

The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "FRIENDS"

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Abstract

This study investigated the occurrence of speech events in "FRIENDS" comedy series (Season #1, Episode #1) to probe such phenomena in media discourse. This study presented not only a sample of spoken discourse about those speech events which were more frequent, but a sample of native speakers' cultural norms. The results of the study showed that some typical speech events, due to the situational and contextual context of language, were more frequent than others; in the selected sample, the most recurring event in a friendly relationship was found to be confiding one's secrets or personal affairs and problems with one's friends and asking them for help, consultation, and sympathy. At the same time, there were some speaking factors affecting each speech event which are in line with Hymes' (1974) SPEAKING model.

Keywords: Speech, speech events, speech situation, Hymes' SPEAKING factors, FRIENDS comedy series, ethnography of speaking

1. Introduction

Speech is used in many different ways among different groups of people and each group has its own norms of linguistic behavior. In order to analyze the language of specific groups, it is necessary to rely on some clearly defined frameworks for ethnographical study of speech. Hymes (1974) proposed three levels of analysis, namely, *speech situation*, *speech event* and *speech acts* that 'speech event' analysis is the most important one dealing with particular instances of speech exchanging, like exchange of greeting, enquiry and etc. (Richards & Schmidt, 2002). In order to analyze speech events, some factors should be considered. One of the most comprehensive lists of such factors is Hymes' SPEAKING term which is the abbreviation for setting, participants, ends, act sequences, key, instrumentalities, and genre; what is important here is that almost few studies have probed to see whether such factors are represented in the speech of media discourse in general, and in TV series in particular.

The following study aimed to do an ethnographical study of discourse in the first episode of the first season of the internationally popular sitcom "FRIENDS". This episode has been chosen as a sample of the whole series which in turn might be a representation of speech among particular groups in American society.

1.1. Research Questions

To fulfill the purposes of the current study, the following research questions were proposed:

1. What speech events are observed in the first episode of FRIENDS series?
2. How are Hymes' SPEAKING factors observed in each speech event in the intended FRIENDS episode?

2. Review of Literature

According to the dictionary of anthropology, ethnography is the systematic description of the single contemporary culture often through fieldwork (Dictionary of Anthropology, 2001). In general, ethnography refers to the description of people and their culture (Schwartz & Jacobs, 1979). Ethnography is the practice of anthropological research based on direct observation of and reportage on a people's way of life. For the ethnographer there are two stages, the first of which is fieldwork, which is the process of observing and recording data. The second stage is the production of a written description and analysis of the subject under study.

Agar describes ethnography as an ambiguous term that can refer to a process and a product. As a process, it involves a set of techniques for the description of a culture from community members' point of view. As a product, it is a monograph that takes into account many different aspects of social life of a particular group (Agar 1980, as cited in Agar, 1996: 53).

Borrowing its underlying principles from anthropology, Ethnography of Communication, an approach from within Linguistic Anthropology (LA), has typically been concerned with challenging assumptions about cultural homogeneity through a focus on language use in interaction. The aim of ethnography of communication is to describe the knowledge that participants in verbal interaction need and display in order to communicate successfully with one another (Leeds-Hurwitz, 2005).

Pioneers of the *Ethnography of Speaking* (e.g., Malinowski, 1923; Hymes, 1964, 1972; Bernstein, 1971; Cook-Gumperz, 1975; Whorf, 1956) were usually formally trained in sociolinguistics whose main interest is social context. As a result, other methods than ethnography have been integrated into ethnography of communication, especially discourse analysis and conversation analysis (Leeds-Hurwitz, 2005). Common point among these fields is the focus on the use of language in the conduct of social life. What differentiates ethnography from the other two is its emphasis on speaking as a social and cultural system in specific context of different speech communities (Philipsen & Coutu, 2005). Ethnography of speaking focuses both on cultural practices of the community in which language is directly involved and on differences of these practices and their meaning among different communities. An important point is that the work of analyst does not stop at the level of description, (s)he should seek the answer to the question of *why* particular events occur and *why* they have the particular characteristics (Cameron, 2001).

Hymes who is well known for criticizing both linguistics, for not making ethnography the starting point for the analysis of language use, and anthropology, for insufficiently drawing upon linguistics to understand and describe culture and context states that: ' . . . it is not linguistics, but ethnography, not language, but communication, which must provide the frame of reference within which the place of language in culture and society is to be assessed . . .' (Hymes, 1974: 4).

Even the ethnographies that we have, though almost never fully focused on speaking, show us that communities differ significantly in ways of speaking, in patterns of repertoire and switching, in the roles and meanings of speech (Hymes, 1974: 33). For Hymes, what was needed was a general theory and body of knowledge within which diversity of speech, repertoires, and ways of speaking take primacy as the unit of analysis. Hymes' argument was that the analysis of speech over language would enable social scientists to articulate how social behavior and speech interact in a systematic, ruled and principled way. This view became articulated in the ethnography of speaking (Hymes, 1962) and later the ethnography of communication (Hymes, 1974) to describe a new approach to understanding language in use. In doing this, Hymes aimed to move away from considering speech as an abstract model and toward investigating the diversity of speech as it is encountered in ethnographic fieldwork.

After Chomsky's (1965) introduction of the concept of '*linguistic competence*' which is the native speaker's underlying knowledge of rules of grammar, Hymes (1972) proposed the concept of '*communicative competence*' which is underlying knowledge of the rules of speaking. They are the rules that allow the native speaker to speak appropriately. He offered three relevant units to be analyzed in ethnography of speaking which are hierarchically ordered.

The highest-level unit of analysis is the '*speech situation*', the social situation in which speaking takes place. It takes into account all the features of the situation. Some of them may not be linguistic. By speech situations, Hymes means socially-contextual situations like 'ceremonies, fights, hunts, meals, lovemaking,

and the like' (Hymes, 1972: 56). In a family meal situation, in addition to talking other activities such as eating, drinking, and feeding infants are taken into consideration.

Next level is '*speech event*'. Ethnographers of communication hold that 'the speech event, constituted by the interaction of several components of which language is only one, is the basic unit of every day communication, not clause or sentence' (Leeds-Hurwitz, 2005: 342). Speech events are constituted by the use of language. Use of language should be crucial to the social practice to be called speech event. Duranti (1985) elaborates it as follows:

'In a class lecture, a trial, a Ph.D. defense, an interview, or a phone conversation, speech is crucial and the event would not be said to be taking place without it. Hymes calls this kind of event a *speech event*. In many other cases, speech has a minor role, subordinate to other codes or forms of interaction. Hymes refers to the latter type of event as a *speech situation*' (p. 201)

Hymes (1972) states that:

'The term *speech event* will be restricted to activities, or aspects of activities, that are directly governed by rules or norms for the use of speech. An event may consist of a single speech act, but will often comprise several' (p. 56).

The lowest-level unit of analysis is the '*speech act*'. 'Speech acts are the constituent parts of speech events. Speech act theory has to do with the functions and uses of language, so in the broad sense we might say that speech acts are all the acts we perform through speaking, all the things we *do* when we speak' (Schmidt & Richards, 1980: 129).

To recap, Hymes (1972) offers the example of 'a party (speech situation), a conversation during the party (speech event), a joke within the conversation (speech act)' to illustrate the three terms.

While all the above-mentioned levels are important, it is agreed on that the most important one is *speech event* to which the rules of speaking apply. Hymes (1974) also proposed that these speech events have components that should be taken into account to produce a satisfactory description of any particular speech event. He offers the mnemonic device of SPEAKING grid as a heuristic for the various factors he deems to be relevant. Such factors are 'setting', 'participants', 'ends', 'act sequences', 'key', 'instrumentalities', and 'genre'. This set of components is referred to as the 'speaking grid' and its purpose is to help the analysts to put their analysis in some kind of order as follows:

'*S* for *Setting and Scene*: Setting refers to the time and place which is the concrete physical circumstances in which speech takes place. Scene refers to the abstract psychological setting, or the cultural definition of the occasion. A particular bit of speech may actually serve to define a scene, whereas another bit of speech may be deemed to be quite inappropriate in certain circumstances. Within a particular setting, of course, participants are free to change scenes as they change the level of formality, or as they change the kind of activity in which they are involved.

"Hymes' scene subcomponent can be integrated with what Goffman (1974) has called spatial and temporal boundaries, and the subcomponent setting with what I call 'boundary markers'. Such boundaries should be taken to be universal features of social events across societies, their existence (or psychological realities) being crucial for the participants to conduct themselves in the interaction and for the analysts to isolate the object of their inquiry" (Philips 1977, as cited in Duranti, 1985: 206-207).

External temporal boundaries refer to the beginning and ending of the event, and internal ones refer to potential division of the event into parts or episodes. External spatial boundaries delineate the space within which the event takes place or the way participants perceive or represent it to themselves with respect to the outside. Spatial boundaries that participants define with respect to one another are called internal.

'*P* for *Participants*: It includes various combinations of speaker-listener, addressor-addressee or sender-receiver. They generally fill certain socially specified roles. A two-person conversation involves a speaker and hearer whose roles change.

'*E* for *Ends*: It refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participations seek to accomplish on particular occasions. A trial in a courtroom has

a recognizable social end in view, but the various participants, i.e., the judge, jury, prosecution, defense, accused, and witnesses, have different personal goals.

'A' for Act sequence: It refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic at hand. Psychologists and communication theorists concerned with content analysis have shown a similar interest. Early works of the field concentrated on the study of different ways of saying the same thing. Lavandera's (1987) work demonstrated that perfect paraphrases exist under rare circumstances, and change of form is related to the change of message being communicated that is directly related to the sociocultural context of speech in a given speech community. Defining content could be problematic due to the fact that different disciplines may vary very much in their assessment of the content.

'K' for Key: in the course of social interaction, participants offer each other cues as how to interpret the message content. It refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on. The key may also be marked nonverbally by certain kind of behavior, gesture, posture, or even deportment. When there is a lack of fit between what a person is actually saying and the key that the person is using, listeners are likely to pay more attention to the key than to the actual content.

'I' for Instrumentalities: It refers to the choice of channel such as oral, written, or telegraphic, and to the actual form of speech employed, such as the language, dialect, code, or register that is chosen. Formal, written, legal language is one instrumentality; spoken Newfoundland English is another; code-switching between English and Italian in Toronto is a third; and the use of pig Latin is still another. One may employ different instrumentalities in the course of a single verbal exchange of some length: first read something, then all a dialect joke, then quote Shakespeare, and then used an expression from another language, and so on.

'N' for Norms of interaction: Hymes assumed that speech is a rule-governed behavior and that the researcher's task is to infer such rules from systematic observation and recording of spontaneous verbal interaction. It refers to the specific behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them, like loudness, silence, and gaze return and so on. Duranti (1985: 218) believes that 'norms of interaction involve different levels of competence, from the very basic rules of constructing processable sequences of words to the use of appropriate code or register'.

'G' for Genre: It refers to clearly demarcated types of utterance; such things as poems, proverbs, riddles, sermons, prayers, lecture, and editorials. These are all 'marked' in specific ways in contrast to casual speech. Of course, in the middle of a prayer, a casual aside would be 'marked' too. While particular genres seem more appropriate on certain occasions than on others, such as sermons inserted into church services, they can be independent: we can ask someone to stop 'sermonizing'; that is, we can recognize a genre of sermons when an instance of it, or something closely resembling an instance, occurs outside its usual setting.

3. Method

3.1 Instrumentation and Data Corpus

The data used for analysis in this study included natural conversations in the first episode of 'FRIENDS' popular comedy series which was chosen from Season #1 as a representative sample of the whole series. *Friends* is an American [sitcom](#) created by [David Crane](#) and [Marta Kauffman](#), which aired on [NBC](#) from September 22, 1994 to May 6, 2004. The series featured six main characters throughout its run, with many other characters recurring throughout all ten seasons. *Friends* received positive reviews throughout most of its run, becoming one of the most popular sitcoms of all time. The series won many awards and was nominated for 63 [Primetime Emmy Awards](#). The series, an instant hit from its debut, was also very successful in the ratings, consistently ranking in the top ten in the final primetime ratings.

3.2 Data Analysis

In Friends series, as the name betrays, there are six intimate friends that live with each other. They gather in home or a café and talk about their lives, jobs, and their personal affairs and give each other help if it is needed. Accordingly, to find answers to the intended research questions of the study and as Hymes puts it 'one good technique for getting at speech event, as other categories, is through words which name them' (1962 as cited in Philipsen & Coutu, 2005: 359), those speech events were identified and labeled by the researchers and then were listed. Moreover, each speech event was followed by its transcript; and since most of the speech events were divided into several scenes, the researchers put all the related scenes together to give readers a clear view of each speech event.

Speech event #1: Confiding

In this speech event Monica tells her friends about her date in the following night.

Setting and Scene: the setting of this speech event is Central Park Café in New York, the place the usually gather in after work to have coffee, rest, and have a friendly talk.

Participants: Monica, Joey, Chandler, and Phoebe

Ends: Monica has a date tonight but she has her doubts. She talks about it with her friends and wants to see her friends' reaction to this issue.

Act sequence: first Monica talks very generally about her date. Then, her friends start joking about it. It is completely logical because the series is supposed to be comic. After that Monica tries to pretend that it is not a big deal. It is just a simple dinner.

Key: the tone is joking.

Instrument: the channel is totally oral and the register is totally informal.

Norms of interaction: in this kind of speech event it is usually the case that they do not say thing directly and as the tone is joking and sometimes sarcastic, the make wise cracks that are usually short.

Genre: friendly chat

{1350}{1441} **Monica:** There's nothing to tell. It's just some guy I work with.

{1447}{1499} **Joey:** Come on! You're going out with a guy.

{1505}{1564} **Joey:** There's gotta be something wrong with him.

{1570}{1618} **Chandler:** All right, Joey, be nice.

{1624}{1725} **Chandler:** So does he have a hump, a hump and a hair piece?

{1727}{1783} **Phoebe:** Wait. Does he eat chalk?

{1789}{1866} **Phoebe:** It's just cause I don't want her to go through what I did with Carl.

{1872}{1910} **Monica:** Hmm, Okay, everybody relax.

{1916}{1961} **Monica:** Relax. This is not even a date.

{1967}{2081} **Monica:** It is not. It's just two people going out to dinner and not having sex.

{2087}{2161} **Chandler:** Sounds like a date to me.

Speech event #2: Confiding

Here Ross talks about his divorce.

Setting and Scene: the setting of this speech event is Central Park Café in New York. It is afternoon. The scene is the same as the previous one.

Participants: Ross, Monica, Phoebe, Joey, and Chandler

Ends: Ross is totally upset over the way his marital life ended and wants to talk about it with someone to come over the horrible feeling he had about his divorce.

Act sequence: he enters Café and he seems completely depressed. He describes the way he feels at that moment. Monica reveals the reason. Phoebe tries to be nice. Chandler and Joey make some jokes to help

him fell better. Ross talks about the positive reaction his parents had about his divorce but Monica lets out parents' true feeling about it. After that Joey tells him to forget about the matter and to enjoy life. But Ross does not want to be single.

Key: the tone is serious here.

Instrument: the channel is totally oral and the register is totally informal.

Norms of interaction: in this speech event friends should be nice and they should not reproach their friend for the things he should (not) have done.

Genre: friendly chat.

{3495}{3576} **Ross**: Hi. Joey: This guy says, "Hello", I wanna kill myself.
{3582}{3627} **Monica**: You okay, sweetie?
{3633}{3745} **Ross**: I just feel like someone reached out my throat, grabbed my small intestine, pulled it out of my mouth...
{3751}{3855} **Ross**: ...and tied it around my neck. **Chandler**: Cookie?
{3869}{3924} **Monica**: Carol moved out today.
{3930}{4020} **Monica**: Let me get you some coffee. **Ross**: Thanks.
{4092}{4198} **Ross**: No, don't! Stop cleansing my aura.
{4204}{4261} **Ross**: Just leave my aura alone, okay?
{4267}{4324} **Phoebe**: Fine. Be murky.
{4330}{4406} **Ross**: I'll be fine. Really, everyone. I hope she'll be very happy.
{4412}{4436} **Monica**: No, you don't.
{4442}{4513} **Ross**: No, I don't. To hell with her. She left me!
{4519}{4615} **Joey**: And you never knew she was a lesbian.
{4720}{4823} **Ross**: No, Okay. Why does everyone keep fixating on that?
{4825}{4925} **Ross**: She didn't know. How should I know?
{4934}{5035} **Chandler**: Sometimes I wish I was a lesbian.
{5044}{5130} **Chandler**: Did I say that out loud?
{5155}{5238} **Ross**: I told Mom and Dad last night. They seemed to take it pretty well.
{5244}{5349} **Monica**: Oh, Really? So that hysterical phone call I got from a woman sobbing at 3 a.m...
{5355}{5411} **Monica**: ..."I'll never have grandchildren!" ..."I'll never have grandchildren!"
{5417}{5479} **Monica**: Was, what? A wrong number?
{5485}{5525} **Ross**: Sorry.
{5531}{5604} **Joey**: All right, Ross. Look, you're feeling a lot of pain right now.
{5610}{5668} **Joey**: You're angry. You're hurting.
{5674}{5729} **Joey**: Can I tell you what the answer is?
{5735}{5802} **Joey**: Strip joints!
{5815}{5898} **Joey**: Come on, you're single. Have some hormones.
{5904}{5957} **Ross**: See, but I don't want to be single, okay?
{5963}{6070} **Ross**: I just, I just, I just want to be married again.

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Speech event #3: Narration

Setting and Scene: The setting of this speech event is Central Park Café in New York. This group of very intimate friends usually gather up in there and talk about different issues. The speech event probably happens in the evening. The scenes are different from Rachel entering the café and greeting with Monica, greeting with others and telling her story.

Participants: Monika is a close friend of Rachel, though not seeing her for a long time. The close relationship is obvious from their warm greeting and the way they talk to each other. She even jokes about what might have happened to her. Other guys of the group are close friends of Monika, so Rachel feels quite comfortable to tell them her kind of personal story.

Ends: The overall end of this speech event seems to be asking Rachel what has happened and at the same time making her feeling comfortable, by asking question and giving her a cup of coffee and making her sit down.

Act sequence: The words used are some how informal and friendly and the content of speech is greeting, introducing and telling the story. Labov & waletzky (1967 as cited in Renkema, 1993) proposed a five component story structure: The first one is '*orientation*', information is given about the characters, the place, the time, and the situation. The '*complication*' is the main component of the story which usually ends with the result. In the '*evaluation*', the story teller makes it clear what the significance of the story is. Then we have '*solution*' that can follow the evaluation. Finally in '*coda*', narrator returns to the moment that the story began.

Key: The manner of the talk between Monika and Rachel is quite friendly but serious. The Talk between Rachel and Monika's friends is serious and emotional, but sarcastic.

Instrument: The channel of speech is totally oral.

Norms of interaction: Rachel's greeting with Monika is the way that shows her happiness to see her and how much she is excited. The way Monika calls Rachel's name shows how much surprised she is to see Rachel.

Genre: The genre of this speech event is a friendly chat.

{6146}{6233} **Chandler:** And I just want a million dollars!
{6323}{6348} **Monica:** Rachel?
{6354}{6414} **Rachel:** Oh, God, Monica! Hi! Thank God!
{6420}{6492} **Rachel:** I went to your building and you weren't there and then this guy with a big hammer said...
{6498}{6555} **Rachel:** ...that you might be here and you are, you are.
{6561}{6657} **Waitress:** Can I get you some coffee? **Monica:** Decaf.
{6663}{6748} **Monica:** Okay, Everybody, this is Rachel, another Lincoln High survivor.
{6754}{6818} **Monica:** This is everybody. This is Chandler and Phoebe...
{6824}{6879} **Monica:** ...and Joey. And you remember my brother, Ross?
{6885}{6945} **Rachel:** Sure!
{7150}{7282} **Monica:** You want to tell us now, or are we waiting for four wet bridesmaids?
{7288}{7403} **Rachel:** Oh, God! Well, it started about a half-hour before the wedding.
{7409}{7471} **Rachel:** I was in this room where we were keeping all the presents...
{7477}{7527} **Rachel:** ...and I was looking at this gravy boat.
{7533}{7617} **Rachel:** This really gorgeous Limoges gravy boat.
{7623}{7687} **Rachel:** When all of a sudden I realize... Sweet 'N Low?
{7693}{7746} **Rachel:** I realized...
{7752}{7841} **Rachel:** I realized I was more turned on by this gravy boat than by Barry.
{7847}{7914} **Rachel:** And then I really freaked out, and that's when it hit me:
{7920}{7998} **Rachel:** How much Barry looks like Mr. Potato Head.
{8004}{8110} **Rachel:** I always knew he looked familiar, but...
{8142}{8222} **Rachel:** Anyway, I just had to get out of there, and I started wondering...
{8228}{8315} **Rachel:** ..."Why am I doing this?" and "Who am I doing this for?"
{8321}{8426} **Rachel:** So, anyway I just didn't know where to go, and I know that you and I have kind of drifted apart...
{8432}{8497} **Rachel:** ...but you're the only person I knew who lived here in the city.
{8503}{8546} **Monica:** Who wasn't invited to the wedding.
{8552}{8660} **Rachel:** I was kind of hoping that wouldn't be an issue.

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Speech event #4: Argumentation

Rachel argues about her leaving the wedding ceremony.

Setting and Scene: Rachel is in Monica's house and she is talking to his father on the phone about her marriage.

Participants: Rachel is talking to his father and all of her friends are present there as hearers but they do not participate in this interaction.

Ends: she wants to convince her father that Barry is not a suitable man for her and she does not want to lose her father's financial support.

Act sequence: she expresses her reluctance to marry Barry and her reason is that she does not love him. But her father argues that love is not important. But Rachel says that it is her life and she wants to make her own decision. Her father gets angry and cuts the phone on her.

Key: the tone is serious here.

Instrument: the channel is totally oral and the register is colloquial.

Norms of interaction: because the status of participants is not equal, Rachel tries to be polite and she does not talk about her true feeling due to the fact that she is not very close to her father.

Genre: phone conversation.

{9378}{9461} **Rachel:** Daddy, I just.... I can't marry him.

{9467}{9504} **Rachel:** I'm sorry.

{9510}{9584} **Rachel:** I just don't love him.

{9590}{9679} **Rachel:** Well, it matters to me!

{9731}{9863} **Rachel:** "If I let go of my hair, my head will fall off."

{10192}{10266} **Rachel:** Come on, Daddy, listen to me!

{10272}{10372} **Rachel:** It's like, it's like all my life, everyone's always told me, "You're a shoe!"

{10378}{10435} **Rachel:** "You're a shoe! You're a shoe! You're a shoe!"

{10441}{10514} **Rachel:** And then today I just stopped, then I said, "What if I don't wanna be a shoe?"

{10520}{10605} **Rachel:** "What if I want to be a purse?"

{10611}{10662} **Rachel:** You know, "Or a hat?"

{10668}{10726} **Rachel:** I don't want you to buy me a hat, I'm saying that I'm a ha...

{10732}{10820} **Rachel:** It's a metaphor, Daddy!

{10825}{10920} **Ross:** You can see where he'd have trouble.

{10948}{11031} **Rachel:** Look, Daddy, it's my life.

{11035}{11145} **Rachel:** Well, maybe I'll just stay here with Monica.

{11159}{11251} **Monica:** Well, I guess we've established she's staying with Monica.

{11257}{11334} **Rachel:** Well, maybe that's my decision.

{11340}{11392} **Rachel:** Well, maybe I don't need your money.

{11398}{11480} **Rachel:** Wait! Wait! I said maybe!

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Speech event #5: Confiding

Here they talk about Rachel's independence in life.

Setting and Scene: they are in Monica's house and it is afternoon and they are back home from work.

Participants: all of them are present and participate except Ross.

Ends: to show sympathy and give Rachel confidence and hope to help her come to terms with the new situation.

Act sequence: Monica and Phoebe try to calm her down. Then Monica tells her that it is time to start an independent life. But Joey tries to take advantage of the situation. But others reproach him.

Key: the tone is serious here.

Instrument: the channel is totally oral and the register is colloquial.

Norms of interaction: in this situation friend try to be nice and helpful.

Genre: a friendly chat

{11647}{11714} **Monica:** Just breathe. Breathe, that's it.
{11720}{11783} **Monica:** Just try to think of nice, calm things.
{11789}{11876} **Phoebe:** Raindrops on roses | And whiskers on kittens
{11882}{11993} **Phoebe:** Doorbells and sleigh bells | And something with mittens
{11999}{12084} **Phoebe:** La la la something | And noodles with string
{12090}{12180} **Rachel:** These are a...|- I'm all better now.
{12190}{12265} **Phoebe:** I helped.
{12279}{12351} **Monica:** This is probably for the best, you know?
{12357}{12421} **Monica:** Independence. Taking control of your life.
{12427}{12466} **Rachel:** The whole "hat" thing.
{12472}{12576} **Joey:** If you need anything, you can always come to Joey.
{12582}{12698} **Joey:** Me and Chandler live across the hall. And he's away a lot.
{12707}{12768} **Chandler:** Joey, stop hitting on her! It's her wedding day.
{12774}{12875} **Joey:** What? Like there's a rule or something?
{12905}{12961} **Joey:** I got it.

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Speech event #6: Invitation

Here Ross wants to invite Rachel to his place

Setting and Scene: all of them are in Monica's house.

Participants: Ross and Rachel participate in this speech event and others are hearers.

Ends: he recently broke up with his wife and he wants to start a new relationship and he thinks Rachel is the right person.

Act sequence: Ross's utterance is a kind of pre-request. If the answer to the pre-request is an evasive one, then the main request would not be made in order to prevent the loss of face of either participant (Goffman 1956 as cited in Renkema, 1993). Rachel gives him the green light to go on which is a go ahead reaction. The he makes his request but Rachel turns down his request.

Key: the tone is completely serious.

Instrument: the channel is oral and the register is formal.

Norms of interaction: the request and refusal are made indirectly in order to save face.

Genre: friendly conversation.

{15215}{15274} **Ross:** So, Rachel, what are you up to tonight?
{15280}{15374} **Rachel:** I was kind of supposed to be headed for Aruba on my honeymoon...
{15380}{15455} **Rachel:** ...so, nothing.
{15462}{15538} **Ross:** Right. You're not even getting your honeymoon. Gosh...
{15544}{15678} **Ross:** No, no, although, Aruba. This time of year? Yeeeh, Talk about your...
{15684}{15756} **Ross:** ...big lizards.
{15824}{15890} **Ross:** Anyway, if you, If you don't feel like being alone tonight...
{15896}{15967} **Ross:** ...Joey and Chandler are coming over to help me put together my, my new furniture.
{15973}{16048} **Chandler:** And we're very excited about it.
{16054}{16124} **Rachel:** I like it, Thanks. But I think I'm just gonna hang out here tonight.
{16130}{16187} **Rachel:** It's been a long day. **Ross:** Okay. Sure.

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Speech event #7: Confiding

In this speech event they talk about Ross's divorce and the way he feels.

Setting and Scene: Ross's house which is vacant and they went there to put together the new furniture.

Participants: Ross, Joey, and Chandler

Ends: the aim is to help Ross to come over his divorcé problem and bring him back to normal life.

Act sequence: first they try to talk about furniture but the stuff reminds him of her ex-wife. Chandler and Joey try to joke about furniture and change the topic but cannot succeed. So they try to convince Ross that life goes on and there are a lot of opportunities out there and he can start over.

Key: the tone is sarcastic.

Instrument: the channel is oral and the register is informal.

Norms of interaction: friend should try to be nice.

Genre: friendly chat

{17375}{17474} **Ross**: I'm supposed to attach a bracket-y thing to the side things...
{17480}{17571} **Ross**: ...using a bunch of these little worm guys.
{17577}{17688} **Ross**: I have no bracket-y thing. I see no worm guys whatsoever...
{17694}{17803} **Ross**: ...and I cannot feel my legs.
{17845}{17874} **Joey**: I'm thinking We got a bookcase here.
{17880}{17944} **Chandler**: It's a beautiful thing.
{17950}{17981} **Joey**: What's this?
{17987}{18109} **Chandler**: I would have to say that is an L-shaped bracket.
{18117}{18250} **Joey**: Which goes where? **Chandler**: I have no idea.
{18262}{18354} **Joey**: Done with the bookcase. **Chandler**: All finished.
{18415}{18507} **Ross**: This was Carol's favorite beer.
{18513}{18625} **Ross**: She always drank it out of the can. I, I, I should have known.
{18682}{18738} **Joey**: Hey, hey, hey, hey If you're gonna start with that stuff, we're out of here.
{18744}{18814} **Chandler**: Please don't spoil all this fun.
{18820}{18852} **Joey**: Ross, Let me ask you a question.
{18858}{18962} **Joey**: She got the furniture, the stereo, the good TV.
{18968}{19009} **Joey**: What did you get?
{19015}{19037} **Ross**: You guys.
{19043}{19089} **Joey**: You got screwed. **Chandler**: Oh, God. Oh, my God.
{21010}{21045} **Ross**: I'm divorced!
{21051}{21099} **Ross**: I'm only 26 and I'm divorced.
{21105}{21190} **Joey**: Shut up. **Chandler**: You must stop.
{21310}{21386} **Ross**: That only took me an hour.
{21392}{21545} **Chandler**: Ross you gotta understand between us, we haven't had a relationship just last longer than a Mento.
{21582}{21662} **Chandler**: You, however, have had the love of a woman for four years.
{21668}{21747} **Chandler**: Four years of closeness and sharing.
{21753}{21796} **Chandler**: At the end of which, she ripped your heart out...
{21802}{21886} **Chandler**: ...and that is why we don't do it.
{21892}{21974} **Chandler**: I don't think that was my point.
{21980}{22078} **Ross**: You know the scariest part is. What if there is only one woman for everybody? You know.
{22084}{22162} **Ross**: I mean, what if you get one woman, and that's it?
{22168}{22322} **Ross**: Unfortunately, in my case, there was only one woman for her.
{22330}{22421} **Joey**: What are you talking about? One woman.
{22427}{22509} **Joey**: That's like saying there's only one flavor of ice cream for you.
{22515}{22608} **Joey**: Let me tell you something, Ross. There's lots of flavors out there.
{22614}{22726} **Joey**: There's Rocky road, and cookie dough, and bing cherry vanilla.
{22732}{22841} **Joey**: You can get them with jimmies, or nuts, or whipped cream.
{22847}{22908} **Joey**: This is the best thing that ever happened to you!
{22914}{23018} **Joey**: You got married. You were like, what? Eight?
{23030}{23123} **Joey**: Welcome back to the world. Grab a spoon!
{23129}{23197} **Ross**: I honestly don't know if I'm hungry or horny.
{23203}{23285} **Chandler**: Then stay out of my freezer.

{25617}{25659} **Ross:** "Grab a spoon."
{25665}{25746} **Ross:** Do you know long it's been since I grabbed a spoon?
{25752}{25870} **Ross:** Do the words, "Billy, don't be a hero", mean anything to you?
{25945}{26017} **Joey:** Great story. But I, I gotta go.
{26023}{26057} **Joey:** I got a date with Andrea.
{26063}{26138} **Joey:** Angela. Andrea. Oh, man.
{26144}{26225} **Chandler:** Andrea's the screamer. Angela has cats.
{26231}{26343} **Joey:** Right, thanks. It's Julie. I'm out of here.
{26375}{26488} **Ross:** You know, here's the thing. Even if I could get it together enough...
{26494}{26554} **Ross:** ... you know to ask a woman out...
{26560}{26650} **Ross:** ...who am I gonna ask?

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Speech event #8: Date

Setting and Scene: setting is usually a public place and the scene is to have a good time together.

Participants: Monica and Paul

Ends: this kind of events usually end up with sexual relationships.

Act sequence: it started with talking about the previous relationship of Paul and the reason the relationship came to an end. Paul used it as a kind of prelude to make his request and Monica accepted his request.

Key: the tone is serious.

Instrument: the channel is totally oral and the register is totally formal.

Norms of interaction: trying to show one nice and polite.

Genre: friendly chat.

{19095}{19207} **Monica:** Oh, my God. Paul: I know, I know. I'm such an idiot.
{19213}{19319} **Paul:** I guess I should've caught on when she went to the dentist four and five times a week.
{19325}{19376} **Paul:** I mean, how clean can teeth get?
{19382}{19437} **Monica:** My brother's going through that right now. He's such a mess.
{19443}{19479} **Monica:** How did you get through it?
{19485}{19569} **Paul:** He might try accidentally breaking something valuable of hers.
{19575}{19606} **Paul:** Say her... **Monica:** Leg?
{19612}{19671} **Paul:** That's one way of going through it.
{19677}{19722} **Paul:** Me, I, I went for the watch.
{19728}{19835} **Monica:** You actually broke her watch? Wow, the worst thing I ever did was...
{19841}{19913} **Monica:** ... I, I shredded my old boyfriend's favorite bath towel.
{19919}{19994} **Paul:** Steer clear of you! **Monica:** That's right.
{23335}{23416} **Paul:** Ever, ever since she walked out on me, I...
{23422}{23469} **Monica:** What? What? What?
{23475}{23531} **Monica:** You wanna spell it out with noodles?
{23537}{23648} **Paul:** It's more of a fifth date kind of revelation.
{23654}{23755} **Monica:** So there's going to be a fifth date?
{23761}{23802} **Paul:** Isn't there?
{23808}{23878} **Monica:** Yeah, yeah. I, I think there is.
{23884}{23970} **Monica:** What were you gonna say?
{24063}{24141} **Paul:** Well, er, er, eh. Ever since she left me, eehm...
{24147}{24222} **Paul:** ... I have, I haven't been able to perform...
{24228}{24300} **Paul:** ...sexually.
{24330}{24365} **Monica:** Oh, God! Oh, God!
{24371}{24398} **Monica:** I'm so sorry.
{24404}{24525} **Monica:** I'm being spit on is probably not what you need right now.

{24543}{24578} **Monica:** How long?
{24584}{24641} **Paul:** Two years.
{24669}{24775} **Monica:** Wow, I'm, I'm glad you smashed her watch.
{24787}{24905} **Paul:** So you still think you, you might want that fifth date?
{24983}{25044} **Monica:** Yeah, yeah I do.

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Speech event #9: Apology

Setting and Scene: Rachel is in Monica's house and she wants to leave a message for Barry on the answering machine.

Participants: Rachel is the addressor and Barry is the addressee.

Ends: she wants to redress what she has done to Barry by offering him a sincere apology.

Act sequence: first she expresses how sorry she is for what she has done. Then she states that there is something wrong with her not with him to save Barry's face and pose the threat to her own face.

Key: the tone is very serious.

Instrument: the channel is totally oral and the register is totally formal.

Norms of interaction: trying to be so much nice to the addressee and posing threat to one's own face.

Genre: phone conversation.

{20000}{20074} **Rachel:** Barry, I'm sorry. I am so sorry.
{20080}{20204} **Rachel:** I know you probably think this is all about what I said the other night and about you making love with your socks on, but it isn't. It isn't.
{20210}{20310} **Rachel:** It's about me. And I just...
{20438}{20544} **Rachel:** Hi, machine cut me off again. Anyway...
{20624}{20744} **Rachel:** I know that some girl is going to be incredibly lucky to become Mr. Barry Finkel.
{20750}{20829} **Rachel:** But it isn't me. It's not me.
{20835}{20995} **Rachel:** Not that I have any idea who "me" is right now, you just have to give me a chance to...

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Speech event #10: Finding a job

Setting and Scene: setting is Monica house. It is morning and everybody is going to work.

Participants: Joey, Rachel, Chandler, and Monica

Ends: everyone needs a job if he wants to be independent

Act sequence: Rachel announces that it is the first time in her life that she has done something on her own and Joey and Chandler make joke about it and about their own jobs in a sarcastic manner. Finally Rachel decides to look for work.

Key: the tone is sarcastic here.

Instrument: the channel is totally oral and the register is totally informal.

Norms of interaction: because it is the beginning of the day they try to be funny and energetic.

Genre: friendly chat

{27157}{27187} **Rachel:** Isn't this amazing?
{27193}{27249} **Rachel:** I have never made coffee before in my entire life.
{27255}{27315} **Chandler:** That is amazing. **Joey:** Congratulations.
{27321}{27416} **Rachel:** You know, I figure if I can make coffee, there isn't anything I can't do.
{27422}{27544} **Chandler:** I think it's, "If I can invade Poland, there isn't anything I can't do."
{27550}{27690} **Joey:** Listen! Why around a roll If you feel like you gotta make a Western omelet or something...

{27734}{27831} **Joey:** Although, actually I'm really not that hungry.
{29363}{29406} **Chandler:** All right kids, I've got to get to work.
{29412}{29570} **Chandler:** If I don't input those numbers, it doesn't make much of a difference.
{29619}{29701} **Rachel:** So, like, you guys all have jobs?
{29707}{29749} **Monica:** Yeah, we all have jobs.
{29755}{29854} **Monica:** See, that's how we buy stuff.
{29871}{29908} **Joey:** Yeah, I'm an actor.
{29914}{29968} **Rachel:** Wow, but I've seen you in anything?
{29974}{30029} **Joey:** Oh, I doubt it. Mostly regional work.
{30035}{30125} **Monica:** Hey, hey, unless you happen to catch the Wee One's production of "Pinocchio" ...
{30131}{30189} **Monica:** ...at the Little Theater in the Park.
{30195}{30234} **Joey:** It was a job, all right?
{30240}{30360} **Chandler:** "Look, Geppeto. I'm a real live boy."
{30372}{30414} **Joey:** I will not take this abuse.
{30420}{30467} **Chandler:** You're right. I'm sorry.
{30473}{30585} **Chandler:** Once I was a wooden boy. A little wooden boy
{30585}{30684} **Joey:** You should both know that he's a dead man.
{30694}{30770} **Joey:** Oh, Chandler!
{30800}{30855} **Monica:** How are you doing today? You sleep okay?
{30861}{30954} **Monica:** Did you talk to Barry? I can't stop smiling.
{30960}{31080} **Rachel:** I can see that. You look like you slept with a hanger in your mouth.
{31179}{31251} **Monica:** I know. He's just so...
{31257}{31339} **Monica:** You remember you and Tony De Marco? **Rachel:** Oh, yeah.
{31340}{31445} **Monica:** Well, it's like that. With feelings.
{31459}{31523} **Rachel:** Are you in trouble! Big time!
{31529}{31608} **Rachel:** Want a wedding dress? Hardly used.
{31614}{31697} **Monica:** We're getting a little ahead of ourselves here.
{31703}{31829} **Monica:** I'm just going to get up, go to work, and not think about him all day.
{31835}{31903} **Monica:** Or else I'm just gonna get up and go to work.
{31909}{31950} **Rachel:** Oh, wish me luck! **Monica:** What for?
{31956}{32072} **Rachel:** I'm gonna go get one of those job things.

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Speech event #11: Confiding

Setting and Scene: the setting of this speech event is Central Park Café in New York. It is afternoon. They gathered there to have coffee and a friendly chat.

Participants: Ross, Joey, Chandler, Phoebe, and Monica

Ends: Monica found out that Paul told her lies to abuse her and she is very angry about that. She rebukes herself to be such a stupid person to believe such a lie. She is upset and wants to talk with his friends to get over the feeling of desperateness she has.

Key: the tone is sarcastic.

Instrument: the channel is totally oral and the register is totally informal.

Norms of interaction: because they are very intimate they talk very frankly to each other.

Genre: friendly chat.

{33224}{33286} **Joey:** Of course it was a line.
{33292}{33357} **Monica:** Why? Why would anybody do something like that?
{33363}{33437} **Ross:** I assume we're looking for an answer more sophisticated than...
{33443}{33514} **Ross:** ..."To get you into bed."
{33520}{33574} **Monica:** I hate men. I hate men!
{33580}{33682} **Phoebe:** Don't hate. Don't put that out in the universe.

{33685}{33719} **Monica:** Is it me?
{33725}{33813} **Monica:** Is it like I have some sort of beacon that only dogs...
{33819}{33879} **Monica:** ...and men with severe emotional problems can hear?
{33885}{33967} **Phoebe:** Come here. Give me your feet.
{34112}{34203} **Monica:** I just thought he was nice, you know?
{34267}{34385} **Joey:** I can't believe you didn't know it was a line.

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Speech event #12: Independence

Setting and Scene: it has two settings. The first one is the Café and the second one is Monica's house.

Participants: Monica, Joey, Ross, Chandler, Phoebe, and Rachel

Ends: to encourage and help Rachel to start being independent

Act sequence: Rachel enters the café and shows her new boots. Monica asks her how she paid for it and she says with her father's credit card. Monica's question is a kind of remark. They want to encourage him to stop depending on her father.

Key: the tone is sarcastic.

Instrument: the channel is totally oral and the register is totally informal.

Norms of interaction: because they are very intimate they talk very frankly to each other.

Genre: friendly advice

{34441}{34462} **Rachel:** Guess what?
{34468}{34512} **Ross:** You got a job? **Rachel:** Are you kidding?
{34518}{34597} **Rachel:** I'm trained for nothing.
{34604}{34652} **Rachel:** I was laughed out of 12 interviews today.
{34658}{34694} **Chandler:** And yet you're surprisingly upbeat.
{34700}{34783} **Rachel:** Well, you would be too if you found Joan and David boots on sale...
{34789}{34830} **Rachel:** ...50% percent off.
{34836}{34916} **Chandler:** Oh, how well you know me.
{34936}{34994} **Rachel:** They're my new, "I don't need a job, I don't need my parents."
{35000}{35087} **Rachel:** I've got great boots", boots.
{35088}{35144} **Monica:** How did you pay for them? **Rachel:** Credit card.
{35150}{35199} **Monica:** And who pays for that?
{35205}{35292} **Rachel:** My father.
{35342}{35387} **Rachel:** Oh, come on you guys, is this really necessary?
{35393}{35439} **Rachel:** I mean I can stop charging any time I want.
{35445}{35494} **Monica:** Come on Rachel you can't live off your parents your whole life.
{35500}{35589} **Rachel:** I know that. That's why I was getting married.
{35595}{35688} **Phoebe:** Come on give her a break. It's hard being on your own for the first time.
{35694}{35727} **Rachel:** Thank you. **Phoebe:** You're welcome.
{35733}{35798} **Phoebe:** I remember when I first came to this city when I was 14.
{35804}{35874} **Phoebe:** My mom had just killed herself and my stepdad was back in prison.
{35880}{35928} **Phoebe:** And I got here, and I didn't know anybody.
{35934}{36044} **Phoebe:** And I ended up living with this albino guy who was like cleaning windshields outside port authority.
{36050}{36090} **Phoebe:** And then he killed himself.
{36096}{36242} **Phoebe:** Then I found aromatherapy. Believe me, I know exactly how you feel.
{36289}{36359} **Ross:** The word you're looking for is:
{36365}{36431} **Ross:** "Anyway..."
{36519}{36549} **Monica:** All right, you ready?
{36555}{36610} **Rachel:** No, no, I'm not ready. How can I be ready?
{36616}{36681} **Rachel:** "Hey Rach you ready to jump out of the airplane without a parachute?"

{36687}{36712} **Rachel:** Come on, I can't do this.
{36718}{36768} **Monica:** You can, I know you can. **Rachel:** I don't think so.
{36774}{36875} **Ross:** Come on, you made coffee. You can do anything.
{36905}{36987} **In cord:** Cut, cut, cut, cut, cut, cut. All right.
{37074}{37113} **Rachel:** You know what?
{37119}{37210} **Rachel:** I think we can just leave it at that. Kind of like a symbolic gesture.
{37216}{37298} **Monica:** Rachel, that was a library card. **In cord:** Cut, cut, cut, cut, cut, cut.
{37423}{37575} **Chandler:** You know if you listen very closely, you can hear a thousand retailers scream.
{37615}{37654} **Monica:** Welcome to the real world!
{37660}{37760} **Monica:** It sucks. You're gonna love it.
{37927}{37973} **Monica:** That's it.
{37979}{38013} **Monica:** You gonna crash on the couch?
{38019}{38150} **Ross:** No, no, I gotta go home sometime. **Monica:** Are you gonna be okay? **Ross:** Yeah.

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Speech event #13: Starting a relationship

Setting and Scene: Monica's house

Participants: Rachel and Ross

Ends: because he does not like to be lonely and thinks Rachel could be the right woman, he asks her out and Rachel accepts.

Act sequence: Ross talks about the strong feeling he had when they were in high school in order to set the scene for the main request. This is necessary to make the request sound logical. Rachel acknowledges that she knew how he felt about him. In order not to get hurt emotionally, Ross makes a very indirect request for some possible dates and Rachel gives an indirect answer.

Key: the tone is serious

Instrument: the channel is totally oral and the register is totally formal.

Norms of interaction: in order to save face, the requests are made very indirect.

Genre: friendly conversation.

{38809}{38829} **Rachel:** Oh, I'm sorry. **Ross:** Oh, no, no, no, go!
{38835}{38935} **Rachel:** No, have it, really. I don't want it. **Ross:** Split it? **Ross & Rachel:** Okay.
{39023}{39117} **Ross:** You know you probably didn't know this, but back in high school I had...
{39123}{39204} **Ross:** ...a major crush on you.
{39210}{39242} **Rachel:** I knew.
{39248}{39320} **Ross:** You did? Wow, Okay!
{39327}{39409} **Ross:** I just figured you thought I was Monica's geeky older brother.
{39415}{39485} **Rachel:** I did.
{39570}{39614} **Ross:** Listen, do you think...
{39620}{39747} **Ross:** And I'm trying not to let my intense vulnerability become any kind of a factor here.
{39753}{39885} **Ross:** But do you think it would be okay if I asked you out sometime, maybe?
{39930}{39998} **Rachel:** Yeah, maybe.
{40145}{40230} **Ross:** Okay, Okay, maybe I will.
{40298}{40380} **Rachel:** Good night. **Ross:** Good night.
{40690}{40760} **Monica:** See you.
{40778}{40801} **Monica:** Hey, wait, wait.
{40807}{40871} **Monica:** Hey, What's with you?
{40900}{40990} **Ross:** I just grabbed a spoon.

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4. Discussion and Conclusions

The current study which was a sample of spoken discourse and a sample of native speakers' cultural norms tried to indicate the importance of ethnography of communication. It showed that some typical speech events, due to the situational and contextual context of language, were found more frequent than others; in the selected sample, the most recurring event in a friendly relationship was found to be confiding one's secrets or personal affairs and problems with one's friends and asking them for help, consultation, and sympathy.

So, teachers and lesson planners can use the most frequent speech events in their teaching classes to make language learners familiarize with those events which are appropriate for specific contexts or situations. Language learners, having this knowledge, could improve their communicative competence and talk more appropriately in related contexts. As mentioned, ethnography is a method which is used in the field of anthropology to study the human cultures usually by means of participant observation to produce a kind of description of the given community culture, the ways it acts in the world and the ways it makes sense of the world, so, this research could be a sample for teacher to make language learners familiarize with culture which is an important part of language learning process.

The result of the present study assigned the fact that the language in relation to the cultural and social sediment influences communication. The group solidarity and relationships were also found. The present study also indicated that social status as well as occupational status influenced by the language or mode of speaking, and variability of communication or perceptibility of communication is depended on those social/cultural traits. Language, communication and ethnography are interlocked with each other. These three issues have played a great role in human cultural space (HCS) to the society. Communication sometimes controls the individualism and the social status with group solidarity.

The present preliminary study revealed that the study of ethnography in times and space played as a cognitive devices to clarify human social/cultural identity. Ethnography of communication stated the rural simple way of life reflected through people's mode of speaking and their sentiment. On the other hand, urban settings stand their complexity nature to the mode of communication. Moreover, speech events usually start with greetings, go on, and finish with some concluding remarks in natural daily speech. In the movies and series, each speech event might start with greetings between participants or start with each new scene and end like that as well. In Friends series, as the name suggests, there are six close friends living together in one district in New York. Their intimate relationship is manifested in their attitude and behavior towards each other, especially their speech. As the data of this study showed, most of the speech events in the first episode of this series centers around what close friends usually talk about and expect their friends to do: confiding, expressing sympathy, telling off (narration), consulting, encouraging, and etc. the findings of the current analysis confirmed that each of these speech events, in turn were affected by SPEAKING factors as Hymes (1974) suggested.

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