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## Women's speech as reflected in the television series, Friends

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WOMEN'S SPEECH AS REFLECTED  
IN THE TELEVISION SERIES,  
FRIENDS

A Thesis

by

GEMA DEL MORAL

Submitted to the Graduate School of  
The University of Texas-Pan American  
In partial fulfillment of the requirement for the degree of

MASTER OF ARTS

May 2015

Major Subject: English as a Second Language



WOMEN'S SPEECH AS REFLECTED  
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A Thesis  
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May 2015



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## ABSTRACT

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This research focuses on analyzing how contemporary women's speech is reflected in the popular television show *Friends* through the characters' differences in gender and their variances in language forms. The aim of this thesis is to find out if there are certain lexical and syntactical characteristics that distinguish women's language from men's language. In this study, a corpus linguistic approach is used to collect the data and make a quantitative analysis based on the verbal communication of the characters involved in Season 4 of *Friends*. The analysis of the linguistic features of verbal communication of all the characters in Season 4 of *Friends* will help have a clear understanding of the way contemporary television series reflect women's speech.





## DEDICATION

The completion of my masters' studies will not have been possible without my family and friends. A special feeling of gratitude to my loving parents, Doroteo and Lucrecia, whose words of encouragement taught me to work with tenacity. I also give a special thanks to my friends, who have been a constant source of support during this writing journey.



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## CHAPTER I

### INTRODUCTION

Gender variation in language use has long been of interest in studying and analyzing discourse. Throughout vast linguistic and gender research, it has been known that men and women speak differently. Their variations in language use are reflected in several aspects in society: culture, politics, economics, media, etc. Nevertheless, only media reflects all of these aspects in a similar form due to its coverage. The coverage of media enables the interexchange of information, ideologies, and values in numerous societies around the world. It makes media play an essential role in reflecting gender differences in language use and reflects the contemporary uses of language.

#### **Statement of the Problem**

However, from all the different types of media, television reflects gender variations in language through discourse and visual representations. It is easier for people to watch television than to read a text because the former does not require specific skills, such as literacy and critical skills. The lack of necessary skills to watch television makes this type of media convenient for people from different age groups, social classes, ethnicities, and educational backgrounds. In the United States, one of the most popular genres in television is American television series because they appeal to a mass audience by depicting the common interests of its members.

The characters in television series follow certain false stereotypes of different people to appeal to several audiences. The audience identifies with the characteristics of their favorite characters and imitates their behavior and language forms.

### **Statement of the Purpose**

It is of great importance to explain that certain language forms and linguistic features transmitted in television series can be associated to a particular gender. For instance, women's speech theories classify formal language and certain linguistic features to women. Due to the popularity of American television series, studying how characters in a series verbally communicate may help us analyze how American television series reflect gender and language in society. It is essential to observe how television series reflect and promote gender stereotypes throughout the portrayal of characters' masculinity and femininity characteristics. Because not all television series have had the same popularity and success, it is important to study a successful television series that reached different audiences in order to facilitate the analysis of their portrayal of gender variations in language use. This research will quantitatively analyze the linguistic features of the characters' dialogues in Season 4 of *Friends* in order to find out if the characters' verbal interactions support women's speech theories.

*Friends* focused on the lives of six characters (three males and three females) in New York City, the most iconic American city. Each of the characters in the T.V. series had their own particular style and job-related interests, but they all were a group of friends in their twenties seeking for similar life goals: a good job, a stable relationship, and a fulfilling life. According to the electronic newspaper, *The Guardian*, “[*Friends*] tells a familiar story, one of working hard, attempting success, and trying to scrape enough together to eat dinner with people [you] actually

like” (Donahue, 2014). The main characters, Monica, Rachel, Phoebe, Chandler, Ross, and Joey, reflected the “typical” American gang of female and male friends and their journey as young adults as they try to figure out life.

In order to better understand how the T.V. series appealed to a mass audience, it is essential to know the main characters’ personalities. I will concisely describe each of the main characters in *Friends* in order to understand the different personalities and interests of the characters as well their relationship to each other. Understanding the personalities of each of the characters will give an overall idea of their relationship and type of language used in their interactions.

Main Characters (Quaglio, 2009, p. 18):

- Monica: She acts as the mother hen of the group since she is compulsive and competitive. However, she is a warm-hearted person willing to help her friends. Throughout the series, she works as a chef.
- Rachel: The series starts with Rachel leaving her fiancé at the altar and trying to find a job to become an independent woman. Rachel has different jobs and moves up the ladder through her hard work.
- Phoebe: She used to be homeless, but she is able to get out of that lifestyle. In the series, she is a member of the American workforce, working in coffee shops singing eccentric songs like her peculiar personality.

The three main male characters are also very different but they are weaker than the three main female characters in their love relationships.

- Joey: He is a goofy struggling actor. He is not very bright and lives with his best friend Chandler.
- Chandler: He is a very bright man, who works as an executive, but with terrible luck in other aspects of his life. His luck changes when he starts a relationship with Monica and marries her.
- Ross: He is the brightest man in the series and works as a paleontologist. He is unlucky in his relationships until he marries Rachel at the end of the last season of the T.V. series.

Even though the female and male characters have different personalities, the characters' differences make the show appealing to a variety of people who are seeking the same life goals: successful relationships and successful careers (Quaglio, 2009, p. 17).

Because of its portrayal of the 'typical' American life through the characters' epic moments, behaviors, values, and interactions, *Friends*' popularity increased in the United States and spread to other parts of the world. According to Johnson (2005), *Friends* drew about 28 million viewers throughout all the ten seasons. *Friends* was one of the few T.V. series that reached high ratings after ten years of consecutive airing. On May 2004, its season finale had 5.2 million viewers (Johnson, 2005). The popularity of the T.V. series indicates viewers were able to relate to the character's lives, goals, and interests. *Friends* influenced several aspects of the audiences' life, including linguistic features and language forms. Sali Tagliamonte and Chris Roberts (2005) suggests the popular T.V. series introduced certain linguistic features, such as intensifiers, to American society making words as *so*, *really*, *very* into popular vernacular prefixes. "Media language does reflect what is going on in language and may even pave the way for innovation. Television data can provide interesting and informative sociolinguistic data for study" (Tagliamonte & Roberts, 2005, p. 280).

Additionally, its vast audience was not only in the United States but also in other countries around the world. Its popularity in non-English speaking countries, for instance China, positioned it as a tool to learn pragmatic English and introduce English Language Learners (ELLs) to American culture (Washburn, 2001). T.V. series such, as *Friends*, provide students the opportunity to learn conversational English in everyday life, unlike, school textbooks that do not provide ELLs the opportunity to hear conversations in English. Therefore, *Friends'* portrayal of American life and its popularity in other parts of the world play an important role in analyzing the influence of this television show in language use.

Only one of the most popular seasons of *Friends* will be analyzed, Season 4. Season 4 was selected due to its high ratings and one of the favorite seasons in the history of *Friends*. According to Ginsburg (2004), season 4 had an average of 25 million viewers. *Friends'* vast audience in its weekly episodes and the time invested by the audience in the character's lives show the importance of the television series.

The purpose of this research is to provide a corpus analytical study on how *Friends* reflect women's speech in language use through the characters' differences in gender and their variances in language forms and linguistic features. By analyzing the character's linguistic features in Season 4 of *Friends*, there can be a clear understanding of the way a popular television series reflects women's speech through the characters' verbal communication.

In order to know if a popular television series, as *Friends*, reflects linguistic features associated to women's speech, different theories about linguistic features associated to be used more by women and men will be studied. First, the literature review will discuss recent studies that oppose the categorization of particular linguistic features to particular genders. The literature review will then cover theories that support particular linguistic features and functions that



should be classified as women's speech. The theories presented will provide the necessary linguistic framework to analyze the linguistic features in the dialogues of the characters in the T.V. series. The review will then turn its attention to the different behavioral patterns of females and males displayed on television series. This part of the review will discuss how the scriptwriters display different behavioral patterns in women and men and how their different behavioral patterns affect their language. The final part of the review will discuss the importance of television in the lives of the American society in their language use, especially the gender variations in daily life.

After establishing the appropriate academic foundation for this thesis, the methodological approach will be studied in Chapter 3. This section will provide an explanation of the corpus linguistic approach and an explanation of the necessary software needed to use this kind of approach. The justification for using the software LIWC (Linguistic Inquiry and Word Count) will be provided along with the research questions the software will help answer for the quantitative analysis. This chapter will also provide a discussion and explanation of the transcripts of season 4.

In the following chapter, the findings from the female and male dialogues from the selected season, season 4, of *Friends* will be displayed in one table along with a series of line graphs based on the linguistic dimensions and different language processes. The linguistic dimensions include word count, words per sentences, words longer than 6 letter words, dictionary words, numerals, function words, total pronouns, personal pronouns, 1<sup>st</sup> person singular, 1<sup>st</sup> person plural, total 2<sup>nd</sup> person, 3<sup>rd</sup> person singular, 3<sup>rd</sup> person plural, impersonal pronouns, articles, common verbs, auxiliary verbs, past tense, present tense, future tense, adverbs, prepositions, conjugations, negations, quantifiers, numbers, swear words, fillers,

periods, commas, colons, semicolons, question marks, dashes, quotation marks, apostrophes, parentheses, other punctuations. The five main language processes the LIWC software will analyze are affective, cognitive, social, perceptual, and biological.

In the last chapter, the results of the dialogues will be presented with an explanation of each of the linguistic dimensions and language processes. The results will be analyzed based on the differences in the linguistic features of female and male dialogues. The conclusions will be drawn upon the recent theories on linguistic features used by women and men and women's speech theories posed in the literature review as well the research questions posed in the methodology. Future research on women's speech with reference to the study of *Friends* will be considered to analyze how linguistic features are displayed in popular television series.

## CHAPTER II

### REVIEW OF LITERATURE

The literature review for this research focuses on different theories that explore gender variations in language use, gender difference in behavioral patterns, the power of media to reflect gender stereotypes and inequality, and the use of language in media to promote and reflect gender variances in language. The theories and works in this literature review will enable us to analyze whether or not *Friends* portrayal of women's speech is adequately described through the characters' dialogues in Season 4.

#### **Linguistic Features and Society Roles**

In recent research on gender language variations, Deborah Cameron (2007) argues women and men are not from different worlds as other sociolinguists humorously suggested. She argues women and men's use different linguistic features based on the occasion and certain linguistic features cannot be categorized under a certain gender. "[Gender differences in speech] arise as the indirect result of speakers of using language to symbolize their other social allegiances" (Cameron, 2007). Cameron states women and men differ in their use of linguistic features depending on the realms of their interaction. Women and men tend to use different linguistic features based on the type of interactions: same-sex or cross sex and public or private spheres. Their linguistic features are not based on their gender differences but on the different

situations the different genders are faced. Cameron argues women and men can change their linguistic features depending on the requirements of their contexts. Women and men use the same linguistic features but in different contexts. Other sociolinguists have classified certain linguistic features to a certain gender due to biological processes instead of social processes. For example, the public sphere has been associated to men because it requires more assertive, authoritative, and active language. On the other hand, the private sphere has been associated to women because it requires individuals to express their emotions and more intimacy than the public sphere (Cameron, 2007). Although evolutionary history has made a distinction between the different realms and the genders associated to them, the private and public spheres are not exclusive to a certain gender. Cameron (2007) argues women and men do not speak a different language because of their biological and cultural nature but on the requirements of contexts. “Language is part of the raw material from which we fashion our identities: many small but significant differences in the speech-styles of men and women are the results, not of pre-existing differences between the sexes, but of their unceasing efforts to create differences” (Cameron, 2007, p. 161). Unlike other previous linguist supporters of certain linguistic features associated to women’s speech, Cameron states women and men differences do not exist due to their gender but on their social role. Women and men can easily switch between discourses depending on their social requirements.

### **Theories Supporting Women Speech**

According to Robin Lakoff (1973), males and females approach socializing with different behavior and language patterns in English Western societies. Lakoff demonstrates the differences between men and women language are reflected in their syntax, semantic, and style.

Gender variations in language are examined by the different kind of language forms and linguistic features males and females use. For example, Lakoff shows that women usually engage in conversation and use more standard language forms than men, however women's use of standard forms and certain linguistic features reinforce their status as subordinates. Women are more cooperative in conversations and use standard forms and linguistic features to express their respect to others because they are aware of their subordinate status in society. They are expected to play a more respectful role in order for their interactions to be acceptable. "The marginality and powerlessness of women is reflected in both the ways women are expected to speak and the ways women are expected to be spoken to, and the ways in which women are spoken of" (Lakoff, 1973). In contrast, men tend to be aware of their superiority, so they do not feel the need to use standard forms to interact with others to gain respect. Men usually do not care about their language forms when interacting with others as well as their behavioral patterns due to their superior status in society.

The distinctive language forms and linguistic features men and women use portray different behavioral patterns. Lakoff doesn't believe "conclusive evidence exists that the early differences in behavior that have been observed are not the results of very different treatment of babies of the 2 sexes from the beginning" (1973). For instance, men usually use more assertive language than women. Men's assertiveness portrays their confidence and power and reveals the overwhelming power differential in society. Through informal language and vernacular forms, men are able to demonstrate their masculinity and toughness. Men even portray their machismo through certain language forms and features not only through their authoritative behavior. Because their vernacular forms express men's machismo, women might prefer not to use such forms in order to avoid supporting women's subordinate status in society. Therefore, women

might prefer to use standard forms associated to women's speech to avoid expressing men's machismo ideology through language.

Since society expects better behavior from women than from men, women are expected to use standard forms in order to protect society's values. As a guardian is subordinate to its king, women are subordinate to men. The role of women is to protect society's values through standard forms. The language forms of women are described as the passive language because it depicts their lack of confidence and subordinate role in society. On the other hand, men's language is depicted as an active language because of their superiority role in society.

Lakoff refers to women's linguistics features as 'women language.' Based on Lakoff (1973) research on several English speaking Western societies, the following table outlines the linguistic features of women's language:

Table 1 : Linguistic Features of Women's Speech

Linguistic features	Examples
Lexical hedges or fillers	<i>you know, sort of, well, you see.</i>
Tag questions	<i>she's very nice, isn't she?</i>
Rising intonation on declaratives	<i>it's really good!</i>
Empty adjectives	<i>divine, charming, cute</i>
Precise color terms	<i>magenta, coral, aquamarine</i>
Intensifiers such as just and so	<i>I like him so much. I am just going to the store.</i>
Hypercorrect grammar	Consistent use of standard verb forms
Super polite forms	indirect requests:

	<i>I was wondering... Did you know...? Is there any chance...?</i>
Avoidance of strong swear words	<i>my goodness, oh my fudge</i>
Emphatic stress	It was a BRILLIANT performance.

In Table 1, you can find the different hedging and intensifying devices Lakoff suggested express uncertainty and persuasion, respectively. Both type of devices portray their lack of confidence and subordinate status in society. Lakoff (1973) argues these devices are not exclusive to women, however, they are more common in women’s speech. Thus, these linguistic features are categorized as women’s speech.

Like Lakoff, Deborah Tannen (1990) discusses the differences between women and men in conversations. In a humorous tone, Tannen argues women and men are from different worlds, therefore speak different words. Although women and men might speak the same language, their patterns of language use are different because they use language for different functions. In contrast with Lakoff, however, Tannen focuses more on the language functions than linguistic features of language. Tannen argues men and women use language differently depending on their different functions and types of interactions in their society.

For instance, women speak a language of connection and intimacy while men speak a language of status and independence. These gender variations in language are displayed since childhood. “Though social norms encourage boys to be openly competitive and girls to be openly cooperative, different situations and activities can result in different ways of behaving” (Tannen, 1990). For example, girls use language to share but criticize other girls who try to stand out

through different uses of language. On the other hand, men usually use language to grab attention and use it as a tool of power, but men with low status positions would be pushed around. In adulthood, these gender variations in language continue, and they are more visible in same sex interactions.

Women use language as a way of establishing relationships by sharing experiences and matching those experiences with others. Women’s language is to create rapport while men use language to demonstrate superiority through sharing facts instead of experiences. Unlike women, men use language as a report. Men use language to inform others about their topics of interests and their achievements. The reason women seek rapport while men use language to report is due to behavioral patterns of subordinate people. People who are subordinate are interested in forming relationships and avoiding conflict while dominant people are only concerned of maintaining the power. Women are aware of their subordinate status and prefer to establish relationships with others as a way to gain status in society.

The differences between rapport and report talk are found on Table 2. Tannen believes women and men not only seek connection and power, respectively, but these are their primary goals in linguistic interactions. Their language use has different goals as the styles of their language. Thus, their communication can be like cross-cultural communication. Due to these differences of language use, Tannen discusses the different styles in conversations.

Table 2: Rapport talk vs. Report Talk

Rapport talk vs. Report	Female	Male
-------------------------	--------	------



talk		
Public speaking vs. private speaking	Females talk more than males in private conversations; their dialogue style is appropriate for rapport .	Males enjoy public speaking to demonstrate superiority; their monologue style is appropriate for report.
Telling a story	When telling stories, females moderate themselves; females do not joke as much as males.	Males are heroes in their own stories; males joke more than females as a way to negotiate status.
Listening	Females show attentiveness through verbal and nonverbal cues; females' interruptions are a cooperative overlap.	Males avoid verbal and nonverbal cues to keep from appearing subordinate; males' interruptions are a power move.
Asking questions	Females use questions as a way to connect with others but moderately using tag questions.	Males prefer not to ask questions to avoid exposing their ignorance.
Conflict	Females are uncomfortable with conflict and view it as a	Males are comfortable with conflict and feel it is necessary

	threat to connection.	to settle misunderstandings.
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Tannen takes a feminist approach and claims gender variations in conversation styles reflect the presumed superiority of men in American society. However, she claims women and men are unaware of their differences in conversation styles. “If adults learn their ways of speaking as children growing up in separate social worlds of peers, then conversation between women and men is cross-cultural communication” (Tannen, 1990). Their differences in conversation styles make cross-sex conversations into cross-cultural conversations. Unlike Lakoff, who classifies certain linguistic features as women’s speech, Tannen assumes female and male conversation styles are equally valid and refers to the different conversation styles as genderlect. The term genderlect suggests female and male styles of discourse are two distinct cultural dialects than as inferior or superior ways of speaking (Tannen, 1990). Their differences in conversation styles depend more on their interests in society than on their power in society.

In order to understand each other’s genderlect, females and males have to learn how to adopt the other’s voice. Although adopting each other’s voice might be difficult, it is important for society to understand the differences in gender variations in order for women and men to maintain strong and stable relationships. “Once people realize that their partners have different conversational styles, they are inclined to accept differences without blaming themselves, their partners, or their relationships” (Tannen, 1990, p. 297). Their differences in interests and discourse styles help females and males have interesting conversations in cross-sex conversations, as well learning experiences where each other learns about their different interests. Therefore, females and males should consider the benefits of multicultural

understanding. “The biggest mistake is believing there is one right way to listen to talk, to have conversation –or relationship” (Tannen, 1990, p. 150). If men and women understood differences in communication, there would be “open lines of communication” (Tannen, 1990).

In 2000, George Keith and John Shuttleworth also argue and support the gender language theories of Lakoff and Tannen. In this more recent study, Keith and Shuttleworth support the idea that women talk more than men and in more polite forms than the latter. Both sociolinguists also argue that women are hesitant when talking to others, especially men. As Lakoff’s argued, Keith and Shuttleworth believe that women’s hesitation demonstrates their lack of confidence. However, even though women speak more in a hesitant form than men, they ask more questions. The act of asking questions can be perceived as a way of creating rapport. When women ask more questions, women intend to create a more collaborative environment and stimulate the exchange of ideas. Women work as facilitators in cross sex conversations in order to better understand a topic and arrive at the best possible outcome. Also, women complain more about a variety of issues. Women tend to have more opinions on a broad range of topics compared to men, whose opinions tend to be focus on their topics of interests. Although complains exist in women language, women support each other, and they are more cooperative in conversation compared to men. Women’s number of questions and complains compared to men reflect their need to create relationships with others through language. Women tend to use language as a way to connect with others, as discussed previously with Tannen (Keith & Shuttleworth, 2005).

In Keith and Shuttleworth (2005), they state men are usually not considered to be polite as women because they swear and insult each other more. Men are also more competitive in their conversations since they always want to hold the power. Since men seek to dominate conversations, men speak with more confidence and authority than women. Men give more

commands and interrupt more than women to show their control in conversations. By interrupting, men show their lack of interest in a certain conversation but demonstrate their power in the exchange of dialogues. As other sociolinguists agree, men's topics of conversation are restricted to their interest. For instance, men tend to converse on sports rather than topics related to women, such as beauty and fashion. Additionally in their conversations, men will avoid talking about their emotions and express their feelings. Most men tend not to share their emotions because they fear of showing weakness. Therefore, they refer to women and machine in the same way. This demonstrates men's view of women as sexual objects - an object to satisfy their needs as a machine does with common day practices. Men tend to perceive women as inferiors and use language to promote the latter's subordinate status (Keith & Shuttleworth, 2005).

Nemati and Bayer (2007) state female and males converse using different linguistic features and language styles. Females tend to talk using certain linguistic features that demonstrate inferiority, lack of confidence and uncertainty. In contrast, males usually talk in louder voice than females. Males' use of a strong voice tends to be to show their superiority, confidence, and assertiveness. However, gender differences in linguistic features vary in different speech communities. "Less dramatic are communities where men and women speak the same language, but some distinct linguistic features occur in the speech of women and men. These differences range from pronunciation or morphology to vocabulary" (Nemati and Bayer, 2007, p. 3). Even though females and males talk the same language, their linguistic features and language style might differ.

## **Media's Influence in Gender Stereotypes**

The popularity of television during the 1960s, television affected community interactions through their behavior and language use in the new type of media (Putnam, 1996). The time designated to direct, social interactions was replaced for time in front of the television. American families started to watch entertainment media after work and schools. People then chose to take their societal norms from television (Putnam, 1996).

Claudia Alvares, Tonny Krijnen, and Sofie Van Bauwel view the distribution of power between genders as unequal in the media. Media reflects and reinforces this inequality by assigning stereotypical roles to men and women. While men stereotypes follow themes of physical strength, aggression, and violence, women are organized around aesthetics, relationships, and sexuality. In addition, men are assigned more powerful and successful roles than women. "Stereotyping in the media context follows patterns of power by diminishing those with little power and influence" (Krijnen, et al., 2011, p. 169). Media reinforces and serves as a conveyor of gender stereotypes.

Holtzman (2002) uses Social Learning Theory (SLT) to explain how females and males have different characteristics and follow distinct behavioral patterns and language that are influenced through media. According to SLT, individuals develop masculine or feminine characteristics through their observations. (p. 58). Society determines which characteristics of males and females are acceptable for each gender to follow. Media along with parents, peers and schoolwork together to reinforce these traits based on gender - one of these traits being language. In television shows, females and males are assigned different roles. Females are usually seeking connection with others and smoothing out situations. Females are portrayed as trying to

establish relationships by facilitating conversations. In addition, in media, females' physical appearances are portrayed as pretty and cute. Their portrayal as being the pretty sex reflects their subordinate status in society since they are seen as sexual objects. On the other hand, males are usually portrayed as rough and tough and the superior sex (Holtzman, 2002).

In addition, Holtzman (2002) states females and males' power roles in family relationships are viewed the same ways. Females are the ones who stay at home to take care of the children since their husbands provide for the family. Females are the weak gender while males the dominant gender in family relationships. Males work more outside the house and spend their time usually on tasks considered as intellectual. Although females take care of their families at home, males take care of their families financially. Portraying males as the financial providers reflect their superiority in their family relationships, since money is power. These gender stereotypes are portrayed through behavioral patterns and language.

### **Media's Influence on Gender and Language**

Television series play an important role in media history because mass audiences identify to the plot or to a specific character or time in their life through the use of language. Quaglio suggest "it is through *language* that this identification is achieved and popular culture is expressed and reflected" (2009, p. 13). Through the characters' dialogues, audiences are able to identify to the characters' experiences and life situations. The type of verbal communication expressed in a television series is of great importance for a series to appeal to a mass audience. Quaglio believes a television series, such as *Friends*, where the main characters sit around a sofa to converse is an excellent source of media for a linguistic analysis (2009, p.13).

Although Novak (1977) suggests television does not support a certain language pattern or

reflect cultural differences, there are gender variations in language use, which portray gender differences. Television culture derives from the culture of society. There are cultures that promote certain behaviors and language uses. Additionally, “entertainment media is a central source of gender socialization” (Novak, 1977, p. 47). Men and women are portrayed differently in television and their roles in television series are stereotypical to their gender. In the United States, men usually hold dominant and superior roles in media while women have weak and subordinate roles. Television interaction with gender involves reflecting society’s cultural values and transmitting information (verbal communication) and images (nonverbal communication). According to Novak (1977), the most compelling aspect of this hegemony is that is held by men and women alike who are accustomed to and often see traditional gender roles as so standard and normal that hegemonic structures, limits, and barriers are all but invisible (p. 47). Individuals are not aware of the gender stereotypes transmitted through verbal and nonverbal communication in media because societies have always promoted gender differences.

Shirley Biagi and Marilyn Kern-Foxworth explain how most of the time Americans are influenced by television more than any other media. Television influences their beliefs, values, and behavior. Additionally, most Americans get their views on things they do not have any experience from television. Therefore, the way language is used in television should not reinforce stereotypical gender roles. “Language must change to become more inclusive and less dismissive.” (Biagi & Kern-Foxworth, 1997, p. 45). Language should be nonjudgmental to reflect new realities and eliminate old traditional stereotypes. One of the ways to use nonbiased language is to stop using language, which reflects ‘-ism’ actions and words. “Riddling media messages of sexism, racism, and other ‘-isms’ is primarily a task of clearly seeing current reality and reporting it.” (Biagi & Kern-Foxworth, 1997, p. 45). A change in the way language is used in

media will break stereotypes and end the assignment of traditional gender roles. Language can serve as a tool to promote gender equality in media (Biagi & Kern-Foxworth, 1997, p. 47).

The different works in this literature review support the analysis of the influence of media in gender variations in language use and behavioral patterns. In the first section, “Linguistic Features and Society Roles” focuses on the theories of Deborah Cameron (2007) that argue the existence of different linguistic features based on social roles. Cameron explains women and men do not speak different languages due to their gender differences but on the requirements of their social roles. She disagrees with other social linguists, such as Lakoff and Tannen, which argue biological and cultural differences in gender influence their differences in language.

The next three works determine the distinctive language features and behaviors of women and men. Lakoff’s features of women language provide the necessary framework to differentiate women’s linguistic features from men and facilitate the analysis of gender variances in language (1973). Tannen’s argument about genderlects, as a way to describe the different discourse styles of women and men based on different functions reinforces the idea of gender differences in language and behavioral patterns (1990). Keith and Shuttleworth create an analysis on gender linguistic differences based on the studies of Lakoff and Tannen. Keith and Shuttleworth agree on the theory of Women’s Speech and suggest certain linguistic features are assigned to a certain gender as well as Nemati and Bayer.

The works under “Media Influence in Gender Behavior” suggests media, as television series, influence differences in behavior through the characters’ behavior and verbal communication. It is through the characters’ behavior and verbal communication that television series promote gender stereotypes. Putnam argues media has affected societies’ interactions and



promoted certain gender behavioral patterns. Alvares, Krijnen, and Van Bauwel argue media is a primary promoter of gender stereotypes through the roles assigned to specific genders. Holtzman use of SLT explains the different behavioral patterns of men and women as well the influence of media in promoting acceptable gender characteristics in society through their behavior and language.

In “Media Influence on Language” the authors argue the influence of media on language use. Quaglio argue the popularity of television series is a cause of identification. Quaglio believes the self-identification of mass audiences of television series is created through the characters’ verbal communication. Novak focuses more on the importance of media, especially television, in changing social interactions and reinforcing gender stereotypes through their language use as well with the portrayal of characters’ behavior. Biagi and Kern-Foxworth discuss how the power of television should be used to eliminate gender inequalities by eliminating gender stereotypes and sexism in language.

All of these works are used in analyzing how women’s speech is reflected in the famous television series, *Friends*.

## CHAPTER III

### METHODOLOGY

#### **Research Questions**

The research methodology focused on a quantitatively analysis of the different linguistic features of verbal communication of the characters in the television series, *Friends*, using the complete 4<sup>th</sup> season as the case study. As previously mentioned, *Friends* was the most popular series during a decade 1994-2000, which made this television series the best option for this research. Being the most popular TV series within the last decade of the 19<sup>th</sup> century provides a more objective analysis. The data analysis focused on all the characters of the season in order to have an objective analysis about the language use of females and males. Moreover, this particular season was chosen due to the different language forms and behavioral patterns between males and females characters when handling relationships. Additionally, this particular season was one of the top favorite seasons among different viewers throughout the years since the season premiere in September 25, 1997, according to TV Guide. The season consists of 24 episodes and finished airing on May 7, 1998. This season takes place in different scenarios of New York City, New York state, and United Kingdom. The benefit of analyzing one season of the series narrowed down the samples and facilitated the analysis of the characters' linguistic features as well language variations. It also provided a sufficient amount of samples to make the analysis more objective on women's speech.

The linguistic features used by the female and male characters of *Friends* will help to determine if certain linguistic features are associated to a particular gender. Based on the interest of analyzing the linguistic features of the characters in a T.V. series, the following research questions will be explored:

RQ1: Does *Friends*, in one of the most popular seasons, season 4 reflect Women's Speech through the characters' dialogues?

RQ2: Are there certain linguistic features used by the characters in season 4 associated to a particular gender?

RQ3: Can a corpus linguistic approach provide the necessary information to analyze if *Friends* reflect Women's Speech Theories?

Popular T.V. series *Friends* influenced different aspects of our life, especially in linguistics. Therefore, it is of great importance to analyze if the famous and popular T.V. series reflects women's speech through the characters' dialogues. This thesis predicts certain linguistic features associated to women's speech were reflected in *Friends* due to its popularity and appeal to mass audience.

### **Corpus Linguistic Approach**

In this study, a corpus linguistic approach will be used to collect the data and make a verbal communication analysis. A corpus linguistic approaches "the study of language in use through corpora (singular: corpus). A corpus is a large, principled collection of naturally occurring examples of language stored electronically" (Bennett, 2010). A corpus linguistic

approach allows a researcher to analyze the use of certain linguistic features based on a qualitative and quantitative analysis.

According to Bennett, the corpus approach deals consists of four major points:

1. It is empirical, analyzing the actual patterns of language us in natural texts.
2. It utilizes a large and principled collection of natural texts as the basis for analysis.
3. It makes extensive use of computers for analysis.
4. It depends on both quantitative and qualitative analytical techniques. (7).

Using a corpus linguistic approach will help in the analysis of female and male's dialogues in season 4. This kind of approach will allow a quantitative analysis of a large collection of dialogues and use a computer to help in the analysis.

#### **Season 4 Transcripts**

In order to gather the necessary data, the gathering of all the transcripts of season 4 will be necessary. The easier form of obtaining the transcripts of the seasons of *Friends* will be through online websites who have uploaded transcribed seasons. Although several fans from *Friends* have created a variety of online websites where the transcripts of the series have been uploaded, for this particularly study, the transcripts from season 4 will be acquired from an online website, Crazy for Friends, where a fan from *Friends* transcribed every episode from each season of the series. The transcripts were created and uploaded after the series was aired and provide an excellent source of information for the analysis. According to Crazy for Friends, <http://www.livesinabox.com/friends/scripts.shtml>, the person who transcribed the episodes was Eric Aasen. However, the creator of the website goes by the name of Nikki. Although the website mentions how it is not associated to *Friends* either by Warner Bros, NBC or the writers, the transcripts are accurate. In order to identify the accurateness of the transcripts with season 4

of *Friends*, several hours within a week will be spent to watch the whole season and compare its dialogues with the uploaded transcripts on the website Crazy for Friends. The transcripts will need to be accurate in order to have an accurate analysis of the linguistic features in season 4.

### **LIWC (Linguistic Inquiry and Word Count) Software**

After analyzing the accurateness of the transcript, I will use a particular type of program to analyze the transcripts of every episode of season 4 to do linguistic inquiry and word count analysis. The name of the computer program is LIWC (linguistic inquiry and word count), which has the same name as the type of analysis I will conduct in the research. LIWC is a text analysis software designed by James W. Pennebaker, Roger J. Booth, and Martha E. Francis in 2007. The computer program focuses on analyzing text and conducting a linguistic inquiry and word count with only a click on the computer. The software analyzes word documents' linguistic features in a variety of categories: standard dimensions, punctuations, pronouns, function words, verbs, articles, tenses, point of view, adverbs, prepositions, conjunctions, negative and positive emotions, affective processes, cognitive processes, perceptual processes, biological processes, etc. For this particular study, I will use the LIWC software to analyze all the categories mentioned above in order to have a large amount of data and obtain an objective linguistic analysis of the characters' dialogues in the season.

However, the LIWC software processes only all the items in a word document. Therefore, I will manually separate the dialogues of females and males in each transcript of each episode of season 4. In order to separate the information, I will paste all the transcripts of each episode of season 4 in one word document – where I will first only leave the female dialogues in the word document to process the text in the LIWC software. This means the male dialogues will

be deleted along with other linguistic features not expressed by the female characters in order to only have the linguistic analysis of female dialogues. The description of the scenes, as well the actors' performances, that are usually written under parentheses or brackets will also be deleted. Then, I will repeat the same process, however I will only leave the male dialogues in the word document to process the text in the LIWC software. By separating the dialogues manually into the two different genders will allow for the LIWC software to process the different dialogues and provide the necessary data to do the linguistic analysis.

Thus, one of the problems and limitations of using the LIWC software is the inability to separate the dialogues in the word document into female and male dialogues. The problem is due to the software's inability to know which are female or male dialogues or scene descriptions and actors' performances. The software main focus is on analyzing linguistic features and cannot recognize the speakers of each dialogues based on the text. Therefore, in order to separate the female and male dialogues, it is necessary to do it manually and then use the LIWC software to analyze the linguistic features of all the episodes of season 4 correctly. Another problem with the LIWC software is that it cannot recognize or analyze audio. Therefore, it cannot process season 4 with use of its DVDs or the seasons without having to use transcripts provided by fans.

### **Quantitative Analysis**

For this quantitative analysis, the following linguistic features were analyzed in the LIWC software: word count, words per sentences, words longer than 6 letter words, dictionary words, numerals, function words, total pronouns, personal pronouns, 1<sup>st</sup> person singular, 1<sup>st</sup> person plural, total 2<sup>nd</sup> person, 3<sup>rd</sup> person singular, 3<sup>rd</sup> person plural, impersonal pronouns, articles, common verbs, auxiliary verbs, past tense, present tense, future tense, adverbs,

prepositions, conjugations, negations, quantifiers, numbers, swear words, fillers, periods, commas, colons, semicolons, question marks, exclamation marks, dashes, quotation marks, apostrophes, parentheses and five main processes - affective, cognitive, social, perceptual, and biological. However, not all of the linguistic features analyzed in the software will be analyzed in this study. Because the purpose of this study is to see if the television series *Friends* reflects women's speech, only the linguistic features associated to women's speech will be analyzed in this study. The analyzed linguistic features will be selected based on Robin Lakoff's linguistic features classified as women's speech, Tannen's females and males' different conversation styles, and Keith and Shuttleworth's argument of the different interests and functions of females and males in their discourse. The linguistic features based on women's speech theories on the LIWC software analysis are: word count, words per sentences, words longer than 6 letters, dictionary words, negations, swear words, fillers, periods, commas, question marks, exclamation marks, quotation marks, and five main processes (cognitive, affective, social, perceptual, and biological).

## CHAPTER IV

### FINDINGS

#### **Overall Findings**

Based on the overall findings, the differences between female and male dialogues are minimal. For instance, in the different linguistic features and processes, most of their differences were only by tenths or hundredths of a decimal.

Females had a higher word count, words longer than 6 letters, dictionary words, numerals, function words, 1<sup>st</sup> person plurals, 3<sup>rd</sup> person singular, articles, past tenses, prepositions, conjugations, quantifiers, numbers, humans, anxiety, tentativeness, certainty, inclusion, perceptual processes, seeing, hearing, feeling, relativity, space, time, leisure, home, money, fillers, periods, commas, semicolons, question marks, dashes, quotation marks, apostrophes, and all punctuations in general than males. In terms of the processes analyzed, females used more linguistic features associated to the social and perceptual processes.

Males had a higher words per sentences, total pronouns, personal pronouns, 1<sup>st</sup> person singular "I", total 2<sup>nd</sup> person, 3<sup>rd</sup> person plural, impersonal pronouns, common verbs, auxiliary verbs, present tense, future tense, adverbs, negations, swear words, exclamation marks, parentheses, other punctuation. In regards to the processes, males used more linguistic features in cognitive, affective, and biological processes.



The data was organized in a table portraying the number of times the females and males' characters in *Friends* used the studied linguistic features in the whole season 4. The table was divided into 3 columns - linguistic features, females and males- and 82 rows with all the different linguistic dimensions and processes.

The findings of this study were acquired manually and using the LIWC software in order to obtain the necessary data to analyze the differences between female and male dialogues in season 4 of the TV series *Friends*. In Table 3 (below), you can see the data obtained on female dialogues and male dialogues.

Table 3: Linguistic Features of Female and Male Dialogues

Linguistic Features	Females	Males
Word Count	30937	30240
Words per sentences	6.2	6.25
Words longer than 6 letters	10.41	10.18
Dictionary words	89.86	89.28
Numerals	0.19	0.16
Function words	57.66	57.61
Total pronouns	22.27	22.67
Personal pronouns	15.25	15.32
1 <sup>st</sup> person singular "I"	7.1	7.17
1 <sup>st</sup> person plural	1.4	1.02
Total 2 <sup>nd</sup> person	4.39	4.92
3 <sup>rd</sup> person singular	2	1.71
3 <sup>rd</sup> person plural	0.36	0.50
Impersonal pronouns	7.02	7.35
Articles	4.28	4.21
Common verbs	20.01	20.34
Auxiliary verbs	12.47	12.60
Past tense	3.63	3.46
Present tense	13.71	14.11
Future tense	1.41	1.51
Adverbs	6.64	6.74

Prepositions	8.79	8.36
Conjugations	4.76	4.75
Negations	3.45	3.46
Quantifiers	2.16	1.95
Numbers	0.92	0.83
Swear words	0.15	0.16
Non-fluencies	1.21	1.40
Fillers	0.32	0.31
Periods	8.91	8.8
Commas	9.75	9.48
Colons	0.03	0.03
Semicolons	0.05	0.03
Question marks	3.31	3.24
Exclamation marks	6.23	6.37
Dashes	3.91	2.58
Quotation marks	0.36	0.25
Apostrophes	7.22	6.88
Parentheses	0.10	0.19
Other punctuation	0.02	0.03
All punctuation	38.07	36.82
Cognitive processes	15.64	16.00
Insight	2.27	2.47
Causation	1.25	1.53
Discrepancy	1.75	1.92
Tentativeness	2.11	2.01
Certainty	1.65	1.52
Inhibition	0.43	0.48
Inclusion	4.15	3.83
Exclusion	3.11	3.29
Affective processes	6.6	6.98
Positive emotion	5.02	5.26
Negative emotion	1.56	1.70
Anxiety	0.26	0.17
Anger	0.39	0.42
Sad	0.25	0.38
Social processes	1.92	1.67
Family	0.38	0.39
Friends	0.27	0.28
Humans	1.27	0.97
Perceptual processes	2.54	2.30
Seeing	1.11	0.83

Hearing	0.88	0.69
Feeling	0.45	0.53
Biological processes	1.57	1.76
Body	0.56	0.57
Health	0.22	0.36
Sexual	0.48	0.52
Ingestion	0.41	0.46
Relativity	11.47	10.57
Motion	1.88	2.02
Space	5.29	4.73
Time	4.44	4.04
Work	0.72	0.91
Achievement	0.91	0.91
Leisure	1.28	0.95
Home	0.43	0.42
Money	0.65	0.55
Religion	0.25	0.51
Death	0.1	0.1
Assent	3.71	3.79

### **Linguistic Dimensions Based on Women's Speech**

#### **I. Words**

Despite the small difference between the dialogues of females and males, females were higher in most linguistic dimensions. Although not all of the linguistic features and processes were related to features of women's speech, the data above demonstrates females talk more than males and use more linguistic features than males as supported by women's speech theories. It is important to note that women's speech theories from Robin Lakoff, Deborah Tannen, and George Keith and John Shuttleworth suggest females usually talk more about a variety of topics and interests. The female characters in *Friends* talked 697 more words than the male characters. Females also used 0.23 more words longer than six letters than males. Although males used 0.05 more words per sentences than females, females talked more than males because they used

longer words than the latter.

Linguists - who agree in women's speech theories- as Lakoff, Tannen, and Keith and Shuttleworth argue that females talk more in a formal style than males due to the former's subordinate status in society. In order to know which gender uses more linguistic features associated to a particular language style, the category of dictionary words in the LIWC software is essential. In the LIWC software, the category of dictionary words means the number of words a certain text contains. It is important to explain dictionary words are considered part of standard language and part of the formal style since dictionary words have to be approved by dictionary editors after a corpus analysis. In these findings, the female characters in season 4 used more dictionary words than males with a .58 difference. This shows females are talking in a more standard form than males although the difference is minimal as other previous researchers who support women's speech theories.

The differences in their linguistic dimensions are minimal, however in terms of who talks more and uses more formal language the findings of the female characters support women's speech theories.

### **Linguistic Features Based on Women's Speech**

#### **I. Swearing**

The female characters used less swear words than males with a difference of 0.01. According to women's speech theories, females try to avoid using swear words in order to portray a conservative, righteous image since their role is to protect society's values through their formal language. Using swear words is considered informal and inappropriate for females.

However, according to the analysis of the LIWC software, females used swear words in their dialogues of season 4.

## **II. Non-fluencies and Fillers**

According to the creators of the LIWC software (2007), non-fluencies are considered hedges such as “hm, hmm, uh, uhh, uhm, um, umm, and er are part of the nonfluency dictionary” (Pennebaker, et al.). It is important to note that other hedges or non-fluencies are excluded from the analysis of the LIWC software. Hedges are associated to women’s speech, however these findings show males used more hedges than females with a .19 difference. In terms of filler words, females used more filler words than males with a difference of 0.01. Filler words are considered meaningless words used to give our times to process as we speak (Armstrong, 2013). The use of filler words is associated to women’s speech. Females in season 4 used more filler words than males, however their difference is minimal.

## **III. Punctuations**

Females used more periods than males with a 0.11 difference. Females used more commas than males with a 0.27 difference. The punctuations, periods and commas, are important in the analysis of women’s speech in the characters’ dialogues because it portrays which gender paused more. Pausing has a relation with how many times the speaker stopped to allow the other speaker to express their thoughts. The act of allowing others to talk is associated with politeness. The act of pausing as spoken is also associated to formal language style. In these findings, females used more periods and commas than males. This indicates females interrupted less than males, used more polite linguistic forms, and formal language styles than males as the findings of Keith and Shuttleworth (2007).

In terms of question marks, females used more question marks than males with a 0.07 differences and used more quotation marks than males with a 0.11 difference. The use of more question marks indicates the action of asking questions. This shows females asked more questions than males as Tannen argues in the different conversational styles females and males sustain (1990).

However, in exclamation marks, male used more than females with a .14 difference. Exclamation marks are associated with emphatic stress and expressing emotions. These findings do not affirm the findings of Lakoff (1973) that females use more emphatic stress than males. It also does not support other researchers as Tannen (1990) and Keith and Shuttleworth (2009) whose findings state females express more their emotions as a way to establish relationships.

In Table 4, you can see all the results of the linguistic dimensions of the dialogues of females and males. Please note only the highlighted areas analyzed based on the linguistic features associated to women’s speech.

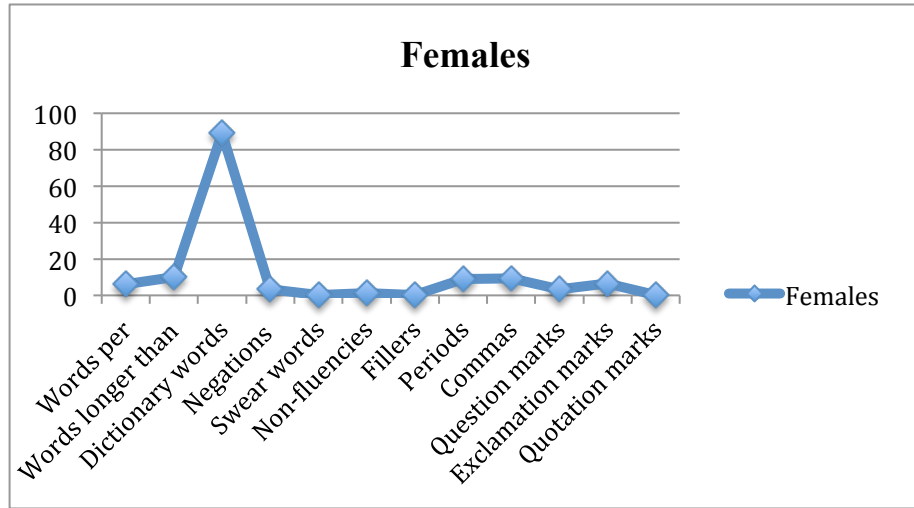
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Quantifiers	2.16	1.95
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Apostrophes	7.22	6.88
Parentheses	0.10	0.19
Other punctuation	0.02	0.03
All punctuation	38.07	36.82

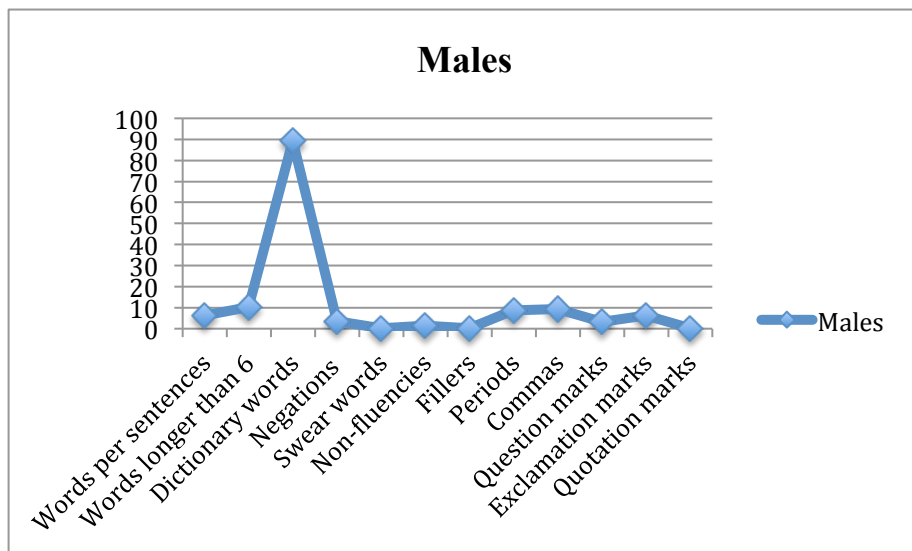
Figure 1 shows the findings of the female linguistic dimensions based on women’s speech linguistic features.

Figure 1: Female Linguistic Dimensions



In Figure 2, the findings of male linguistic dimensions based on women’s speech linguistic features are shown.

Figure 2: Male Linguistic Dimensions





The main reason the findings of female linguistic dimensions and male linguistic dimensions are graphed in two different line graphs is due to the minimal differences between the results of each gender. If the linguistic dimensions of both genders were graphed in the same graph, the results will not be visible because they will overlap.

### **Cognitive Processes**

Cognitive processes are defined as the many processes working together in the formation of thought. Some of these cognitive processes involved may be memory, association, language, and attention (Lopez & Minervino, 2007). These processes help individuals create conscious and subconscious conclusions. The LIWC software created its own list of cognitive processes and analyzed their used based on the linguistic features of the female and male characters. In the LIWC software, the analyzed features associated to cognitive processes are insight (understanding of things), causation (drawing conclusions of cause and effect), discrepancy (misrepresentations), tentativeness (hesitation), certainty (assurance), inhibition (self-consciousness), inclusion (feeling included), and exclusion (feeling excluded).

In cognitive processes, males used more linguistic features than females associated to these processes. Females used 15.64 of cognitive processes and males used 16.00 cognitive processes. Males used 0.36 times cognitive processes more than females. In the cognitive processes, Females used insight 2.27, causation 1.25, discrepancy 1.75, tentativeness 2.11, certainty 1.65, inhibition 0.43, inclusion 4.15, and exclusion 3.11. Males used insight 2.47 times, causation 1.53, discrepancy 1.92, tentativeness 2.01, certainty 1.52, inhibition 0.48, inclusion 3.83 and exclusion 3.29. Males had a higher percentage in insight, causation, discrepancy, inhibition, and exclusion while females had a higher percentage in tentativeness, certainty, and inclusion.

Females use higher linguistic features associated to tentativeness than males. From these three categories, tentativeness is associated to the feelings of uncertainty and hesitation. This cognitive process demonstrates lack of confidence. According to women's speech theories, females use linguistic features as lexical hedges, fillers, tag questions, and indirect request that portray their lack of confidence. These linguistic features are associated to female due to their subordinate status in society. Female's subordinate status in society make them feel powerless and unable to make decisions on their own or without the consensus of others.

However, in the television series, females are showing slightly more certainty than males with a .13 difference and more inclusion than males with a .32 difference. Even though it is not a major difference between the linguistic features portraying certainty, females in season 4 are showing more certainty than males in their interactions. Females also felt more included in their conversations than males. These findings indicate females are feeling more confident and also important speakers in their conversations. The use of females using more linguistic features of certainty and inclusion does not support the women's speech theories of Lakoff, Tannen, Keith, and Shuttleworth.

In the first two linguistic features associated to cognitive processes, male characters had a higher percentage in insight and causation. This indicates the male characters in *Friends* used more linguistic features associated to the understanding of things than females. Having a better understanding of situations shows males used higher comprehension skills than females. As Tannen (1990) mentions males only like to express their intelligence in their conversations.

However, males used more linguistic features related to discrepancy, inhibition, and exclusion. These linguistic features can be perceived as negative because they are associated to misinterpretations, self-consciousness, and the feeling of being excluded. According to Lakoff

(1973), inhibition and exclusion are associated to women language because they are linguistic features associated to inferiority. Females might portray confusion, shyness ,and feel more excluded in conversations than males because the former are aware of their subordinate status in society. In these three particular categories, discrepancy, inhibition, and exclusion, the findings do not support previous research on women’s speech theories.

In Table 5, all the cognitive processes analyzed in the LIWC are organized based on the two different genders, females and males.

Table 5: Cognitive Processes

Linguistic Features	Females	Males
Cognitive processes	15.64	16.00
Insight	2.27	2.47
Causation	1.25	1.53
Discrepancy	1.75	1.92
Tentativeness	2.11	2.01
Certainty	1.65	1.52
Inhibition	0.43	0.48
Inclusion	4.15	3.83
Exclusion	3.11	3.29

Figure 3: Female Cognitive Processes

### Female Results

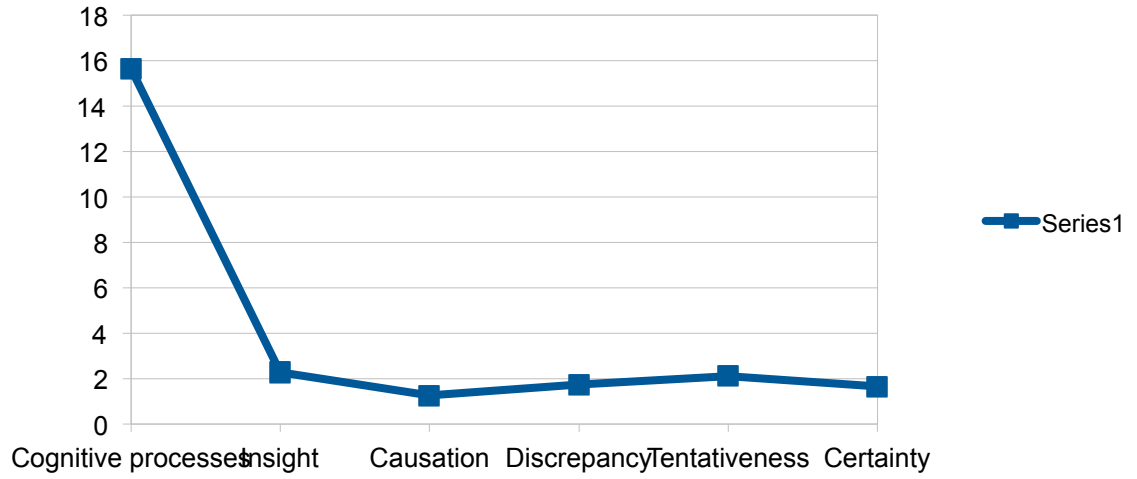
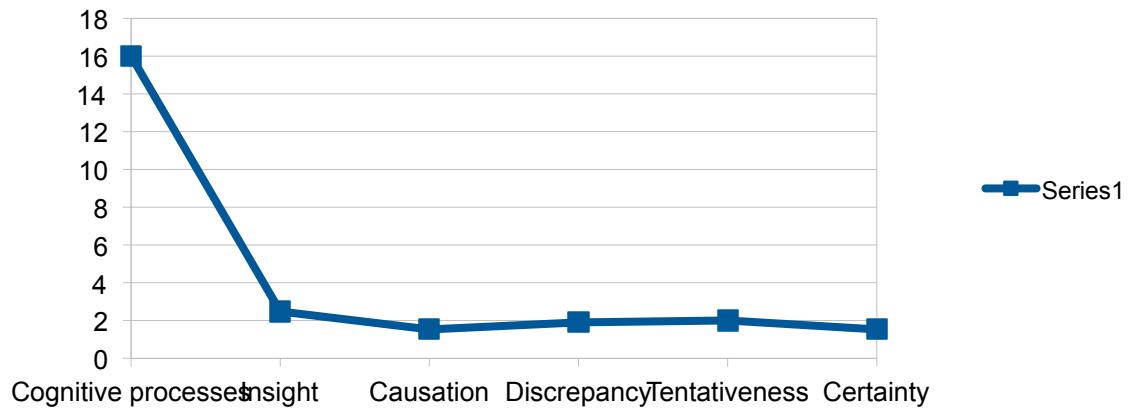


Figure 4: Male Cognitive Processes

### Male Results



## Affective processes

In regards to affective processes overall, males displayed more feelings than females with a .38 difference. Males conversed about feelings 6.98 while females conversed about feelings 6.6. It is interesting how - in season 4 of *Friends*- males are conversing more about their emotions than females. In affective processes, the following categories were analyzed: positive emotions, negative emotions, anxiety, anger, and sadness. From all of these categories, as mentioned earlier, females expressed more anxiety than males with a .09 difference. In the other categories, males expressed more of these linguistic features.

Males displayed more positive emotions than females with a 0.24 difference and negative emotions with a .16 difference. According to women's speech theories, females express more positive emotions than males while males express more negative emotions than females. However, it is interesting to see how in both types of emotions, males used them more than females. These results portray male characters are more expressive than females in their conversations. When an individual is expressive, it is associated to the need of establishing relationships. Based on women's speech theories, females converse more about their feelings in order to establish relationships and gain respect and status from others. The results in the affective processes indicate that males are the gender creating rapport unlike reporting, as Tannen (1990) argues in the different conversational styles of females and males.

Males are more likely to express the emotions of anger and sadness while females are more likely to express the emotions of anxiety. Nevertheless, males are not excluded from displaying anxiety, which is a feeling associated with uncertainty and lack of confidence. This demonstrates that certain linguistic features are not exclusive to women as women's speech

theories suggests but of individuals with lack of certainty and confidence. Having males express more their negative emotions, however supports the theory that males are more negative in their conversations. Males usually express anger when talking with their friends as a way to display their power and superiority. In contrast, sadness is a feeling of weakness, which males usually avoid to express. However, the male characters expressed sadness about the same as anger. These results also indicate males and females are not exclusive to certain linguistic features and language functions as supported by women’s speech theories.

In Table 6, all the affective processes analyzed in the LIWC are organized based on the two different genders, females and males.

Table 6: Affective Processes

Linguistic Features	Females	Males
Affective processes	6.6	6.98
Positive emotion	5.02	5.26
Negative emotion	1.56	1.70
Anxiety	0.26	0.17
Anger	0.39	0.42
Sad	0.25	0.38

Figure 5: Female Affective Processes

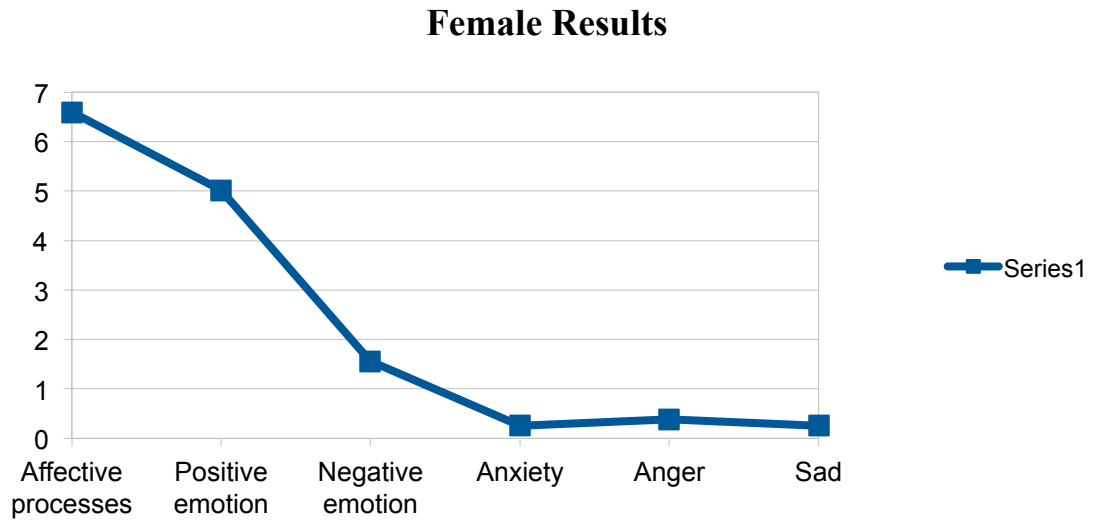
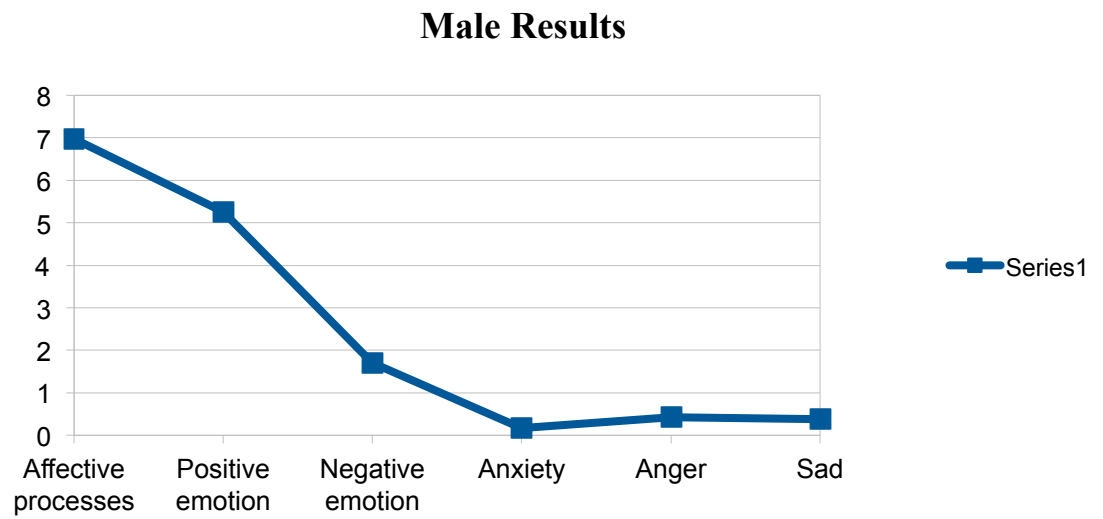


Figure 6: Male Affective Processes



## Social Processes

In terms of other linguistic features, females talked more about social processes than males with a 0.25 difference. In the LWIC software, social processes include three different categories: family, friends, and humans. From these four categories, males talked more than females about their family and friends. These findings contradict several women's speech theories which state females talk more about their family and friends than males. According to sociolinguists, such as Tannen (1990), females talk more about their family and friends because they care about building relationships compared to males who care about providing information about certain subjects. Based on these findings, the characters of *Friends* used language in different functions than those supported by women's speech; women's speech theories believe females use language to build rapport while males use language to report. However, in season 4, males used language more than females to build rapport. In regards to the topics of family and friends, the female characters of *Friends* do not support the functions of language associated to women's speech.

Another category of social processes is humans; according to the creators of the LWIC software, humans relate to individuals who do not fall under the category of family and friends. In other words, humans can be classified as strangers. Females speak 0.30 about strangers more than males. This is an interesting fact since talking more about people outside their social circle is considered as gossiping. Based on several linguists such as Lakoff, Tannen, and Keith and Shuttleworth, females tend to gossip more than males. Although gossiping is not a linguistic feature, it is a behavioral characteristic associated with female's actions through the use of language. From the three categories of social processes, humans is the only category that supports women's speech theories.



In Table 7, all the social processes analyzed in the LIWC are organized based on the two different genders, females and males.

Table 7: Social Processes

Linguistic Features	Females	Males
Social processes	1.92	1.67
Family	0.38	0.39
Friends	0.27	0.28
Humans	1.27	0.97

Figure 7: Female Social Processes

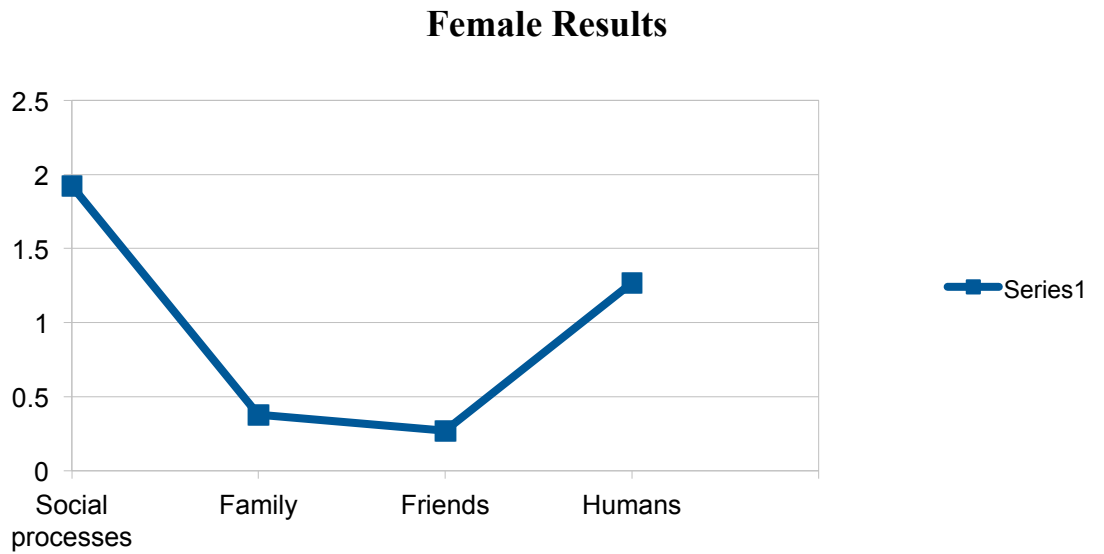
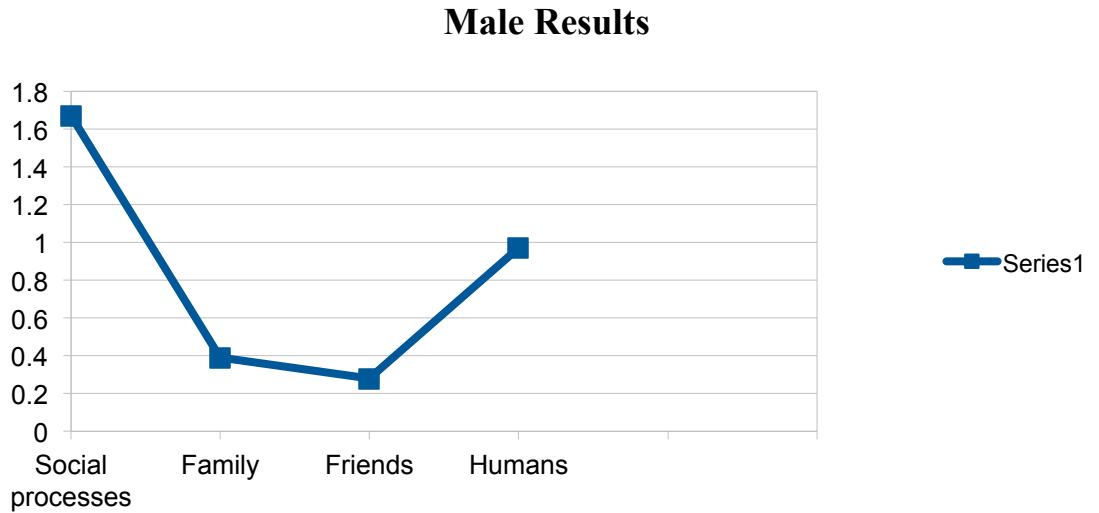


Figure 8: Male Social Processes



### Perceptual Processes

Females also had a higher percentage in perceptual processes, which involves human senses. In the LWIC software, the perceptual processes include seeing, hearing, and feeling. Females used 0.39 more linguistic features associated to perceptual processes than males. However, females only had a higher percentage in seeing and hearing while males had a higher percentage in feelings. Females had a 0.28 more than males in seeing and a 0.19 more than males in hearing. In regards to the perceptual process of feelings, males used 0.08 more linguistic features related to feelings than females. Based on women's speech theories, females use more perceptual processes according to the findings in season 4 of Friends, however females talk more about their feelings than males do. In this season, males talked more about their feelings than females, but it was a minimal difference.

In Table 8, all the perceptual processes analyzed in the LIWC are organized based on the two different genders, females and males.

Table 8: Perceptual Processes

Linguistic Features	Females	Males
Perceptual processes	2.54	2.30
Seeing	1.11	0.83
Hearing	0.88	0.69
Feeling	0.45	0.53

Figure 9: Female Perceptual Processes

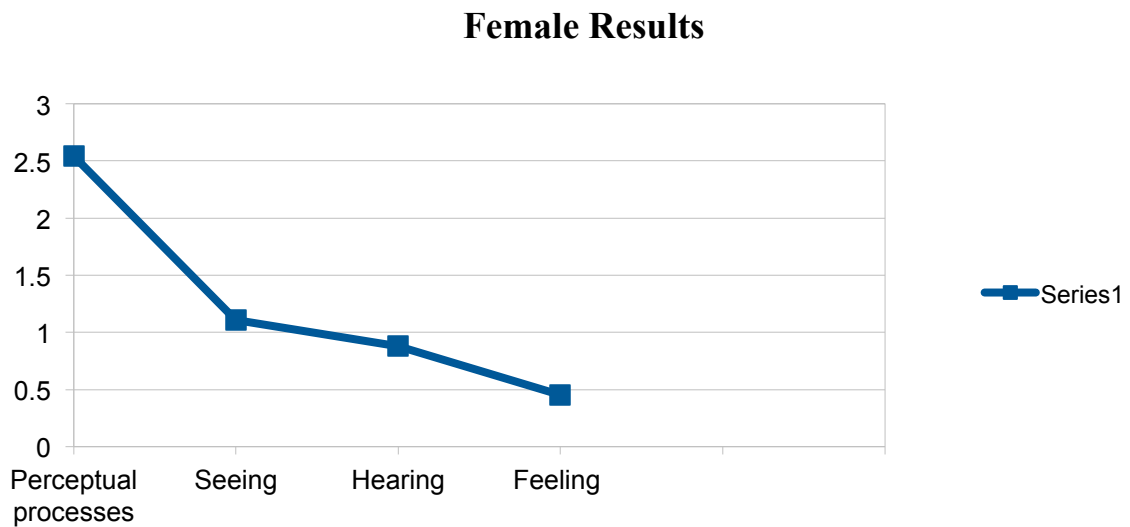
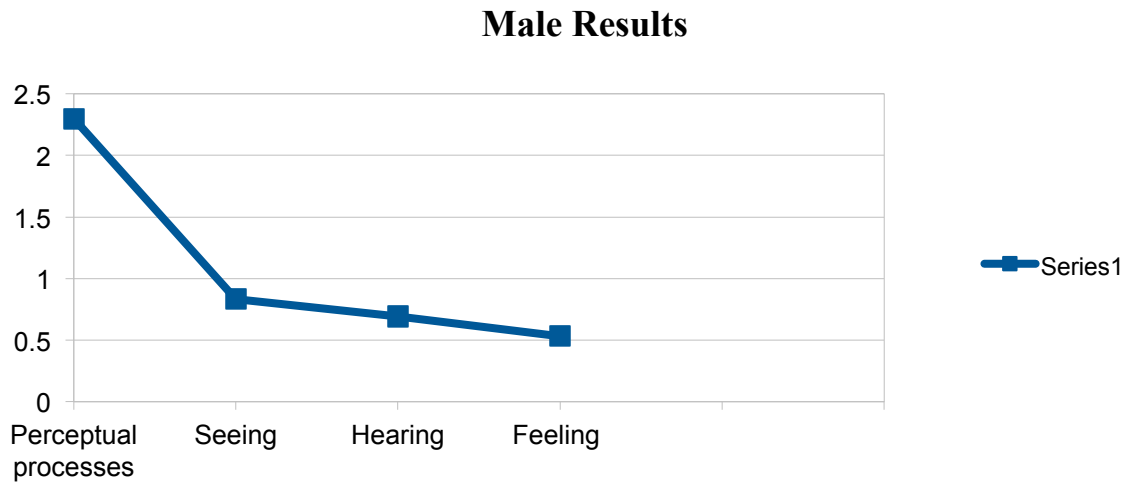


Figure 10: Male Perceptual Processes



### Biological Processes

In the biological processes, males use more linguistic features associated with this process than females. Males talked more about biological processes than females with a 0.19 difference. As the findings in other processes in the LWIC software, the difference between females and males was minimal. The biological process includes body, health, sexual, and ingestion. In all the biological processes, males had a higher percentage in each of the categories. Females had 0.56 in body, 0.22 in health, 0.48 in sexual, and 0.41 in ingestion. Males had 0.57 in body, 0.36 in health, 0.52 in sexual, and 0.46 in ingestion.

Although there was a slight difference in each of the percentage, the male character conversed more about topics in the biological processes. It is interesting how males talked only 0.01 more than females when talking about their bodies – a minimal difference. In health, sexual, and ingestion, males had a 0.05 to a .14 difference with females. Based on previous research on women’s speech theories, females are more concerned about their body. Therefore,

females talk more about their bodies than males. However, according to the data collected, males talk about the same amount of times as females about their bodies. In relation to conversations involving sexuality, males talked 0.06 than females. This finding supports women’s speech theories that believe males talk more about their sexuality. Though it is not clear and evident with the findings of the LIWC software that males are referring to females as sexual objects in their conversations about sex, males are talking about a topic regarded as dirty or sinful. The negative connotations associated with sexuality support women’s speech theories about males talking in a dirty or nasty way of reporting information instead of building rapport with others.

In Table 9, all the biological processes analyzed in the LIWC are organized based on the two different genders, females and males.

Table 9: Biological Processes

Linguistic Features	Females	Males
Biological processes	1.57	1.76
Body	0.56	0.57
Health	0.22	0.36
Sexual	0.48	0.52
Ingestion	0.41	0.46
Relativity	11.47	10.57

Figure 11: Female Biological Processes

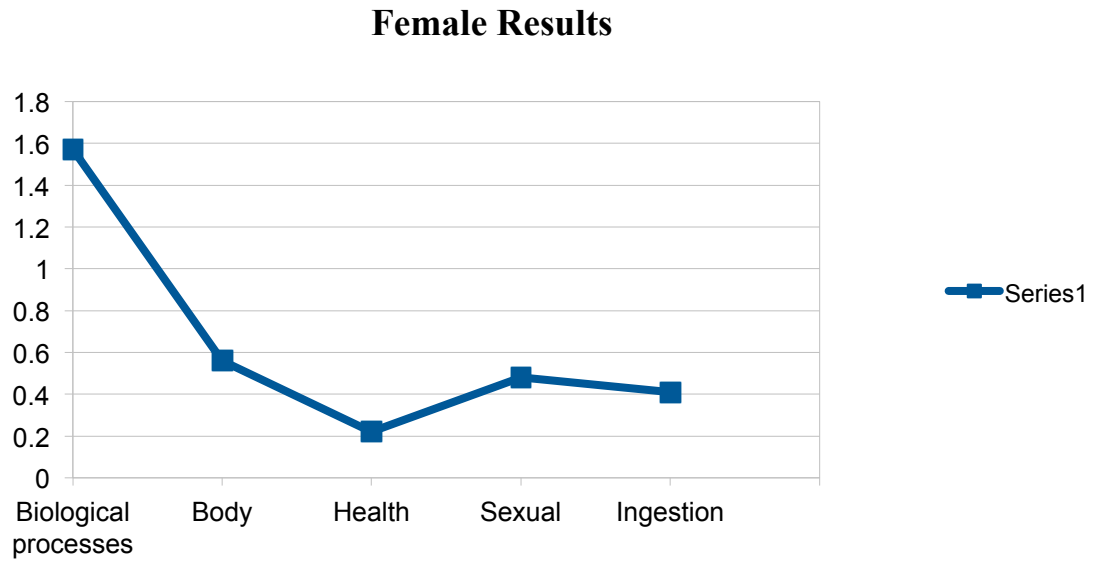
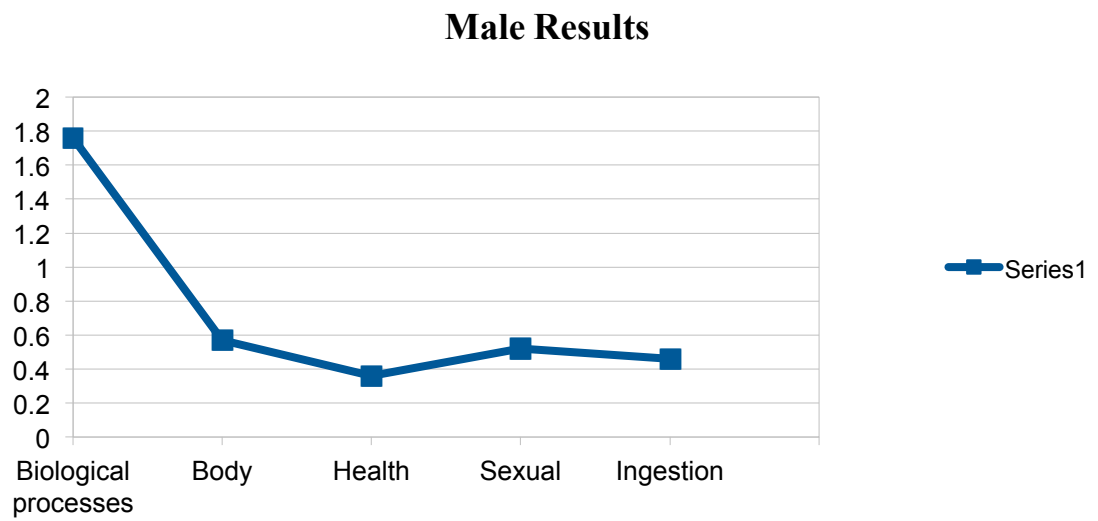


Figure 12: Male Biological Processes



## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### **Methodological Conclusions**

The findings in this study portray the differences in linguistic features found in the dialogues of the female and male characters in *Friends*. The findings provide the necessary answers for the research questions outlined in the methodology section. Through a quantitative analysis, one can conclude gender differences in language use are existence in *Friends*. However, females and males differences in certain linguistic features do not necessarily reflect women's speech theories but more recent research as Cameron (2007). The LIWC software corpus analysis indicated the results of certain linguistic dimensions and processes follow the linguistic features associated to women's speech, however the differences in the results of females and males were minimal. The data collected is not sufficient to reinforce women's speech theories since the linguistic features classified as women's speech are not exclusive to a particular gender and there are slight differences in the results of females and males' dialogues. The data collected supports Cameron (2007) argument that females and males use different linguistic features based on the context.

#### **The Research Questions**

The first research questions asked: Does *Friends*, in one of the most popular seasons,

season 4 reflect women's speech through the characters' dialogues? Certain linguistic features used in the characters' dialogues affirmed women's speech theories. In terms of linguistic dimensions, the findings of the female characters in *Friends* affirmed women's speech theories from Robin Lakoff, Deborah Tannen, and George Keith and John Shuttleworth in regards to females talking more than males. The findings indicated female characters talked more than male characters with a difference of 697 words. Females also used 0.23 more words longer than six letters than males making the former talk more through the use of longer vocabulary words.

Other linguistic features associated with women's speech theories were reflected through other linguistic categories on the LIWC software. For instance, female characters swore less, used more fillers and question marks, and used more standard language forms through the use of more dictionary words and punctuations as periods and commas. However, there were minimal differences with less than a whole decimal difference. It must be noted that the percentage differences in the female and males findings in this study are not sufficient to state *Friends* reflects women's speech theory through their dialogues in season 4.

Even though there were minimal differences, other linguistic features did not affirm women's speech theories. For example, the linguistic features associated to cognitive processes demonstrated that male used more features relate to inferiority and lack of confidence through the use of features expressing discrepancies, inhibition and exclusion. These findings opposed to previous research done by Lakoff, Tannen, Keith and Shuttleworth, and Nomati and Bayer. In contrast, females used more linguistic features associated to superiority and confidence through the use of more features of certainty and inclusion. In the affective processes, males expressed more their feelings than females. The expression of feelings is related to establishing relationships through discourse. This did not support Tannen's (1990) argument about males'



conversation style of reporting instead of building rapport. The results of the social processes also coincide with the findings of the affective processes since males had a higher percentage in linguistic features associated in building rapport. In the social processes, males talked more about family and friends which are two topics associated to females' interactions according to women's speech. Moreover, in perceptual processes, males also used more linguistic features than females associated to feelings. Females had a higher percentage in the other two perceptual processes – seeing and hearing. In the biological process, males had a higher percentage in each category and supported women's speech theories. However, it is important to explain women's speech linguistic features do not explain in detail biological processes.

The second research question was: Are certain linguistic features used by the characters in season 4 associated to a particular gender? The linguistic features that the female and male characters of *Friends* used were not mutually exclusive to a particular gender. Although certain linguistic features as mentioned above support women's speech theories, all of the linguistic categories on the LIWC software were used by both genders. Females and males used all the linguistic categories studied in the quantitative analysis. These findings support Cameron's idea (2007) that women and men use the same linguistic features but in different contexts. Depending on the type of interaction females and males decide on which linguistic features to use. Therefore, females and males use the same linguistic features, however their linguistic features depend on the context.

The third research question posed in this study was: Can a corpus linguistic approach provide the necessary information to analyze if *Friends* reflect Women's Speech Theories? A corpus linguistic approach was used to study the large collection of transcripts from the whole season 4 of *Friends* through a quantitative analysis. This kind of approach was useful in

providing a quantitative analysis of linguistic features associated to women's speech through the use of a computer. The software LIWC made the quantitative analysis easier because it provided the necessary findings to decide if *Friends* reflect women's speech theories with only a click on the computer mouse. However, the corpora used in this study did not represent all the ten seasons of *Friends* since it was focused on only one of the most popular seasons, season 4.

### **Further Research**

Analyzing the linguistic features of *Friends*, a popular television series that appealed to mass audiences around the world, provide important linguistic information on the language media reflects. In this particular study, one season of *Friends* was used to narrow down the findings of the quantitative analysis. The findings determined that the television series did not reflect women's speech since the decimal differences throughout all Season 4 were minimal. However, it supported new theories on gender language. For example, the findings supported Cameron's (2007) argument that women and men use different linguistic features based on the context. This study suggests series as *Friends* do not reflect dominant women speech patterns but provide a context to disrupt these patterns and change them.

Future research on *Friends* linguistic features can benefit from analyzing all the ten seasons of the series instead of analyzing only one of the most popular seasons. Another important avenue of research is studying if the writers' gender affected the results of the different linguistic features classified as women's speech. It is important to note Season 4 had a variety of female and male writers, as well as the other seasons in the whole series. The different types of writers in Season 4 could have played a significant role in the kind of linguistic features used by the characters in the whole season. Additionally, another computer program, besides LIWC, can

be used to separate the female and male dialogues in order to eliminate any margin of error when manually separating the dialogues and deleting scenes' descriptions and actors' performances. A computer software that automatically separates dialogues and delete additional information will allow for more accurate data.

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## APPENDIX A

## APPENDIX A

### SEASON 4 EPISODES

Season 4	Episode Titles	Viewers
Episode 1	The One with the Jellyfish	29.4 million
Episode 2	The One with the Cat	25.5 million
Episode 3	The One with the 'Cuffs	24.0 million
Episode 4	The One with the Ballroom Dancing	24.3 million
Episode 5	The One with Joey's New Girlfriend	24.4 million
Episode 6	The One with the Dirty Girl	25.7 million
Episode 7	The One where Chandler Crosses the Line	26.4 million
Episode 8	The One with Chandler in a Box	26.8 million
Episode 9	The One where They're Gonna Party	23.9 million
Episode 10	The One with the Girl from Poughkeepsie	23.2 million
Episode 11	The One with Phoebe's Uterus	23.7 million
Episode 12	The One with the Embryos	27.1 million
Episode 13	The One with Rachel's Crush	25.3 million
Episode 14	The One with Joey's Dirty Day	25.1 million
Episode 15	The One with All the Rugby	24.4 million
Episode 16	The One with the Fake Party	23.1 million
Episode 17	The One with the Free Porn	23.2 million
Episode 18	The One with Rachel's New Dress	21.7 million
Episode 19	The One with All the Haste	21.8 million
Episode 20	The One with All the Wedding Dresses	21.9 million
Episode 21	The One with the Invitation	21.5 million
Episode 22	The One with the Worst Best Man Ever	23.2 million
Episode 23	The One with Ross's Wedding Parts I and II	31.6million

## APPENDIX B



## APPENDIX B

### TRANSCRIPT OF EPISODE 1 OF SEASON 4

Due to the length of the twenty-three episodes in season 4 of *Friends*, providing the transcripts of all the episodes will create extensive appendixes. Only the most popular episode of season 4 has been attached, episode 23: “The One with Ross’s Wedding Parts I and II.” Episode 23 in season 4 drew 31.6 million viewers (Ginsburg, 2004). This particular episode is very important because it is when Ross gets married with Emily in London. All the gang attends, except Phoebe, who is pregnant, and Rachel, who does not want to see Ross get married. However, Rachel changes her mind and flies to London to tell Ross how much she loves him. When she gets there, Ross and Emily look happy together so Rachel decides not to tell Ross about her feelings towards him. In the vows, Ross says Rachel’s name instead of Emily and the episode ends with a shocked Rachel.

#### **The One with Ross’s Wedding Parts I and II**

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Part I Written by: Michael Borkow

Part II Teleplay by: Shana Goldberg-Meehan & Scott Silveri

Part II Story by: Jill Condon & Amy Toomin

Part I Transcribed by: Eric Aasen

Part II Transcribed by: Aaron D. Miller

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[Scene: Chandler and Joey's, Joey and Chandler are getting ready for the flight to London and Monica comes running in.]

**Monica:** Guys, hurry up! The flight leaves in four hours! It could take time to get a taxi! There could be traffic! The plane could leave early! When we get to London, there could be a line at customs! Come on!! (She runs back to her apartment.)

**Chandler:** Six-hour trip to London. That's a lot of Monica.

[Cut to the girls' apartment, Monica is putting things into her purse as Phoebe and Rachel watch.]

**Monica:** Passport, check! (As she puts away each item, she says check.) Camera, check! Traveller's cheques, check!

**Rachel:** Who are you saying "check" too?

**Monica:** Myself. Y'know for remembering to pack a thing. Yeah, you do a good thing, you get a check! (pause) My mom does it, I never realized it was weird.

**Phoebe:** Yeah, my mom used to put her head in the oven. Well, actually, she only did it the one time. But it was pretty weird.

**Ross:** (entering) Hey!

**Monica:** Hey!

**Ross:** Hey! Are you ready yet?

**Monica:** Yep! You got the tickets?

**Ross:** Oh! Got 'em right here, (Pats his coat pocket) check!

[Cut to the guys' apartment.]

**Joey:** It's all London, baby! Here we go. (He takes a picture of a less than enthused Chandler and starts towards the girls' apartment.)

**Chandler:** You got your passport?

**Joey:** Yeah, in my third drawer on my dresser. You don't want to lose that.

(Chandler glares at him. At first Joey doesn't know why, it takes him a little bit to figure it out.)

**Joey:** Ohh!! (Runs to his room.)

**Chandler:** There it is.

### Opening Credits

[Scene: Monica and Rachel's, continued from earlier, Monica is telling Phoebe where everything is.]

**Monica:** Okay, if you need the vacuum, it's in my closet on the left-hand side. Ah, the garbage bags are next to the refrigerator...

**Phoebe:** Okay, okay, but Rachel's gonna be here too, can't I just ask her this stuff?

**Monica:** Yeah, okay, give that a try!

**Chandler:** (entering, with Joey) All right! Let's do it!

**Joey:** Woo-hoo!!

**Ross:** Yeah, cheerie-o!

**Joey:** London baby!

**Chandler:** Okay, 'cause that's not gonna get annoying.

**Joey:** (louder) London baby!!

**Chandler:** Hey, y'know what? I was wrong.

**Ross:** Well, we're all here! I guess we should get going!

**Phoebe:** Ohhh, I wanna come over there and give you a hug and wish you luck on your wedding, but I don't—can't get up.

**Ross:** Oh, I'll-I'll come hug you.

**Phoebe:** Great! Yeah, could you bring me the newspaper?

**Ross:** Yeah. (He does so and Phoebe hugs him.)

**Phoebe:** Oh, have a great wedding!

**Ross:** Thanks.

**Phoebe:** Oh, hey, Chandler I wanna hug you too!

**Chandler:** Hey! (Trots over)

**Phoebe:** Oh, and great! You might as well bring me my book, it's on the counter in your apartment.

**Chandler:** Oh. (Goes and gets Phoebe's book as Rachel comes in from her room.)

**Ross:** (to Rachel) So, we're off.

**Rachel:** Have fun!

**Ross:** Thanks! (They hug.) Ugh, I can't believe you're not gonna be there!

**Rachel:** Oh, I know.

**Ross:** So-so come! Why don't you come?

**Rachel:** What?!

**Ross:** To London! Come to London. Please? It'll mean so much to me.

**Rachel:** Yeah, well, I gotta work, I'm sorry.

**Ross:** Why-why can't you take a couple of days off?

**Rachel:** Because, I can't! Ross, I told you, no. I can't.

**Ross:** This is my wedding.

**Monica:** All right, y'know what? We really are late! Let's go! Let's go! Let's go!!

**Ross:** Fine. You'll-you'll watch it on video when we get back.

**Chandler:** (entering, with Phoebe's book.) Here you go Phoebe! Here you go Phobo! Phewbedo! Phaybobo.

**Phoebe:** (laughs) Thank you.

(Chandler kneels down with his arms spread waiting for his hug.)

**Phoebe:** Thank you. (She pats him on his head.)

**Ross:** All right, let's go! Bye, Pheebs!

**Joey:** Bye, Pheebs!

(They all start out, Rachel gives each one a kiss, and says "bye." In the hall, Joey says...)

**Joey:** London baby!! (And Rachel slowly closes the door, sadly.)

**Phoebe:** Oh, do you need a hug? You don't have to bring me anything!

(And with that, television history is made as, for the first time ever, an entire show moves its entire production to an entirely different country to make a single episode. We get shots of Buckingham Palace, London Bridge, Big Ben, and the *London Marriott* as Joey and Chandler exit.)

[Scene: Street in front of the *London Marriott*, Joey and Chandler exit. Joey is carrying a video camera and is shooting Chandler.]

**Joey:** Come on! Do something!

**Chandler:** I am, I'm ignoring you.

**Joey:** Okay, here! (Gives him the camera.) I wanna be the on camera guy. All right, first stop, Westminster Abbey. (Joey folds out his "pop-up" map of London. All of the major landmarks pop-up like in a pop-up book.)

**Chandler:** Oh, what the hell is that?

**Joey:** It's London, baby! All right, the hotel's here. (Points to the map.) Wait. No, we wanna go... No. I know. (Sets the map down.) I'm gonna have to go into the map. (So Joey literally steps into the map.)

**Chandler:** Okay, if you see a little version of me in there? Kill it!

**Joey:** I got it! (Picks up the map and starts walking.) Here we go.

**Chandler:** Okay. Listen-listen, we're not gonna have to walk this way the entire time are we?

**Joey:** Shhh! (Pause) Man, you made me lose it! (He goes into the map again.)

[Scene: Another street, somewhere along the River Thames, Ross, Emily, and Monica are walking to where they're gonna get married. Emily is relating the troubles with the caterer.]

**Emily:** ...and that was all before 10 o'clock. The caterer rang and said it was going to be Chicken Kiev instead of Chicken Tarragon. And then the florist phoned to say there aren't any tulips. Oh, and the chilliest has carpel-tunnel syndrome. We're not gonna be...

**Ross:** Whoa-whoa-whoa! Emily, (Gives her the time-out signal.) honey, okay?

**Emily:** Well, up yours too!

**Ross:** What?! No! No! That's-that's time-out!

**Emily:** Sorry.

**Ross:** Sweetie, you gotta relax. Everything's gonna be great, okay? Come on. Come on.

**Monica:** Chicken Kiev?

**Ross:** Um-hmm! Doesn't that sound delicious at the last minute?

**Monica:** Yeah, y'know, but something like salmon which would be so much more elegant than the chicken. And, you wouldn't have to worry about the salmonella. (Ross pushes her.) So, I can't wait to see this place you're getting married!

**Ross:** Yeah. Yeah. Yes, this place is beautiful. Emily's parents got married here.

**Emily:** I still can't believe they're tearing it down. It really is the most lovely building you'll ever see. I mean it's over... (She stops suddenly, when she sees that demolition has already started.) Oh my God!

**Monica:** It's nice.

**Emily:** Oh. Oh. (She starts running towards the building.)

[Cut to inside.]

**Emily:** (running in, with Ross) Oh. Oh my God. How can this be happening? What are we going to do?

**Ross:** It's all right! Everything's gonna be all right.

**Emily:** How's it gonna be all right?!

**Ross:** Uh-huh, I see that.

**Monica:** (entering) Okay, I talked to the guy with the shovel and I found out what happened.

**Ross:** What? What?

**Monica:** They torn it down a few days early.

[Scene: Westminster Abbey, Joey and Chandler have successfully navigated the streets of London and are approaching the Abbey.]

**Joey:** All right! Westminster Abbey! Hands down, best Abbey I've ever seen. Hey! (Pushes Chandler in front of the camera.) Okay. What do you think of the Abbey, Chandler?

**Chandler:** I think it's great. It's great. Y'know, they're thinking of changing the name of this place.

**Joey:** Really? To what?

**Chandler:** To Put the Camera Away!!!

**Joey:** Man, **you** are Westminster Crabby. (He starts chasing Chandler towards the Abbey.)

[Scene: Monica and Rachel's, Phoebe is trying to move off of the couch as Rachel enters.]

**Phoebe:** Oh. Oh.

**Rachel:** Oh, honey! Don't get up! What do you need?

**Phoebe:** Oh, no. Oh, nothing.

**Rachel:** Come on! I am here to take care of you! What do you need? Anything.

**Phoebe:** Okay, I have a wedgie.

**Rachel:** Okay, that is all you.

**Phoebe:** So-so, what do you want for lunch?

**Rachel:** Oh, I don't know. I guess we **have** to eat.

**Phoebe:** Yeah, I do. What's the matter?

**Rachel:** I'm just bummed about the way I left things with Ross. I shouldn't have lied to him about having to work. He seemed so mad at me.

**Phoebe:** Eh, don't be so hard on yourself. If someone I was still in love with was getting married...

**Rachel:** (interrupting) Still in love with?!

**Phoebe:** Yeah!

**Rachel:** I'm not in love with Ross!

**Phoebe:** Oh. No. No. Good! Yeah, me neither.

**Rachel:** Phoebe, I'm going to Ross's wedding because he is my ex-boyfriend and that would be **really** uncomfortable. Not because, I'm still in love with him! I mean, hey, y'know, I like Ross as much as the next guy, y'know? **Clearly** I have feelings for him, but feelings don't mean

love! I mean, I still have loving feelings for Ross. Yeah! But, I have, I have continuing feelings of love, but that doesn't mean that-that I'm still in love with him. Y'know? I-I have sexual feelings for him, but I **do** love him—Ohh! Oh my God! Oh my—why didn't you tell me?!!

**Phoebe:** We thought you knew!

**Rachel:** We?!

**Phoebe:** Yeah, we all know! We talk about it all the time!

**Rachel:** You all know? Does Ross know?

**Phoebe:** Oh no, Ross doesn't know anything.

**Rachel:** Oh, I can not believe you didn't tell me!

**Phoebe:** Well, because we thought you knew!! It's so obvious! God, that would be like telling Monica, "Hey, you like things clean."

[Scene: A park in London, Joey and Chandler walk up to a souvenir stand.]

**Joey:** Hey!

**The Vendor:** So, what are you guys in the market for? We've got uh, scarves, tulip post cards...

**Joey:** Check this out? Huh? (Joey has this big tall hat with a British flag on the front of it.) Yeah. That's the stuff. What do you think?

**Chandler:** Well, I don't have to buy that, "I'm with stupid" T-shirt anymore.

**Joey:** Well, I like it. Here you go. (He pays for the hat.)

**Chandler:** All right, look, you're not really gonna buy that are you? Don't you think you've embarrassed me enough for one day?

**Joey:** Oh, I embarrass you?

**Chandler:** How can I answer that when I'm pretending I don't know you?

**The Vendor:** He's just jealous. You'll fit right in; all Londoners wear them!

**Chandler:** Oh really? Then how come no one here is wearing them?

**The Vendor:** (looks around) They're all tourists.



**Chandler:** All right, look, if you insist on wearing that, in public, y'know, you're gonna spend the rest of the afternoon all by yourself.

**Joey:** Oh yeah? (Puts the hat on.) If you're gonna make me choose between you and the hat? I choose the hat.

**The Vendor:** Good choice.

**Joey:** Thanks.

**Chandler:** Okay, wait. All right, that's it, okay, I'm out of here. I am not going to be embarrassed anymore! (He trips over a box, falls into a flower stand and walks away trying to be cool.)

[Scene: The hotel, Ross's room, Emily is entering.]

**Emily:** Hello?

**Ross:** Hey! I just spoke to your dad, and you know what? He seems to think we'll be able to find a new place for the wedding.

**Emily:** We don't have to.

**Ross:** Whoa-whoa-what? You found a place?

**Emily:** No. But, Monica and I were talking, and-and I was so upset about the hall being knocked down, and she suggested that we put the wedding off for a bit.

**Ross:** She said what?

**Emily:** She said, "If I'm not gonna be happy getting married somewhere that we find in a day, well then we should just postpone it."

**Ross:** Postpone it? Emily, do you think Monica realises how much our parents spent on this wedding? Do you my sister's teeny-tiny little brain comprehends that people took time out of their lives to fly thousands of miles to be here, huh? (He puts his pants on backwards.) This isn't right.

**Emily:** I realize that people are going to be disappointed. But, I'm sure they'll come back when we can do it right.

**Ross:** I can't ask people to do that? Would you ask people to do that? (Holds out his pants)

**Emily:** Don't you point your pants at me! (She throws them on the floor.) We have no choice! Anywhere that's half-decent would've be booked months ago, Ross don't you understand? This is our wedding I'm talking about.

**Ross:** The only thing I understand is; postponing it is not an option. This is when we're getting married.

**Emily:** So what are you saying? It's now or never?

**Ross:** No. I'm saying it's now. (He starts putting on his pants, backwards again.)

**Emily:** Or?

**Ross:** There's no 'or' in mind. What is wrong with these pants?!!

**Emily:** It's not the pants. It's you that is backwards. And if, and if you don't understand how important this is to me, well then, perhaps we shouldn't get married at all! (She storms out.)

**Ross:** (chasing her, trying to zip up his pants. He got them on right now.) No, wait! Emily! No, wait, stop! Emily, please—(He catches something important in the zipper and howls like a little boy and falls to the floor.)

### **Commercial Break**

[Scene: Monica and Rachel's, Phoebe is on the couch as Rachel returns carrying a bunch of shopping bags.]

**Phoebe:** Hey!

**Rachel:** (depressed) Hi.

**Phoebe:** So, did shopping make you feel any better about Ross?

**Rachel:** Manhattan does not have enough stores.

**Phoebe:** Well, I think I can help you get over him.

**Rachel:** You can?

**Phoebe:** Yeah. I just need you to bring me some photos of Ross.

**Rachel:** Um-hmm.

**Phoebe:** And a small piece of chocolate.

**Rachel:** Okay.

**Phoebe:** And a glass of tepid water. (She gathers up all of these things.)

**Rachel:** Ooh, is this one of those things where you throw it in a bag with some graveyard dirt and hang it from a north-facing tree?

**Phoebe:** Uh, only if you have the hiccups too. Yeah, the pictures are for you, the water and the chocolate is for me. I just didn't feel like getting up. Okay, I'm gonna show you a picture of Ross. Okay? And you're going to remember all of the bad things about him. All right? Really focus on his flaws.

**Rachel:** I can do that. I certainly did it when we were going out.

**Phoebe:** Okay. Umm, before we get started, I just wanna say for the record that I love Ross, I think he's such a great guy. Here. (Hands her the picture, Rachel grabs it out of her hand.) Okay, now, close your eyes. And imagine that you're with Ross okay and imagine that you're kissing him. And you're-you're running your hands all over his body. And then you run your hands through his hair, but eew-oh gross it's some kind of grease, it's—uck! Hah?

**Rachel:** I don't know, his uh, his hair never really bothered me that much, and y'know it was always more crunchy than it was greasy.

**Phoebe:** Okay, this is going to be harder than I thought. Umm, let's try some uh, aversion therapy.

**Rachel:** Okay.

**Phoebe:** Okay?

**Rachel:** All right.

**Phoebe:** So uh, now look at the picture...

**Rachel:** Okay.

**Phoebe:** All right, and umm... (She grabs the picture and smacks her in the head.)

**Rachel:** Ow!

**Phoebe:** Okay, how do you feel now?

**Rachel:** Well, I like **you** less!

[Scene: Chandler and Joey's hotel room. Chandler is watching TV as Joey returns, still wearing his hat.]

**Joey:** Hey.

**Chandler:** Hey. (He nods at the hat.)

**Joey:** Oh. (Takes off the hat.) Sorry!

**Chandler:** No-no-no, y'know what? I really shouldn't have said that you were embarrassing me, I mean that really wasn't cool. And if it makes you feel any better, I've had a really lousy day.

**Joey:** Me too.

**Chandler:** Yeah?

**Joey:** Noo!! I've had the best day ever! Dude, check this out!

**Monica:** (entering) Hey!

**Joey:** Sh-shh-shh! (He motions for her to watch something he has taped.)

[Cut to the tape Joey made in front of some famous place in London with a rather famous English-type person.]

**Joey:** (on tape) Okay, so say hi to my friend and tell him that you like the hat.

**Fergie:** (Yep, Sarah, the Duchess of York) Okay, so umm, what's your friend's name?

**Joey:** (on tape) Oh, Chandler.

**Fergie:** Hi Chandler! (Waves)

**Chandler:** That's... That's was...

**Monica:** Oh my God!

**Joey:** That's Fergie baby!!

**Fergie:** Joey says you don't really like his hat, but I think it's kinda dashing.

**Chandler:** How did you? How? How?

**Joey:** Well, I was trying to figure out how to get to Buckingham Palace, right? So, I'm in my map and-and...(Ross enters) Hey!

**Monica:** Hey!

**Ross:** Hi. I understand you had a little talk with Emily.

**Monica:** (laughs) Yes, I did! And **you** are welcome!

**Ross:** Am I?! And was it **your** idea to postpone the wedding?!

**Monica:** Umm...

**Chandler:** I'm gonna go to the bathroom.

**Joey:** Wait up! (They both run to the bathroom.)

**Ross:** Hey-hey, since you're the 'fix-it' lady, here's a pickle, what do you do when the bride says she doesn't want to have the wedding at all?

**Monica:** She said that?!

**Ross:** Yeah.

**Monica:** Why?!

**Ross:** I don't know, I told her it was stupid to put off the wedding just because the hall was gone and she liked flipped out.

**Monica:** Oh my God. You're even dumber than I am!

**Ross:** Excuse me?

**Monica:** Ross, how long have you been planning this wedding?

**Ross:** I don't know. A month?

**Monica:** Emily has probably been planning it since she was five! Ever since the first time she took a pillowcase and hung it off the back of her head. That's what we did! We dreamed about the perfect wedding, and the perfect place, with the perfect four-tiered wedding cake (Starting to cry), with the little people on top. (Ross gets thrown a box of Kleenex from the bathroom and he gives her one.) Thanks. But the most important part is that we had the perfect guy who understood just how important all that other stuff was.

**Ross:** I had no idea. And that-that pillowcase thing, I thought you guys were just doing the flying nun.

**Monica:** Sometimes we were.

**Ross:** Come on. You gotta help me figure out what to do. Okay?

**Monica:** Okay.

**Ross:** Come on. (They leave and Chandler sticks his head out.)

**Chandler:** That was pretty intense huh?

**Joey:** Yeah. (Pause) Hey, I hope Ross didn't think that we just went in there because we were uncomfortable being out here!

**Chandler:** (glares at him) I hope he did!

[Scene: Monica and Rachel's, the phone rings and Phoebe answers it.]

**Phoebe:** Hello.

**Joey:** (on phone) Hey, Pheebs! It's Joey!

**Phoebe:** Hey, Joey! Hey! Ooh! Ooh! I just saw someone on the—that looks just like you on the subway. And I was gonna go over and say 'hi!' but then I figured, he doesn't care if he looks like you.

**Joey:** That just cost me four bucks. But uh listen, I just called to see how the chick and the duck are doing?

**Phoebe:** Ohh, they're having a **great** time with their Aunt Phoebe! Aunt Rachel hasn't been helpful at all. So, do you miss me?

**Joey:** Kinda, but I've just been having way too much fun.

**Phoebe:** So you're not homesick yet?

**Joey:** No, I don't think so.

**Phoebe:** All right, the seven of us miss you.

**Joey:** Who's seven?

**Phoebe:** Y'know, me, Rachel, the birds, the babies...

**Joey:** Ahh, the babies miss me?

(There is a knock on Rachel and Phoebe's door.)

**Phoebe:** Ooh, the pizza guy's here!

**Joey:** What? You ordered pizza without me?!

**Phoebe:** Yeah. But y'know we were thinking about you, y'know we ordered the Joey Special.

**Joey:** Two pizzas?!

**Phoebe:** Yep! Okay, gotta go, talk to you later.

**Joey:** Wait, well, where did you get it from?!

(Phoebe has already hung up, leaving Joey in the dark. So Joey decides to watch some TV and turns on a rerun of *Cheers*, with the theme song playing. At first, he's happy, but as the song progresses Joey gets depressed and homesick.)

[Scene: Ross and Emily's planned wedding place, Monica is dragging Emily in.]

**Emily:** Monica, why have you brought me here of all places?!

**Monica:** You'll see.

**Emily:** I tell you, this wedding is not going to happen.

(At that Ross plugs in some Christmas lights to light the place up.)

**Emily:** Oh God.

**Ross:** Okay? But-but imagine a lot more lights, okay? And-and y'know fewer bricks, and-and-and flowers, and candles...

**Monica:** And the musicians, look, they can go over here (Points to a little alcove), okay? And the chairs can face this way (Points), and... (Points to Ross) You go.

**Ross:** But-but, if you don't love this, we'll do it in any other place at any other time. Really, it's fine, whatever you want.

**Emily:** It's perfect.

**Ross:** And, I don't know, if it starts to rain...

**Emily:** Well then we'll get wet. (They kiss.)

**Monica:** Ohh. And I don't even have a date.

[Scene: Monica and Rachel's, Rachel is in her bedroom.]

**Rachel:** Pheebs?

**Phoebe:** Yeah?

**Rachel:** Do you remember where the duck food is?

**Phoebe:** Yeah, it's in the guys' apartment under the sink. Why?

**Rachel:** (enters with a bag packed) Because I'm going to London.

**Phoebe:** What?! What do you mean you're going to London?

**Rachel:** Yeah, I have to tell Ross that I love him. Now honey, you take care, you don't have those babies until I get back. (Kisses her stomach.)

**Phoebe:** I—Rachel, you can't go! Ross loves Emily!

**Rachel:** Yeah, I know, I know, I know he does. But I have to tell him how I feel! He deserves to have all the information and then he can make an informed decision.

**Phoebe:** That's not why you're going! You're going because you hope he's gonna say, "Yeah, I love you too, Rach. Forget that British chippy."

**Rachel:** Ohh—Do you think he will?!

**Phoebe:** No! Because he's in love with the British chippy! Look, Rachel, if you go, you're just gonna mess with his head and ruin his wedding! Y'know, it's too late! You missed your chance! I'm sorry, I know this must be really hard, it's over.

**Rachel:** Y'know what? No. It's not over until someone says, "I do." (Exits)

**Phoebe:** I do! I do! I do! (Chases her into the hall, but Rachel doesn't stop.) I do! (Gives up.) Ugh, like I can really chase you. I'm carrying a litter.

### Commercial Break

[Scene: Moving Shot towards The Waltham House. A phone is ringing.]

**Housekeeper:** The Waltham Residence.

**Phoebe:** Oh...yes..is this..umm..Emily's Parents' house.

**Housekeeper:** This is the housekeeper speaking. And by the way, young lady, that is not how one addresses oneself on the telephone. First one identifies oneself and then asks for the person with whom one wishes to speak.

**Phoebe:** (In a British accent) This is Phoebe Buffay. I was wondering, please, if-if it's not too much trouble, please, umm, might I speak to Miss Emily Waltham, please?

**Housekeeper:** Miss Waltham, is at the rehearsal dinner and it's not polite to make fun of people. Goodbye.

**Phoebe:** No no no, I'll be nice, I swear!!! Could you just give me the number for where they are?

**Housekeeper:** I'm afraid, I'm not at liberty to divulge that information.



**Phoebe:** Ok, somebody is on their way to ruin wedding okay. And I have to warn somebody, alright. So if you don't give me that number then I'm going to come over there and kick your snooty ass all the way to New Glocken..shire.

**Housekeeper:** Hangs up.

**Phoebe:** Hello, Hello. Ohh, OHH, she knew I could kick her ass.

[Scene: Rehearsal dinner hall. Ross and Emily are standing in the reception area. Monica arrives with her parents.]

**Monica:** Hey.

**Ross:** (Ross hugs his mom and dad)Hi. Mom. Dad.

**Mrs. Geller:** Sweetheart. Oh sorry were late, my fault, I insisted on riding the tube.

**Mr. Geller:** (embarrassed) Judy, the kids..

**Mrs. Geller:** Jack, that's what they call the subway.

**Mr. Geller:** Ohh, I thought that you....

**Ross and Monica:** Dad, dad. We got it!! We Got It!!!

**Emily:** Ohh, here comes my dad and stepmum. Mister and Misses Geller, this is Steven and Andrea Waltham.

**Mr. Waltham:** (Shaking everyone's hand.) Hello. Hello. How do you do? How do you do? Very nice to meet you. (Looking over at his wife.) Darling it's the Gellers. (She pays no attention she's talking on a cellular phone.) (Louder) Darling, it's the Gellers. (She's still not responding.) She's very self-absorbed, you know. I should never have married her.

**Mrs. Waltham:** (Looking evilly at her husband) Sorry, what?

**Mr. Waltham:** It's the Gellers!

**Mrs. Waltham:** Where?

**Mr. Waltham:** Well there's one (pointing towards Jack) and there's another (pointing towards Judy).

**Mrs. Waltham:** Lovely to meet you.

**Mr. Waltham:** Terribly nice of you to offer to pay for half the wedding. (He hand a multipage bill to Jack.)

**Mr. Geller:** Ohh forget it. Too hell with tradition, we're happy to do it.

**Mrs. Geller:** We know how expensive weddings can be, besides this may be the only wedding we get to throw (patting Monica on the shoulder.).

**Monica:** Ha ha, a joke that's funny in all countries.

(Ross quickly directs the families to their tables.)

[Scene: Chandler and Joey are standing by the kitchen entrance. A waiter comes out.]

**Waiter:** Sir? (Looking at Joey.)

**Joey:** What's in it?

**Waiter:** Goat cheese, water chestnuts, and panchetta. (Joey Looks down disgustingly at the food.)

**Joey:** (Looking up at the waiter)That's not food...No, I don't, no...(Taps Chandler on the shoulder.) Everything's different here...I want to go home. I...I miss my family. I miss the coffee house. I can't even remember what Phoebe looks like.

**Chandler:** Joey, it's been three days, okay.. Your just a little homesick, Okay. Would you just try to relax. Just, just try to enjoy yourself.

**Joey:** (Pointing at Chandler.) Your different here too. Your mean in England. (Chandler throws his hands up to his head in frustration. They walk away from each other.)

[Camera pans to the Geller family table. Ross, Rachel, Mr. and Mrs. Geller are there.]

**Mr. Geller:** (Looking at hot wedding bill.) What the hell!!!

**Ross:** what's up, Dad?

**Mr. Geller:** This bill for my half of the wedding. it's insane.

**Mrs. Geller:** How could it be so much? The receptions at their house.

**Mr. Geller:** (Pointing items out on the bill.) Flowers, liquor, recarpet first floor. New guest bath, landscaping. I'm paying to remodel this guy's house. (Angrily gets up.) I'm going to give that son on a bitch, a piece of my mind.

**Ross:** (Holding him back.)Dad, dad, please. Look I don't want anything to upset Emily tonight. Alright, she's had a hard enough couple of days as it is. (Picks up the bill.) Now here, here, let me go talk to him, okay?

**Mr. Geller:** And you tell him no one takes advantage of the Gellers.

**Mrs. Geller:** Ooh, Jack....(He looks over to her) Sometimes I forget how powerful you can be. (They embrace and kiss passionately.)

**Monica:** (Looking nauseous from her parents kissing.) And I'm going to go get drunk. (Gets up to get a drink.)

[Scene: An airport in New York.]

**Rachel:** (Running to the ticket counter) Ooh, ooh, ooh, ooh, ooh. (Slightly out of breath) Hi.

**Ticket Agent:** (Cheerfully.) Hello.

**Rachel:** (Faking cheerfulness.) Hello. Umm, when is your next flight to London?

**Ticket Agent:** (looking at her computer terminal) There's one leaving in thirty minutes.

**Rachel:** Ohh, good.

**Ticket Agent:** And I do have one seat left.

**Rachel:** Ohh, thank you, thank you, thank you.

**Ticket Agent:** The last minute fare on this ticket is twenty seven hundred dollars.

**Rachel:** (looking through her wallet.) Ohh, I just don't think I have enough left on my credit card.

**Ticket Agent:** Well you can split it with another credit card.

**Rachel:** Ohh, okay, how about five. (She hands her all the credit cards.) Ohh, thank you.

**Ticket Agent:** I'm just going to need to see your passport.

**Rachel:** (Looking through her purse.) Okay, you know what? I don't have it, but I can tell you exactly where it is on my night stand, and...okay. But you know what? I have my driver's license and I have a twenty. (She slides it across the counter.)

**Ticket Agent:** (Slides the twenty back and tosses her credit card onto the counter.)

[Scene: The Rehearsal dinner hall. Ross is at the Walthams' table discussing the bill.]

**Ross:** Look, face it, my father is not going to pay for the build-in barbecue and believe me you can kiss you gazebo goodbye. Now I might be able to get you the new lawn.

**Mr. Waltham:** Ahh, then you have to give us the lawn ornaments.

**Ross:** I go back there with lawn ornaments, he's going to laugh in my face.

**Mrs. Waltham:** This is ridiculous. I mean we had an agreement. (Ross looks frustrated. She begins to scream at her husband.) Will you say something, Steven?! Please!!!

**Mr. Waltham:** Don't take that tone with me. (She looks evilly at him.) All-all right you can. (He looks over at Ross and Shrugs.)

[Scene: The Girls apartment. Phoebe is dialing the phone and Rachel runs in the door.]

**Rachel:** (Running to her room.) Hi, Pheeb.

**Phoebe:** (Looking relieved. She puts down the phone.) Oh thank god. Oh, you changed your mind. Oh, look I know you probably want to be alone, and you don't want to talk about it, that's fine. I just want you to know, I think you are doing the right thing and...

**Rachel:** (Running back out the door with her passport.) Bye, Pheeb.

**Phoebe:** (Trying to get up.) Wait!! Where are you going?! What are you doing?! No!! Wait!! (Not able to get up.) God!! Why am I always pregnant when she does that?!

[Scene: The Rehearsal Dinner Hall. Chandler, Joey, Ross, Emily, Monica, and all the bridal party are seated at the table. Chandler gets up to make a toast.]

**Chandler:** I'd like to toast, Ross and Emily. Of course, my big toast will be tomorrow at the wedding, so this is kind of my little toast or Melba toast, if you will. (No one in the room laughs. He starts to get flustered.) Okay. I known Ross for a long time. In fact, I knew him when he was going out with his first girlfriend. (Ross looks embarrassed.) And I thought things were going to work out for him..Until the day he over inflated her. (He laughs. Jack looks at Judy and no one in the room laughs.) Ohh, Dear God.. (A cellular phone rings.)

**Mrs. Waltham:** Hello, Waltham Interiors.

**Phoebe:** Oh, hi, Mrs. Waltham. I need to speak with ether one of the best men, or Ross's sister Monica.

**Mrs. Waltham:** Who is this?

**Phoebe:** Oh, I'm Phoebe Buffay. I'm one of Ross's best friends.

**Mrs. Waltham:** Well, if you're on e of Ross's best friends, why aren't you here?

**Phoebe:** Yeah, um, I can't fly. I'm having my brother's babies.

**Mrs. Waltham:** Oh, am I on the radio?

**Phoebe:** No..umm, could I talk to one of them? It's very very important.

**Mrs. Waltham:** No, I'm bored with you now. I'm going to cut you off. (She hangs up.)

**Phoebe:** Ohh! Okay, I'm going to have to kick her ass too.

**Chandler:** (Continuing his toast.) And I'm sure we're all very excited that Ross and Emily are getting married at Montgomery Hall. I mean to think, my friend getting married in Monty Hall. (No reaction from the people.) Ohh, come on!! Monty Hall!! Lets make a Deal!! Come on, you people!! All right, forget it!! Congratulations, Ross and Emily. (He sits down.)

**Joey:** Hey, best man number two, Joey Tribbiani. Now I'm not good with the jokes like Chandler here. Boy...but ahh, I just want to say congratulation to the happy couple. I first met Ross in this coffee house back home...Home...New York City...Where everybody knows my name. Well anyway, I love you guys. (pointing at everyone.) But not as much as I love America. (Looking at Chandler.) Could we please..go home now?

(One of the bridesmaids, Felicity, puts her arm around Joey.)

**Felicity:** (Putting her arm around Joey.) Are you going home? I was hoping to get to know you better.

**Joey:** (Putting his arm around her.) I'm not going anywhere, sweetheart.

[Scene: Later that evening at the rehearsal dinner. Chandler and Monica are sitting on a sofa. Chandler is covering his face in embarrassment because of the toast.]

**Monica:** I was laughing. (Patting him on the knee.)

**Chandler:** Out loud?

**Monica:** Well I didn't want everyone to think I was stupid.

**Chandler:** So how are you doing?

**Monica:** My mother's driving me crazy, but Ross is getting married. I'm happy. (A drunken man approaches.) I'm not going to let anything spoil that.

**Drunk Man:** I just want to say that Ross is a wonderful young man.

**Monica:** Well, thanks, we like him.

**Drunk Man:** My god!! You must have been a teenage when you had him. (Monica stares straight forward after the comment. Chandler tries to console her by patting her on the shoulder.)

(Ross and Emily's parents are seated at a table. Ross is between them and they are discussing the wedding bill.)

**Mr. Geller:** There's no way in hell, I'm paying for it.

**Ross:** Look, were down to just one point. Could we please, maybe just settle it after the wedding.

**Mr. Geller:** All-right fine, but I just want to say, I'm not paying for your wine cellar. You thieving, would be speaking German if it weren't for us, cheap little man. (Emily's stepmum looks shocked. Jack and Judy get up and leave.)

(Chandler's trying to console Monica.)

**Chandler:** The guy was hammered, okay? There's no way, you look like Ross's mother.

**Monica:** Then why would he say it?

**Chandler:** Because he's crazy. Okay? He came up to me earlier and thanked me for my very moving performance in Titanic.

**Monica:** Oh, my mother's right. I'm never going to get married.

**Chandler:** Ahh, you know what? That is....Who wouldn't want you?

**Monica:** Ohh, Please?! I'm a single mom, with a thirty year old son!!

[Scene: The airport. Rachel runs up to the ticket counter.]

**Rachel:** Hi, I'm back. Listen, I need to...

**Ticket Agent:** Hello.

**Rachel:** Hello. I need to get on the 11 o'clock flight.

**Ticket Agent:** Oh I'm afraid that plane has already pulled away from the gate.

**Rachel:** Okay, you know what/ You're going to have to call that plane and tell them to swing around and come and pick me up.

**Ticket Agent:** I can't do that.

**Rachel:** Sure, you know what? Come on, we'll just tell them that there was like a problem with like the "engine".

**Ticket Agent:** I'm afraid I'm going to have to ask you to step aside, Miss.

**Rachel:** Look, If I don't get to London!! He is going to marry that other girl!!!

**Ticket Agent:** I can't imagine why.

**Rachel:** All right, you know what? I am not leaving here, until you call that plane back!! (She pounds her hand on the counter twice. The ticket agent counters by placing the closed sign on the counter and tapping it twice.)

[Scene: Chandler's hotel room. Ross bursts into the room.]

**Ross:** (Screaming) I'm getting married today!! Whoo-hoo!!

**Chandler:** (With the covers pulled up to his chin.) Morning, Ross.

**Ross:** I'm getting married, to..day!!

**Chandler:** Yeah you are!!

**Ross:** Ahh, whoo-hoo!!(He runs back out the door.

**Monica:** (Comes up for below the covers and looks concerned.) Do you think he knew I was here? (Chandler quickly looks at Monica not knowing what to say.)

### Commercial Break

[Scene: Chandler's hotel room. Chandler and Monica are lying in the bed together talking. There's an awkward air between them. They are both clutching the covers in front of them.]

**Chandler:** Well I've-I've never done that with you before.

**Monica:** (In an uneasy voice.) Nope. (She chuckles uneasily.)

**Chandler:** So, ahh, how are ya? How ya...How ya... You okay?

**Monica:** Yep, yep...You?

**Chandler:** Yes...Yes..Uh-huh, You?(Looking over at her. She looks back.) We did you.

**Monica:** Well...I'd better get going.

**Chandler:** Oh yea yea, absolutely.

**Monica:** (Scoots towards the side of the bed.) Could you not look?

**Chandler:** I don't want to look.

[Scene: The Virgin Atlantic flight to London that Rachel is on.]

**Rachel:** Ohhh.(she rhythmically taps her hands on the magazine on her lap.)

**Passenger:** Ahh, ahh, excuse me.

**Rachel:** Yeah?

**Passenger:** If you're planning on doing that throughout the entire flight. Please tell me now. So that I could that a sedative...or perhaps slip you one.

**Rachel:** Oh. I'm sorry. I'm very sorry. Sorry. (She hums and sighs happily.) It's just, I'm ahh, I'm kinda excited. I'm, ahh, going to London to ahh, tell this guy that I love him and... (He puts his headphones on to ignore her.)

[Scene: Joey enters his hotel room. The phone is ringing.]

**Joey:** Hello?

**Phoebe:** (Angrily.) Hey, were the hell have you been?!

**Joey:** Hey. I spent the night out. I met this **cute** bridesmaid. She is so...

**Phoebe:** I don't want to hear about her!!

**Joey:** Ahh Pheebs, you know you're still my number one girl.

**Phoebe:** No! No, we have an emergency. Okay? Rachel's coming to London.

**Joey:** Ohh great!!!

**Phoebe:** No it's not great. No, she's coming to tell Ross that she loves him.

**Joey:** (Confused.) But, he loves Emily?

**Phoebe:** I KNOW THAT!!! You have to stop her!! She's going to ruin the wedding!!

**Joey:** Okay.

**Phoebe:** All right, so, okay...

**Joey:** Hold on. Hold on. (Picking up a note pad and writing and reading the message aloud.) Rachel coming. Do...Something.

**Phoebe:** Okay, so I'm done my part, okay. It's your responsibility now, okay. The burden is off me, right?



**Joey:** Right!

**Phoebe:** So tell me about this girl?

(The guys' hotel room. Joey's there. Chandler comes out of the bathroom in a robe.)

**Joey:** Hey.

**Chandler:** Hey.

**Joey:** Have you seen Monica?

**Chandler:** (Very defensive.) I'm not seeing Monica.

**Joey:** (With a confused look on his face.) What?

**Chandler:** What?

**Joey:** Look we've got to find her. Phoebe just called!! Rachel's coming to tell Ross she loves him!!

**Chandler:** Oh my god!

**Joey:** I know! That's why we got to find Monica!! You know where she is?

**Chandler:** No!! Okay!! What's with the third degree?! Why don't you just shine a light in my eyes?! (Joey looks totally confused.)

[Scene: The plane. Rachel's telling her story to the passenger on her left. The one on her left is still wearing his headphones.]

**Rachel:** ...And so then I realized. All this stuff I had been doing. proposing to Joshua, lying to Ross about why I couldn't come to the wedding. Was all just a way of...

**Passenger:** (Frustrated he takes his headphones off.) Oh, oh oh!! I'm sorry, can I interrupt? You know I just want to say..That you are a horrible, horrible person.

**Rachel:** Ehh, pardon me?

**Passenger:** You say you love this man, yet you're about to ruin the happiest day of his life. I'm afraid I have to agree with you friend Pheeb.. This is a..this is a...terrible, terrible plan.

**Rachel:** But he has to know how I feel!

**Passenger:** But why? He loves this...this Emily person. No good can come of this.

**Rachel:** (Sighing) Well I-I think your wrong.

**Passenger:** Oh-no.(He bites his fist at her.)And by the way, it seems to be perfectly clear that you were on a break. (Rachel gasps and doesn't know what to say. He puts his headphones back on.)

[Scene: The church where Ross and Emily are to be married. Judy, Andrea, and Monica enter together.]

**Mrs. Geller:** (Looking around at the chapel.) Oh my God! It's like a fairyland.

**Mrs. Waltham:** I know, it's horrible isn't it?

**Monica:** Well, I love it. I only hope my wedding looks this good.

**Mrs. Geller:** I just hope...

**Monica:** (Angrily.) You can let some of them go by!(Judy and Andrea go to the front of the chapel. Joey approaches Monica.)

**Joey:** (Whispering.) Pisst, Monica. Alright, we really need to start looking out for Rachel. I'll cover the front door. You watch that big hole at the back of the building and I got Chandler covering Ross.

**Monica:** (Awkwardly.) Why would I care where Chandler is? You know uhh...You know sometimes I don't even like Chandler.

**Joey:** Okay. (They both walk off to watch for Rachel.)

(Ross and chandler are standing next to the alter. Ross is practicing for the wedding.)

**Ross:** (Using a slightly different inflection for each.) I do. I do. I do.

**Chandler:** Oh yea, your right. It's the second one.

**Ross:** (Very Nervous)Really?

[Scene: Joey's in the front entrance watching for Rachel. The bridesmaid he met at the rehearsal dinner come in.]

**Felicity:** (In a sexy voice.)Hello Joey.

**Joey:** Hey, Felicity.

**Felicity:** Umm, I thought about you all day.

**Joey:** Yeah.

**Felicity:** Um-hum. Talk New York to me again.

**Joey:** (In a New York accent.) Fuggetaboutit. (She giggles.) How you doin'?

**Felicity:** Mmm. (She pushes him up against the wall and they begin to kiss.)

**Joey:** Oh, yeah.

(Back in the chapel. The parents are still fighting over the bill. Ross is refereeing.)

**Mrs. Geller:** There's nothing to discuss. We're not paying for your wine cellar.

**Mr. Waltham:** (Pleading.) You-you have to meet me in the middle here.

**Mr. Geller:** (Forcefully.) Hey, you keep pushing me on this, my foots going to meet the middle of your ass.

**Ross:** Dad!! (Emily comes running in.)

**Emily:** What-what's going on?!

**Ross:** Nothing, nothing. Everything's under control.

**Mr. Waltham:** You want a piece of me, sir? Is that what your saying? (Pointing at Jack and poking him) You want a piece of me?

**Ross:** (Stepping in between them.) Okay! Okay! That's it!! Parents!! Parents!! Back away!! All right, this is our wedding day! From now on everyone gets along, and if I hear one more word. NO GRANDCHILDREN! (Pointing at his mother.) That's right!!

**Mr. Geller:** Okay, okay.

**Mr. Waltham:** Sorry old boy, sorry. Sorry. Sorry. (Them all walk away. As he leaves he mutters to Jack.) I could kill you with my thumb, you know.

**Emily:** What was all that about?

**Ross:** (Sighing.) It was...This disagreement over...(She sighs. Ross notices her in her wedding dress.) My god. You...you look beautiful.

**Emily:** (Giggles.) Ohh...(She realizes that she's in her gown.) Oh! You were not meant to see me before the wedding. It's bad luck.

**Ross:** You know what, I think we've had all the bad luck we're going to have. (He hugs her.)

(The front entrance. Joey and the bridesmaid are up against the wall kissing. Rachel comes in the door and walks by Joey unnoticed. She walks into the chapel and sees Ross and Emily kissing. She looks as though she wants to cry. Emily walks away and Ross turns and sees Rachel standing there.)

**Ross:** My God. Rachel! (He walks towards her, grasps her hands and kisses her on the cheek.) Your here. I can't believe it. (She giggles.) What happen? Why are you here?

**Rachel:** Well I just came...(She touches him near his heart. She's almost in tears.) I just needed to tell you...(Looking into his eyes. She takes a deep breath.) Congratulations. (He hugs her. She can barely hold back the tears.)

[Scene: Camera fades to one of the band members playing guitar at the wedding. The chapel is full of guest. A groomsmen escorts a bridesmaid down the isle. Joey is waiting with Mrs. Waltham to escort he down the isle. A cellular phone rings.]

**Mrs. Waltham:** (Answering the phone.) Hello, Waltham Interiors.

**Phoebe:** Mrs. Waltham. Hi. It's Phoebe again.

**Mrs. Waltham:** (Throws her head back in disgust.) Why?!

**Phoebe:** Yea. Can I please, please, please talk to one of the best men? This is going to be the last time I promise.

**Mrs. Waltham:** (Slapping the phone into Joey's chest.) Joey there's a girl on the phone for you.

**Joey:** (Smiling.) Ohh great!! (Putting the phone to his ear.) Hello. (He begins to escort her down the aisle.)

**Phoebe:** Did you stop Rachel?

**Joey:** No, but it's okay. She just came in and gave him a hug, that it.

**Phoebe:** So nothing got ruined?

**Joey:** No.

**Phoebe:** Oh that's so great! Ohh, so what's going on now?

**Joey:** Ah, I'm-I'm walking down the aisle...Still walking. (Mrs. Waltham takes her place.) I'm about to pass the bridesmaid I hooked up with last night. (Looking at the bridesmaid.) Hey! (Talking to Phoebe.) I told her "Hey." And now I'm at the front with Ross. It's Phoebe. (He shows Ross the phone.) He looks pretty mad. Uh...I'd better go.

**Phoebe:** No!! wait, wait, wait!! Oh please, hold it up so I can listen. (Joey looks at Ross and holds the phone above Ross's shoulder.)

(Chandler escorts Monica down the aisle.)

**Chandler:** What we did last night was....

**Monica:** Stupid.

**Chandler:** Totally crazy stupid. (He nods his head at the people seated.)

**Monica:** What were we thinking?

**Chandler:** I'm coming over tonight though, right?

**Monica:** Oh yeah. Definitely.

(They quickly take their places and Here Comes the Bride Begins to play. Everyone seated looks back. Her father is escorting Emily up the aisle. She kisses him on the cheek and takes her place by Ross's side.)

**Minister:** Friends. Family. We are gathered to celebrate here today the joyous union of Ross and Emily. May the happiness we share with them today be with them always. Now Emily, repeat after me. I, Emily...

**Emily:** I, Emily...

**Minster:** Take thee Ross...

**Emily:** Take thee Ross...

**Minster:** As my lawfully wedded husband, in sickness and in health, till death parts us.

**Emily:** As my lawfully wedded husband, in sickness and in health, until death parts us.

**Minster:** Now Ross, repeat after me. I Ross...

**Ross:** I Ross...

**Minister:** Take thee, Emily...

**Ross:** Take thee, Rachel...(All his friends have looks of shock on their faces. He realizes what he said. Quickly he says.) Emily. (A slight chuckle.) Emily.

**Minister:** (Looking and feeling awkward. he looks towards Emily.) Uhh...Shall I go on?

(Rachel looks all around as if all the eyes in the chapel were looking at her as the picture fades to black.)

### **Closing Credits**

**End**

## BIOGRAPHICAL SKETCH

Gema Del Moral was born on September 21, 1989 in Lewiston, Maine. She received a Bachelor of Arts in International Relations from State University of New York-Geneseo in 2011 and Licenciatura en Relaciones Internacionales from Universidad de las Americas Puebla in 2012. She received the Master of Arts in English as a Second Language from the University of Texas-Pan American in 2015. She was awarded the Academic Scholarship from Universidad de las Americas Puebla in 2008 and the Cultural Coordinator LIASON Scholarship from State University of New York in 2009. Gema served as an English teacher in the non-governmental organization Chanolliztli Familias en Movimiento A.C. in San Andres Cholula, Puebla and at Rochester International Academy in Rochester, New York. She currently works as an English Language Arts teacher at Clinton Elementary in Peñitas, Texas. Her current mailing address is P.O. Box 254 in Falcon Heights, 78545.