THE SOCIAL INTERACTION OF LANGUAGE IN A COMIC SERIES: A SOCIOLINGUISTIC STUDY

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ABSTRACT

*Dell Hymesin 1964coined **The Ethnography of Communication** in an attempt to explain the ways in which people use the language to interact. It hypothesizes that ethnography is less applicable among participants who have the same sociocultural background. It was proven that all the basic speech components occur whenever there is an interactional situation. The elements of (SPEAKING) schema are closely connected. However, the findings establish the fact that these elements take place effectively among participants who have the same sociocultural background.One of the most outstanding conclusions is the capability of the (SPEAKING) model to analyze not only an interaction between two or more participants, but also any event which consists of a monologue of one participant.*

Key words: Ethnography, Communication, Interaction, Sitcom.

1- INTRODUCTION

Communication is considered one of human behaviors in a society. Humans cannot make a noticeable contact with one another without communication. People interact every day to discuss their opinions and attitudes through the language they use. The linguistic subfield that is concerned with the interaction of language is the ethnography of communication.The ethnography of communication (sometimes called EOC) can manifest certain aspects in each individual interactivity. It can also reveal what a participant is doing, and in what situation his /her action and reaction occur.

The dataof this study is collected from one of the most famous sitcoms in the United Statesand perhaps the world "Friends". The researcher chooses six scenes extracted from three episodes.These episodes represent the beginning, the middle, and the end of the series. The present study aims at investigating the linguistic, social and cultural aspects of the ethnography of communication and how the speech components are interrelated regarding the sitcom (Friends). The researcher intends to clarify the aspects of speech components in the adopted model. He also tries to reveal the impact of these aspects on the interaction of the participants in the selected data.

2- THEORETICAL BACKGROUND

Communication is usually achieved by several means; one important way to make mutual communication is speech. This requires the participation of at least two individuals, a situation in which

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they interact and a topic which they share and intend to inform about or discuss. In addition, there are several aspects that appear in the course of this human communication such as the specific language they use, the formality or informality used depending on the social situation of the interactants, and the social status of the speakers and hearers. These aspects along with others form the environment of communication and build the infrastructure upon which the social communication is based. The linguistic field that explores the use of language in social communication is sociolinguistics (Flormatta& Ballesteros, 2003).

2.1. Sociolinguistics

According to Hudson (1996:1), "*sociolinguistics is the study of language in relation to society"*. While Gumperz (2008) gives a broader definition to sociolinguistics, distinguishing it from sociology of language, in which he states that:

> **Sociolinguistics is the descriptive study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on the way language is used, and society's effect on language. It differs from sociology of language, which focuses on the effect of language on society (ibid, p.532).**

Thus, sociolinguistics concentrates on the relationship between language and society. It also refers to the empirical study of how language is used in society. In other words, sociolinguistics is an interdisciplinary field of research which combines linguistic and sociological theories and methods to discover the variability of language related to the multiplicity of languages and language forms in a given society. Any society has a unique social interaction that is similar in some aspects to other societies and different in others (Wray and Bloomer, 2006).

2.2. Social Interaction

A social interaction is basically a social exchange between two or more individuals. Such interactions construct the basic elements of social structure and hence are the key object of basic social inquiry and analytical process. Interactions are clearly visible in the sense that they are observed and recorded from the outside behavior, action patterns, what is already spoken and so on.Language is clearly a social process and it is the most obvious means of social communication, although it is generally considered a primarily cognitive process. Language must take its logical position within the context of social interaction (Gramont, 1990).

In addition to language, several factors help to form the social interaction between individuals. One important factor is the situational environment of interaction including the statuses and the roles of participants, the variety of language register used in any particular communicative event, the language system itself, and the social structure within which the social interaction occurs throughout any communication (Rathjen&Foreyt, 1980).

2.3. Communication

Good social communication does not only mean addressing someone or merely giving verbal orders, but also creating mutual understanding. It also aims at impairing knowledge and assisting people to gain a clear view of the meaning of that knowledge. Good communication has the potential to contribute to overcoming different kinds of social problems such as poverty, ignorance, illiteracy, and to the attainment of social and economic goals as well. The events occurred within any human communication can be comprehended as the social conduct of actions along with the communication act being the concept that bring together the performance of that action and its relevant interpretation. Accordingly, patterns of communication are very significant in the process of communication (Bowe, Martin, &Manns, 2014).

Non- verbal communication deals with both conscious and unconscious processes in encoding and decoding the messages conveyed in the interaction. Encoding involves the action of generating information from the source like gestures, postures and face expressions. These signals are usually universal and employed by almost all participants who have different attitudes towards a specific topic. Decoding, on the other hand, is the attempt to interpret the information received. This process involves the intervention of the receiver's senses, and it uses the shared knowledge to decode the message. However, the vital tool for human beings to express themselves and clarify what they want to convey and communicate is language. They use it in different ways, such as to warn, to welcome others etc... (Manusov& Patterson, 2006).

2.4. Language

Language constitutes a major part of the culture of people. It is the main means through which individuals of any language community communicate. According to The Oxford Dictionary (as cited in Joseph, 2018, p.38), "language is the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way". Although any two English people are distinguished through the English language they use, actually this is not the main and the sole function of language, but the fact they 'communicate' through this language. Furthermore, language is not only a simple communication means of exchanging information, but also a crucial way to establish and maintain different social relationships within any speech community (Truddgill, 1995).Language becomes a very substantial part of human life; a system consisting of the combination between words and their meanings. Language represents a source for initiating meaning. Using sounds, words and symbols, language reflects the message of the speaker. This language can basically take two essential forms, primarily oral, and written shape. Language is the fundamental phenomena to convey traditions and values related to any group identity. The most definite evidence of the historical continuity of any human community is the necessary and ceaseless use of the specific language of that community (Everett, 2005).

2.5. Speech Community

A speech community represents a group of individuals who have rules in common that are used to interpret at least a single communication practice. This communication practice can involve particular acts, situations or events (Duranti, 2009). Romaine (2000, p.23) stresses the importance of social boundaries rather than the linguistic differences that distinguish different speech communities. He states that:

A speech community is not necessarily coextensive with a language community. A speech community is a group of people who do not necessarily share the same language, but share a set of norms and rules for the use of language. The boundaries between speech communities are essentially social rather than linguistic. (ibid).

The study of speech behavior within a speech community requires the careful study of units of interaction. Hymes suggests a hierarchical series of interaction units that any ethnographer of communication can follow to explore the various ways of communication. These units are speech situation, speech event and speech act which are considered very useful in the investigation of ethnography of communication (Hymes, 1974).

2.6. Speech Situation

Speech situation takes place within a speech community. Generally, speech situations can consist of communicative and other types of speech events. Therefore, speech situations are not purely communicative. They are not directly subject to speaking rules, but they can be realized as contexts within the rules of speaking.A speech situation is composed of a number of components. Hymes suggests one of the earliest descriptions which is considered the most complete identification of speech situation components. These include *messageform*, *messagecontent*, *speaker*, *hearer*, *purposes*, *key*, *channels* and *normsofinteraction*. According to Fisherman, there are three basic components of the speech situation with regard to language use. The first is the *participants* themselves and the *relationship* bounding them. The second is the *topic* in matter. The third and the last component is the *settingofinteraction* (Hymes, 1974).

2.7. Speech Event

A speech event is basically the occurrence of an interaction within the form of speech. In this case, the speaking form may consist of components that influence the form of speaking. These components are the speaker and hearer, the topic of speech, the time of speaking, the place where the speech takes place and the situation in which interaction happens. The same event can occur while discussing a topic on the phone, or chatting online using the internet.Speech events are communicative and in the same time governed by the rules for the use of speech. A speech event occurs within a speech situation. For example, in a party (a speech situation), two or more individuals are participating in a conversation (a speech event). One of the participants is telling a joke. This joke is a (speech act) of this event which is a part of the whole situation (Reiss, 1985).

2.8. Speech Act

A speech act is a specified utterance that has both a literal meaning and an intended meaning. The literal meaning represents the conventional meaning of the utterance. The intended meaning refers to the implied meaning behind uttering the sentence. It is related to the speaker's intention of uttering the words. According to Crystal (2012: 446), "a speech act refers to a theory which analyses the role of utterances in relation to the behavior of speaker and hearer in interpersonal communication." Thus, a speech act refers to an utterance that also serves a function in communication.A speech act may be represented through a single interactional function. It can be expressed through a request or command. Ethnography of communication use the terms of speech situation, speech event and speech act to illustrate the mental state and ability of the participants to use language in a variety of communicative environments. It also attempts to explain the behaviors of the participants that are influenced by the social and cultural surroundings. The features of speech situation, speech event, and speech act are investigated by the ethnography of communication (Dik, 1997: 429).

2.9. Ethnography of Communication

Hymes in his paper in 1962 'The Ethnography of Speaking' coined 'the ethnography of speaking' as a field of research. It emerged out of the necessity to deal with the traditional anthropological concerns to clarify the interrelationships among culture, society and language. The ethnography of speaking was later redefined in Hymes' 1964 paper 'Introduction toward Ethnographies of Communication' to 'Ethnography of Communication'. Hymes tried to adapt verbal characteristics to the non-verbal aspects of communication (Hymes, 1974). According to Crystal (2012, p.174):

The phrase ethnography of communication or ethnography of speaking has been applied by sociolinguistics to the study of language in relation to the entire range of extralinguisticvariables which identify the social basis of communication, the emphasis being on the description of linguistic interaction.

Related to sociolinguistics, the ethnography of communication intends to describe forms and functions of both verbal and non-verbal communicative behavior in specific social and cultural settings. Thus, it contrasts other linguistic theories of transformational grammar and structuralism. It is based on the premise that any utterance produced by participants cannot be fully understood without bounding its meaning with the speech event or the communicative event in which it is surrounded (Littlejohn 2002).

Communicative competence is very essential for individuals to achieve an interaction within their society. It refers to the speaker's ability of how far he can dominate a particular language. Communicative competence can also designate how participants can use correct sentences grammatically. Communicative competence is parallel and has the same importance of competence for grammar and other linguistic usages (Hymes, 1972).The ethnography of communication aims to investigate the communicative competence of a particular speech community by realizing and analyzing the communication that establishes the language use in specific communicative activities. It also tries to identify people as individuals in groups and their attitudes towards different topics based on their cultural

background. This is highlighted in the systematic investigation of such cultural phenomena which is the concern of ethnography (ibid).

3- HYMES' MODEL (1972)

The goal of the linguistic theory was primarily set by Chomsky through his description of the ideal speaker- hearer's competence. He bases his contribution of competence on the knowledge of the grammaticality of language. He argues that any putative sentence may or may not constitute a part of his language. This competence is called linguistic competence. Hymes argues that the definition of competence proposed by Chomsky is too narrow. Linguistics should pay more attention to the speaker's ability to produce particular sentences in particular situations. The utterances should be situational-appropriate, not only grammatically correct (Coulthard, 2011).

The researcher adopts the most developed Hymes' model of the ethnography of communication. In this model, Hymes describes well the interaction of language used by the participants and its effect on social life. Hymes developed a framework to analyze communication between participants within the relevant cultural setting. This model consists of sixteen components. Hymes argues that these components are necessary to describe any specific speech event. These components are: message form, message content, setting, scene, speaker/ sender, addressor, hearer/ receiver/ audience, addressee, purposes (outcomes), purposes (goals), key, channels, forms of speech, norms of interaction, norms of interpretation, and genres. Hymes coined the mnemonic SPEAKING model to cover these sixteen components (Hymes, 1974).

3.1. Setting and Scene (S)

Setting refers to the time and place of interaction. It also indicates the influence of time and place. Hymes (1972, p.60) refers to the scene as the "psychological setting or the cultural setting of the social situation". The aspects of scene and setting specify the kinds of interaction. It is also affected by the social and cultural evaluation between participants of the interaction. (ibid).

3.2. Participants (P)

Participants indicate the actors in a particular setting or scene and their role relationships. Participants also include the personal characteristics of interlocutors such as age, sex, social status, and their relationships. Participants consider the various combinations of people interacting in a particular social situation. These are speaker/ sender, addressor, hearer/ receiver/ audience, and addressee. The focus of analysis will be on the participants who are the actual speakers and the actual hearers. To put it another way, the participants who directly interact with each other. (ibid, p.60).

3.3. Ends (E)

Ends denote the conventionally expected and recognized outcomes of the exchange between participants as well as the individual and personal goals of the participants. The purpose of communication is to accomplish a communicative task. Each participant seeks to achieve his

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communicative task through the interaction. The goals and outcomes can be persuasion, solving a problem, advice and so on. Thus, Ends cover both kinds of purposes (outcomes and goals), (ibid, p.61).

3.4. Act Sequence (A)

Act sequence expresses the actual form and content of the message conveyed. It also refers to how the speech act is ordered and performed. It indicates the precise words used. It also demonstrates how these words are said and used and the relation of what is said to the actual topic in matter. Act Sequence covers message form and message content. The focus of ActSequence in the analysis is on the formality of the words (formal or informal words), topic and topic change, positive or negative face, and the content of the message such as confiding, dating and so on (Hymes, 1972, p.59).

3.5. Key (K)

Key is concerned with tone, manner, and spirit within which a specific message is conveyed. It also indicates how these aspects are performed. For instance, serious, joking, sincere or emotional. To put it another way, the speech is performed in a serious, joking, and emotional manner. Key is considered the modality of the speech act (ibid, p.62).

3.6. Instrumentalities (I)

Instrumentalities refer to the instruments which are used by the interactants. They utilize instrumentalities to convey a particular message. There are different kinds of instrumentalities such as written and spoken language. Instrumentalities refer to the actual forms of speech employed. Instrumentalities also contain telegraphic form and semaphore which are sent through sign forms. Oral speech can be conveyed in different ways such as speaking, whistling, singing, and drumming. Instrumentalities also indicate the language, the dialect and the register used that is selected from the repertoire of the participants. Instrumentalities cover channels and forms of speech (ibid, p.63).

3.7. Norms (N)

Norms refer to the specific behavior of interlocutors. The behavior and its properties which the participants adopt to reflect how they interact in particular social setting. Each participant looks for prosperous aspects of interaction in his/ her intention to convey a message. He/ she may also seek to interpret other participants correctly as well as being interpreted correctly. Norms are also concerned with verbal and non- verbal aspects such as turn taking, pitch and loudness of voice. Norms cover norms of interaction and norms of interpretation. The analysis will focus on the norms of interaction in order to achieve a fruitful description of the behavior of participants (ibid, p.64).

3.8. Genres (G)

Genres refer to the textual categories of the produced utterances. This includes categories such as prayers, lectures, proverbs, and editorials. Genre demonstrates to what type a speech event belongs such as gossip, interview, and conventional conversations. Genres are also concerned with the cultural category of

speech used in the interaction such as apologies, compliments, flirting, confiding, insults, and requests. Genre is closely related to the speech styles used by participants. These styles determine how the participants adopt the suitable genre which is appropriate to the occurring speech event. The researcher will focus on these styles. These styles can be friendly chat between friends, intimate chat between lovers or ex-lovers, sentimental chat when the participant speaks in passion with someone about his/ her lover or about his/ her romantic experience and feelings. Another type is the consultative chat which depends on contextual information with a more or less expectable understanding from the listener (Hymes, 1972, p.65).

4- DATA COLLECTION

The comic series (Friends) is an American sitcom. It was very popular in the 1990s and the 2000s. The sitcom was created by David Crane and Marta Kauffman. It was aired on NBC network (National Broadcasting Company) from September 22, 1994 to May 6, 2004. The sitcom consists of ten seasons, with totally 236 episodes. Bright- Kauffman- Crane Production Company produced the sitcom in association with Warner Brothers Television. The whole ten seasons of the sitcom were ranked among the top ten of the final ratings of the television season. The sitcom receives huge acclaim during its featuring on TV. It turns to be one the most popular TV shows of all times. The series won the (Outstanding Comedy Series) award in 2002 (Clingman, 2017).

The sitcom portrays the adventurous life of the six friends. Each of them has interesting romantic relationships. The sitcom also discusses their careers. The recurring romantic event in the storyline is the ups and downs of the relationship between Ross and Rachel. The sitcom successfully depicts the social and hilarious interaction between these six friends. This social interaction is also influenced by other people and the surrounding environment (ibid).

The researcher collects his data from six scenes of three episodes; episode 1 in the first season, episode number 118 (episode 21 in season 5), and the last episode of the last season (episode 18 of season 10). The researcher will analyze six scenes; two scenes from each episode. The researcher attempts to investigate the beginning, the middle and the last events of the series. The purpose behind that is to explore the social and cultural interaction between participants in equal intervals of the sitcom.

5- DATA ANALYSIS

As mentioned previously, the researcher will analyze six scenes of the American Sitcom "Friends". The scenario of each scene will be written prior to its analysis. The analysis consists of a table. This table contains two columns. The first column contains the speech components of Hymes' model (S, P, E, A, K, I, N, G). The second column contains the representation of the speech components. The representation represents the analysis of the scenario and the availability of the speech components in the interaction of the participants.

Episode 1 of Season 1 (The Pilot)

Scene 3

Ross: (mortified) Hi.

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

Monica: Are you okay, sweetie?

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

Chandler: Cookie?

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

Joey: Ohh.

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

Ross: Thanks.

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

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

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

Monica: No you don't.

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

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

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

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

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

(Ross gestures his consent.)

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

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

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

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

Monica: Rachel?!

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

Waitress: Can I get you some coffee?

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

Rachel: Hi, sure!

Ross: Hi.

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

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

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

Monica: Who wasn't invited to the wedding.

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

Table (1) Analysis of Scene 3 (Episode 1- Season 1)

Speech Component	Realization
S	The place is Central Perk Coffee House. The time is evening. The five friends are in the coffee house when another friend enters.
P	Six participants. Monica, Joey, Phoebe, Ross, Chandler, and then appears Rachel.
E	Ross's goal is to justify his failure with his girlfriend. Joey's goal is to advise him to let go and enjoy his life. Suddenly, Rachel comes in. Monica introduces Rachel to the group. Rachel's goal is to discuss her fleeing from her wedding. She tries to convince everyone that she did the right thing. The outcome of this scene is that Rachel feels that Monica would understand her decision and most importantly is that both Ross and Rachel suffer in their romantic relationships. It is a foreshadowing for their future relationship.
A	Participants use informal words. Ross speaks softly and emotionally about his issue. The topic was Ross's breaking up with his girlfriend. Monica performs a positive face with Ross when trying to relieve him by bringing him a cup of coffee. However, the topic changes when Rachel appears. Chandler extends his hands when Rachel comes in. Monica tries to calm Rachel down by offering her a cup of coffee. It is a performance to save Rachel's face. The message content of this scene is to introduce the whole friends to the audience.
K	The tone of Ross and Rachel who address others about their topics is serious and emotional. While the tone of others is joking.
I	The channel used is oral. The accent is the American accent and the register is informal.
N	Ross is mortified and he has sad facial expressions so as to reflect his impression about his relationship. Monica immediately sympathized with her brother (Ross). This is an indication to the kind relationship between brother and sister as Monica understands how Ross feels. On the other hand, Phoebe starts to pluck at the air just in front of Ross. Others react jokingly. The friends stare at Chandler when he comments

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	to Ross's problem. Ross also performs a consent gesture when Joey is about to give him an advice. Then Rachel arrives. Rachel performs confusingly and her body movements reflect her confusion. Monica speaks logically. Ross seems so moved about Rachel's issue. It is an introduction to their personalities.
G	The genre of Ross and Rachel is consultative and sentimental, while of others is friendly chat.

Episode 1 of Season 1 (The Pilot)

Scene 11

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

Table (2) Analysis of Scene 11 (Episode 1- Season 1)

Speech Component	Realization
S	The place is Monica's house. The time is night. Rachel is watching (Joanne Loves Chaci).
P	One participant. Rachel is speaking with herself.
E	Rachel's goal is satisfy herself of the decision that she previously made by running away from her wedding.
A	Rachel uses informal words. The message content is to show the difference between a wedding of two lovers and her wedding with someone whom she does not love.
K	The tone is emotional and joking.
I	The channel is oral. The accent is the American accent and the register is informal.
N	Rachel is full of emotions while watching TV. She speaks with herself in a sentimental way.
G	The genre is sentimental because Rachel is talking with herself about her romantic experience.

Episode 118 – Episode 21 of Season 5 (The One with the Ball)

Scene 1

Gary: I'mgonna get some more coffee. (To Phoebe) Do you wanna anything, baby-doll?
Phoebe: I'm fine, thanks.
Chandler: (To Monica) Yeah, see, I can't pull of baby-doll can I?
Monica: No. I think we learned that from the sugarlips incident. I'mgonna get some tea.
Chandler: Okay.

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(Monica leaves and Chandler moves to talk to Phoebe.)

Chandler: Hiyadoin' pumpkin?

Phoebe: Nope. (Chandler nods in agreement.)

[Cut to Gary and Monica at the counter.]

Monica: So it looks like it's going really well for you two, huh?

Gary: I know, really well. In fact, I'mgonna ask Phoebe to move in with me.

Monica: (shocked) Oh my God!

Gary: What do you, what do you think?

Monica: I think that is so great! When are you gonna ask her?

Gary: Tonight, but don't say anything. Okay?

Monica: I swear, I promise. I promise. Oh my God, I'm so excited! All right, listen let me tell you, do not get her flowers. Okay? Because y'know, she cries when they die, and there's the whole funeral…

Gary: (To Phoebe) I'll see you after work sweetie. (Kisses her.)

Phoebe: Okay. Bye!

(Gary exits and Monica rejoins them.)

Phoebe: So, what movie should we see?

Monica: (sitting down) Gary's gonna ask you to move in with him!!

Phoebe: What?! Really?!

Monica: He just told me at the counter. He made me promise not to tell, but I couldn't hold it in any longer!

Phoebe: I can't believe this!

Chandler: (terrified) Right, because it's fast. Because, it's so fast. It's fast!

Monica: Relax! It's Phoebe! Not you!

Chandler: Oh! Good for you Pheebs, way to go! (Breathes a sigh of relief)

Phoebe: No, but it **is** fast. Isn't it?

Monica: Ohhhh!

Phoebe: No, I like him a lot but I don't think I'm ready for this!

Chandler: So, what are you gonna do?

Phoebe: I don't know. I'll just handle it—I'll ask you to talk to him!

Chandler: Me?! Why me?

Phoebe: Because you are so afraid of commitment! You talk to him, make him scared like you! Make him a…man!

Chandler: I'll try, but I'm not sure what good it would do, y'know? Because I'm a lot less afraid of commitment than I used to be.

Monica: That is so sweet! (She kisses him and turns to add some sugar to her tea.)

Chandler: (To Phoebe, behind Monica's back) Still terrified, I'll take care of it. No problem. (When Monica turns back he smiles and kisses her, when she turns away he nods that he'll do it to Phoebe.)

Table (3) Analysis of Scene 1 (Episode 21- Season 5)

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Speech Component	Realization
S	The place is Central Perk Coffee House. The time is morning. Phoebe, Chandler, Monica, and Gary are there.
P	Four participants. Phoebe, Chandler, Monica, and Gary.
E	The goal of Gary (Phoebe's boyfriend) is to try to tell Phoebe to move in with him to his place. The goal Monica is to know the development of their relationship. The outcome is that Monica tells Phoebe about Gary's plan.
A	The participants use informal words. Monica performs a positive face with Gary by trying to know how the relationship between Phoebe and him develops. Gary saves his face from Phoebe' rejection of moving in with him by telling Monica this issue rather than Phoebe. The message content is that Gary is eager to live with Phoebe and that Monica cannot keep a secret.
K	The tone is serious, emotional, and joking.
I	The channel is oral. The accent is the American accent and the register is informal.
N	Monica is shocked when hearing about Gary's intention. Gary seizes the moment when getting a cup of coffee to whisper to Monica about his plan. Chandler feels terrified when he faces the commitment issue but manipulates Monica.
G	The genre is consultative, intimate, sentimental and friendly chat.

Episode 118 – Episode 21 of Season 5 (The One with the Ball)

Scene 7

Gary: Hey, honey! Okay, so did you find any apartments? Anything in Brooklyn Heights?
Phoebe: No, nothing.
Gary: Oh really?
Phoebe: Yeah.
Gary: Nothing at all?
Phoebe: No, as soon as something opens up we'll move right in. Unless it doesn't have a pool, I need a pool. (Turns away from him.)
Gary: Phoebe, can I talk to you for a second?
Phoebe: Uh-huh!
(He takes her into one of those typical interrogation rooms you see on TV and in the movies. Which is really appropriate here, since this is a TV show. What are the odds of that?)
Gary: Take a seat. You okay? You feeling all right? (Closes the door and takes off his coat.)
Phoebe: (sits down) Yeah, I feel great. 'Cause we're moving in together.
Gary: So you uh, you checked the paper for listings in Brooklyn Heights, right? You-you checked the Post?
Phoebe: Yeah, uh-huh, there was nothing. (Pause) Can I get some water?
Gary: In a minute. You-you checked today's Post?

Phoebe: Umm, yeah! Today's.

Gary: 'Cause uh, this is today's Post (produces one from the other chair) and uh, these are the listings I found. Brooklyn Heights, two bedroom. Brooklyn Heights, one bedroom. Brooklyn Heights, Brooklyn Heights, Brooklyn Heights!

Phoebe: (looks at the paper) Are these for rent! I thought people were just bragging!

Gary: Let me tell you what I think might be going on. (Phoebe looks down in shame.) No-no-no, don't look at the table. Look at me. (Points to his eyes and she does so) Okay, I think somebody asked someone to move in with them. And I think someone said, "Yes" but now she's having doubts because things are moving to fast for someone. Does that sound at all possible to you?

Phoebe: Yes. Yes! Fine! I am someone! You want me to say it? I have doubts! (Pause) I'm sorry! (Puts her head down.)

Gary: Phoebe…

Phoebe: Yeah?

Gary: Phoebe, it's okay that you feel this way. I mean it **is** soon. And there's a lot of things we don't know about each other, and I just figure that everything I really like. And the things I don't know, I get to learn about at someplace with both our names on the mailbox.

Phoebe: That's so sweet.

Gary: Sweethart, but none of that matters if it's too soon for you. It's fine! We don't have to move in together. I just—I want you to be happy

Phoebe: Living with you would make me happy.

Gary: Phoebe, you don't have to say that.

Phoebe: No, I really wanna live with you! I wanna move in with you!

Gary: Are you sure?

Phoebe: Yes. Definitely! Yes! Let's live in an apartment that we both live in! (Hugs him.)

Gary: Oh that's great!

Phoebe: Oh wait, one sec. One sec. (Goes to the mirror) Hey you! Behind the glass! Who are you looking at! I've always wanted to say that when I was in one of these rooms, (sees the look on his face) which was never!

Table (4) Analysis of Scene 7 (Episode 21- Season 5)

Speech Component	Realization
S	The place is Gary's precinct. The time is afternoon. Phoebe is entering to visit him at work
P	Two participants. Phoebe and Gary.
E	The goal of Phoebe is to tell Gary that she did not find a suitable place for them to live. She wants to express that she may not make the right decision. Gary's goal is to reflect his full understanding for Phoebe. The outcome is that she is convinced to live with him.
A	The participants use informal and formal words. Phoebe confides Gary for her regret about her decision. Gary performs a positive face for understanding Phoebe. The

	message content is that Gary succeeds in persuading Phoebe to live with him.
K	The tone is serious, emotional, and joking.
I	The channel is oral. The accent is the American accent and the register is formal and informal.
N	Gary makes Phoebe enter one of the interrogation rooms to figure out her real feelings. Phoebe feels a little scared when she enters the room. Gary repeats (Brooklyn Heights) as a sign for not believing Phoebe. Phoebe looks down in shame to show her regret of not taking the issue of the place seriously. Gary uses gestures and eye contact inside the interrogation room as a habitual action of a police officer. Phoebe performs a body movement with a loud voice tone to pretend that she is a criminal.
G	The genre is intimate, consultative, and friendly.

Episode 236 – Episode 18 of Season 10 (The Last One)

Scene 9

Monica: Alright. My job here is done.
Chandler: (Chandler and Joey are sitting on the floor holding the birds) That was... Impressive.
Joey: Yeah, you didn't even use the tools for most of it!
Monica: Yeah, they were just slowing me down. Alright, I have to get back to the babies. I'll see you girls later.
(Monica leaves.)
Chandler: Sorry about the table, man.
Joey: Yeah.
Chandler: You gonna buy a new one?
Joey: Probably not. Nah. I don't know how much I'm gonnawanna play after you go.
Chandler: Well, at least we got these little guys out.
Joey: Yeah.
Chandler: Aww, we were worried about you! Hm. I guess I better get used to things crapping in my hand, huh?
Joey: I'mgonna miss these little guys. It was nice having birds around again.
Chandler: Hey, you know what? Maybe we should keep them here with you.
Joey: What?
Chandler: Yeah, I mean we've got a lot going on right now. And, plus, here they'd have their own room.
Joey: I could get a goose!
Chandler: You know, I - I think you're set with the poultry.
Joey: Thanks man. Did you hear that, you guys? You'regonna get to stay here! And, and it's good, you know, 'cause, 'cause now you have a reason to come visit.
Chandler: I think there may be another reason. So, awkward hug or lame cool guy handshake?
Joey: Uh, lame cool guy handshake, yeah.

(They do the lame cool guy handshake. They look at each other, and then they hug.)

Table (5) Analysis of Scene 9 (Episode 18- Season 10)

Speech Component	Realization
S	The places is Joey's apartment. The time is night. Monica has destroyed the football table. Joey and Chandler are holding the birds.
P	Three participants. Monica, Chandler, and Joey.
E	The goals of Monica is to announce that she has finished her job and destroyed the whole football table. The goal of Chandler and Joey is to say goodbye to each other as Chandler and Monica will move to a new place. The outcome is that Joey and Chandler hug each other.
A	The participants use informal words. Monica solved the problem and managed to get the birds out of the football table. The topic is to destroy the table to help the birds. Then, the topic changes into a warm goodbye between Joey and Chandler.
K	The tone is emotional and joking.
I	The channel is oral. The accent is the American accent and the register is informal.
N	Monica speaks with confidence that she has done her job reflecting her ability to save the birds and that she does not care about the table. Joey and Chandler are sitting on the floor very sad. The facial expressions of Joey and Chandler show their sadness about destroying the table. However, they feel happy to save the birds. Destroying the table is a clue that they will not live together any longer. They finally hug each other in an emotional moment.
G	The genre is sentimental and friendly.

Episode 236 – Episode 18 of Season 10 (The Last One)

Scene 10

Gate attendant: Ma'am, I assure you, the plane is fine.
Passenger: And you fixed the Philange?
Gate attendant: Yes, the Philange is fixed. As a matter of fact, we put a whole lot of extra Philanges onboard, just in case.
(Rachel walks up to the gate. Cut to Ross and Phoebe who come running up to the gate.)
Ross: Where is she?
Phoebe: I don't see her.
Ross: Rachel! Rachel Green!
Phoebe: There she is!
Ross: Rachel! Rachel!
Gate attendant: Wow, excuse me, sir, do you have a boarding pass?
Ross: No, no, I just have to talk to someone.

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Gate attendant: I'm sorry, you cannot go any further without a boarding pass.

Ross: No, no, no, but...

Phoebe: (screaming) RACHEL!!

(Rachel comes back to the gate.)

Rachel: Oh my God... What.. What are you guys doing here?

Phoebe: Okay, you're on.

Rachel: What? What? Ross, you're scaring me. What's going on?

Ross: Okay, the thing is..

Rachel: Yeah?

Ross: Don't go.

Rachel: What?

Ross: Please, please stay with me. I am so in love with you. Please, don't go.

Rachel: Oh my God.

Ross: I know, I know. I shouldn't have waited 'till now to say it, but I'm.. That was stupid, okay?I'm sorry, but I'm telling you now. I love you. Do not get on this plane.

Gate attendant: Miss? Are you boarding the plane?

Ross: Hey, hey. I know you love me. I know you do.

Gate attendant: Miss?

Rachel: I - I have to get on the plane.

Ross: No, you don't.

Rachel: Yes, I do.

Ross: No, you don't.

Rachel: They're waiting for me, Ross. I can't do this right now, I'm sorry. I'm sorry.

Ross: Rachel?

Rachel: I'm so sorry.

(She boards the plane.)

Ross: I really thought she'd stay.

Phoebe: I'm sorry.

(Phoebe hugs Ross.)

Table (6) Analysis of Scene 10 (Episode 18- Season 10)

Speech Component	Realization
S	The places is the gate at the airport. The time is night. The passengers are standing in line. They are about to board the airplane again.
P	Five participants. A passenger, the gate attendant, Ross, Phoebe, and Rachel.
E	The goals of the passenger is to get a confirmation from the gate attendant that there is nothing wrong with the plane. The goal of the gate attendant is to confirm for the passenger that everything is OK about the plane. The goal of Phoebe is to catch Rachel so that Ross speaks with her. Ross's goal is to tell Rachel that he is in so love with her and to

	convince her to stay with him and not to leave to France. The goal of Rachel is to refuse the request of Ross. The outcome is that Rachel boards the plane again and Phoebe hugs Ross to condole him.
A	The participants use formal and informal words. The message content is that Ross wants to confess his sincere love to Rachel and he hopes that she would stay and do not leave to Paris.
K	The tone is serious, emotional, and joking.
I	The channel is oral. The accent is the American accent and the register is formal and informal.
N	The gate attendant uses trustful facial expressions to convince the passenger to board the plane again. Ross and Phoebe runs in the airport to catch Rachel. Phoebe screams so loudly to attract Rachel's attention. Phoebe uses a practical way by performing a loud scream to make Ross speak to Rachel, and then, she withdraws leaving them alone. Ross performs sad facial expressions to express his honest love to Rachel and to make her sympathize with him and stay. He catches her so tightly. Rachel repeats (I'm sorry) to show that she does not have the intention to stay regardless the emotional efforts of Ross.
G	The genre is consultative, intimate and friendly.

According to the place of the interactions, Central Perk Coffee House appears in two scenes, while other interactions appear in different places. Night dominates the occurrence of three scenes, whereas (the morning, the afternoon, the evening) each appear in one scene. The scenes witness different numbers of participants. According to goals, the passenger and the gate attendant has only one goal throughout the six scenes. Ross, Joey, and Gary each has two goals. Rachel and Monica have the highest number of goals; each has three goals. The formal register occurs in two scenes, while the informal register occurs in all the six scenes. According to the tones, serious tone appears in four scenes, joking and emotional tones dominate by appearing in all the six scenes. Regardingthe genres, consultative genre happens in four scenes, intimate in three scenes, sentimental in four scenes, and as expected, friendly genre occurs in five scenes.

6- ASSESSMENT AND FINDINGS DISCUSSION

The findings show that in each scene, all the basic components of speech are available. The scenes manifest a variety of different situations. However, it is obvious that all the aspects of the ethnography of communication are found regularly.

The findings also reveal that the components of speech is highly interrelated. The more the participants, the more the goals that appear in the relevant speech event. Whenever the number of participants increase, the relevant goals increase in a parallel way. In addition, when the participants employ informal words, the register is equally informal. In the same way, the register is formal when the interlocutors perform formal words and expressions in the interaction. The genre of the speech event is consultative if the tone of the interaction is serious. Seriousness requires the participants to reflect thoughts that depend on a more or less previous background knowledge of the topic. The genre is mostly

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friendly when the tone applied in the scene is joking. This is because the main characters who are the group of the friends are the source of the comedy in this series. When the tone is emotional, the genre is either sentimental or intimate. This depends on the relationship between the participants, and the topic and goals involved.

The analysis of the scenes produces rich tables of the speech contents. Meanwhile, all the participants (either major or minor character in the series) belong to the same sociocultural background. They all represent different people living in the same society and inhered the same cultural norms and traditions. They are good and clear examples of the habitants of the United States of America. Thus, ethnography of communication does occur effectively among people who have the same sociocultural background.

7- CONCLUSION

The analysis of the six scenes of the sitcom (Friends) shows how the model handles important social aspects. The researcher does not intend to make a comparison between the scenes; rather, he wants to enrich the social analysis by providing more scenes. The analysis also sheds light on the interaction of people in different conditions and circumstances.

The model of Hymes proves to be very practical in analyzing different social situations. Throughout the whole scenes, the model is capable to deal effectively with all speech components. Hymes, through his model, covers the social circulation of any speech event with all its relevant features and surrounding environment. The model conducts the full analysis of completely three episodes smoothly and successfully. As mentioned above, the model provides prosperous analysis to the social interaction which requires the availability of at least two participants. Moreover, Hymes' model is also able to analyze even a scene which consists of one participant. In scene 11 of the first episode, when Rachel is watching TV alone, the model is perfectly applied to give a clear and full analysis of the whole speech components within the monologue of Rachel.

The participants have different goals depending on the social situation of the scenes. The scenes show a variety of individual goals. Some of these goals are romantic, others are sentimental and sincere like the goals of Rachel, Monica, and Ross, while some particular goals are for the sake of pure comedy such as the majority of Joey's goal. This diversity enriches the series and gives it its special taste. Furthermore, the social situations along with the personalities of the participants require certain ethnographical elements to be practiced by certain participants. This also determines the specific roles of these participants within the social contexts.

Throughout the analysis, Participants succeed in performing a variety of interaction norms. Some reflect a completely humorous facial expression. Others manifest different body movements. These various norms provide the scenes with rich human behavior and the ability of the participants to depict

versatile ways to achieve replete social performance.Consequently, the comic contexts calls for the adoption of certain tones and norms within the interaction.

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