of manner** due to ambiguity again.

3.2.8 Other examples

Due to the limited corpus, not all important humour strategies were covered. We will describe examples from other episode to showcase other types of language-based humour.

S4:E12

Monica: How do you feel?

Phoebe: Well, freaked. Cause it turns out that the odds are really sucky. And! This is Frank and Alice's like only shot. Like, they are literally putting all of their eggs in my basket.

This falls under the category of **lexical** structure because the joke lies in the **idiom** *To put all your eggs in one basket* which means that one should not concentrate all efforts and resources in one area as one could lose everything. Phoebe is serving as a surrogate for Frank and Alice. That means that several embryos containing eggs were put in her uterus. Phoebe is using the idiom both literally and figuratively

S10:E16

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

Ross: Well, it needs to be plicit.

This is a case of wordplay based on **morphological** structure. A lot of antonyms work with the prefix *im* possible – impossible, patient – impatient, mature – immature. Ros thus perceives the word *implicit* as negative and tries to give an antonym by taking out

the prefix. In this case, *im* is not a prefix but it is a part of the base, rendering Ross's new word nonsensical. This instance could be further classified under the morphological process of composition, even though in this case it is rather a *decomposition*.

S1:E19

Monica: Wait. He pooped in my shoe? Which one?

Rachel: I don't know. The left one.

Monica: Which **ones**?

Rachel: Oh. Oh, those little clunky Amish things you think go with everything.

Phoebe: (Entering) Hey. What is happening?

Monica: He- he pooped in my shoe.

Phoebe: Which one?

Monica: Those cute little black ones I wear all the time.

Phoebe: No, which **one**? The right or left? Cause the left one is lucky...

The only example we could find in the entire show of wordplay based on **syntactic** structure was this conversation between all three of the female protagonists. The question *Which one?* When talking about shoes could either mean *Which one of the pair of these particular shoes* or *Which shoes in your closet were pooped into*. The creators took both of the meanings showcasing the personalities of both Rachel and Phoebe. Rachel is concerned with clothes and fashion while Phoebe cares about superstitions.

3.2.9 Statistics

There have been 285 humorous situations found in the chosen three episodes. 45 of those were considered language-based humour, making it 16 percent of the overall jokes.

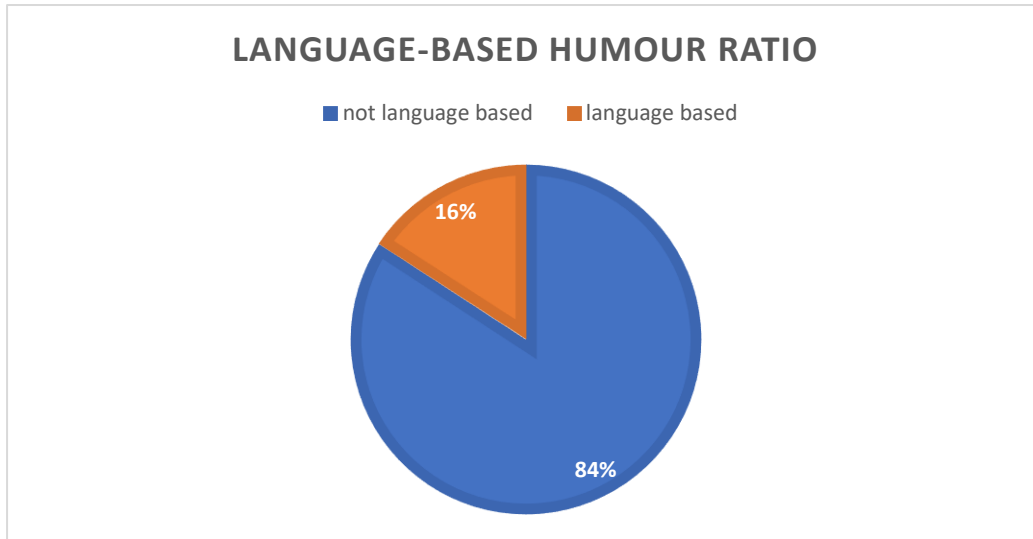


Figure 4: Overall not language based to language-based humour ratio

Out of the 45 instances of language-based humour analysed, 37 of them are based on maxim violation, making it the primary source of language-based humour in the corpus. The jokes based on wordplay and the jokes based on the mix of wordplay and maxims are both at 9 percent of the whole with just four instances each.

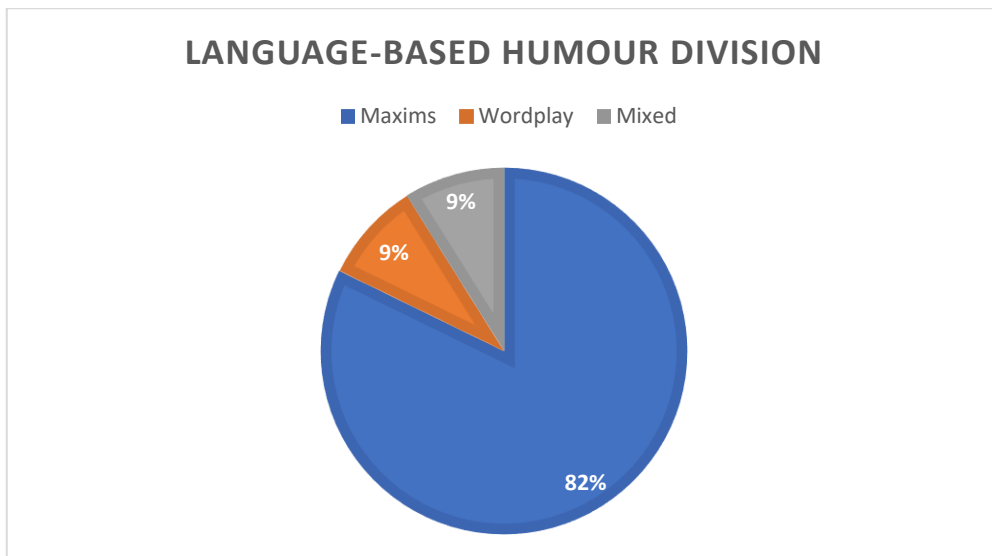


Figure 5: Language-based humour general division

The humour was most commonly created by the violation of the maxim of quality mainly through the use of irony and sarcasm. Followed by the category of violation of the maxim of relation, which was mainly done by Phoebe.

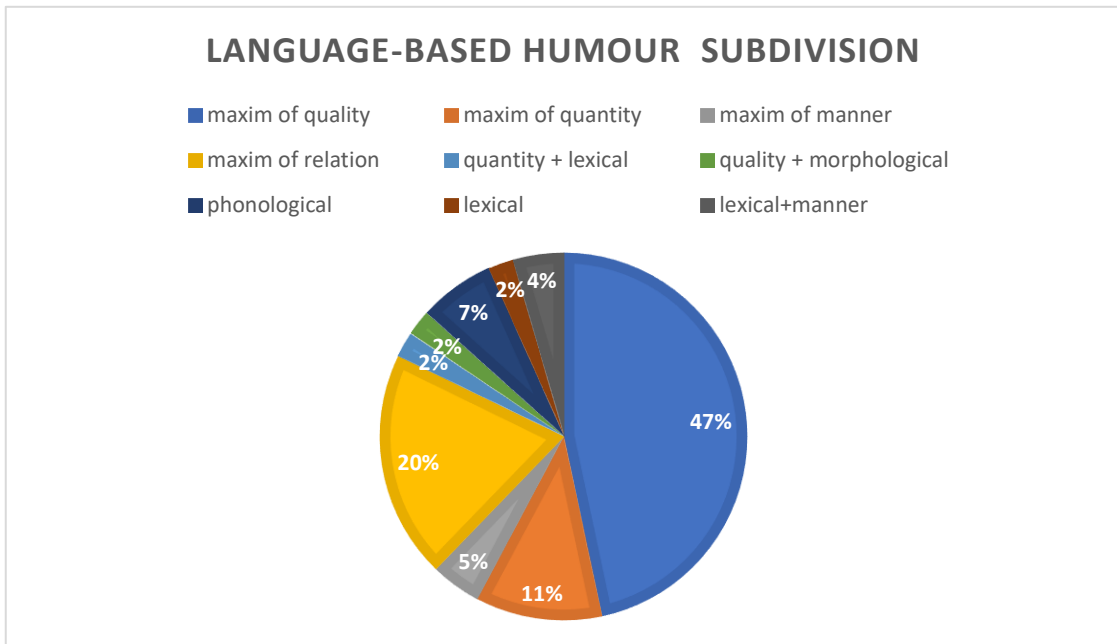


Figure 6: Language-based humour percentage subdivision

Out of all the characters, Chandler is the one who creates the most humour and he thus fulfils his persona as the *funny guy* with 29 percent of the punchlines delivered by him. He is closely followed by Phoebe with 24 percent.

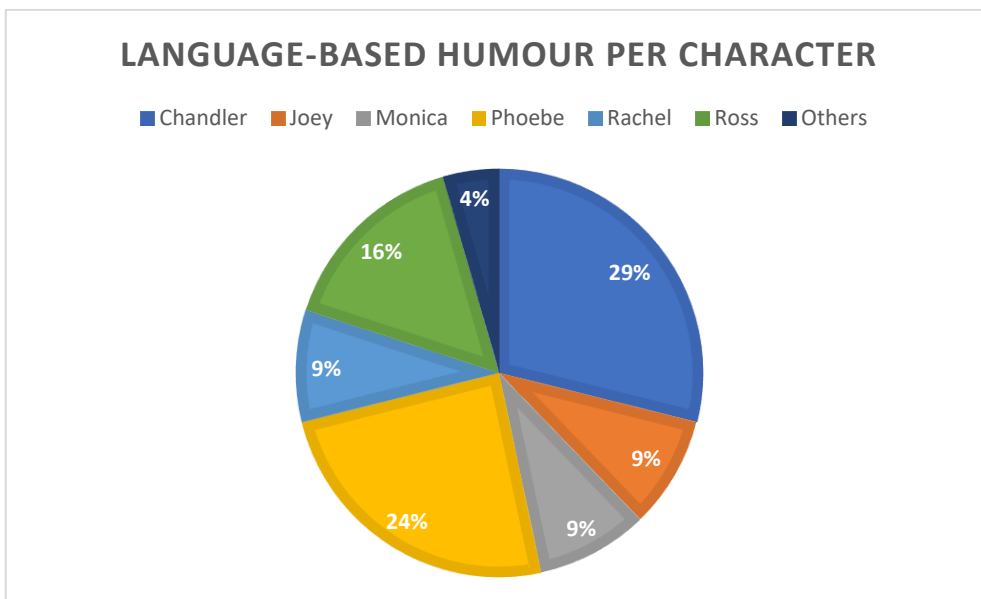


Figure 7: Language-based humour percentage wise per character

The majority of the humorous situation is produced by the duo of Chandler and Phoebe, so we will examine their humour strategies further.

Chandler uses the violation of the maxim of quality as his primary humour strategy – 62 percent of his jokes are formed by violating said maxim. This violation manifests almost entirely by irony and sarcasm. Where he violates the maxim of relation, he does so intentionally unlike Phoebe, whose main humour strategy is in fact the violation of the maxim of relation, but usually resulting from her being unaware of the situation.

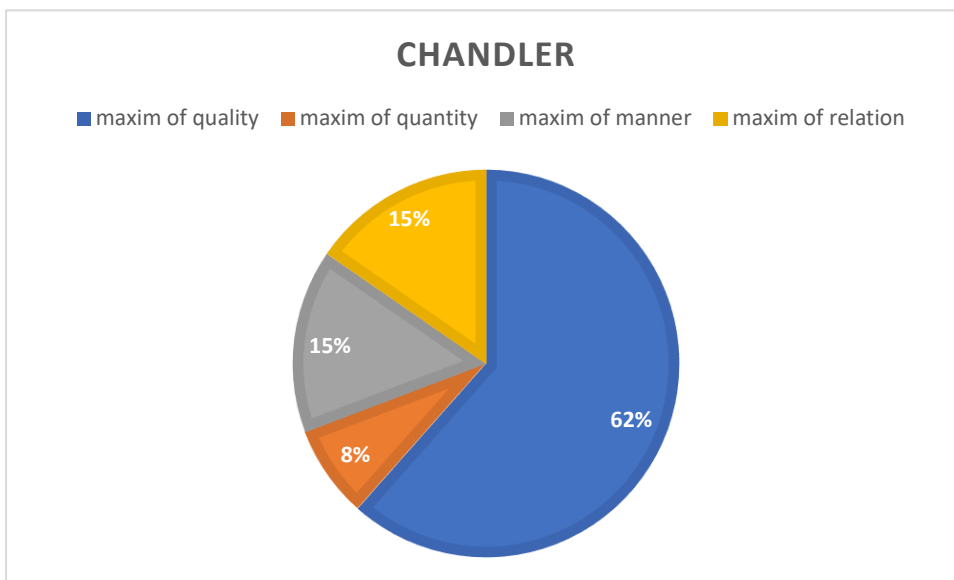


Figure 8: Chandler’s humour strategies percentagewise

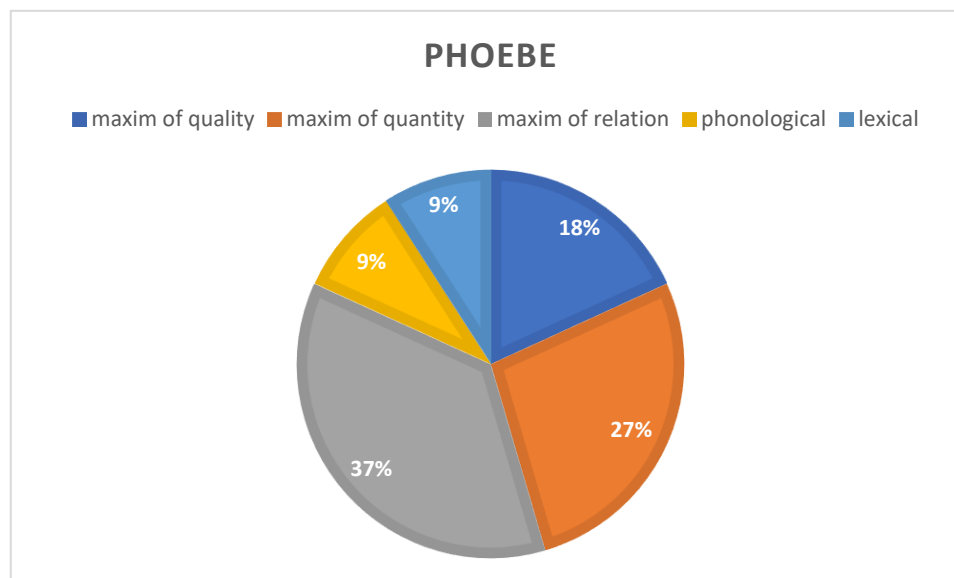


Figure 9: Phoebe’s humour strategies percentagewise

4. Conclusion

The aim of the thesis was to first explore the most prominent theories of humour and humour classifications focusing on the ones dealing with language-based humour in order to create a taxonomy that was further used to analyse chosen episodes of the American TV show *Friends*.

We have firstly described the phenomenon of sitcom and subsequently *Friends* in order to understand the specifics of the genre and thus the humour.

We then explained the difficulties of defining the term humour as well as its semantic field. We focused on the three prevalent theories of humour – the incongruity theory, the superiority theory and the theory of relief and a classification according to Raphaelson-West as a general background of humour research. We then moved to the core of the thesis which is the linguistic humour.

We have chosen to focus on two main areas of language based humour – pragmatics and wordplay. In Pragmatics we followed H. P. Grice and his cooperative principle focusing on the conversational maxims and how their unfulfillment creates humour. In the area of wordplay, we chose to follow Delabastita's classification of wordplay. Based on these two theories, we have created our own categorization.

That categorization was then used in the analysis of jokes in three episodes of the sitcom that were chosen as the corpus. Each language-based instance of humour was described, commented on, and categorized. The instances of humour then underwent a statistical analysis as well.

We have decided to classify the humorous instances by characters and by episodes to be able to better monitor the humour specifics of the characters as well as chronologically observe the humorous storyline of each episode.

We have found that humour in the sitcom is predominantly created by the violation of Grice's maxims and wordplay is only a secondary means of humour creation. The most prominent violation was the one of the maxim of quality that resulted in irony. We can also conclude that the humorous situations are mainly created by two characters – Chandler and Phoebe.

Even though the instances of wordplay were not numerous due to the size of the corpus, the most common means of their creation in our three chosen episodes was based

on phonological structure. In reality, the morphological structure of wordplay is equally as present if not more and that is why we took some examples of morphological structure puns from other episodes.

The limited corpus renders the quantitative analysis statistically insignificant, but it hints at the main tendencies, nevertheless. It would be interesting to provide a larger quantitative analysis to assess the importance of language-based humour in sitcom culture, perhaps in a comparative analysis with a different TV show.

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Attachments

Humorous situations in S1:E1

1. Chandler

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?

2. Phoebe

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?

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

3. Chandler

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.

4. Chandler

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.

5. Chandler

Chandler: All of a sudden, the phone starts to ring, and it turns out it's my mother, which is very weird, because- she never calls me!

6. Joey

Ross: (mortified) Hi.

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

7. Chandler

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?

8. Ross

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?

9. Ross

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!

10. Joey

Joey: And you never knew she was a lesbian...

11. Ross

Ross: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

12. Chandler

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

13. Joey

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!

14. Rachel

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.)

15. Chandler

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

16. Monica

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.

17. Ross

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.)

18. Monica

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

19. Rachel

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 Limoges gravy boat. When all of a sudden- (to the waitress that brought her coffee) Sweet 'n' Lo?

20. Rachel

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. You 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.

21. Rachel

Rachel: 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...

22. Monica

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

23. Chandler

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

24. Joey

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.)

25. Rachel

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, you know?

26. Rachel

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!

27. Ross

Ross: You can see where he'd have trouble.

28. Monica

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...

29. Rachel

Rachel: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

30. Phoebe

Phoebe: (sings) Raindrops on roses and rabbits and kittens, (Rachel and Monica turn to look at her.) bluebells and sleigh bells and- something with mittens... La la la la...

31. Rachel

Rachel: I'm all better now.

32. Phoebe

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

33. Joey

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.

34. Joey

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

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

35. Chandler

(The door buzzer sounds, and Chandler gets it.)

Chandler: Please don't do that again, it's a horrible sound.

36. Chandler

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.

37. Ross

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!

38. Phoebe

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?

39. Monica

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

40. Chandler

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

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

41. Phoebe

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

42. Rachel

Ross: So, Rachel, what're you, uh... what're you up to tonight?

Rachel: Well, I was kind of supposed to be headed for Aruba on my honeymoon, so nothing!

43. Ross

Ross: Right, you're not even getting your honeymoon, God. No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards...

44. Chandler

Ross: 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.

45. Phoebe

Joey: Hey Pheebs, you wanna help?

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

46. Ross

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.

47. Chandler

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

Chandler: I have no idea.

48. Joey

(Joey checks that Ross is not looking and dumps it in a plant.)

Joey: Done with the bookcase!

49. Ross

Ross: (clutching a beer can and sniffing) This was Carol's favourite beer. She always drank it out of the can, I should have known.

50. Joey&Ross

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.

51. Other Character.

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?

52. Monica

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?

53. Rachel

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...

54. Ross

Ross: You know what the scariest part is? What if there's only one woman for everybody, you know? I mean what if you get one woman- and that's it? Unfortunately, in my case, there was only one woman- for her...

55. Joey

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!

56. Ross

Ross: I honestly don't know if I'm hungry or horny.

57. Chandler

Chandler: Stay out of my freezer!

58. Monica

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, sexually.

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

59. Monica

Monica: I know being spit on is probably not what you need right now.

60. Monica

Um... how long?

Paul: Two years.

Monica: Wow! I'm-I'm-I'm glad you smashed her watch!

61. Rachel

Rachel: Oh...see... but Joanne loved Chachi! That's the difference!

62. Ross

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?

63. Chandler

Rachel: Isn't this amazing? I mean, I have never made coffee before in my entire life.

Chandler: That is amazing.

64. Joey

Joey: Listen, while you're on a roll, if you feel like you gotta make like a Western omelette or something... (Joey and Chandler taste the coffee, grimace, and pour it into a plant pot.) Although actually I'm really not that hungry...

65. Chandler

Joey: Morning, Paul.

Rachel: Hello, Paul.

Chandler: Hi, Paul, is it?

66. Nobody

Monica: Stop!

Monica: We'll talk later.

Paul: Yeah. (They kiss) Thank you. (Exits)

Everybody: (Stares way too much)

67. Joey

Joey: That wasn't a real date?! What the hell do you do on a real date?

68. Monica

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.

69. Chandler

Chandler: All right, kids, I gotta get to work. If I don't input those numbers, it doesn't make much of a difference...

70. Monica

Rachel: So, like, you guys all have jobs?

Monica: Yeah, we all have jobs. See, that's how we buy stuff.

71. Chandler

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, Geppetto, I'm a real live boy.'

72. Chandler

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...*"

73. Monica

Monica: So how you doing today? Did you sleep okay? Talk to Barry? I can't stop smiling.

74. Rachel

Rachel: I can see that. You look like you slept with a hanger in your mouth.

75. Monica

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.

76. Rachel

Rachel: Oh wow. Are you in trouble.

77. Monica

Monica: 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.

78. Rachel

Rachel: Oh, look, wish me luck!

Monica: What for?

Rachel: I'm gonna go get one of those (Thinks) job things.

79. Other characters

Frannie: Hey, Monica!

Monica: Hey Frannie, welcome back! How was Florida?

Frannie: You had sex, didn't you?

80. Joey

Joey: Of course it was a line!

81. Ross

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'.

82. Phoebe

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, come here, give me your feet. (She starts massaging them.)

83. Joey

Monica: I just thought he was nice, you know?

Joey: (bursts out laughing again) I can't believe you didn't know it was a line!

84. Rachel

Rachel: Guess what?

Ross: You got a job?

Rachel: Are you kidding? I'm trained for nothing!

85. Chandler

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...

86. Rachel

Rachel: They're my new 'I don't need a job, I don't need my parents, I've got great boots' boots!

87. Rachel

Monica: How'd you pay for them?

Rachel: Uh, credit card.

Monica: And who pays for that?

Rachel: Um... my... father.

88. Rachel

Monica: C'mon, you can't live off your parents your whole life.

Rachel: I know that. That's why I was getting married.

89. Phoebe

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 stepdad 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.

90. Ross

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

91. Nobody

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

(She finishes cutting them up and they all cheer.)

92. Monica

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

93. Monica

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.

Ross and Rachel: Goodnight.

(Monica stomps on Paul's watch and goes into her room.)

94. Rachel

Ross: 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.

95. Ross

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?

96. Ross

Rachel: Yeah, maybe...

Ross: Okay... okay, maybe I will...

97. Ross

(Rachel goes into her room and Monica enters the living room as Ross is leaving.)

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

Ross: I just grabbed a spoon.

98. Phoebe

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?

99. Rachel

Rachel: (walks up with a pot of coffee) Would anybody like more coffee?

100. Chandler

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.

101. Chandler

Chandler: Kids, new dream... I'm in Las Vegas. I'm Liza Minelli.

Humorous situations in S2:E14

1. Chandler

Joey: Hey.

Chandler: Hey. Hold on a second. [shoots a goal] Huh?

2. Chandler

Joey: Nice, nice. Hey, I got something for you. [hands Chandler an envelope]

Chandler: What's this?

Joey: Eight hundred and twelve bucks.

Chandler: Well, I don't know what Big Leon told ya but it's an even thousand if you want me for the whole night. What is this for?

3. Chandler

Joey: Well, I'm makin money now and this is payin' you back for head shots, electric bills, and so many slices of pizza I can't even count. I love ya man.

Chandler: Well, thanks man. Now I can get my pony.

4. Chandler

Joey: Hey, this is a little extra somethin' for uh, ya know, always bein' there for me.
[hands Chandler a jewelry box]

Chandler: Wow, I don't know what to say. [opens the box and pulls out an incredibly gaudy gold bracelet] Wow, I, I don't know what to say.

5. Chandler

Joey: Heh, what d'ya say?

Chandler: I don't know. It's a bracelet.

6. Chandler

Joey: Isn't it? And it's engraved too, check it out.

Chandler: [reads] To my best bud. [puts it back in the case] Thanks best bud.

7. Chandler

Joey: Put it on.

Chandler: Oh, now? [puts it in his desk drawer]

8. Chandler

Chandler: No, no, I think something this nice should be saved for a special occasion.

[sets a chair in front of the drawer]

Joey: Oh, no no, that's the beauty part, it goes with everything. [gets the bracelet from the drawer] You put this on, you're good to go.

9. Chandler

Joey: [puts the bracelet on Chandler] Ohhh man, you are so wearing that bracelet.

Chandler: I so am.

10. Chandler

Joey: You have any idea what this'll do for your sex life?

Chandler: Well, it'll probably slow it down at first but, once I get used to the extra weight, I'll be back on track.

11. Monica

Interviewer: Well, this all looks good.

Monica: Great.

Interviewer: And if I want to call for a reference on your last job?

Monica: Oh, that's there on the bottom, see the manager, Chandler Bing.

12. Monica

Interviewer: Alright, let's see if you're as good in person as you are on paper. Make me a salad.

Monica: A salad? Really, I, I could do something a little more complicated if you like.

Interviewer: No, just a salad will be fine.

13. Interviewer

Monica: Alright, well I'm tearing the lettuce.

Interviewer: Uh-huh. Is it dirty?

Monica: Oh-oh, no no, don't worry, I'm gonna wash it.

Interviewer: Don't, I like it dirty.

14. Interviewer

Monica: Well, I thought that I would cut up the tomatos.

Interviewer: Are they, uh, firm?

15. Interviewer

Interviewer: You sure they haven't gone bad? You're sure they're not very, very bad?

Monica: No really, they're OK.

16. Interviewer

Interviewer: You gonna slice them up real nice?

17. Monica

Monica: Actually, I was gonna do them jullienne.

Interviewer: Aaaahhhhhh.

18. Ross

Ross: Y-ello. No, Rachel's not here right now, can I take a message? Alright, and how do we spell Casey, is it like at the bat or and the Sunshine Band? OK, bye-bye.

19. Chandler

Ross: Oh really? What uh, what does he want with her?

Chandler: Well, I'm guessing he wants to do a little dance. . . ya know, make a little love. . . well pretty much get down tonight.

20. Ross

Ross: [puts the message in the cupboard] I don't know, I don't get, I don't get it, I mean, wh, wh, two months ago Rachel and I were like, this close. Right now, what, I'm takin messages from guys she, she meets at the movies? I mean this, this Casey should be takin' down my messages, ya know, or, or, Rachel and I should be together and, and we should get some kind of me, message service.

21. Phoebe

Phoebe: Hang in there, it's gonna happen.

Ross: Wha, OK, now how do you know that?

Phoebe: Because she's your lobster.

22. Chandler

Chandler: Oh, she's goin' somewhere.

23. Phoebe

Phoebe: C'mon you guys. It's a known fact that lobsters fall in love and mate for life. You know what, you can actually see old lobster couples walkin' around their tank, ya know, holding claws like. . .

24. Monica

Chandler: Hey, you feelin' better?

Monica: Yeah, I think that fifth shower actually got the interview off me.

25. Monica

Phoebe: So, do you have any other possibilities?

Monica: Oh yeah, well there's the possibility that I won't make rent.

26. Ross

Ross: Monica, if you want, I can lend you some money.

Monica: No no no, if I couldn't pay you back right away then I'd feel guilty and tense every time I saw you.

Ross: Oh OK. Well then why don't you, uhh, why don't you borrow it from mom and dad? You feel guilty and tense around them already. You might as well make some money off of them.

27. Chandler

Phoebe: What is that sparkly thing?

Chandler: That thing, it's a uhh. . . yeah, it's, it's a little flashy.

28. Monica

Ross: No no, no no, it's not flashy, not for a Goodfella.

Monica: Man, man that is sharp. It must have cost you quite a few doubloons.

29. Mrs. Geller

Mrs. Geller: Well sweetie, we have a surprise for you. We're turning your room into a gym.

30. Monica

Monica: Wow, that is a surprise. Just one little question, uh, why not Ross's room?

Mr. Geller: Gosh, we talked about that but your brother has so many science trophies and plaques and merit badges, well we didn't want to disturb them.

Monica: Oh, God forbid.

31. Mr. Geller

Rachel: Oh, well, you know, they're just separated so, you know, never know, we'll see.

Mr. Geller: Well, I can't say any of us were surprised. Your parents have been unhappy ever since we've known them. Especially after that incident in Hawaii.

32. Mr. Geller

Rachel: What, what incident?

Mr. Geller: Uhh, naa, no no no, I, I must be thinking of someone else, uh, maybe me.

Don't you have some folding to do? Go fold dear. Fold. You fold. [shuffles her into her room]

33. Phoebe

Phoebe: Do you want a refill?

Chandler: No, I'm alright, thanks.

Phoebe: OK. Ooh, OK, you gotta give me a second, I wanna get this just right. [she sticks out her gut, clears her throat and sniffs her nose and then in her best male voice. . .] Dude, 11 o'clock, totally hot babe checkin' you out.

34. Phoebe

Phoebe: That was really good, I think I'm ready for my penis now.

35. Chandler

Chandler: [walks over to the woman] I know what you're thinking, Dave Thomas, founder of Wendy's.

36. Gail

Gail: I'm Gail.

Chandler: Chandler. [waves his arm around, exposing the bracelet]

Gail: I, I really have to be somewhere, but it was nice meeting you.

37. Chandler

Chandler: What? [realizes it was the bracelet] Oh this is excellent. You know he coulda gotten me a VCR, he coulda gotten me a set of golf clubs, but no, he has to get me the

woman repeller, the eyesore from the Liberace house of crap.

Phoebe: It's not that bad.

38. Chandler

Chandler: Oh, yeah, easy for you to say, you don't have to walk around sporting some reject from the Mr. T collection.

39. Chandler

Phoebe: Chandler, Chandler.

Chandler: I pity the fool who puts on my jewellery, I do, I do. I pity the fool that. . .

[turns around and sees Joey]

40. Chandler

Chandler: Hi. Hey man, we were just doing' some uhh, impressions over here. Do your Marcel Marceau.

41. Chandler

Chandler: [Joey turns around and walks out without saying anything] That's actually good.

42. Ross

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

43. Ross

Phoebe: I think she's OK.

Ross: [Rachel, laughing, puts a hand on the guy's shoulder] Look at that, look at that, see how she's pushing him away and he won't budge.

44. Ross

Ross: Alright, I'm gonna do something. [walks up in the middle of their conversation]

Excuse me, are you Rachel?

Rachel: What?

Ross: I'm Ross Geller. Wha, I'm, God in your add you said you were pretty but wow.

45. Ross

Rachel: What are you, what are you doing?

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

46. Ross

Man: Sure will. I've uh, gotta go. Take care.

Ross: OK, see ya later, nice meeting you. [man leaves] You're welcome.

47. Ross

Rachel: OK, Ross, listen to me, I am not yours to save.

Ross: But, you are.

Rachel: What?

Ross: Uh, uh, well you're, umm, you're my lobster.

48. Rachel

Rachel: OK, you know what, are, are you being like, the blind date guy again?

49. Phoebe

Ross: No no, you're uh, you're my lobster. See um, lobsters, uhh, in the tank when, when they're old, uhh, they get with, uhh, they walk around holding the claws. In the tank, ya know, with, with the holding and. . . Uhh, Phoebs you wanna help me out with the, the whole lobster thing?

Phoebe: Do the claws again.

50. Ross

Ross: Well, but, but. . .

Rachel: NO but Ross. We are never gonna happen, OK. Accept that.

Ross: E-except, except that what?

Rachel: No, no, ACC-cept that.

51. Chandler

Chandler: Hey man, look it's my best bud. How ya doin'? [Joey doesn't respond] Wow, you are really gettin' good at that Marcel Marceau thing.

52. Chandler

Chandler: Hey, whaddya say uh, we play some ball, you and me, huh, whaddya say? [Throws a basketball to Joey. Joey doesn't move to catch it and the ball takes out a lamp] OK, that's my bad.

53. Chandler

Joey: Well, what about the fact that you insulted the bracelet and you made fun of me?

Chandler: OK, well that's the part where I'm a wank. But I was hoping we wouldn't focus on that.

54. Chandler

Joey: [goes to his room and shuts the door]

Chandler: Hey, c'mon man, I said I was sorry like a hundred times, I promise I will never take it off my. . . [notices the bracelet is missing from his wrist] wrist.

55. Chandler

But if, if you want to stay in there and be mad, you know, you just uh, you stay in there. [he starts searching the room, lifting up the couch cushions]

56. Chandler

Joey: You know what the. . . [sees Chandler on his knees, holding the couch cushions]

Chandler: I am here, on my knees, holding up these couch cushions as a symbol of my sorrow and regret, much like they did in biblical times. Though you may haveth anger now. . . [Joey returns to his room]

57. Mr. Geller

Mr. Geller: You know, that Steffi Graf has quite a tush. I'm just saying, it's right there.

58. Mr. Geller

Mr. Geller: Hi, darling. Where's my grandson, you didn't bring him?

Ross: No, he's at uh, Carol's and Susan's today.

Mr. Geller: A woman in my office is a lesbian. I'm just saying.

59. Mrs. Geller

Mrs. Geller: Oh, Jack look, there's that house paint commercial that cracks you up. [the Gellers return to watching TV and Ross goes over to Monica]

60. Monica

Monica: Um, yeah, so uh, uhh, listen, I'm sorry I didn't tell you this before but umm, I, I'm no longer at my job, I, I had to leave it.

Mrs. Geller: Why?

Monica: Because they made me.

61. Monica and Ross

Mrs. Geller: You were fired? What're you gonna do?

Mr. Geller: Judy, Judy, relax, this is our little harmonica we're talking about. We taught her well. Ten percent of your paycheck, where does it go?

Monica and Ross: In the bank.

62. Monica

Mr. Geller: There you go. So she dips into her savings, that's what it's there for. She's gonna be fine, and if you need a little extra, you know where to find it. [pulls a quarter

from behind her ear]

Monica: Anything larger back there?

63. Phoebe

Chandler: I can't believe it.

Phoebe: Would you stop already? Get out of the bitter barn and play in the hay.

64. Chandler

Chandler: Oh, you're right I, I should play in the hay. Forget about the fact that I just dropped 400 dollars to replace a bracelet that I hated to begin with. Bring on the hay.
[sits down at the bar]

65. Rachel

Rachel: [comes up from behind the bar and startles Chandler] Hey. I've got something that's gonna make you happy. Guess what Gunther found? [holds up Chandler's bracelet]

66. Phoebe

Phoebe: Hey now you have two. [Chandler looks annoyed] Oh, now you have two.

67. Chandler

Chandler: Hey.

Joey: How come you have two?

Chandler: Well this one's for you.

68. Chandler

Joey: Get out.

Chandler: No, I can't.

69. Chandler

Chandler: No no, listen, I, I know how much this means to you and I also know that this is about more than just jewelry, [puts bracelet on Joey] it's about you and me and the fact that we're [reading bracelet] best buds.

70. Joey

Joey: Wow, is this friendship? I think so. Check it out, we're bracelet buddies.

71. Chandler

Chandler: That's what they'll call us.

72. Monica

Monica: You have dinosaur checks?

73. Ross

Ross: Yeah, yeah, I mean, you get your money and you learn a little something, what's wrong with that?

74. Monica

Monica: Nothin', nothin', hey you're a cheapasaurus. I'm kidding, I'm kidding, thank you, I'm very grateful.

75. Chandler

Monica: Oh, um, that was my bathing suit from high school. I was uh, a little bigger then.

Chandler: Oh, I thought that's what they used to cover Connecticut when it rained.

76. Joey

Rachel: Oh my God.

Joey: What is with your nose?

77. Chandler

Rachel: They had to reduce it because of, of my deviated septum.

Chandler: OK, I was wrong, that's what they used to cover Connecticut.

78. Joey

Mr. Geller: Wait, how do you zoom out? [zooms out and we see an extremely overweight Monica eating a big sandwich] There she is.

Joey: Some girl ate Monica.

79. Chandler

Monica: Shut up, the camera adds ten pounds.

Chandler: Ahh, so how many cameras are actually on you?

80. Rachel

Monica: Shoot, I think I got mayonnaise on you.

Rachel: Oh, that's OK, it's just the shoulder, it's not my dress.

81. Joey

Joey: Lookin' good Mr. Cotter.

82. Ross

Ross: You look pretty tonight.

Rachel: Oh, thanks. So, uh, what are you gonna do this summer?

Ross: Oh, you know, I'm just gonna, I'm gonna hang out, work on my music.

83. Chandler

Chandler: Work on your music?

84. Ross

[Ross is sitting on the stairs with a laptop keyboard playing 'Axel-F']

85. Monica

Rachel: Oh my God, look there's Roy Gublik.

Monica: Ya know, Roy saw Star Wars 317 times. His name was in the paper.

86. Monica

Monica: I just told Rachel that Roy touched my boob.

87. Roy

Monica: If you're not going then I don't want to go either.

Roy: Oh, I'm gonna kick Chip's ass.

88. Mr. Geller

Ross: OK. Hold my board.

Mr. Geller: Atta boy. [Ross scrambles upstairs to change]

89. Mr. Geller

Mr. Geller: C'mon kid, let's go.

Mrs. Geller: Ahh, are you hadsome.

90. Ross

Mr. Geller: Let's show 'em.

Ross: Uh, just a sec dad. [to himself] OK, be cool, just be cool. [walks down the stairs and grabs the flowers out of the vase on the endtable] OK dad.

91. Phoebe

[Rachel, seeing what he did for her, gets up, walks across the room, and kisses Ross]

Phoebe: See, he's her lobster.

92. The Gellers

Mrs. Geller: Dance with your father.

Mr. Geller: I may not know any of your flash dances but I'm no slouch on the dance

floor.

Monica: Alright.

[the tape cuts to Monica's parents under the covers]

Mrs. Geller: Oh, Jack.

Mr. Geller: Oh, Judy. Oh, Judy.

Both: Oh, ohhhhh.

Humorous situations in S3:E2

1. Joey

Joey: All right they got water, orange juice, and what looks like cider. (takes a glass from the fridge.)

Chandler: Taste it.

Joey: (drinks from the glass and puts it back in the fridge) Yep, it's fat. I drank fat!

2. Chandler

Chandler: Yeah, I know, I did that two minutes ago.

3. Chandler & Joey

Ross: Well, you know, I'd feel a whole lot better if you got dressed now.

Chandler and Joey: Okay. (they don't move)

4. Ross

Rachel: (entering from bathroom) Hey-hey! Oh, look at you, all sexy.

Ross: Really.

5. Ross

Rachel: How come you didn't come over earlier?

Ross: Cause, I'm a stupid, stupid man.

6. Joey

Joey: Hey, Ross, want some cider?

Ross: No. (to Rachel) So, um, let's see your pretty close, huh. Make-up's on, hair's done.

7. Rachel

Rachel: Yeah, I just have to get dressed.

Ross: Yay! And that takes what? Just six or seven minutes.

Rachel: Yeah! Once, I figure out what I'm wearing.

8. Ross

Joey: What's a matter Ross? What you're nervous about your speech?

Ross: No! Do you wanna hear it?

9. Ross

Joey: Am I in it?

Ross: Uh, huh. Yeah, right after I thank everyone for giving money to the museum, I sing a song about the wonder that is Joey.

10. Phoebe

Ross: Wow, hello! You look great!

Phoebe: Thank you! I know, though.

11. Phoebe

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

Phoebe: Oh, well, you're my lucky penny.

12. Chandler

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

13. Joey

Joey: What?

Chandler: You're in my seat.

Joey: How is this your seat?

Chandler: Cause I was sitting there.

Joey: But then you left.

14. Chandler

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

15. Joey

Joey: What's the big deal, sit somewhere else.

Chandler: The big deal is I was sitting there last, so, that's my seat.

Joey: Well, actually the last place you were sitting was in there (points to the bathroom).

Soo...

16. Ross

Ross: You guys, you know what, you know what, it doesn't matter, because you both have to go get dressed before the big vain in my head pops, so.

17. Chandler

Chandler: All right, Ross, I just have to do one thing, really quickly, it's not a big deal.

(yells at Joey) GET UP!!

18. Phoebe

Monica: Ooh, Phoebe, you look great!

Phoebe: All right all ready.

19. Ross

Monica: (to Ross) Ooh, are you gonna do magic?

Ross: That's, that's funny. Change!

20. Phoebe

Ross: Look, I don't care it starts at eight, we can't be late.

Phoebe: We could not, would not want to wait.

21. Phoebe

Rachel: (entering from her bedroom) You guys, (holds up an outfit) does this look like something the girlfriend of a palaeontologist would wear?

Phoebe: I don't know, you might be the first one.

22. Rachel

Monica: Rach, did you check the machine?

Rachel: Uh, no. Wait, you know what, this is the outfit that makes my calves look fat. Never mind.

23. Chandler

Chandler: Well, Joey, I wrote a little song today. It's called: Get Up.

24. Joey

Joey: All right! You can have the chair.

Chandler: Really!

Joey: Oh my, would you look at that! (holds up crossed fingers)

25. Phoebe

Phoebe: (on machine) "Hi, it's me, I'm coming over now. Hey, what if I'm already there when your playing this message?" (to the guys) Is that too spooky?

26. Monica

Richard: (on machine) "Monica, it's Richard. Call me."

Monica: Is-is-is that message old or new? (yelling) Old or new?! Old or new?!

27. Ross

Ross: Yeah, see Mon, listen, listen. When Carol and I broke up, I went through the same thing. And you know what I did?

Monica: Huh?

Ross: I.....got....dressed. Really, really quickly. Okay, okay. (Rachel starts to follow Monica into her room, but Ross stops her and sends her back to her room.) There we go, there we go.

28. Chandler

Chandler: You know what, okay, fine. Don't get up, you just sit right there. I just hope, you don't mind, you know, my hand right here. (holds his hand a couple of inches in front of Joey's face) Op, not touching, can't get mad! Not touching can't get mad! Not touching can't get mad! (Joey flings some dip onto Phoebe's dress)

29. Chandler

Phoebe: Monica, Monica, you know what gets out hummus.

Monica: If it is a new message, what is he calling to say?

Phoebe: Okay, thanks. Yeah, I'll try that.

Chandler: Maybe he's calling to say your obsessive and crazy.

30. Joey & Ross & Chandler

Monica: So, should I call him back?

The Guys: No! (Monica starts to go back into her room and stops) NO!

31. Joey

Chandler: All right, fine, you know what, we'll both sit in the chair. (sits on Joey's lap) I'm soooo, comfortable.

Joey: Me too. In fact, I think I might be a little too comfortable.

32. Chandler

Chandler: All right! Fine! I'm going. But when I get back it's chair sitting, and I'm the guy who's.... sitting in a chair! (leaves)

33. Phoebe

Rachel: (entering from her room) Is this a little too... (sees Phoebe) Pheebs, what happened?

Phoebe: Hummus. I got the hummus.

34. Monica

Monica: I called him.

All: Nooo.

Monica: Yes. Well I got his machine and I left a message. But it's okay, it's okay, it's okay, because you know it was like a casual, breezy message. It was breezy! Oh God, what if it wasn't breezy?

35. Phoebe

Phoebe: Well, how could it not be breezy, no, cause, you're, you're in such a breezy place.

36. Ross

Monica: I know the code to his answering machine.

Ross: Okay, Mon, I really don't think this is the... Okay, you're dialling, you are dialling.

37. Joey

Machine: "You have two new messages."

Joey: Wow, what a cool job. (in a machine voice) 'You have two new messages.'
'Please, pass the pie.'

38. Joey

Monica: (on machine) "Hi, it's Monica. I'm just checking in cause I got this message from you and I didn't know if it was old or new or what. So, I'm just checking. So, let

me know, or don't, whatever. I'm breezy."

Joey: Hey, you can't say you're breezy, that, that totally negates the breezy.

39. Joey

Woman's Voice: (on machine) Hola, it's me, yesterday was really fun. Call me about this weekend, okay.

Joey: Now she sounded breezy.

40. Ross

Ross: Oh, great. It's starting to rain, that will make it easy to get a cab.

41. Chandler

Chandler: All right, you will notice that I am fully dressed. I, in turn, have noticed that you are not. So, in the words of A. A. Milne, "Get out of my chair, dill hole!"

42. Joey

Joey: Okay. (he gets up and takes the cushions with him, as he starts to leave)

43. Joey

Chandler: What are you doing?

Joey: You said I had to give you the chair, you didn't say anything about the cushions.

Chandler: The cushions are the essence of the chair!

Joey: That's right! I'm taking the essence.

44. Chandler

Chandler: Oh-ho, it'll be back. Oh-ho, there's nobody in the room.

45. Rachel

Ross: Look, I'm sorry, I thought it looked pretty.

Rachel: Ross, that was a Halloween costume, unless you would like me to go to this thing as Little Bo Peep.

46. Phoebe

Ross: Look, I didn't recognize it without that inflatable sheep.

Rachel: Yeah, which, by the way Chandler, I would like back one of these days.

Phoebe: Oh Rach, good, listen isn't this perfect for me! (she's wearing another dress on a hanger around her neck)

Rachel: Oh, it's perfect! But not for tonight.

Phoebe: Well, of course not for tonight. Yeah, hi!

47. Ross

Ross: Not for tonight. Not for tonight! Wh-what, what, what, are you doing?

Rachel: No honey, we're sorry, we didn't mean it. I love you. I love you.

48. Chandler

Chandler: We used them as pillows when we went camping.

Ross: What?

Chandler: (shyly) The sheep.

49. Ross

Ross: Hey, what you do on your own time...

50. Joey

Ross: Okay, now hold on. Joey, why, why can't you just wear the underwear you're wearing now?

Joey: Because, I'm not wearing any underwear now.

50. Joey

Ross: Okay, then why do you have to wear underwear tonight?

Joey: It's a rented tux. Okay. I'm not gonna go commando in another man's fatigues.

51. Chandler

Joey: Okay, you hide my clothes. I'm gonna do the exact opposite to you.

Chandler: What are you, what are you gonna show me my clothes?

52. Chandler

Joey: Hey, opposite, is opposite! (leaves)

Chandler: He's got nothing!

53. Ross & Chandler

Phoebe: (entering from Rachel's room, wearing a huge bow to cover the stain) Okay, I'm ready.

Ross and Chandler: Oh, aaaah!

54. Phoebe

Phoebe: Rachel, didn't have anything that I liked, so, but she had this Christmas ribbon, and I thought, 'All right, fine I'll be political.'

55. Phoebe

Chandler: What are you supporting?

Phoebe: Duh!! Christmas!

56. Ross

Ross: Okay, hey, that's okay with me. Two down and I have exactly twelve minutes.... What, my watch stopped. My watch. (shows Chandler) Okay, see, the, the dinosaur tail isn't going around anymore. (grabs Chandler's watch) What time is it? It's 7:33, I have seven minutes. I have seven minutes!!

57. Chandler

Monica: (entering from her room) Okay. I gotta call Michelle. I gotta see if that was her voice or not. I'm sorry, I just have to.

Ross: It was, it was her voice.

Chandler: Monica, I think you've gone over to the bad place.

58. Phoebe

Phoebe: I'll get it, okay. (answers phone) Hi, Monica and Rachel's. (listens) Yeah, just a second, can I ask who's calling. (to Monica) Oh, ew, it's Michelle! Ew! She, she must have that Caller Id thing. You should get that.

59. Chandler

Chandler: (to Phoebe) You know what's weird. Donald Duck never wore pants. But whenever he's getting out of the shower, he always put a towel around his waist. I mean, what is that about?

60. Monica

Monica: (on phone) Michelle, I only beeped in so I could hear my message. I mean that's allowed. Yeah-huh! I mean look, yeah, you know what I would really appreciate it if you didn't tell your Dad about. What do you mean, you're not comfortable with this? Come on we're friends!! (Michelle hangs up) That bitch always hated me. I'm calling her back.

61. Chandler

Ross: No, no, no, no. Tick, tick, tick, tick.

Monica: Okay, fine. (runs to her room)

Chandler: They got a phone in there, right?

Phoebe: Okay, we're on it. We're on it.

62. Rachel

Rachel: I'm not gonna gooo.

Ross: You're not going to go.

Rachel: No, I think I'm gonna catch up on my correspondence.

63. Rachel

Ross: How, how, um how can you not be going?

Rachel: I'm not gonna gooo, so I think that will accomplish the not going.

64. Rachel

Ross: Um, you know, just out of curiosity...

Rachel: Well, ever since I was humiliated and yelled at in front of my friends, I'm just, I don't know, not in a museum benefitty kind of mood.

65. Ross & Rachel

Rachel: Right.

Ross: Okay. You know that I-I have to go.

Rachel: Um, hum.

Ross: Right. So is it gonna be like 'I'm abandoning you while your upset.'

Rachel: No.

Ross: No, because you're not upset.

Rachel: Right.

Ross: About the yelling?

Rachel: Right, and the humiliating.

Ross: Oh, well of course, the humiliating. So, so wee, we're okay.

66. Ross & Rachel

Rachel: Um, hum.

Ross: We're good.

Rachel: Right.

Ross: Okay. Honey?

Rachel: Yes, Ross. (turns toward him)

Ross: I love you. (goes to kiss her and she turns away.)

67. Phoebe

Phoebe: (yelling from the bedroom) Get away from that! No! (she comes into the living room carrying the phone) She's just getting dressed.

68. Chandler

Chandler: Is it wrong that I was totally aroused by that?

69. Chandler

Joey: Okay, buddy-boy. Here it is. You hide my clothes; I'm wearing everything you own.

Chandler: Oh my God! That is so not the opposite of taking somebody's underwear!!

70. Joey

Joey: Look at me! I'm Chandler! Could I be wearing any more clothes? Maybe if I wasn't going commando...

71. Joey

Chandler: Oooo-oooh!

Joey: Yeah. Whew, it's hot with all of this stuff on. I ah, I better not do any, I don't know, lunges. (starts doing lunges)

72. Chandler

Ross: Okay, okay. Enough, enough with the lunging. No! I'm sick of this. Okay. I've had it up to here with you two! Neither you can come to the party!

Chandler: Jeez, what a baby.

73. Joey

Ross: You know what I don't care. The only person I cared about getting dressed, is the one person that says she's not even gonna go. Look Rach, I'm sorry. Okay. Look, I-I wa, I was a jerk. I'm sorry I yelled. I want you there, I need you there. Look, what, what can I do that can show you how much, how much I want you to be there.

Joey: You could drink the fat.

74. Ross

Ross: Hi, welcome, to an adult conversation.

75. Joey

Rachel: I think you should drink the fat.

Joey: Yaaaay!

76. Phoebe

Ross: Okay, okay. If that is what it takes to show you how much you mean to me, and how much I want you there. Then that's what I'll do.

Phoebe: Oh, wait, let me get you another glass. That's been sitting out.

77. Ross

Ross: I think this will be fine. Okay, vanilla milkshake, just a vanilla milkshake, with chicken bits floating in it. Cheers. (starts to drink, but Rachel stops him just before he starts drinking)

78. Ross

Rachel: You were really gonna do that, weren't you?

Ross: Well, yeah.

79. Rachel

Rachel: You were gonna drink the fat.

80. Joey

Joey: Let's see what else he'll do!

81. Chandler

Ross: (to Joey) How 'bout instead you, go get changed! (to Chandler) You, give him back his underwear! I'm gonna go get a cab, and I want everyone down stairs in two minutes! Monica!

(Joey and Chandler start to leave; Joey is lunging as he is walking)

Chandler: Stop it. Stop it!

82. Monica

Richard: (on machine) Hi, this is Richard.

Machine: You have three new messages.

Monica: Not anymore!

83. Monica

Machine: Message erased. To record a message begin speaking at the tone.

Monica: Hi, uh, Richard it's Monica, um, listen I did something kind of crazy tonight, um, maybe I'm getting my period or something, I don't know. Um, anyway, I, I, I beeped into your machine and I heard a message that, that freaked me out, and um, you know what Michelle will tell you the rest. I, I, um, I'm sorry, okay, I, I hope that we can forget the whole thing. Okay, bye.

84. Monica

Machine: Your outgoing message has now been changed.

Monica: Outgoing! Did that say outgoing?! Not, outgoing!!!

85. Monica

Monica: (on machine) "Hi, uh, Richard it's Monica, um, listen I did something kind of crazy tonight, um, maybe I'm getting my period or something, I don't know." Nooo!!

86. Monica

Phoebe: How did you do that

Monica: I don't know!

Machine: Good-bye.

Monica: Noooo!!!!

87. Ross

Ross: (entering) Okay, okay, okay, I've got two cabs and no people. Go! Go! Go!

88. Phoebe

Monica: Maybe we could call the phone company. Maybe they could change the message. Maybe they can change his number.

Phoebe: Yeah, after this, I think he'll be doing that himself.

89. Ross

Ross: Rachel!! (she enters) Wow! You, uh, you look, wow!

Rachel: And I still have about five seconds to spare. (kisses him) Okay, that was about seven seconds.

Ross: So, we're a little late.

Rachel: Come on. (they start to leave) Oh! And, uh, by the way....

Ross: What?

Rachel: I'm going commando, too.

Ross: Awwww!!!

90. Chandler

Chandler: Excuse me. Hi.

Whitfield: Yes?

Chandler: Well, you're kind of sitting in my seat.

91. Chandler

Whitfield: What do you mean, your seat?

Chandler: I mean, I was sitting there.

Whitfield: But you got up!

Chandler: But I never left the room!

Whitfield: But, you left the chair area.

92. Chandler

Chandler: All right, that's it, give me your underwear.