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**VÝSKYT TÁZACÍCH DOVĚTKŮ V ANGLIČTINĚ  
S OHLEDEM NA JEJICH ČESKÉ EKVIVALENTY**

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**Undergraduate Thesis**

**THE OCCURRENCE OF QUESTION TAGS IN  
ENGLISH WITH REGARD TO CZECH  
EQUIVALENT EXPRESSIONS**

**Radka Novotná**

**Plzeň 2013**

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## **ABSTRACT**

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Supervisor: PhDr. Jarmila Petrlíková, PhD.

This undergraduate thesis primarily deals with the occurrence of question tags in the English language. First, the theoretical part briefly describes all known types of question tags we may encounter in the English language and their form and contains both common and rare types of question tags. Further, there are a few paragraphs describing sociolinguistic factors which may influence the speech such as gender, social status or politeness and a short overview of “question tags” in Czech which is necessary for the subsequent research.

The work does not only contain theory but also a thorough analysis of excerpts which puts theory into practice. The examples are described from the point of view of gender and intonation, also the situation is explained and the Czech translation is appended. The results of the analysis confirm the presumption that women use tag questions more often than men (51% x 49%), that the intonation plays an essential role in the communication and that the most frequent type of question tag is basic question tag, both positive x negative and negative x positive polarity (up to 70%).

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# 1 INTRODUCTION

This undergraduate thesis deals with ‘The occurrence of question tags in English with regard to Czech equivalent expressions’. Question tags are short structures that are usually placed at the end of a sentence primarily in spoken language. They may indicate irony, politeness or emphasis and function as hedging and boosting devices. I chose this particular topic due to my deep interest in English grammar and linguistics in general. Firstly, I would like to examine whether women use question tags more often than men as is claimed by many authors of English grammar and sociolinguistic books. Secondly, whether intonation is a significant factor when question tags are used and how it encourages the listener to continue in conversation. The last research question is which type of question tag is the most frequent in usage.

The thesis consists of four main chapters and these are ‘Introduction’, ‘Theoretical Background’, ‘Analysis’ and ‘Conclusions’. The chapter ‘Theoretical Background’ deals with basic information about question tags. There is among others explained which forms of question tags exist in the English language. It focuses on differences between these forms, discusses various functions of question tags and also mentions sociolinguistic factors.

‘Analysis’ is supposed to be the most important chapter in my thesis. It contains the actual analysis of 325 examples taken out of audio visual sources. In this particular case the examples are excerpted from English speaking series *Friends* (1994-2004) created by David Crane and Marta Kauffman. ‘Analysis’ further contains Czech translations of given examples. This part investigates given examples of question tags, classifies them and clarifies their function and intonation in certain situations.

The final chapter is ‘Conclusions’ where I sum up the results taken from the analysis of excerpts and answer the research questions.



## 2 THEORETICAL BACKGROUND

### 2.1 Brief Classification and Definition of Interrogative Sentence

The main purpose of use of interrogative sentences is to ask for further or missing information. But there are other, more specific ways in the use of questions, such as requesting, asking permission or offering (Eastwood, 2002, p. 27). Interrogative sentences can be recognized by 2 structural clues and those are a verb-subject structure and a structure with *wh*-word. Another typical signs are rising intonation in speech and a question mark “?” at the end of a sentence in writing (Biber et al., 2004, p. 249).

According to Quirk et al. (1985), there exist 3 major classes of questions:

a) *Yes-No* questions

These are questions that expect affirmation or negation either by using “yes” or “no” and have rising intonation

Example: *Have you ever been to China?- Yes, I have./ No, I haven't.*

b) *Wh-* questions

These questions expect an open reply, it is impossible to answer “yes” or “no” to that kind of question, contain so called *wh*-words at the beginning of a sentence and generally have falling intonation

Example: *Where do you come from?- I come from Italy.*

c) Alternative questions

These questions contain two or more possible answers

Example: *Would you like chocolate, vanilla or strawberry ice cream?- I'd like vanilla.*

Quirk et al. (1990) further divide yes-no questions into positive yes-no questions, negative yes-no questions, declarative, yes-no questions with modals and, the most important, tag questions.

## 2.2 Definition and Form of Question Tags

### 2.2.1 Definition of Question Tags

A question tag is a specific type of a short question that follows the statement (Alexander, 1991). The whole structure- declarative sentence and the question tag- is basically a special form of yes-no question in English language and it is called a tag question. Question tag consists of operator and pronoun subject and these both parts must correspond to those in the preceding statement and the tense of the tag depends on the tense in the main clause.

As Biber et al. (2004, p. 251) claim, question tags are not independent clauses. They are attached either to a declarative clause (*It was quiet in there, wasn't it?*), an exclamative clause (*How quiet it was in there, wasn't it?*) or an imperative clause (*Be quiet for a moment, will you?*) (Downing, 2006).

### 2.2.2 Form of Question Tags

#### 2.2.2.1 Structure

##### 2.2.2.1.1 Basic Question Tags

There are several rules that must be fulfilled when creating the most common type of question tag.

- 1) The tag consists of operator and pronoun subject.  
Example: *isn't he?, are you?, haven't they, ...*
- 2) The tag repeats modal verb or auxiliary in the main clause. In case of a full verb, the “dummy” operator *do* is used in the tag. Also pronoun subject corresponds with the subject in the main clause.
- 3) The negative tag usually follows the positive statement and vice versa.

Verb	Affirmative statement	Negative tag	Negative statement	Affirmative tag
be	They're waiting,	aren't they?	I am not late,	am I?
have	He's left,	hasn't he?	I haven't finished,	have I?
do	You like it,	don't you?	It doesn't work,	does it?
modals	I can see him,	can't I?	I can't see him,	can I?

Besides the main rules mentioned above, there exist a variety of exceptions which may cause problems in creating question tags, especially non-native speakers may find these exceptions illogical and hard to remember.

1) According to Downing (2006) the pronouns are not always co-referential. In the sentence *Oh! I love squirrels, **don't you?***, it is the tag pronoun “you” that carries the tonic stress. This type of tag is not very common. “It invites the addressee to agree or disagree with the speaker’s opinion.” (p. 188)

2) In formal style, the negative tag can be unabbreviated, negative particle stands after pronoun. This form is not usual in everyday conversation.

Example: *You have had lunch, **have you not?***

3) *There* as a subject in the main clause remains the same in the tag. *This, these, those, that* are replaced by *it*.

Example: *There were lots of people at the carnival, **weren't there?***

*That was lucky, **wasn't it?***

4) When a proper name is used in the main clause, it is not repeated in the tag. Personal pronoun in corresponding gender and number must be used.

Example: *John was annoyed, **wasn't he?***

5) When indefinite pronouns are used as subject, pronoun *they* must be used in the tag when expressing a person, and *it* when expressing a thing.

Examples: *Anyone could just walk in here, **couldn't they?***

*Nothing is wrong, **is it?***

6) When creating a negative question tag for a positive statement with 1<sup>st</sup> person singular “I am”, it is important to use the tag “aren’t I?” instead of “amn’t I?” which is extremely rare, or “am I not?” which is not usual in speech.

Example: *I'm absolutely right, **aren't I?***

7) We can use words negative in meaning in tag, for example “hardly”, “never”, “no”. When such word is used in the main clause, the tag is positive.

Example: *You've never been there, **have you?***

Negative words “seldom” and “rarely” are negative only in preverbal position (Dušková, 2006, p. 319) as in *He rarely dances, **does he?*** x *He dances rarely, **doesn't he?***

8) Question tags are frequently used in complex sentences. There are, of course, several important rules. The tag usually refers back to the main clause of the complex sentence, e.g. in *Mary said that everybody thought it was a fake, **didn't she?*** Sentences expressing the speaker's opinion, i.e. 1<sup>st</sup> person singular and verbs like "suppose", "think", "hope", behave differently, the tag refers to the that-clause, for instance in *I suppose you'll be there, **won't you?*** (Dušková, 2006, p. 319)

There is an exception in the case of transferred negation. As Quirk et al. (1985) claim, "the subject of the tag is taken from the that-clause, but the absence of negation from the tag is explained with reference to the negative particle of the main clause", as in *I don't suppose he's serious, **is he?*** which "is equivalent to *I suppose he isn't serious.*"

If the complex sentence is too long, the tag may be inserted in the middle.

Example: *It's true, **isn't it,** that you are thinking of giving up your job?* (Quirk et al., 1985, p. 811)

#### 2.2.2.1.2 Invariant Question Tags

Most languages have invariant tags, "which make English invariant tags particularly attractive to native speakers of those languages." (Broughton, 1990). Invariant tag is a special case of a question tag. They do not change their form to correspond with the preceding statement; they are not derived from the structure of the main clause. Intonation is mostly rising and the tag invites the listener to comment on the statement. This type of question tags is usually used in informal, popular language, especially "*innit?*", a form spreading rapidly in informal conversation (Downing, 2006). *It's a nice pattern, **innit?***

To the most often used invariant tags belong "OK?", "right?", "eh?", "huh?"; as Eastwood (2002) states, "OK?" and "right?" are more common in American English. Besides these tags, also "am I right?", "don't you think?" or "wouldn't you say?" are considered as invariant tags and are used frequently in English conversation.

Biber et al. (2004, p. 451) use different name for invariant tags- response getters. They claim that "response getters have a more speaker-centred role, seeking a signal that the utterance has been understood and accepted."

Examples: *She passed the exam, right?* (Quirk et al., 1985)

*Jordan, what's the matter? What's the matter eh?* (Biber et al., 2004)

#### 2.2.2.1.3 Ellipsis

In sentences with question tags, we can easily omit pronoun subject and auxiliary verb. This omission is called ellipsis and it is common in everyday informal conversation, but we can find ellipsis also in fiction texts. It is necessary for us to know the context and the situation to avoid misunderstanding and that is why this type of ellipsis is called situational (Quirk et al., 1990; Swan, 1991).

Example: *Nice day, isn't it?*

Swan (1991) informs that a question tag may be used after a question but only if ellipsis is used as in *Have a good time, did you?* or *John be here tomorrow, will he?*

#### 2.2.2.1.4 Response Questions

Response questions (Broughton, 1990), by some authors presented as reply questions (Hovorková, 2009) or as echo tags (Eastwood, 2002; Alexander, 1991), are similar to question tags. They have the same structure, i.e. that they consist of operator and pronoun subject; operator refers back to the one in the statement. These “questions” are not real questions, they are used to express interest, surprise, anger, disbelief, suspicion or for example disagreement. Rising intonation indicates surprise and assumes affirmation, on the other hand, falling intonation suggests something that is already known, or anger. Significant difference from question tags is in polarity- positive statement takes positive echo tag and negative statement takes negative echo tag. There is of course an exception when a negative tag is used to reply a positive statement as in *That was fun.- Yes, wasn't it?* This expresses agreement.

Examples: *I'm going to bed now. – Are you? Good night, then.*

*He doesn't like football. – Doesn't he?*

#### 2.2.2.1.5 Constant Polarity Tags

Constant polarity question tags are not that frequent as those with reverse polarity. They tend to always have rising intonation and we use them for example when the opinion in the main sentence is not the speaker's opinion but someone else's. They also may be a

reaction to the situation. However, we may encounter same polarity tag question with falling intonation which then expresses disappointment (Alexander, 1991, p. 258). Same polarity tags seem to be ironical, sarcastic or angry. (Dušková, 2006, p. 320). The statement is characteristically preceded by “Oh”, “So”, “Well” which makes the sentence sound more emotive. Mostly, positive statement and the tag are used, type with negative-negative construction has not been investigated in practise.

Example: *So I am a liar, **am I?***

#### 2.2.2.1.6 Tags after Imperatives and Exclamatives

As was briefly mentioned in Chapter 2.2.1, question tags may also be used after imperatives and exclamatives.

##### 1) Imperative sentences

The question tag is “a persuasive softener of the imperative” (Quirk et al., 1985, p. 813) and variety of question tags is used after an imperative for various purposes (Alexander, 1991, p. 186)

- a. To express impatience or annoyance, we use “will you”, “won’t you” or “can’t you”. The intonation is rising.

Example: *Stop fiddling with that TV, **will/won’t/can’t you?***

- b. To make a neutral request, the tag “can you” would be used, and to make a polite request, “could you” or “would you” is used.

Example: *Post this letter for me, **can/could/would you?***

- c. When we want to encourage somebody or to offer or suggest something friendly, tags “will you” or “won’t you” are typical.

Example: *Come in, **will/won’t you?***

- d. When we want others to cooperate with us, the structure “Don’t ..., will you?” and falling intonation is appropriate. Also a special structure “why don’t you?” may be used as a tag.

Examples: *Don’t tell anyone I told you, **will you?***

*Go off for the weekend, **why don’t you?***

- e. With 1<sup>st</sup> person plural the tag “shall we?” can be used and it is connected with “Let’s”. It is a contracted form of “Let us” and functions as an auxiliary and is followed by a bare infinitive.

Example: *Let’s play another game, **shall we?***

## 2) Exclamative sentences

The question tag used after an exclamative invites the listener to agree. It can also be added to the verbless exclamation.

Examples: *What a beautiful painting, isn't it?*

### 2.2.2.1.7 Rhetorical Questions

Rhetorical question is simply a statement formulated as a yes-no question, occasionally as a wh-question but it is not supposed to be answered because the answer is evident. It is used especially for dramatic effect. It is necessary to mention them here because “the tag question so common in the most informal speech is strictly similar to the rhetorical question in its communicative effect, since it essentially seeks confirmation of what the speaker has explicitly assumed...to be agreed truth.” (Quirk et al., 1990). These tags have falling intonation.

Example (Quirk et al., 1990): *Well, I couldn't hear the phone, could I? It's in the next room and the door was shut. Besides, I was fast asleep, wasn't I? ...*

### 2.2.2.2 Intonation

“Features of intonation are important for signalling grammatical distinctions such as that between statements and questions.” (Leech & Svartvik, 1991). In general, the falling tone expresses certainty, independence and completeness. The rising intonation expresses the exact opposite.

Concerning tag questions, intonation shows their function. Intonation helps us to distinguish whether the tag question is a real question or a statement. There are two types of intonation: rising and falling.

- 1) Rising intonation is used when the tag question is a real question, it means the speaker requires the answer. Quirk et al. (1985) explain that “the tag with a rising tone invites verification, expecting the hearer to decide the truth of the proposition in the statement.” Rising intonation simply indicates doubt and the meaning would be “Am I right?” *You haven't seen my keys, have you?*
- 2) The falling tone on the tag invites the hearer to confirm the statement and it is rather an exclamation than a real question. The speaker seeks agreement because he/she is certain about what he/she said. *It's hot today, isn't it?*

The following table is based on Quirk et al. (1985) and distinguishes four main types of tag questions depending on intonation and polarity.

STATEMENT	TAG	INTONATION	ASSUMPTION	EXPECTATION
Positive	Negative	RISING	Positive	Neutral
Positive	Negative	FALLING	Positive	Positive
Negative	Positive	RISING	Negative	Neutral
Negative	Positive	FALLING	Negative	Negative

### 2.3 Use and Function of Tag Questions

Questions in general are more common in conversation than in written language which reflects the interactive nature of human conversation. Nearly half the questions consists of tags and almost every fourth question is a tag question which is contrasted by one tag question from hundred questions in academic prose (Biber et al., 2004, p. 252, 432). As they further claim, “question tags combine an assertion with a request for confirmation, thus illustrating the characteristic negotiation of acceptance between interlocutors.” (p. 432).

Sociolinguistics is the field of linguistics which studies the connections and relation between language and society, i.e. which linguistic tools are used when expressing politeness, whether gender or social status influence the way we speak and so on. It has been widely examined by many authors whether there exist any difference between men’s and women’s language. There remains a popular stereotype that women are more talkative than men and they tend to be more sensitive concerning the use of language (Spolsky, 1998). Women also put more effort into keeping a conversation going by asking more questions (Hudson, 1996) or specifically using much more tag questions (Trask, 2007; Yule, 2006; Delleman, 2008; Lakoff (1975, cited in Kunsman, n.d.); Montgomery, 1995). Use of question tags in women’s speech signalizes insecurity or lack of self-confidence.

Tag questions are integral part of English everyday communication and they perform a huge variety of functions. They may be used to keep the conversation going, they soften an order or make the request sound more polite. They function as boosting and hedging devices and what is important, they facilitate conversation. As Downing (2009)



claims, “tags provide the main structural-functional devices for furthering speaker-hearer involvement.”

Holmes (1995; cited in Delleman (2008)) divides question tags into four groups according to their specific functions in spoken language.

1) Epistemic modal tags

These tags are used to express uncertainty. They usually have rising intonation.

Example: *The exam's on the 21<sup>st</sup>, **isn't it?***

2) Facilitative tags

This type may function as a positive politeness device and it encourages the listener into the conversation. These tags usually have falling intonation.

Example: *You've been to Japan, **haven't you, Dave?***

3) Softening tags

This type, on the other hand, function as a negative politeness device used to soften a direct statement. They have falling intonation.

Example: *That was a really dumb thing to do, **wasn't it?***

4) Challenging tags

These are “used in confrontational strategies to intensify the loss of face and show that the user has greater power over the addressee.”

## 2.4 Question Tags in Czech

Question tags, or more precisely tag questions, have no parallel in the Czech language. Instead of question tags, specific expressions are used. To the most common expressions belong “že”, “že ano”, “že ne”, “není-liž pravda” and so on (Dušková, 2006, p. 318). Although, these expressions are known to Czech native speakers, they would be exchanged for “že jo”, “vid”, “ne”, “jo” etc. in informal, colloquial conversation.

Example (Hovorková, 2009): *Nobody came, **did they?** - *Nikdo nepřišel, **že ne?****

Question tags added to an imperative are usually in Czech translated as “prosím” or “ano”, which is also used instead of English “shall we” after “Let’s”. It makes the imperative sound less authoritative.

Example (Hovorková, 2009): *Pass me the salt, **will you?** - Podej mi sůl, **prosím.***

*Don't forget to lock the door, **won't you?** - Nezapomeň zamknout, **ano?***

*Let's play chess, **shall we?** - Zahrajeme si šachy, **ano?***

Echo tags or reply questions in the Czech language do not resemble those in English. We use “Opravdu?”, “Skutečně?”, in informal speech “Vážně?”, “Fakt?”.

Example: *I can't ski. – **Can't you?** – Neumím lyžovat. – **Opravdu ne?***

Rhetorical questions are frequently used in Czech as well as in English. In Czech we usually use particle “Copak”, “Cožpak” and so on. The English sentence *I have never let you down, **have I?*** may be translated as *Cožpak jsem tě někdy zklamal?*

## 3 ANALYSIS

### 3.1 The Method of Analysis

This part of the undergraduate thesis deals with the analysis of question tags as they occurred in the chosen material. As was mentioned in the theoretical part of the thesis, question tags are especially typical for spoken language so the author of the thesis collected 325, resp. 324 excerpts from the original American series *Friends* (1994-2004).

Second part deals with the actual analysis of excerpts. They are divided into five main groups according to their grammatical features described in theoretical part and those are Basic Question Tags, Invariant Question Tags, Ellipsis, Response Questions and Tags after Imperatives and Exclamatives whereas Basic Question Tags are further divided according to their polarity. There are several aspects taken into consideration during analysis. The author identifies The Speaker and Intonation of the question tag, further shortly describes Situation in which the tag is produced and also encloses Translation into Czech language. The translation shows the use of question tags in the Czech language described in theoretical part. Mostly, the colloquial language is used in the Czech translation to correspond with the colloquial speech in the original version.

Last part of analysis is focused on results. This sub-chapter includes 1 table and 3 graphs which present data from the analysis. Same data are used in Conclusion chapter.

### 3.2 The Actual Analysis of the Excerpts

#### 3.2.1 Basic Question Tags

##### 3.2.1.1 Positive Statement - Negative Tag

(1) *Easy Rachel, we'll find it, **won't we?***

The speaker: woman. Intonation: falling.

Translation: Rachel, klid, my ho najdeme, že jo?

Situation: Rachel has lost the engagement ring and can't find it so Monica comforts her and the tag implies command for others to help her with searching.

(2) *It's stuff like that, **isn't it?***

The speaker: man. Intonation: falling.

Translation: Jsou to věci jako tohle, že jo?

Situation: Chandler tries to find out why people think he is gay and then he does something stupid and “gay-like”, he realizes it immediately, no answer necessary.

- (3) *I see where this is going, you're gonna ask him to New Year's, **aren't you?***

The speaker: man. Intonation: falling.

Translation: Je mi jasný, kam tohle směřuje, ty ho chceš pozvat na Nový rok, co?

Situation: Everyone should have been alone at New Year's but Chandler senses that Phoebe wants to break a pact and be with her new boyfriend.

- (4) *It's the Italian hand-licker, **isn't it?***

The speaker: woman. Intonation: falling.

Translation: Je to ten italský olizovač rukou, vid'?

Situation: Chandler's mother guesses why Ross feels depressed: she saw Rachel and Paolo together in a restaurant being very intimate with each other.

- (5) *You still think of it as your apartment, **don't you?***

The speaker: woman. Intonation: falling.

Translation: Ty si pořád myslíš, že je to tvůj byt, že jo?

Situation: Rachel wants to put an ugly lamp in her and Monica's apartment but Monica does not approve of it but Rachel knows what this is about.

- (6) *You are gonna sneeze on my fish, **aren't you?***

The speaker: man. Intonation: falling.

Translation: Vy my teď kýchnete na rybu, co?

Situation: They all are sitting at the restaurant and Chandler makes an ironic funny statement, but the waiter does not find it funny and from his facial expression, Chandler thinks he's going to revenge.

- (7) *Come on, we wanna do it, **don't we?***

The speaker: man. Intonation: falling.

Translation: Ale no tak, my to chceme udělat, vid' že jo?

Situation: Joey wants to babysit and encourages Chandler and Ross that he can handle it.

- (8) *Monica told you I was cuter than this, **didn't she?***

The speaker: man. Intonation: falling.

Translation: Monica ti řekla, že jsem hezčí, vid'?

Situation: A man is sitting with Rachel at the restaurant and knows that she doesn't like him.

(9) *He's here, **isn't he?***

The speaker: man. Intonation: falling.

Translation: On je tady, že jo?

Situation: Ross notices a familiar jacket and he's sure the owner is there and is very excited about it.

(10) *It's annoying, **isn't it?***

The speaker: man. Intonation: falling.

Translation: Je to otravný, co?

Situation: It is Chandler's ironic comment on Ross' stupid statement.

(11) *You were going for the word "bridge" there, **weren't you?***

The speaker: man. Intonation: falling.

Translation: Vy jste chtěl asi slyšet slovo "most", že jo?

Situation: Joey says something stupid at the audition and realizes it very quickly so no answer is necessary.

(12) *Yeah, he was, **wasn't he?***

The speaker: man. Intonation: falling.

Translation: Jo to teda byl, co?

Situation: Ross agrees with a statement "He was a big guy!"

(13) *This is it, **isn't it?***

The speaker: woman. Intonation: falling.

Translation: Je to tady, co?

Situation: Rachel is sad that her parents split up. She does not want the answer immediately because she specifies it with following statement "I mean this is what my life's gonna be like."

(14) *Joseph's good, **isn't he?***

The speaker: man. Intonation: rising.

Translation: Joseph je dobrej, co?

Situation: Joey created a new character at Chandler's work and his behavior is inappropriate, he does stupid things and does not understand what is wrong. He actually thinks that his character Joseph is good.

(15) *You were really gonna do that, **weren't you?***

The speaker: woman. Intonation: falling.

Translation: Ty bys to vážně udělal, že jo?

Situation: Ross were about to drink the fat to prove his love to Rachel and this is her reaction.

(16) *I've actually ruined this, **haven't I?***

The speaker: man. Intonation: falling.

Translation: Já jsem to asi vážně zkazil, co?

Situation: Chandler explains what he did bad and knows he ruined it.

(17) *I know it is, **isn't it?***

The speaker: woman. Intonation: rising.

Translation: Že jo?

Situation: Chandler and Monica are hugging, she is wearing only a cotton towel. Chandler says that it is nice and this is her reaction.

(18) *We're okay, **aren't we?***

The speaker: woman. Intonation: rising.

Translation: Jsme v pohodě, vid' že jo?

Situation: Rachel is upset and talks with very high voice because Ben has a bump on his forehead.

(19) *See Pheebs, I promised you no one would die, **didn't I?***

The speaker: woman. Intonation: falling.

Translation: Vidiš, Phoebe, slíbila jsem ti přece, že nikdo neumře, ne?

Situation: Phoebe runs into the apartment yelling "You are alive!" and Rachel comforts her with this.

(20) *He paints quite a picture, **doesn't he?***

The speaker: man. Intonation: rising.

Translation: Předvádí to celkem přesvědčivě, ne?

Situation: Joey performs a funny “scatch”, he mocks Ross and Chandler reacts this way.

(21) *I am the smallest person in the world, **aren't I?***

The speaker: man. Intonation: falling.

Translation: Jsem ten nejmenší člověk na světě, že jo?

Situation: Chandler very lively explains something to Monica and he realizes his stupidity, does not expect the answer.

(22) *They're gonna get through it, **aren't they?***

The speaker: woman. Intonation: rising.

Translation: Ale dostanou se přes co, že jo?

Situation: Phoebe wants to be sure that Ross and Rachel will solve their problems, but she needs to be assured by someone else.

(23) *Come on, you think she should go out with me, **don't you?***

The speaker: man. Intonation: rising.

Translation: Ale no tak, vy si myslíte, že by si se mnou měla vyjít, ne?

Situation: A random man in the restaurant wants to go out with Monica so asks Rachel to approve of it.

(24) *It was, **wasn't it?***

The speaker: woman. Intonation: rising.

Translation: Že ano?

Situation: Chandler and Joana came back from a date, Chandler tries to be nice and says “This was pleasant.” so this is Joana’s reaction.

(25) *Everybody else got one and you want one too, **don't you?***

The speaker: man. Intonation: falling.

Translation: Každý dostal a ty chceš taky, že jo?

Situation: Chandler’s boss spans all his employees that they did a good job and Chandler is feeling left out. The boss senses he wants to be spanked too and does not need an answer.

(26) *He is, **isn't he?***

The speaker: woman. Intonation: falling.

Translation: Že jo, vid'?

Situation: Rachel and Monica are talking about Ross flirting with Rachel. She knows that he flirts with her.

(27) *I mean, you remember what it's like to be 18, **don't you?***

The speaker: woman. Intonation: rising.

Translation: Myslím, že si pamatuješ, jaký to je, když je ti 18, ne?

Situation: Phoebe's mother did stupid thing when she was 18 years old so she asks Phoebe and really wants to know what was her 18 like.

(28) *He is right, **isn't he?***

The speaker: woman. Intonation: rising.

Translation: Má pravdu, že jo?

Situation: Rachel states that she hates when Ross is right and Monica, with this response, agrees with her.

(29) *Knowing you're here waiting for me, I think it's kinda exciting, **don't you?***

The speaker: woman. Intonation: rising.

Translation: To vědomí, že tu na mě čekáš, je celkem vzrušující, nemyslíš?

Situation: Joana, Rachel's boss, handcuffed Chandler in her office, she finds it exciting and simply asks Chandler if it is exiting for him as well.

(30) *Come on, Phoebe, you understand, **don't you?***

The speaker: woman. Intonation: rising.

Translation: No tak, Phoebe, ty to přece chápeš, ne?

Situation: Monica invited her ex-boyfriend's ( Richard's ) son to the Thanksgiving dinner and the other finds it strange and sick. Monica asks Phoebe to understand her but she doesn't.

(31) *But it did, **didn't it?***

The speaker: man. Intonation: falling.

Translation: Ale připomnělo, že jo? (anaphoric reference)

Situation: Monica and Richard's son are kissing on the balcony but from her behavior he notices that the kiss reminded her of Richard, his father. His voice is loud and angry.



- (32) *Wow, she looks great, **doesn't she?***  
 The speaker: man. Intonation: rising.  
 Translation: Wow, vypadá skvěle, co?  
 Situation: Chandler and Ross are watching a play starring Chandler's girlfriend and he asks Ross if he finds her beautiful, too.
- (33) *It is a good play, **isn't it?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ale je to dobrá hra, ne?  
 Situation: Kathy is rather insecure and wants to know their opinion because Ross and Chandler don't sound convincing.
- (34) *That's just lovely, **isn't it?***  
 The speaker: woman. Intonation: falling.  
 Translation: Tak to je vážně skvělé!  
 Situation: Emily just arrived from London, she should meet Rachel and go to the opera together but Rachel bails on her, Emily does not like it, she sounds sarcastic and upset.
- (35) *They really were pretty, **weren't they?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ale byly vážně krásný, co?  
 Situation: Monica wants others to agree with her that the strippers were pretty.
- (36) *I kinda was, **wasn't I?***  
 The speaker: man. Intonation: falling.  
 Translation: Že jo, vid'?  
 Situation: Ross was playing rugby with Emily's friends and really enjoyed it. Emily says that he was really amazing and obviously he thinks that too.
- (37) *You really enjoyed yourself, **didn't you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Ty sis to vážně užíval, vid'?  
 Situation: Ross explains how fun it was playing rugby an hurting other men, Emily knows that.

- (38) *It feels right, **doesn't it?***  
 The speaker: man. Intonation: rising.  
 Translation: Cítím, že je to tak správný, nebo ne?  
 Situation: Ross proposes to Emily, it is rather quick. He has to ask whether it feels right to Emily, he is rather insecure though.
- (39) *You are the most beautiful bride I've ever seen. – I am, **aren't I?***  
 The speaker: woman. Intonation: rising.  
 Translation: Že jo?  
 Situation: Monica is trying on a wedding dress, Phoebe says that she is the most beautiful bride she has ever seen and this is her response.
- (40) *We're really sad, **aren't we?***  
 The speaker: woman. Intonation: falling.  
 Translation: My jsme vážně ubohý, co?  
 Situation: Phoebe and Monica are wearing wedding dresses which is pathetic.
- (41) *You're gonna come though, **aren't you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ale i tak pojeděš, vid'?  
 Situation: Rachel got an invitation to Ross's wedding, she is sad and Monica wants her to come despite their common history.
- (42) *That was pretty funny, **wasn't it?***  
 The speaker: man. Intonation: falling.  
 Translation: To bylo celkem vtipný, ne?  
 Situation: Ross said a wrong name during the wedding ceremony and now he's trying to make the situation easier by saying ironic statement.
- (43) *We've been talking about London too much, **haven't we?***  
 The speaker: man. Intonation: falling.  
 Translation: Asi mluvíme příliš hodně o Londýnu, vid'?  
 Situation: Everyone except for Phoebe was in London and they keep talking about it, so she is upset and disappointed. Chandler states the obvious.

- (44) *We can change rooms, **can't we?***  
The speaker: woman. Intonation: rising.  
Translation: Můžeme si vyměnit pokoje, ne?  
Situation: Monica simply asks Chandler whether they can change rooms because she doesn't like theirs.
- (45) *Oh my God! You've already agreed to this, **haven't you?***  
The speaker: woman. Intonation: falling.  
Translation: Pane bože, tys s tím už souhlasil, že jo?  
Situation: Ross is trying to save his marriage and the only condition is that he stops seeing Rachel. She knows from his facial expression that he already agreed but wants him to verify it.
- (46) *You built a fort, **didn't you?***  
The speaker: man. Intonation: falling.  
Translation: Ty sis postavil pevnost, co?  
Situation: Chandler sees the fort Joey has built, he's just stating the obvious.
- (47) *But it's available now, **isn't it?***  
The speaker: man. Intonation: rising.  
Translation: Ale je k mání hned, nebo ne?  
Situation: Ross is looking for a new apartment and Joey and Chandler try to convince him to rent one but Joey isn't sure whether it is available now: It is a real question and requires the answer.
- (48) *They have rockets, **don't they?***  
The speaker: woman. Intonation: rising.  
Translation: Mají přece rakety, ne?  
Situation: Monica and Chandler are playing tennis with Chandler's boss, he wants to let them win but Monica doesn't.
- (49) *Monica, this is the men's room, **isn't it?***  
The speaker: man. Intonation: rising.  
Translation: Moniko, tohle jsou pánský záchody, nebo snad ne?

Situation: Monica enters men's room. At first, Chandler is sure but then he looks around the room and adds the question tag. There is hesitation and insecurity in his voice.

(50) *You got a call back too, **didn't you?***

The speaker: woman. Intonation: falling.

Translation: Ty jsi taky ve druhým kole, že jo?

Situation: Monica knows that Joey got a call back, she mocks him in a good way.

(51) *It is fast, **isn't it?***

The speaker: woman. Intonation: rising.

Translation: Je to rychle, že jo?

Situation: Phoebe isn't sure about moving in with her boyfriend, she wants others to agree that it is fast.

(52) *No, I just heard when people live together they split the cost of stamps, **don't they?***

The speaker: woman. Intonation: rising.

Translation: To ne, já jsem jen slyšela, že když dva bydlí spolu, tak si dělí náklady za známky, nebo ne?

Situation: Phoebe thinks when people move in together, they save money on stamps, there is surprise in her voice.

(53) *You're gonna say things now, **aren't you?***

The speaker: man. Intonation: falling.

Translation: Ty teď asi něco řekneš, co?

Situation: Ross asked Rachel to move in with him but Phoebe is rather skeptical about it. Ross sees how she looks at him, with curiosity.

(54) *And Mon, you wanna live with Chandler, **don't ya?***

The speaker: man. Intonation: rising.

Translation: A Moni, ty chceš bydlet s Chandlerem, ne?

Situation: Ross is not sure whether Monica wants to live with Chandler so he rather asks and expects an answer.

- (55) *Yeah, they're really great, **aren't they?***  
 The speaker: woman. Intonation: falling.  
 Translation: Jo, jsou vážně skvělý, co?  
 Situation: Rachel is packing and finds two candleholders Monica took from her box and she lies to Rachel that she bought them too.
- (56) *Phoebe, you can help, **can't you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Phoebe, můžeš nám pomoci, vid'?  
 Situation: Monica is excited about packing and asks Phoebe if she can help.
- (57) *You were with Kenny today, **weren't you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Tys dneska byla s Kennym, vid'?  
 Situation: Rachel knows Phoebe was with the guy because she acts strange, she is just stating the obvious.
- (58) *I won you over, **didn't I?***  
 The speaker: man. Intonation: rising.  
 Translation: Dostal jsem i tebe, ne?  
 Situation: Chandler tries to convince Monica that he can be charming in front of her parents.
- (59) *So, Rach, this is a traditional English trifle, **isn't it?***  
 The speaker: woman. Intonation: rising.  
 Translation: Poslyš, Rach, tohle je tradiční anglický trifle, že jo?  
 Situation: Rachel messed up the dessert and Phoebe doesn't want to eat it so she has to find out more about the ingredients.
- (60) *Oh, you are still just a little fat girl inside, **aren't you?***  
 The speaker: man. Intonation: falling.  
 Translation: Oh, ty jsi uvnitř pořád ta malá tlustá holčička, vid'?  
 Situation: Monica is really excited about something and Chandler mocks her a bit in a good way.

- (61) *I mean, you do remember what happened to the little girl who tried too much too fast, **don't you?***  
The speaker: woman. Intonation: rising.  
Translation: Pamatuješ si přece, co se stalo s tou malou holčičkou, která se do toho vrhla po hlavě, ne?  
Situation: Rachel asks her sister this strange question because she doesn't want her to date Ross.
- (62) *You realize what you are, **don't you?***  
The speaker: woman. Intonation: rising.  
Translation: Uvědomuješ si, co jsi, vid'?  
Situation: Chandler is Joey's dogsbody and Monica laughs at him.
- (63) *You're gonna throw that juice at me, **aren't you?***  
The speaker: man. Intonation: falling.  
Translation: Ty na mě vyliješ ten džus, co?  
Situation: Joey notices Chandler's angry face when he refused a glass of juice with pulp Chandler brought him.
- (64) *Yeah, life's pretty great, **isn't it?***  
The speaker: man. Intonation: falling.  
Translation: Jo, život je vážně skvělej, co?  
Situation: Joey's reaction to the situation when Rachel is at his apartment and is really excited to be there.
- (65) *You know what they say about oysters, **don't you?***  
The speaker: woman. Intonation: rising.  
Translation: Víš přece, co se říká o ústřicích, ne?  
Situation: Monica and her partner are having dinner and she really wants to know if he knows about oysters.
- (66) *There was just one woman, **wasn't there?***  
The speaker: woman. Intonation: falling.  
Translation: Byla jen jedna žena, co?

Situation: Chandler lies to Monica about how many women he had and she senses that.

(67) *You know, sometimes the good ideas are just in front of you, **aren't they?***

The speaker: man. Intonation: rising.

Translation: Ty dobrý nápady se někdy válejí přímo před tebou, že jo?

Situation: Chandler is mocking Joey because he did something stupid.

(68) *Your roommate in college died, **didn't he?***

The speaker: man. Intonation: falling.

Translation: Váš spolubydlící na koleji umřel, že jo?

Situation: Chandler starts telling a story about Ross and sees an angry face of Elizabeth's dad so he adds this.

(69) *Oh my God, you did it already; you married her, **didn't you?***

The speaker: woman. Intonation: falling.

Translation: Panebože, tys to udělal, že ty sis jí už vzal?!

Situation: Ross is talking about his girlfriend and Monica is really worried that he married her.

(70) *Love, it's a tricky business, **isn't it?***

The speaker: woman. Intonation: rising.

Translation: Láska- to je ale záludná věc, co?

Situation: Rachel wants Ross to be her backup partner and is being very sweet to him.

(71) *They break your heart, **don't they?***

The speaker: man. Intonation: rising.

Translation: Dokážou zlomit srdce, co?

Situation: Phoebe is mad at Monica and Chandler and this is Joey's reaction to the situation.

(72) *What happened? You still have The Monica Wedding Fund, **don't you?***

The speaker: woman. Intonation: rising.

Translation: Co se stalo? Máte pořád "Moniky svatební fond", že jo?

Situation: Monica asks her parents and hopes for a positive answer. From her voice we can hear insecurity and anger.

(73) *I just said “Greens don’t quit”, **didn’t I?***

The speaker: woman. Intonation: falling.

Translation: Právě jsem řekla “Greenové se nevzdávají”, že jo?

Situation: Rachel realizes she yelled at Joey and that it’s the way her father was yelling at her.

(74) *So you wouldn’t mind if he was dating someone else? - Why? Is he? He is, **isn’t he?***

The speaker: woman. Intonation: falling.

Translation: Takže by ti nevadilo, kdyby chodil s někým jiným? – Proč? On s někým chodí, že jo?

Situation: Rachel senses Tag may be dating someone else and obviously she is upset about it.

(75) *Our kids are gonna call her aunt Janice, **aren’t they?***

The speaker: woman. Intonation: falling.

Translation: Naše děti ji budou říkat teto Janice, že jo?

Situation: Monica’s reaction when Janice shows up again at their apartment.

(76) *You really have all the answers, **don’t you?***

The speaker: man. Intonation: falling.

Translation: Ty máš na všechno odpověď, co?

Situation: Tag’s reaction to Rachel’s stupid answer. It is sarcastic.

(77) *But you kinda knew that something was going on, **didn’t you?***

The speaker: woman. Intonation: rising.

Translation: Ale něco jsi přece jenom tušila, ne?

Situation: Phoebe kept a dog in the apartment, Monica says she didn’t know and Phoebe tries to convince her that she at least sensed something.

(78) *I went too far, **didn’t I?***

The speaker: woman. Intonation: falling.

Translation: Zašla jsem příliš daleko, co?



Situation: Phoebe is telling a story about the dog but it sounds made up, when she realizes it she says this.

(79) *You do know how to ride a bike, **don't you?***

The speaker: man. Intonation: rising.

Translation: Víš, jak se jezdí na kole, vid'?

Situation: Ross asks Phoebe whether she can ride a bike with laughter in his voice because he hopes she can but wants to know the answer.

(80) *They're just gonna wait, **aren't they?***

The speaker: woman. Intonation: falling.

Translation: Tak asi budou muset počkat, že jo?

Situation: Monica is making candy, there are many people waiting outside the apartment. She is really angry.

(81) *Richard used to do it, **didn't he?***

The speaker: man. Intonation: falling.

Translation: Dělával to Richard, že jo?

Situation: Monica tells Chandler how to give money to a waiter at the restaurant and Chandler knows it is the way Richard did it.

(82) *We did have fun, **didn't we?***

The speaker: woman. Intonation: falling.

Translation: Byla to sranda, vid'?

Situation: Phoebe's response to "It's so much more fun with you."

(83) *It really makes you wonder, **doesn't it?***

The speaker: man. Intonation: falling.

Translation: To tě vážně nutí k zamyšlení, co?

Situation: Ross is talking to himself while they all are watching the stars.

(84) *We have fun, **don't we, Ben?***

The speaker: woman. Intonation: falling.

Translation: Bude sranda, vid', Bene?

Situation: Rachel tries to convince Ross that his son and she have fun together.

- (85) *They all look like they're having fun, **don't they?***  
 The speaker: woman. Intonation: rising.  
 Translation: Vypadají, že se všichni dobře baví, že jo?  
 Situation: Monica is happy that she's finished the wedding seating chart with pins.
- (86) *Is it Ross? It's Ross, **isn't it?***  
 The speaker: woman. Intonation: falling.  
 Translation: Je to Ross? Je to Ross, že jo?  
 Situation: Phoebe tries to find out who is the father of Rachel's baby.
- (87) *That's been one heck of a seesaw, **hasn't it?***  
 The speaker: man. Intonation: falling  
 Translation: Bylo to jako na houpačce, co?  
 Situation: Ross is trying to make a point in his relationship to Rachel.
- (88) *You already know, **don't you?***  
 The speaker: man. Intonation: falling  
 Translation: Vy už to víte, že jo?  
 Situation: Ross finds out that Phoebe and Joey already know about Rachel's pregnancy.
- (89) *He's a good kisser, **isn't he?***  
 The speaker: woman. Intonation: rising  
 Translation: Umí ale dobře líbat, co?  
 Situation: Rachel catches Ross and his girlfriend Mona kissing and that is what she says.
- (90) *Oh, you'd like that, **wouldn't ya?***  
 The speaker: man. Intonation: falling  
 Translation: No jo, to by se ti líbilo, co?!  
 Situation: Rachel offers Will yams but he doesn't eat potatoes: he lost weight and doesn't want to be fat again. He is sarcastic and angry.
- (91) *Oh yeah! Boy, urine cuts right through an ice sculpture, **doesn't it?***  
 The speaker: man. Intonation: rising  
 Translation: No jo! Ty jo, moč vážně dokáže udělat díru v ledový soše, co?

Situation: Monica explains Chandler why she doesn't want to meet his boss and Chandler reminds his bad behaviour at the engagement party.

(92) *Wow, you're just a little bitch, aren't you?*

The speaker: woman. Intonation: falling.

Translation: Wow, ty jsi teda pěkná mrcha, co?

Situation: Monica plays Ms Pacman and loses.

(93) *It's nice to do this together, isn't it?*

The speaker: woman. Intonation: falling

Translation: Že je hezké to dělat společně?

Situation: Monica and Chandler are having a bath together.

(94) *Monica runs a pretty tight ship around here, doesn't she?*

The speaker: man. Intonation: falling

Translation: Monica tu vládne pevnou rukou, co?

Situation: Chandler tries to open a secret closet when Joey comes and surprise him, so Joey says this ironic sentence.

(95) *Oh, you like that, don't you?*

The speaker: woman. Intonation: falling

Translation: Hmm, to se ti líbí, vid'?

Situation: Monica makes loud sound when Phoebe is massaging her.

(96) *You're wild, aren't ya?*

The speaker: man. Intonation: rising.

Translation: Jsi divoká, co?

Situation: A man asks Phoebe on a date whether she likes to party.

(97) *You slept with her, didn't you?*

The speaker: woman. Intonation: falling

Translation: Ty jsi s ní spal, vid'?

Situation: Joey slept with a journalist because he didn't want her to write bad things about him and Monica guesses that from his behaviour.

- (98) *You really do live in your own little world, **don't you?***  
The speaker: man. Intonation: falling.  
Translation: Ty si vážně žiješ ve svém malém světě, vid'?  
Situation: Monica wants to be on a front page of a prestige newspaper and Chandler mocks her.
- (99) *Come on, we are after a great start, **aren't we?***  
The speaker: man. Intonation: rising.  
Translation: No tak, máme za sebou skvělý začátek, ne?  
Situation: Rachel is not impressed by the quick arrival to the hospital and Ross is cheering her up.
- (100) *It's gonna be named after some snack or baked good, **isn't it?***  
The speaker: man. Intonation: rising.  
Translation: Ale ne, to bude pojmenovaný po nějakým zákusku nebo pečivu, co?  
Situation: Monica has already pick names for her future children and Chandler is mocking her.
- (101) *He kinda takes your breath away, **doesn't he?***  
The speaker: woman. Intonation: falling.  
Translation: Ten úplně bere dech, co?  
Situation: Janice just gave birth to an ugly baby boy and this is Rachel's reaction, obviously ironic.
- (102) *It breaks your heart, **doesn't it?***  
The speaker: woman. Intonation: rising.  
Translation: Rve ti to srdce, že jo?  
Situation: Rachel's daughter Emma is crying and Monica asks Phoebe this.
- (103) *That's a picture of your daughter, **isn't it?***  
The speaker: man. Intonation: falling.  
Translation: To je fotka Vaší dcery, co?  
Situation: Chandler mistakes a picture of his boss's daughter for a boy and it is really awkward.

- (104) *I kinda have to, **don't I?***  
The speaker: woman. Intonation: rising.  
Translation: Nic jinýho mi nezbyvá, že ne?  
Situation: Rachel asks Monica whether she has to go to Tulsa with Chandler and she replies this.
- (105) *It's hard, **isn't it?***  
The speaker: woman. Intonation: falling.  
Translation: Je to těžké, že?  
Situation: A woman in a waiting room asks Ross whether he's a single parent, he says Yes and this is how she responds. She doesn't need an answer.
- (106) *Oh, one really does have a stick up one's ass, **doesn't one?***  
The speaker: woman. Intonation: falling.  
Translation: Oh, tady zas někdo vážně otravuje, že?  
Situation: Phoebe is really upset because her friends are late for dinner and tries to be formal and polite because they are in a fancy restaurant.
- (107) *You really do like big butts, **don't you?***  
The speaker: woman. Intonation: falling.  
Translation: Ty máš vážně ráda velký zadky, vid' že jo?  
Situation: Rachel sings a dirty song to her daughter to make her laugh.
- (108) *You sang "Baby Got Back", **didn't you?***  
The speaker: man. Intonation: falling.  
Translation: Tys zpívala "Baby Got Back, že jo?  
Situation: Rachel doesn't want to admit that she sang the song but Ross knows.
- (109) *We'll have fun, **won't we?***  
The speaker: man. Intonation: falling.  
Translation: My se budem bavit, vid' že jo?  
Situation: Ross is convincing himself he will have fun while babysitting.
- (110) *I really bug you, **don't I?***  
The speaker: man. Intonation: falling.  
Translation: Já tě vážně štvu, co?

Situation: Rachel doesn't like her new colleague and obviously he knows that.

(111) *That's all right, **isn't it?***

The speaker: woman. Intonation: rising.

Translation: Nevadí to, že ne?

Situation: Emma found Hugsy- Joey's sleeping toy- and Rachel asks him whether he doesn't mind. There's hesitation in her voice.

(112) *But you're wishing for what we think you wishing for, **aren't you?***

The speaker: woman. Intonation: rising.

Translation: Ale přeješ si to, co si myslíme, že si přeješ, ne?

Situation: Joey and Phoebe are about to split a bone and they have to make a wish. Monica thinks she knows what Joey wishes for.

(113) *You want me to wash my hands first, **don't you?***

The speaker: man. Intonation: falling.

Translation: Ty chceš, abych si nejřív umyl ruce, co?

Situation: Chandler wants to look at the book with adopting agencies but Monica doesn't want to let him because the book is clean and well organized.

(114) *This is fun, **isn't it?***

The speaker: man. Intonation: rising.

Translation: Tohle je zábava, že jo?

Situation: Ross with Charlie and Joey with Rachel are on a double date, but Ross is really drunk and probably upset that R+J are dating. He thinks it's fun.

(115) *Oh my God, I'm still with Charlie, **aren't I?***

The speaker: man. Intonation: rising.

Translation: Proboha, jsem ještě pořád s Charlie, že jo?

Situation: Ross has a hangover and cannot remember whether they are still together.

(116) *We're screwed, **aren't we?***

The speaker: woman. Intonation: falling.

Translation: Jsme pěkně v háji, co?

Situation: Chandler calls the adopting agency and looks surprised and shocked, so Monica assumes they “are screwed”.

(117) *It's in the cake, isn't it?*

The speaker: woman. Intonation: falling.

Translation: Je v tom dortu, vid'?

Situation: Mike wants to propose to Phoebe and she hopes the ring is not hidden in the cake but from his expression she senses that it is.

(118) *You guys were there, it's beautiful, isn't it?*

The speaker: woman. Intonation: rising.

Translation: Vy jste tam byli, že je nádhernej?

Situation: Chandler and Monica are buying a house, the others don't like it and she tries to convince them.

(119) *Oh God, it's Shovely Joe, isn't it?*

The speaker: man. Intonation: falling.

Translation: Proboha, že je to Lopat'ák Joe?

Situation: Chandler and Monica are adopting a baby and try to find out who the father is. Chandler thinks, from Monica's response, that it's the bad guy.

### 3.2.1.2 *Negative Statement - Positive Tag*

(120) *You've never met Bob, have you?*

The speaker: woman. Intonation: falling.

Translation: Že tys nikdy Boba nepotkal?

Situation: Joey tries to get Monica together with a guy named Bob but he never met him before.

(121) *Joey, this is sick, it's disgusting, it's not really true, is it?*

The speaker: woman. Intonation: falling.

Translation: Joey, tohle je divný, je to nechutný, a ani to není pravda, že ne?

Situation: Monica and Joey are arguing. He told her something and she realizes it's not true.

(122) *Question: You're not dating anybody, are you?*

The speaker: woman. Intonation: falling.

Translation: Něco se tě zeptám- ty teď s nikým nechodíš, že ne?

Situation: Chandler's co-worker tries to arrange him a date with someone.

(123) *This doesn't smell like Mom's! - No, it doesn't, **does it?***

The speaker: woman. Intonation: falling.

Translation: To nevoní jako mámino (jídlo)!- No to vážně nevoní, že ne?

Situation: Monica burnt all the Thanksgiving food and is really upset.

(124) *You're not having fun, **are you?***

The speaker: woman. Intonation: falling.

Translation: Ty se asi moc nebavíš, co?

Situation: Rachel is on a date and senses that her partner is bored.

(125) *Oh, listen. You didn't eat a lot of it while you were cooking, **did you?***

The speaker: man. Intonation: rising.

Translation: Poslyšte. Nesnědla jste toho při vaření hodně, že ne?

Situation: Monica made some chocolate cakes and the man who wanted her to make them asks her this. He is really concerned and wants know the answer.

(126) *So, it doesn't burn when you pee, **does it?***

The speaker: man. Intonation: rising.

Translation: Takže Vás to nepálí, když čůráte, že ne?

Situation: Same situation as above.

(127) *We don't really have to decide anything right now, **do we?***

The speaker: woman. Intonation: rising.

Translation: Ale nemusíme se rozhodnout hned teď, že ne?

Situation: Monica and Richard need to decide whether they split up or not.

(128) *Richard, your son isn't seeing anyone, **is he?***

The speaker: woman. Intonation: rising.

Translation: Richarde, tvůj syn teď s nikým nechodí, že ne?

Situation: Monica's mother wants to arrange a date for her, but doesn't know she is dating Richard.



- (129) *Your eggs aren't here anymore, **are they?***  
 The speaker: man. Intonation: falling.  
 Translation: Tvoje vejce už tady ale nejsou, že ne?  
 Situation: Joey and Chandler are fighting who makes better eggs.
- (130) *It wasn't such a funny story, **was it?***  
 The speaker: man. Intonation: falling.  
 Translation: To asi nebyla zas tak vtipná příhoda, co?  
 Situation: Eddie, Chandler's new roommate, tells a story which is eventually not funny at all.
- (131) *I can't pull that off, **can I?***  
 The speaker: woman. Intonation: falling.  
 Translation: To bych asi neměla dělat, co?  
 Situation: Monica did a stupid gesture and she realizes it immediately.
- (132) *This isn't your first surprise party, **is it, Sir?***  
 The speaker: man. Intonation: falling.  
 Translation: Tohle asi nebude Vaše první party s překvapením, že ne?  
 Situation: Rachel's father shows up at her party and when he comments on that, Chandler ironically mocks him.
- (133) *You didn't really like that gray lamp, **did you?***  
 The speaker: man. Intonation: rising.  
 Translation: Neměl jsi rád tu šedou lampu, že ne?  
 Situation: Joey is not sure whether Chandler liked the lamp, from the situation we assume he had broken it.
- (134) *You don't love me anymore, **do you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Ty už mě asi nemiluješ, co?  
 Situation: Monica said something stupid than she realized it and this was her reaction to Richard's facial expression.
- (135) *We are not gonna talk about girth, **are we?***  
 The speaker: man. Intonation: falling.

Translation: Nebudeme snad mluvit o velikosti, že ne?

Situation: Chandler is rather disgusted about sharing feelings with another guy and wants to make sure they're not going to talk about certain things.

(136) *You're not just saying that, **are you?***

The speaker: woman. Intonation: rising.

Translation: Neříkáš to jen tak, že ne?

Situation: Monica is happy that she hears what she hears and wants to make sure that Richard is honest about it.

(137) *The only person that should feel awkward is you and you didn't tell him not to call me, **did you?***

The speaker: woman. Intonation: rising.

Translation: Jediný člověk, který by se měl cítit trapně, jsi ty, a ty jsi mu přece neřekla, ať mi nevolá, že ne?

Situation: Rachel's boss doesn't understand why Chandler hasn't called her yet.

(138) *Oh my God, you can't even look at me, **can you?***

The speaker: woman. Intonation: falling.

Translation: Proboha, teď se na mě nemůžeš ani podívat, že ne?

Situation: Monica was stung by a jelly fish, Joey and Chandler had to pee on it and now they feel embarrassed.

(139) *That's not prison lingo, **is it?***

The speaker: man. Intonation: rising.

Translation: Není to nějaká vězeňská hantýrka, že ne?

Situation: The landlord wants Joey to his dancing partner and he is not sure if he understands it well.

(140) *It doesn't say that, **does it?***

The speaker: man. Intonation: rising.

Translation: To vůbec nic neříká, nebo jo?

Situation: Chandler bought a great gift to Joey's girlfriend and Phoebe states that it says he loves her.

- (141) *There wasn't any change for that twenty, **was there?***  
The speaker: man. Intonation: rising.  
Translation: Nemáš náhodou drobný z tý dvacký, co?  
Situation: Joey wanted Chandler to buy a present for his girlfriend and gave him \$20 for it.
- (142) *You didn't get the money, **did you?***  
The speaker: woman. Intonation: falling.  
Translation: Ty peníze jsi nedostala, co?  
Situation: Phoebe asks with disappointment but from Monica's expression knows the answer- She did not get the money.
- (143) *Don't say that, don't say that, that's not true, **is it?***  
The speaker: man. Intonation: rising.  
Translation: Tohle neříkej, to neříkej, to není pravda, že ne?  
Situation: Chandler is really insecure and with this statement he tries to make the truth less painful.
- (144) *You are not asking me, **are you?***  
The speaker: woman. Intonation: rising.  
Translation: Ale nežádáš to ode mě, že ne?  
Situation: Monica asks Rachel if she would hypothetically be a surrogate mother.
- (145) *That doesn't make me sound too good, **does it?***  
The speaker: woman. Intonation: falling.  
Translation: To nezní moc dobře, co?  
Situation: Phoebe said something and then she realizes how stupid it sounded so she adds this.
- (146) *You can't see people through that little hole, **can you?***  
The speaker: woman. Intonation: falling.  
Translation: Nemůžeš přece vidět člověka skrz kukátko, ne?  
Situation: Monica did something stupid and asks herself when she realizes her stupidity.

- (147) *When you said all you were gonna be doing between now and the time you leave is packing, you really didn't leave me much choice, **did you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Když jsi řekl, že jediné, co budeš dělat to dé doby, než odjedeš, je balení, tak jsi mi nedal moc na výběr, že ne?  
 Situation: Chandler lied to Janice about going abroad.
- (148) *Ok, listen, we're not gonna have to walk this way the entire time, **are we?***  
 The speaker: man. Intonation: rising.  
 Translation: Hele, poslyš, nebudeme muset chodit takhle celou dobu, že ne?  
 Situation: Chandler and Joey are sightseeing in London and Chandler is ashamed of Joey's behaviour.
- (149) *I can't just pretend it didn't happen, **can I?***  
 The speaker: woman. Intonation: rising.  
 Translation: Přeci nemůžu předstírat, že se to nestalo, ne?  
 Situation: Ross said Rachel's name at the wedding ceremony and she asks Monica what to do.
- (150) *It's not that weird, **is it?***  
 The speaker: man. Intonation: rising.  
 Translation: Není to tak divný, ne?  
 Situation: Phoebe is giving birth to triplets and her doctor is rather odd. Phoebe's brother asks if only he finds it weird.
- (151) *You're not going to tell the whole story about how your parents got divorced again, **are you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Nebudeš zase říkat ten příběh, jak se vaši rozvedli, že ne?  
 Situation: It's Thanksgiving and they all are telling stories but Rachel hopes Chandler is not going to tell the story about the divorce.
- (152) *It's not different at all, **is it?***  
 The speaker: man. Intonation: rising.  
 Translation: Není to vůbec jiný, co?

Situation: Chandler and Rachel talk about his relationship with Monica.

(153) *I bet that kiss isn't looking like such a big mistake now, **is it?***

The speaker: man. Intonation: falling.

Translation: Vsadím se, že ta pusa ti teď tak divná nepřijde, co?

Situation: Joey is making fun of something that happened to Rachel but in a good way.

(154) *You couldn't let me have her, **could you?***

The speaker: man. Intonation: falling.

Translation: Tys mi ji nemohl nechat, co?

Situation: Ross is mad at Chandler that he flirted with a pizza delivery girl.

(155) *Surprise him? We're not gonna make anybody mad, **are we?***

The speaker: man. Intonation: rising.

Translation: Překvapit ho? Nejdeme nikoho naštvat, že ne?

Situation: Ross, Joey and Chandler are taking part in the police intervention and Chandler is scared.

(156) *I can't pull off baby-doll, **can I?***

The speaker: man. Intonation: falling.

Translation: Já bych asi neměl říkat "kotě", vid'?

Situation: Phoebe's boyfriend calls her that and Chandler knows he can't call Monica like this.

(157) *Hey, you're not rich, **are you?***

The speaker: man. Intonation: rising.

Translation: Hej, nejsi náhodou bohatej, co?

Situation: A producer seriously asks Joey if he has money for the movie.

(158) *We're not really gonna buy these people steak dinners, **are we?***

The speaker: woman. Intonation: rising.

Translation: Ale nebudeme všem těm lidem kupovat steak, že ne?

Situation: Monica and Chandler are playing a game in casino and the bet was that they will buy steak for everyone. Monica hopes it was just a lie.

- (159) *But we didn't have...sex, **did we?***  
 The speaker: man. Intonation: rising.  
 Translation: Ale nespali jsme spolu, že ne?  
 Situation: Ross is confused with terrible hangover and lying in bed with Rachel.
- (160) *This doesn't mean anything, **does it?***  
 The speaker: woman. Intonation: rising.  
 Translation: Nic to neznamená, že ne?  
 Situation: Monica hopes that all those wedding signs they have been seeing everywhere don't mean anything.
- (161) *You didn't tell her, **did you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Tys jí to neřekl, co?  
 Situation: Phoebe senses that Ross didn't tell Rachel they are still married.
- (162) *There's no breaking them up, **is there?***  
 The speaker: man. Intonation: falling.  
 Translation: Asi je nic nerozdělí, že ne?  
 Situation: Ross's reaction to a situation- Monica and Chandler cannot be separated.
- (163) *Honey, you don't believe her, **do you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Zlato, ty jí přece nevěříš, nebo jo?  
 Situation: Rachel's reaction to Phoebe believing in prophetess.
- (164) *I didn't get it, **did I?***  
 The speaker: man. Intonation: falling.  
 Translation: Nedostal jsem to, že ne?  
 Situation: Joey is sure he didn't get the part in a commercial.
- (165) *You're no ordinary roommate, **are you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Ty asi nebudeš jen tak nějaká spolubydlící, co?

Situation: Rachel moves in with Phoebe and she knows that Rachel isn't ordinary, just stating the obvious.

(166) *You haven't been practicing The Routine, **have you?***

The speaker: woman. Intonation: falling.

Translation: Necvičil jsi doufám The Routine, že ne?

Situation: Monica asks Ross on a dancing party whether he hasn't been practicing their special dance.

(167) *You didn't get more movies that are gonna have us reaching for the tissues all night, **did you?***

The speaker: man. Intonation: rising.

Translation: Nepřinesli jste další filmy, který by nás nutily sahat celou noc po kapesníkách, že ne?

Situation: Ross and Joey bring porn movies with "Phoebe" as a star and Chandler asks them this because he thinks those are romantic movies.

(168) *She's not crazy, **is she?***

The speaker: man. Intonation: rising.

Translation: Není divná, že ne?

Situation: Joey asks Monica whether Rachel is crazy.

(169) *You didn't sit on my Kit-Kats, **did you?***

The speaker: woman. Intonation: rising.

Translation: Nasedla sis na moje Kit-Kat, že ne?

Situation: Monica asks Phoebe, who is really upset about something, and Monica hopes her Kit-Kats are OK.

(170) *She doesn't know she was fired yet, **does she?***

The speaker: man. Intonation: rising.

Translation: Ona ještě neví, že ji vyhodili, že ne?

Situation: Ross asks Chandler whether Phoebe knows she was fired and really wants to know.

(171) *Whoa whoa, you're not gonna use the payphone to call work, **are you?***

The speaker: man. Intonation: rising.

Translation: Hej hej, nejdeš zavolat z budky do práce, že ne?

Situation: Joey asks Phoebe and hopes that she will not use the phone because she is in hospital with heart attack.

(172) *That doesn't lock, **does it?***

The speaker: woman. Intonation: falling.

Translation: To nejde zamknout, co?

Situation: Phoebe locks the door but it's not working and when Monica comes into the room, Phoebe asks this and doesn't expect an answer which is obvious.

(173) *There aren't any messages you've forgotten to give me, **are there?***

The speaker: woman. Intonation: rising.

Translation: Ale mně si nezapomněl vyřídít nějaké zprávy, že ne?

Situation: Chandler forgot to give Joey a message and Monica asks him this just to be sure.

(174) *Wait a second, this isn't too revealing, **is it?***

The speaker: woman. Intonation: rising.

Translation: Počkej chvíli, není to moc odvážný, že ne?

Situation: Rachel flirts with Paul and she is wearing blue dress with low cleavage.

(175) *You don't really believe that, **do you?***

The speaker: woman. Intonation: rising.

Translation: Tomu snad nevěříš, nebo jo?

Situation: Chandler tells Monica something about marriage and she is worried he may actually believe that.

(176) *You didn't bring me here to do that, **did you?***

The speaker: man. Intonation: rising.

Translation: Nepřítáhl jsi mě sem dělat tohle, že ne?

Situation: Ross brings Chandler to the library and they catch a pair in intimate position and Chandler asks him this with hesitation in his voice.

(177) *You didn't tell her we're getting married, **did you?***

The speaker: man. Intonation: rising.

Translation: Neřekla jsi jí, že se budeme brát, že ne?



Situation: It is Chandler's reaction when he finds out Monica met Janice- his ex-girlfriend.

(178) *Oh my God, she's not gonna like the chicken that night either, is she?*

The speaker: woman. Intonation: falling.

Translation: Proboha, to kuře jí nebude chutnat ani tam, že ne?

Situation: Monica is upset because Janice didn't like the chicken in the restaurant and will not like it at the wedding either.

(179) *Bing doesn't seem so strange now, does it?*

The speaker: man. Intonation: falling.

Translation: Bing teď nezní tak špatně, co?

Situation: Phoebe is being weird again and so Chandler states that his surname is not that bad after all.

(180) *You don't secretly smoke, do you?*

The speaker: man. Intonation: rising.

Translation: Ty asi tajně nekouříš, co?

Situation: Ross's dad asks Ross and is handing him a pack of cigarettes, obviously hopes he smokes.

(181) *You're not the fan who's dying, are you?*

The speaker: woman. Intonation: rising.

Translation: Nejste ten fanoušek, co umírá, že ne?

Situation: An actress asks Joey to be sure he's normal.

(182) *So, you're not still upset about what that guy told you, are you?*

The speaker: man. Intonation: rising.

Translation: Takže, nejsi ještě pořád našťvaná, co ti ten chlap řekl, že ne?

Situation: A drunken guy told Monica something rude and Chandler asks her this.

(183) *These pins aren't for playing, are they?*

The speaker: woman. Intonation: falling.

Translation: Tyhle špendlíčky nejsou na hraní, co?

Situation: Rachel is playing with pins representing wedding guests and Monica doesn't like it very much.

- (184) *You're not gonna give me a ticket for driving too slow, **are you?***  
 The speaker: man. Intonation: rising.  
 Translation: Nedáte mi přece pokutu za pomalou jízdu, nebo jo?  
 Situation: A police officer stops Ross for driving too slow.
- (185) *That wasn't so scary, **was it?***  
 The speaker: man. Intonation: rising.  
 Translation: Nebylo to tak děsný, že ne?  
 Situation: Chandler is nervous about the wedding and Ross is trying to calm him down.
- (186) *You didn't tell anybody I was, **did you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Neřekl jsi nikomu, že jsem, nebo jo?  
 Situation: Ross is excited because he thinks Monica is pregnant and Monica is surprised he told everybody although she is not.
- (187) *The guys don't know yet, **do they?***  
 The speaker: woman. Intonation: rising.  
 Translation: Kluci to ještě neví, že ne?  
 Situation: Rachel doesn't want guys to know she is pregnant and she is not sure whether girls haven't already told them.
- (188) *But Ross, we are not in love, **are we?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ale Rossi, my přece nejsme zamilovaní, ne?  
 Situation: Ross wants to marry Rachel for her not to be alone with the child and she doesn't because they're not in love.
- (189) *You don't want to see this, **do you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Nechcete to snad vidět, nebo jo?  
 Situation: Rachel is about to destroy a tape and the others want to watch the video.
- (190) *Your parents never even gave you a chance, **did they?***  
 The speaker: man. Intonation: falling.

Translation: Rodiče ti nikdy nedali žádnou šanci, co?

Situation: Ross is mocking Chandler about his weird middle name.

(191) *You don't know it, **do you?***

The speaker: woman. Intonation: falling.

Translation: Ty to nevíš, co?

Situation: Rachel wants to know how the TV show will continue, Joey is avoiding the answer so she gets from his expression he doesn't know.

(192) *She's not standing right behind me, **is she?***

The speaker: man. Intonation: rising.

Translation: Nestojí za mnou, že ne?

Situation: Joey backbites Phoebe and is worried that she might hear him.

(193) *You didn't expect her to live there with a baby, **did you?***

The speaker: man. Intonation: rising.

Translation: Nečekáš snad, že u tebe bude bydlet i s dítětem, nebo jo?

Situation: Joey is surprised when Ross tells him he is looking for an apartment for Rachel.

(194) *I don't know, **do I? Do I?!***

The speaker: man. Intonation: rising.

Translation: Já nevím, mám snad? Mám snad?!

Situation: Will's response to Rachel's "Do you have a problem with me?"

(195) *Honey, we don't really have to go to this thing tonight, **do we?***

The speaker: woman. Intonation: rising.

Translation: Zlato, nemusíme tam dneska chodit, že ne?

Situation: Monica is wearing high boots which hurt her feet and she has to go to a party wearing these boots.

(196) *I didn't say raspberry before, **did I?***

The speaker: man. Intonation: falling.

Translation: Předtím jsem neřekl "malinový", co?

Situation: Joey uses shiny lip balm and didn't say raspberry which is surprising for the girls.

- (197) *No, but someone's not gonna get over that idea, **are they?***  
 The speaker: woman. Intonation: falling.  
 Translation: Ne, ale někdo ten nápad nemůže dostat z hlavy, co?  
 Situation: Monica has a surprise for Chandler and he hopes it would be sex on the balcony, so Monica tells him this.
- (198) *They don't like us, **do they?***  
 The speaker: woman. Intonation: falling.  
 Translation: Oni nás nemají rádi, co?  
 Situation: Monica is unpacking a late wedding gift from Chandler's relatives and it's an awful bowl.
- (199) *And it's not weird, **is it?***  
 The speaker: woman. Intonation: falling.  
 Translation: A že to není divný, vid'?  
 Situation: Phoebe is giving Monica a massage, Monica thought it would be weird.
- (200) *You don't think there is somebody out there better suited for Monica than me, **do you?***  
 The speaker: man. Intonation: rising.  
 Translation: Nemyslíš si, že existuje někdo pro Moniku lepší než já, nebo snad jo?  
 Situation: Phoebe tells Chandler about a guy who is perfect for Monica and Chandler doesn't think that.
- (201) *Wow, he's not really letting this go, **is he?***  
 The speaker: woman. Intonation: falling.  
 Translation: Wow, on to vážně nechce nechat být, co?  
 Situation: Ross is upset and Monica knows that.
- (202) *You're not gonna try and get me to join a cult, **are you?***  
 The speaker: man. Intonation: rising.  
 Translation: Nebudeš se snažit dostat mě do nějaký sekty, že ne?  
 Situation: Mike is suspicious about Ross because he doesn't know him well.
- (203) *Yeah, I didn't disguise it very well, **did I?***  
 The speaker: woman. Intonation: falling.

Translation: No to jsem moc dobře nezamaskovala, co?

Situation: Rachel is talking about Ross and when Monica asks whether she's talking about him, she says this.

(204) *You don't think sharks are sexy, **do you?***

The speaker: woman. Intonation: rising.

Translation: Nepřijdou ti žraloci sexy, že ne?

Situation: Monica wants to know whether Joey finds sharks sexy.

(205) *You guys won't be late for my dinner, **will you?***

The speaker: woman. Intonation: rising.

Translation: Nepřijdete pozdě na moji večeři, že ne?

Situation: Phoebe is worried that Monica and Chandler won't make it to the dinner.

(206) *So, you've never had sex with Kennedy, **have you?***

The speaker: man. Intonation: falling.

Translation: Takže ty jsi ještě neměla sex s Kennedym, že ne?

Situation: Monica wants to have sex with Chandler and this is his original response.

(207) *Oh my God, you've never done it before, **have you?***

The speaker: man. Intonation: falling.

Translation: Pane Bože, tohle jsi nikdy předtím nedělala, vid' že ne?

Situation: Ross made his baby daughter laugh and he knows it is her first time.

(208) *You don't think he's here, **do you?***

The speaker: man. Intonation: rising.

Translation: Nemyslíš si, že tu někde je, že ne?

Situation: Chandler is walking around Richard's old apartment and talks about him in a rude way and is scared.

(209) *That's not how you see me, **is it?***

The speaker: woman. Intonation: rising.

Translation: Vy mě takhle vážně vidíte?

Situation: Ross describes Monica as firm, strict person and she doesn't like it.

- (210) *I haven't told you about it yet, **have I?***  
 The speaker: woman. Intonation: falling.  
 Translation: Já ti o tom ještě neřekla, co?  
 Situation: Phoebe told Mike about triplets for the first time.
- (211) *You guys aren't doing anything tonight, **are you?***  
 The speaker: woman. Intonation: rising.  
 Translation: Vy na dnešek nemáte žádný plán, že ne?  
 Situation: Rachel needs somebody to babysit her daughter.
- (212) *You wouldn't want any part of me to get any bigger, **would you?***  
 The speaker: man. Intonation: rising.  
 Translation: Ty bys přece taky nechtěla na mně nic zvětšit, nebo jo?  
 Situation: Chandler thinks Monica wants to get her breasts bigger and he tries to convince her not to.
- (213) *That's not how you really feel, **is it?***  
 The speaker: woman. Intonation: falling.  
 Translation: Takhle to doopravdy necítíš, že ne?  
 Situation: Ross tries to convince Phoebe he hates marriage and she knows he is kidding.
- (214) *You're not gonna actually send these out, **are you?***  
 The speaker: man. Intonation: rising.  
 Translation: Nehodláš je snad odeslat, že ne?  
 Situation: Ross made some pictures of Chandler in Photoshop and Chandler asks him not to send them.
- (215) *You don't have to go home tonight, **do you?***  
 The speaker: man. Intonation: rising.  
 Translation: Dneska nemusíš jít domů, že ne?  
 Situation: Mike and Phoebe are on the plane home and Mike asks her this.
- (216) *You didn't tell him, **did you?***  
 The speaker: woman. Intonation: falling.  
 Translation: Tys mu to neřek, že ne?

Situation: Joey should have told Ross that Rachel and he kissed last night and Rachel knows Joey didn't tell Ross anything.

(217) *We can't seriously be talking about me taking one of your kids, **can we?***

The speaker: woman. Intonation: rising.

Translation: Přece se nebavíme vážně, že bych si vzala jedno z tvých dětí, že ne?

Situation: Phoebe's brother is really tired from taking care of 3 children and Phoebe asks him this.

(218) *It doesn't look good, **does it?***

The speaker: man. Intonation: rising.

Translation: To nevypadá moc dobře, co?

Situation: Ross isn't good with Joey and Rachel dating and this is Joey's reaction to Rachel's statement.

(219) *I mean, she didn't see the dance, **did she?***

The speaker: man. Intonation: rising.

Translation: Myslím tím, jestli neviděla ten tanec?

Situation: Ross has a hangover and cannot remember whether they are still together because she might have seen the dance.

(220) *Well, if I had told you, than it would not been a surprise now, **would it?***

The speaker: woman. Intonation: falling.

Translation: No, kdybych ti to řekla, tak by to teď nebylo překvapení, ne?

Situation: Rachel is mad at her sister that she pierced Emma's ears and that she hadn't told her.

(221) *You don't want to be one of these mothers who pass on their irrational fears to their children, **do you?***

The speaker: man. Intonation: rising.

Translation: Nechceš snad být ta matka, co přenáší svoje obavy na děti, že ne?

Situation: Rachel is worried because Ross wants to take Emma on a playground.

(222) *We won't know that until we do it, **will we?***

The speaker: woman. Intonation: falling.

Translation: To se nedozvíme, dokud to neuděláme, ne?

Situation: Rachel flirts with Ross and he says it will be a mistake.

(223) *When your head was hanging out of window, it didn't hit the mailbox, **did it?***

The speaker: man. Intonation: rising.

Translation: Když jsi vystrkoval hlavu z okýnka, nepraštil ses náhodou o schránku, že ne?

Situation: Joey behaves irrational so Chandler asks him if he is all right.

(224) *You don't think we'd buy a house without a Joey room, **do you?***

The speaker: man. Intonation: rising.

Translation: Nemyslíš si snad, že bysme koupili dům bez Joeyho pokoje, nebo jo?

Situation: Joey is surprised that he has his own room in Chandler and Monica's new house and Chandler explains it to him.

(225) *You don't mind me touching your belly, **do you?***

The speaker: woman. Intonation: rising.

Translation: Nevadí ti, že ti sahám na břicho, vid'?

Situation: Monica is touching Erika's belly.

(226) *You don't really handcuff guys to water pipes, **do you?***

The speaker: man. Intonation: rising.

Translation: Nepoutáš snad chlapy k trubkám, nebo jo?

Situation: Chandler found handcuffs and asks Phoebe this.

### 3.2.1.3 *Constant polarity tags*

(227) *Oh, you do, **do you?***

The speaker: man. Intonation: rising.

Translation: Oh, vážně si to myslíš?

Situation: Joey makes fun of Ross because he speaks correctly.

(228) *I know what your problem is. - Oh, you do, **do you?***

The speaker: man. Intonation: rising.

Translation: Víím, co je tvůj problém. - Jo, vážně?

Situation: Rachel's new boyfriend knows that Ross is jealous of him.



- (229) *You like that, **do ya?***  
The speaker: man. Intonation: rising.  
Translation: Tak to se ti líbí, co?  
Situation: Rachel asks Ross about getting a uniform and he responds like that.
- (230) *You found that handle, **did ya?***  
The speaker: man. Intonation: rising.  
Translation: Tak jsi našla tu kliku, co?  
Situation: Monica was stuck in a freezer and the waiter is mocking her.
- (231) *Monica said that, **did she?***  
The speaker: man. Intonation: rising.  
Translation: Tak Monica to řekla, jo?  
Situation: Ross is very angry because Monica said something to Emily about him.
- (232) *But we're still talking about it, **are we?***  
The speaker: woman. Intonation: falling.  
Translation: Ale pořád o tom mluvíme, co?  
Situation: Monica is mad and being ironic that the other still talk about Ross and Rachel's kiss.
- (233) *So, you hired yourself a little treat, **did you?***  
The speaker: woman. Intonation: falling.  
Translation: Takže sis udělala radost, co?  
Situation: Phoebe mocks Rachel that she hired a handsome assistant without experience.
- (234) *You got a little crush on Tag there, **do you?***  
The speaker: woman. Intonation: rising.  
Translation: Tak tobě se líbí Tag, jo?  
Situation: Rachel mocks her colleague that she likes her new assistant.
- (235) *So, you wanna play that way, **do you?***  
The speaker: woman. Intonation: falling.  
Translation: Takže ty to chceš hrát takhle, jo?  
Situation: Chandler doesn't want to go to bed with Monica, she thinks it's a game.

(236) *You still don't know my name, **don't you?***

The speaker: man. Intonation: falling.

Translation: Ty pořád nevíš, jak se jmenuju, co?

Situation: Rachel doesn't know a colleague's name and he is knows it.

### 3.2.2 Invariant Question Tags

(237) *Just leave my aura alone, **ok?***

The speaker: man. Intonation: rising.

Translation: Nech mojí auru na pokoji, jo?

Situation: Ross is devastated that his marriage ended and Phoebe starts cleaning his aura to cheer him up.

(238) *See, but I don't want to be single, **okay?***

The speaker: man. Intonation: rising.

Translation: Ale já nechci být svobodný, víš?

Situation: Ross's marriage is over but he doesn't want to be alone.

(239) *This is still ruined, **right?***

The speaker: man. Intonation: rising.

Translation: Tohle je už zničený, ne?

Situation: Joey wants to finish lasagna because there was a ring in them and are ruined.

(240) *Chandler, you are the only child, **right?***

The speaker: woman. Intonation: rising.

Translation: Chandlere, ty jsi jedináček, ne?

Situation: They all discuss their sibling and Monica asks Chandler if he has siblings.

(241) *She told you about that, **huh?***

The speaker: man. Intonation: rising.

Translation: Ona ti o tom řekla, co?

Situation: Chandler smokes and Rachel calls somebody to convince him to stop; Chandler is surprised that Rachel told him.

- (242) *You remember Janice, **right**?*  
 The speaker: man. Intonation: rising.  
 Translation: Vzpomínáš si na Janice, ne?  
 Situation: Ross is surprised that Chandler invited Janice to meet him.
- (243) *So you know what you're doing, **right**?*  
 The speaker: woman. Intonation: rising.  
 Translation: Takže víš, co děláš, jo?  
 Situation: Rachel starts dating a guy who looks like Ross and Phoebe asks her if she knows that she compensates her feelings to Ross.
- (244) *You're still gonna pay me, **right**?*  
 The speaker: woman. Intonation: rising.  
 Translation: Ale dostanu za to zaplaceno, že jo?  
 Situation: Monica is upset that she might not get paid for her job- preparing meal.
- (245) *I shouldn't even bother coming up with a line, **right**?*  
 The speaker: man. Intonation: rising.  
 Translation: Ani se nemám snažit něco na tebe vybalit, že ne?  
 Situation: Chandler asks a lesbian and doesn't get an answer.
- (246) *There is more alcohol, **right**?*  
 The speaker: woman. Intonation: rising.  
 Translation: Je tu víc alkoholu, že jo?  
 Situation: Rachel wants to get drunk on a lesbian wedding.
- (247) *Okay, that's dead, **right**?*  
 The speaker: woman. Intonation: rising.  
 Translation: Ale je to mrtvý, že jo?  
 Situation: Ross grabs fur to lie on and Rachel is worried it might be still alive.
- (248) *Okay, I'll go out first, **all right**?*  
 The speaker: man. Intonation: rising.  
 Translation: Ok, já vyjdu jako první, jo?  
 Situation: Richard and Monica are hiding in the bathroom and they don't want others to see them together.

(249) *I said that out loud, **right?***

The speaker: woman. Intonation: rising.

Translation: Řekla jsem to nahlas, ne?

Situation: Rachel said something and no one responds so she says this to encourage them.

(250) *I'm asking you first, **right?***

The speaker: woman. Intonation: rising.

Translation: Ptám se vás jako první, ne?

Situation: Rachel wants others to go skiing with her and knows she asks them before Ross does.

(251) *You like it, **right?***

The speaker: man. Intonation: rising.

Translation: Tobě se líbí, ne?

Situation: Ross is wearing a hideous suit and asks Monica whether she likes it.

(252) *Well, what about you? You're not feeling left out or anything, **right?***

The speaker: man. Intonation: rising.

Translation: No a co ty? Necítíš se teď odstrčený, ne?

Situation: Chandler's boss smacks everybody's bottoms and asks Chandler whether he is ok that he hasn't been smacked.

(253) *You made a joke, **right?***

The speaker: woman. Intonation: rising.

Translation: Vždyť jsi řekl vtip, ne?

Situation: Chandler tells Monica he would be her boyfriend in the case of emergency and she finds it hilarious.

(254) *Listen, Ross, you like this girl, **right?***

The speaker: man. Intonation: rising.

Translation: Rossi, poslyš, ta holka se ti líbí, ne?

Situation: Joey tries to convince Ross to get back to a girl's apartment even that she is messy.

- (255) *You wanna see her again, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Chceš ji vidět znova, ne?  
 Situation: Joey tries to convince Ross to get back to a girl's apartment even that she is messy.
- (256) *He's nice, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Je milej, ne?  
 Situation: Monica wants everyone to agree with her that her new boyfriend is nice.
- (257) *We're having fun, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Bavíme se, ne?  
 Situation: The guys are partying and Joey asks Ross and Chandler this.
- (258) *You didn't tell him that, though, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ale neřekl jsi to, že ne?  
 Situation: Rachel is afraid that Chandler might have told something and she asks to find out.
- (259) *We did the hat, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Udělali jsme to s tou čepicí, ne?  
 Situation: A waiter did something bad to Monica's chef hat.
- (260) *I majored in lightning rounds, **all right?***  
 The speaker: man. Intonation: rising.  
 Translation: Já byl borec v bleskových kolech, jasný?  
 Situation: They all are playing a game and Chandler says he is the best at it.
- (261) *You're into hardcore S&M, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Líbí se ti tvrdé S&M, vid'?

Situation: A man is joking and wants it to sound convincing.

(262) *So we did ok at the strip club, right?*

The speaker: woman. Intonation: rising.

Translation: Vedly jsme si dobře v tom strip klubu, ne?

Situation: The girls were in a strip club with Chandler to cheer him up and Monica wants everyone to agree with her.

(263) *I eat a lot of meat, right?*

The speaker: man. Intonation: rising.

Translation: Já jím hodně masa, ne?

Situation: Joey offers Phoebe to eat his share of meat while she is pregnant.

(264) *There's no meat in beer, right?*

The speaker: man. Intonation: rising.

Translation: V pivu není maso, že ne?

Situation: Joey is not smart so he has to make sure about that.

(265) *You're a pathetic loser, right?*

The speaker: woman. Intonation: rising.

Translation: Ty jsi ubožák, vid'?

Situation: Rachel behaves really stupid and wants Chandler to agree with her.

(266) *You're gonna see her again, right?*

The speaker: woman. Intonation: rising.

Translation: Vždyť ji uvidíš znova, ne?

Situation: Monica tries to cheer up Ross because his girlfriend returned to England.

(267) *He said Rachel, right?*

The speaker: woman. Intonation: rising.

Translation: Řekl "Rachel", že jo?

Situation: Rachel reacts to the situation- everyone heard that Ross said "Rachel" at the wedding ceremony so she is stating the obvious.

- (268) *It's gonna be ok, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Bude to v pohodě, že jo?  
 Situation: Ross is desperate and really hopes it would be ok.
- (269) *It's ok to laugh, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Můžu se smát, že jo?  
 Situation: Phoebe is not sure whether she may laugh in front of an inspector.
- (270) *It's pretty cool, **huh?***  
 The speaker: man. Intonation: rising.  
 Translation: Je to dobrý, ne?  
 Situation: Ross thinks the answering machine message is cool.
- (271) *You're fake-laughing too, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Taky se směješ jenom jako, co?  
 Situation: Joey and Chandler are laughing at Ross.
- (272) *Danny, you know Rachel, she's nice, she's not bad to look at, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Danny, znáš Rachel? Je milá a dá se na ní koukat, vid'?  
 Situation: Monica tries to arrange a date for Rachel.
- (273) *But hey, it's over now, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Hej, teď už je to za náma, ne?  
 Situation: Joey is relieved that the big secret is not a secret anymore.
- (274) *You do want all that stuff, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Ty chceš všechny tyhle věci, že jo?  
 Situation: Chandler wants to be sure about Monica's needs and wants.

- (275) *You probably need that for stamps, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Ty asi potřebuješ na známky, co?  
 Situation: Rachel mocks Ross because she heard his message on the answering machine.
- (276) *So you know what I'm talking about, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Takže víš, o čem mluvím, ne?  
 Situation: Phoebe's boyfriend and Chandler are having a conversation about moving in with a girlfriend.
- (277) *You're kidding, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Děláš si srandu, že jo?  
 Situation: Chandler is surprised, he tries to give Joey money by tricking him.
- (278) *Monica? You've done it, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Moniko, už jsi to dělala, vid'?  
 Situation: Rachel asks Monica and hopes she gets the positive answer.
- (279) *Good day for married people, **huh?** (= *ellipse*)*  
 The speaker: woman. Intonation: rising.  
 Translation: Dobrej den pro manželství, co?  
 Situation: Rachel reacts to the situation when she found out her husband is cheating on her and Ross's wife is a lesbian.
- (280) *Huh, you're joking, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Děláš si srandu, že jo?  
 Situation: Joey wants Rachel to pay for the broken fridge and she thinks he must be kidding.
- (281) *It's like the temporary robot, **right?***  
 The speaker: man. Intonation: rising.



Translation: Tohle je jen dočasný robot, že jo?

Situation: Joey meets a robot from the TV series and he doesn't like it very much.

(282) *No reason, that would just be a really big surprise, right?*

The speaker: woman. Intonation: rising.

Translation: Jen tak, to by ale bylo fakt velký překvapení, ne?

Situation: Rachel says that her boyfriend Paul has a big surprise for her, Phoebe jokes that he may be gay which would be a great surprise.

(283) *You brought protection, right?*

The speaker: woman. Intonation: rising.

Translation: Vzal jsi ochranu, vid'?

Situation: Ross is alone with his girlfriend Elizabeth.

(284) *You've had a lot of sex, right?*

The speaker: man. Intonation: rising.

Translation: Tys měl hodně sexu, vid'?

Situation: Chandler has some personal problems so he asks Joey for advice.

(285) *You said no, right?*

The speaker: man. Intonation: rising.

Translation: Řekla jsi "ne", že jo?

Situation: Chandler is desperate when he finds about Janice coming to their wedding.

(286) *You're not gonna speed any more, right?*

The speaker: man. Intonation: rising.

Translation: Už nepojedete rychle, že ne?

Situation: A police officer asks Rachel to drive slowly next time.

(287) *He's getting married tomorrow, right?*

The speaker: man. Intonation: rising.

Translation: On se zítra žení, ne?

Situation: Ross is looking for Chandler and Gunter, the waiter, ask him this.

- (288) *It's gotta be going somewhere, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Někam to musí směřovat, ne?  
 Situation: Ross tries to move his relationship to the next level.
- (289) *You understand, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Ty to chápeš, ne?  
 Situation: Joey is talking to a dog and telling him about Rachel.
- (290) *Hey, look, Ross, you need to understand something, **okay?***  
 The speaker: man. Intonation: rising.  
 Translation: Hej, Rossi, musíš něco pochopit, jo?  
 Situation: Joey told Ross he liked Rachel and now he wants Ross to be ok with it.
- (291) *If Monica dies, then I would get Emma, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Když Monica umře, tak dostanu Emmu já, ne?  
 Situation: They all discuss who gets Emma when Monica dies and Chandler thinks he will get her.
- (292) *A girl calls you by her ex-boyfriend's name that's not a good thing, **right?***  
 The speaker: man. Intonation: rising.  
 Translation: Když ti tvoje přítelkyně řekne jménem jejího bývalýho, to asi není dobrý, co?  
 Situation: Phoebe calls David by Mike's name and David is rather upset.
- (293) *You like that, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Líbí se to to, vid'?  
 Situation: Monica teases Chandler with her new hair and thinks he likes it.
- (294) *Alice would never go for it, **right?***  
 The speaker: woman. Intonation: rising.  
 Translation: Alice by na to nikdy nepřistoupila, že ne?

Situation: Phoebe's brother is really tired from taking care of 3 children and she thinks about taking one of them.

(295) *You did remember, **right?**!*

The speaker: woman. Intonation: rising.

Translation: Vzpomněly jste si, že jo?!

Situation: Monica is upset that the others came late to thanksgiving dinner and that girls forgot the pies.

(296) *We'll go see him first thing in the morning, **ok?***

The speaker: man. Intonation: rising.

Translation: Zajdeme za ním hned ráno, jo?

Situation: Ross tries to convince Rachel not to go to hospital till morning to see her father.

(297) *You've been an amazing daughter, **ok?***

The speaker: man. Intonation: rising.

Translation: Jsi skvělá dcera!

Situation: Rachel feels guilty and Ross cheers her up.

(298) *I don't know, there are tests for these things, **right?***

The speaker: man. Intonation: rising.

Translation: To nevím, na to jsou přece testy, ne?

Situation: Chandler wants to know the real father of the child they adopt.

(299) *You're kidding, **right?***

The speaker: man. Intonation: rising.

Translation: Děláš si srandu, vid'?

Situation: Phoebe changed her name, which is now really stupid, and Mike thinks that too.

(300) *You're not serious, **right?***

The speaker: woman. Intonation: rising.

Translation: To nemyslíš vážně, že ne?

Situation: Mike is joking that he can change his name and Phoebe doesn't like it.

(301) *You know it's twins, **right**?*

The speaker: man. Intonation: rising.

Translation: Víte, že to budou dvojčata, ne?

Situation: Erika is having twins and no one knew that before except for the doctor.

### 3.2.3 Ellipsis

(302) *What happened? Burn out? Burn all out, **did you**?*

The speaker: man. Intonation: rising.

Translation: Co se stalo? Vyhořel jsi? Úplně jsi vyhořel, co?

Situation: Ross is mocking another man, he is being sarcastic, ironic.

(303) *So good, **isn't it**?*

The speaker: woman. Intonation: rising.

Translation: Dobrý, vid'?

Situation: Monica reacts to noises Chandler makes when giving him massage. She does not require the answer, she guesses it from the noises.

(304) *Starting to feel her again there, **are we**?*

The speaker: woman. Intonation: rising.

Translation: Zás ji začínáš cítit, co?

Situation: Phoebe senses her grandmother's ghost in the apartment and Rachel asks her, rather ironic, with a sign of mocking.

(305) *Take the top down, **did you**?*

The speaker: woman. Intonation: rising.

Translation: Stáhnul sis střechu, vid'?

Situation: Ross took the top roof down on the Porsche and his hair is standing and Rachel mocks him.

(306) *Bit of a daredevil, **are we**?*

The speaker: man. Intonation: rising.

Translation: Jsi docela odvážnej, co?

Situation: Ross meets a guy who's taking Rachel out, is upset about it so he mocks him.

- (307) *Fascinating, **isn't it?***  
The speaker: man. Intonation: falling.  
Translation: Fascinující, co?  
Situation: Ross and Mike are really bored so they read in the encyclopaedia how beer is made. It is not at all fascinating so the statement is rather ironic.
- (308) *Yeah, stupidly charming, **isn't it?***  
The speaker: man. Intonation: rising.  
Translation: Jo, fakt okouzlující, co?  
Situation: Monica tells Pete that she is not attracted to him, he is very confident and when Monica states that, he uses this as a response.
- (309) *Dug my action, **did she?***  
The speaker: man. Intonation: rising.  
Translation: Žere mě, co?  
Situation: Chandler is very confident because a woman likes him so he says that.
- (310) *Harder than it sounds, **isn't it?***  
The speaker: woman. Intonation: falling.  
Translation: Těžší než se zdá, co?  
Situation: Monica makes up a stupid lie and she gets confused herself.
- (311) *So Dan, nurse: not a doctor, **huh?***  
The speaker: man. Intonation: rising.  
Translation: Takže Dane, jenom sestra a ne doktor, co?  
Situation: Chandler mocks a man who wants to go on a date with Monica.
- (312) *Kinda girly, **isn't it?***  
The speaker: man. Intonation: rising.  
Translation: Docela holčičí, ne?  
Situation: Chandler mocks a man who wants to go on a date with Monica.
- (313) *Blew up in his face, **didn't I?***  
The speaker: woman. Intonation: falling.  
Translation: To jsem mu to nandala, co?

Situation: Rachel is being proud of herself, she thinks she has taken advantage of a guy and that she outsmarted him.

(314) *Walked right into that one, **didn't he?***

The speaker: woman. Intonation: falling.

Translation: Ten si ale naběhl, co?

Situation: Rachel comments on the awkward situation with her neighbour.

(315) *Good day for married people, **huh?** (= *invariant tag*)*

The speaker: woman. Intonation: rising.

Translation: Dobrej den pro manželství, co?

Situation: Rachel reacts to the situation when she finds out her husband has been cheating on her and Ross's wife is a lesbian.

(316) *Hurts, **doesn't it?***

The speaker: woman. Intonation: falling.

Translation: To naštvě, co?

Situation: Rachel's sister mocks Chandler.

### 3.2.4 Response Questions

(317) *Well, she has issues. – **Does she?***

The speaker: man. Intonation: falling.

Translation: No má nějaký problémy. – Vážně?

Situation: Ross tells his colleague in the museum to rearrange the cavewoman because she seem little angry.

(318) *I've got to tell you, Bob is terrific. – Yeah, **isn't he?***

The speaker: woman. Intonation: rising.

Translation: Musím ti říct, že Bob je vážně skvělej.- Vid' že jo?

Situation: Monica speaks well of other girl's boyfriend.

(319) *Fun Bobby is so great! – Oh, **isn't he?***

The speaker: woman. Intonation: rising.

Translation: Vtipnej Bobby je skvělej! – Vid' že jo?

Situation: Phoebe states that Fun Bobby is so great and this is Monica's response.

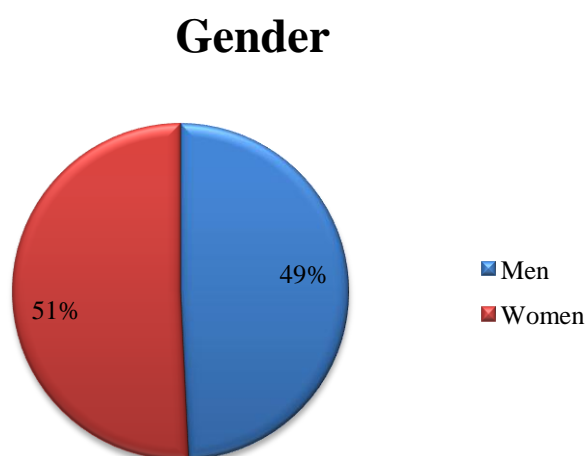
- (320) *The food there was great. – Wasn't it?*  
 The speaker: woman. Intonation: rising.  
 Translation: Jídlo tam bylo skvělý. – Že jo?  
 Situation: Chandler and Joana just came back from a restaurant, Chandler does not want the situation to be awkward and Joana agrees with him.
- (321) *Wow, that's incredible! – I know, isn't it?*  
 The speaker: woman. Intonation: rising.  
 Translation: Wow, to je vážně úžasný!- Že jo vid'?  
 Situation: Ross and Rachel are talking about her boyfriend, Rachel explains their connection and when Ross reacts, Rachel responses back with the question tags. She agrees with him that it's incredible.
- (322) *So beautiful! – I know, isn't she?*  
 The speaker: woman. Intonation: rising.  
 Translation: Tak krásná! – Vid' že jo?  
 Situation: Rachel thinks that her sister is talking about Emma's beauty but actually she was talking about the bedding.

### 3.2.5 Tags after Imperatives and Exclamatives

- (323) *Oh, honey, gimme a break, will you?*  
 The speaker: woman. Intonation: rising.  
 Translation: Zlato, dej mi pokoj, jo?  
 Situation: Joey's agent is arguing with someone on the phone.
- (324) *Let's remedy that, shall we?*  
 The speaker: woman. Intonation: rising.  
 Translation: Tak to jdeme napravit, ne?  
 Situation: Phoebe encourages Chandler to do something.
- (325) *Huh, join me, won't you?!*  
 The speaker: man. Intonation: rising.  
 Translation: Hm, tak se přidej, jo?  
 Situation: Monica tells Chandler: "Chandler, you're panicking!" and he reacts this way. They just found out that they are having twins and wants Monica to panic.

### 3.3 Results

In this sub-chapter the tables and graphs present the data taken from the analysis. The data meet the requirements of research questions given in the Introduction. Out of 325 excerpts taken from the original American series *Friends* (1994-2004), 165 question tags are produced by women in various situations and 160 by men. These results show that in spite of the popularly held belief that women use question tags much more often than men, the difference between these two groups is hardly noticeable. The percentage illustration is visible from Graph 1.

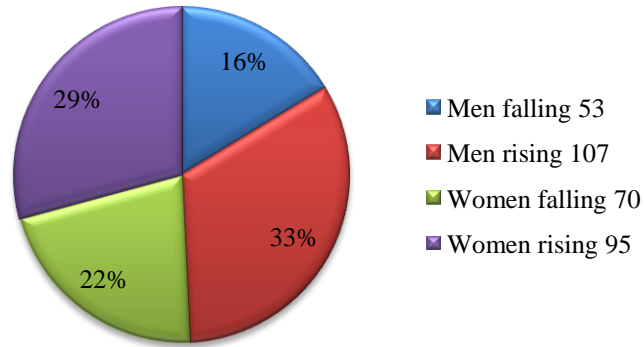


Graph 1

Intonation is another important aspect of the analysis. In general, falling intonation was used in 123 cases, rising intonation in 202 question tags. The types of question tags are not taken into consideration in the aspect of intonation. From the gender point of view, in 70 cases women used falling intonation, in 95 cases rising intonation. Men used falling intonation 53 times, rising intonation even 107 times. The percentage illustration is clearly visible from the following Graph 2.



## Intonation



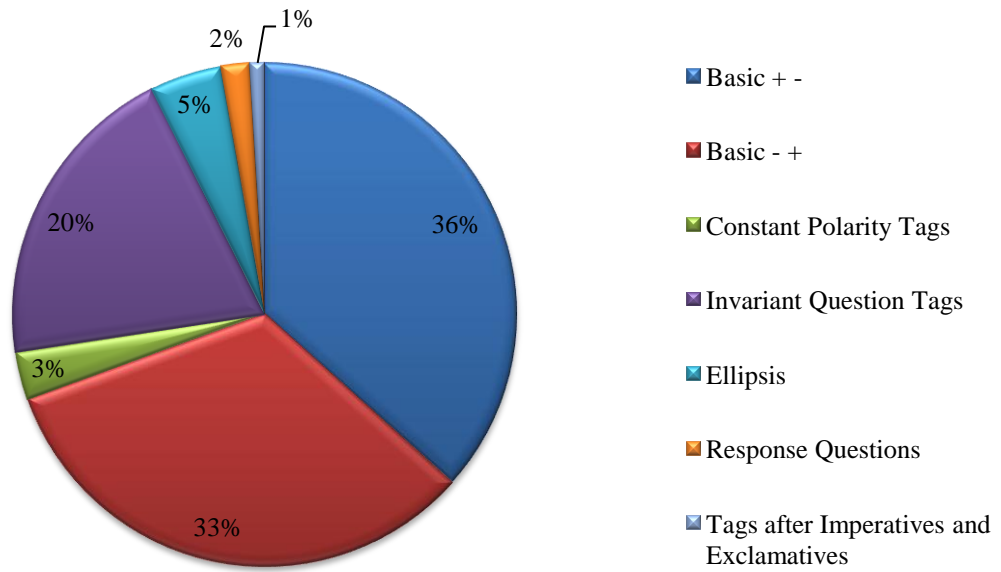
Graph 2

The following table presents numbers of all types of question tags which were described in the theoretical part and which occurred in the research sample. It is visible that the most frequent type was basic question tag with the positive statement and the negative tag followed by the basic question tag with the negative statement and the positive tag. The claim that the basic question tags are the most frequent propagated by the authors of English grammar books is confirmed. The basic question tags comprise up to 70% of all types. The percentage is evident from the Graph 3.

Type of Question Tag	Total
Basic – Positive Statement – Negative Tag	119
Basic – Negative Statement – Positive Tag	107
Constant Polarity Tags	10
Invariant Question Tags	65
Ellipsis	15
Response Questions	6
Tags after Imperatives and Exclamatives	3
<b>TOTAL</b>	<b>325</b>

Table 1

## Types of Question Tags



Graph 3

## 4 CONCLUSIONS

The final chapter of the undergraduate thesis combines knowledge taken from study of various grammatical and non-grammatical books and materials mentioned in the theoretical part of the thesis with the results from the analytical part. The aim of the thesis was to characterize question tags, their function, the frequency, to examine whether women use question tags more often than men and whether intonation influences and encourages the conversation.

Question tags, more specifically tag questions are integral part of everyday communication and perform a huge variety of functions. They function as boosting and hedging devices and what is important, they facilitate conversation. Question tags may soften an order and make the request sound more polite.

All the research questions given in the Introduction were fully and deeply examined. The results of the first research question, whether women use question tags more often than men, turned out well in favour of women (51%). Although, it is visible from the Graph 1 in the Results sub-chapter that the difference between men (49%) and women is not that significant as predicted and expected.

Intonation appeared to be an important factor when question tags are used. In all 325 cases, the used tone answered to theoretical descriptions – the rising tone encouraged the listener to continue the conversation, falling intonation expressed certainty and completeness.

The answer to the last research question (Which type of question tags is the most frequent in usage?) is based on Table 1 and Graph 3 mentioned in the Results sub-chapter in the analytical part of the thesis. Basic question tags comprise up to 70% of all kinds of question tags. Positive statements with negative tag occur in 36% of cases, negative statements with positive tag in 33%. Basic question tags are followed by 20% of invariant question tags. This fact results from the choice of the examined material – the original American series *Friends*. The Americans use invariant question tags very often, first of all the tag *right*, which rapidly increases the percentage of invariant tags in the sample. Elliptical constructions were used only in 5% of cases and closely followed by 3% of constant polarity tags. Response questions (2%) and Tags after imperatives and exclamatives (1%) appeared in our sample minimally. The high percentage of basic

question tags in the sample was not surprising since it is the most frequent type in the English language.

To sum up, the thesis clearly demonstrates that question tags, or tag questions, are the inseparable part of everyday communication in English. The results of the analysis seem to support the presumption that the study of question tags should not be underestimated and restricted only to the study of basic question tags.

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## SUMMARY IN CZECH

Tato bakalářská práce je především zaměřená na výskyt tázacích dovětek v angličtině. Na začátku jsou v teoretické části popsány všechny známé typy tázacích dovětek, a to jak ty běžné, tak i ty vzácně se vyskytující. Dále tato část obsahuje několik odstavců, které popisují socio-lingvistické faktory jako je pohlaví, sociální postavení nebo zdvořilost, které by mohly ovlivnit konverzaci, a krátký přehled „tázacích dovětek“ v češtině, což je velmi důležité pro následující výzkum.

Práce neobsahuje pouze teorii, ale také důkladnou analýzu příkladů a převádí tak teorii do praxe. Příklady jsou popsány z hlediska pohlaví a intonace, dále je zde vysvětlená situace a je zmíněn i český překlad. Výsledky analýzy potvrzují předpoklad, že ženy užívají dovětky častěji než muži (51 % x 49 %), že intonace hraje v komunikaci nezbytnou roli a že základní tázací dovětek, jak pozitivní x negativní polarita tak i negativní x pozitivní polarita, je tím nejčastěji užívaným typem (necelých 70 %).

## APPENDIX

- (1) Easy Rachel, we'll find it, won't we? (S01E02; time: 05:38)
- (2) It's stuff like that, isn't it? (S01E08; time: 13:14)
- (3) I see where this is going, you're gonna ask him to New Year's, aren't you?  
(S01E10; time: 06:27)
- (4) It's the Italian hand-licker, isn't it? (S01E11; time: 07:43)
- (5) You still think of it as your apartment, don't you? (S02E03; time: 08:26)
- (6) You are gonna sneeze on my fish, aren't you? (S02E05; time: 09:06)
- (7) Come on, we wanna do it, don't we? (S02E06; time: 03:36)
- (8) Monica told you I was cuter than this, didn't she? (S02E07; time: 06:32)
- (9) He's here, isn't he? (S02E10; time: 02:33)
- (10) It's annoying, isn't it? (S02E10; time: 14:13)
- (11) You were going for the word "bridge" there, weren't you? (S02E19; time: 13:20)
- (12) Yeah, he was, wasn't he? (S02E21; time: 20:26)
- (13) This is it, isn't it? (S02E22; time: 17:14)
- (14) Joseph's good, isn't he? (S02E23; time: 11:43)
- (15) You were really gonna do that, weren't you? (S03E02; time: 18:22)
- (16) I've actually ruined this, haven't I? (S03E04; time: 18:21)
- (17) I know it is, isn't it? (S03E06; time: 18:07)
- (18) We're okay, aren't we? (S03E08; time: 05:20)
- (19) See Pheebs, I promised you no one would die, didn't I? (S03E08; time: 08:08)
- (20) He paints quite a picture, doesn't he? (S03E12; time: 13:02)
- (21) I am the smallest person in the world, aren't I? (S03E14; time: 14:54)
- (22) They're gonna get through it, aren't they? (S03E16; time: 17:11)
- (23) Come on, you think she should go out with me, don't you? (S03E18; time: 07:01)
- (24) It was, wasn't it? (S03E20; time: 19:18)
- (25) Everybody else got one and you want one too, don't you? (S03E24; time: 20:45)
- (26) He is, isn't he? (S03E25; time: 10:45)
- (27) I mean, you remember what it's like to be 18, don't you? (S04E01; time: 03:30)
- (28) He is right, isn't he? (S04E02; time: 11:17)
- (29) Knowing you're here waiting for me, I think it's kinda exciting, don't you?  
(S04E03; time: 08:39)



- (30) Come on, Phoebe, you understand, don't you? (S04E08; time: 11:08)
- (31) But it did, didn't it? (S04E08; time: 18:07)
- (32) Wow, she looks great, doesn't she? (S04E13; time: 0:19)
- (33) It is a good play, isn't it? (S04E13; time: 08:08)
- (34) That's just lovely, isn't it? (S04E14; time: 07:33)
- (35) They really were pretty, weren't they? (S04E14; time: 17:53)
- (36) I kinda was, wasn't I? (S04E15; time: 18:14)
- (37) You really enjoyed yourself, didn't you? (S04E15; time: 18:26)
- (38) It feels right, doesn't it? (S04E19; time: 15:27)
- (39) You are the most beautiful bride I've ever seen. – I am, aren't I? (S04E20; time: 07:15)
- (40) We're really sad, aren't we? (S04E20; time: 15:05)
- (41) You're gonna come though, aren't you? (S04E21; time: 11:59)
- (42) That was pretty funny, wasn't it? (S05E01; time: 02:16)
- (43) We've been talking about London too much, haven't we? (S05E02; time: 07:37)
- (44) We can change rooms, can't we? (S05E05; time: 06:00)
- (45) Oh my God! You've already agreed to this, haven't you? (S05E05; time: 09:59)
- (46) You built a fort, didn't you? (S05E07; time: 07:15)
- (47) But it's available now, isn't it? (S05E07; time: 12:11)
- (48) They have rockets, don't they? (S05E12; time: 07:20)
- (49) Monica, this is the men's room, isn't it? (S05E17; time: 18:43)
- (50) You got a call back too, didn't you? (S05E18; time: 08:00)
- (51) It is fast, isn't it? (S05E21; time: 01:10)
- (52) No, I just heard when people live together they split the cost of stamps, don't they? (S05E21; time: 13:27)
- (53) You're gonna say things now, aren't you? (S06E03; time: 08:33)
- (54) And Mon, you wanna live with Chandler, don't ya? (S06E03; time: 13:21)
- (55) Yeah, they're really great, aren't they? (S06E04; time: 07:51)
- (56) Phoebe, you can help, can't you? (S06E06; time: 04:08)
- (57) You were with Kenny today, weren't you? (S06E08; time: 15:57)
- (58) I won you over, didn't I? (S06E09; 01:20)
- (59) So, Rach, this is a traditional English trifle, isn't it? (S06E09; time: 14:41)

- (60) Oh, you are still just a little fat girl inside, aren't you? (S06E10; time: 02:58)
- (61) I mean, you do remember what happened to the little girl who tried too much too fast, don't you? (S06E13; time: 13:43)
- (62) You realize what you are, don't you? (S06E15; time: 08:50)
- (63) You're gonna throw that juice at me, aren't you? (S06E15; time: 13:04)
- (64) Yeah, life's pretty great, isn't it? (S06E16; time: 03:17)
- (65) You know what they say about oysters, don't you? (S06E16; time: 03:26)
- (66) There was just one woman, wasn't there? (S06E16; time: 20:15)
- (67) You know, sometimes the good ideas are just in front of you, aren't they? (S06E17; time: 14:31)
- (68) Your roommate in college died, didn't he? (S06E21; time: 07:05)
- (69) Oh my God, you did it already; you married her, didn't you? (S06E24; time: 13:57)
- (70) Love, it's a tricky business, isn't it? (S06E25; time: 07:27)
- (71) They break your heart, don't they? (S07E01; time: 15:30)
- (72) What happened? You still have The Monica Wedding Fund, don't you? (S07E02; time: 09:50)
- (73) I just said "Greens don't quit", didn't I? (S07E03; time: 15:37)
- (74) So you wouldn't mind if he was dating someone else? - Why? Is he? He is, isn't he? (S07E05; time: 03:00)
- (75) Our kids are gonna call her aunt Janice, aren't they? (S07E07; time: 17:53)
- (76) You really have all the answers, don't you? (S07E08; time: 11:17)
- (77) But you kinda knew that something was going on, didn't you? (S07E08; time: 13:44)
- (78) I went too far, didn't I? (S07E08; time: 18:18)
- (79) You do know how to ride a bike, don't you? (S07E09; time: 08:59)
- (80) They're just gonna wait, aren't they? (S07E09; time: 13:29)
- (81) Richard used to do it, didn't he? (S07E10; time: 06:49)
- (82) We did have fun, didn't we? (S07E10; time: 11:07)
- (83) It really makes you wonder, doesn't it? (S07E12; time: 00:57)
- (84) We have fun, don't we, Ben? (S07E16; time: 20:08)
- (85) They all look like they're having fun, don't they? (S07E20; time: 04:13)

- (86) Is it Ross? It's Ross, isn't it? (S08E01; time: 04:43)
- (87) That's been one hack of a seesaw, hasn't it? (S08E03; time: 09:34)
- (88) You already know, don't you? (S08E03; time: 13:52)
- (89) He's a good kisser, isn't he? (S08E08; time: 18:36)
- (90) Oh, you'd like that, wouldn't ya? (S08E09; time: 10:43)
- (91) Oh yeah! Boy, urine cuts right through an ice sculpture, doesn't it? (S08E11; time: 04:32)
- (92) Wow, you're just a little bitch, aren't you? (S08E12; time: 15:52)
- (93) It's nice to do this together, isn't it? (S08E13; time: 20:12)
- (94) Monica runs a pretty tight ship around here, doesn't she? (S08E14; time: 08:17)
- (95) Oh, you like that, don't you? (S08E14; time: 20:23)
- (96) You're wild, aren't ya? (S08E17; time: 12:13)
- (97) You slept with her, didn't you? (S08E19; time: 20:37)
- (98) You really do live in your own little world, don't you? (S08E21; time: 04:32)
- (99) Come on, we are after a great start, aren't we? (S08E23; time: 00:12)
- (100) It's gonna be named after some snack or baked good, isn't it? (S08E24; time: 12:31)
- (101) He kinda takes your breath away, doesn't he? (S08E24; time: 13:44)
- (102) It breaks your heart, doesn't it? (S09E02; time: 06:26)
- (103) That's a picture of your daughter, isn't it? (S09E02; time: 13:53)
- (104) I kinda have to, don't I? (S09E03; time: 00:25)
- (105) It's hard, isn't it? (S09E03; time: 18:55)
- (106) Oh, one really does have a stick up one's ass, doesn't one? (S09E05; time: 08:02)
- (107) You really do like big butts, don't you? (S09E07; time: 15:43)
- (108) You sang "Baby Got Back", didn't you? (S09E07; time: 16:12)
- (109) We'll have fun, won't we? (S09E11; time: 11:32)
- (110) I really bug you, don't I? (S09E12; time: 11:50)
- (111) That's all right, isn't it? (S09E17; time: 03:00)
- (112) But you're wishing for what we think you wishing for, aren't you? (S09E18; time: 05:55)
- (113) You want me to wash my hands first, don't you? (S10E02; time: 10:01)
- (114) This is fun, isn't it? (S10E02; time: 11:11)

- (115) Oh my God, I'm still with Charlie, aren't I? (S10E02; time: 21:47)
- (116) We're screwed, aren't we? (S10E05; time: 18:21)
- (117) It's in the cake, isn't it? (S10E05; time: 25:59)
- (118) You guys were there, it's beautiful, isn't it? (S10E10; time: 09:58)
- (119) Oh God, it's Shovel Joe, isn't it? (S10E13; time: 17:45)
- (120) You've never met Bob, have you? (S01E05; time: 08:04)
- (121) Joey, this is sick, it's disgusting, it's not really true, is it? (S01E05; time: 17:40)
- (122) Question: You're not dating anybody, are you? (S01E08; time: 00:14)
- (123) This doesn't smell like Mom's! - No, it doesn't, does it? (S01E09; time: 18:14)
- (124) You're not having fun, are you? (S02E07; time: 08:42)
- (125) Oh, listen. You didn't eat a lot of it while you were cooking, did you? (S02E08; time: 18:33)
- (126) So, it doesn't burn when you pee, does it? (S02E08; time: 18:43)
- (127) We don't really have to decide anything right now, do we? (S02E15; time: 17:38)
- (128) Richard, your son isn't seeing anyone, is he? (S02E16; time: 11:18)
- (129) Your eggs aren't here anymore, are they? (S02E17; time: 15:39)
- (130) It wasn't such a funny story, was it? (S02E18; time: 03:43)
- (131) I can't pull that off, can I? (S02E19; time: 06:10)
- (132) This isn't your first surprise party, is it, Sir? (S02E22; time: 04:23)
- (133) You didn't really like that gray lamp, did you? (S02E22; time: 09:04)
- (134) You don't love me anymore, do you? (S02E23; time: 03:56)
- (135) We are not gonna talk about girth, are we? (S03E01; time: 15:16)
- (136) You're not just saying that, are you? (S03E01; time: 19:45)
- (137) The only person that should feel awkward is you and you didn't tell him not to call me, did you? (S03E20; time: 15:09)
- (138) Oh my God, you can't even look at me, can you? (S04E01; time: 13:34)
- (139) That's not prison lingo, is it? (S04E04; time: 10:30)
- (140) It doesn't say that, does it? (S04E06; time: 02:54)
- (141) There wasn't any change for that twenty, was there? (S04E06; time: 14:02)
- (142) You didn't get the money, did you? (S04E06; time: 14:25)
- (143) Don't say that, don't say that, that's not true, is it? (S04E07; time: 16:19)
- (144) You are not asking me, are you? (S04E11; time: 20:52)

- (145) That doesn't make me sound too good, does it? (S04E13; time: 12:57)
- (146) You can't see people through that little hole, can you? (S04E14; time: 06:57)
- (147) When you said all you were gonna be doing between now and the time you leave is packing, you really didn't leave me much choice, did you? (S04E15; time: 08:35)
- (148) Ok, listen, we're not gonna have to walk this way the entire time, are we? (S04E23-24; time: 05:11)
- (149) I can't just pretend it didn't happen, can I? (S05E01; time: 05:37)
- (150) It's not that weird, is it? (S05E03; time: 06:29)
- (151) You're not going to tell the whole story about how your parents got divorced again, are you? (S05E08; time: 02:31)
- (152) It's not different at all, is it? (S05E15; time: 08:17)
- (153) I bet that kiss isn't looking like such a big mistake now, is it? (S05E17; time: 07:13)
- (154) You couldn't let me have her, could you? (S05E19; time: 07:27)
- (155) Surprise him? We're not gonna make anybody mad, are we? (S05E20; time: 06:39)
- (156) I can't pull off baby-doll, can I? (S05E21; time: 00:07)
- (157) Hey, you're not rich, are you? (S05E22; time: 19:02)
- (158) We're not really gonna buy these people steak dinners, are we? (S05E23-24; time: 31:37)
- (159) But we didn't have...sex, did we? (S06E01; time: 02:55)
- (160) This doesn't mean anything, does it? (S06E01; time: 13:46)
- (161) You didn't tell her, did you? (S06E03; time: 02:01)
- (162) There's no breaking them up, is there? (S06E03; time: 18:18)
- (163) Honey, you don't believe her, do you? (S06E04; time: 03:34)
- (164) I didn't get it, did I? (S06E04; time: 15:25)
- (165) You're no ordinary roommate, are you? (S06E07; time: 00:39)
- (166) You haven't been practicing The Routine, have you? (S06E10; time: 14:54)
- (167) You didn't get more movies that are gonna have us reaching for the tissues all night, did you? (S06E14; time: 09:33)
- (168) She's not crazy, is she? (S06E15; time: 07:43)

- (169) You didn't sit on my Kit-Kats, did you? (S06E15; time: 08:58)
- (170) She doesn't know she was fired yet, does she? (S06E16; time: 02:10)
- (171) Whoa whoa, you're not gonna use the payphone to call work, are you? S06E16; time: 11:44)
- (172) That doesn't lock, does it? (S06E18; time: 15:36)
- (173) There aren't any messages you've forgotten to give me, are there? (S06E20; time: 13:23)
- (174) Wait a second, this isn't too revealing, is it? (S06E23; time: 14:34)
- (175) You don't really believe that, do you? (S06E25; time: 03:30)
- (176) You didn't bring me here to do that, did you? (S07E07; time: 02:56)
- (177) You didn't tell her we're getting married, did you? (S07E07; time: 04:01)
- (178) Oh my God, she's not gonna like the chicken that night either, is she? (S07E07; time: 04:57)
- (179) Bing doesn't seem so strange now, does it? (S07E10; time: 03:35)
- (180) You don't secretly smoke, do you? (S07E13; time: 07:44)
- (181) You're not the fan who's dying, are you? (S07E15; time: 05:00)
- (182) So, you're not still upset about what that guy told you, are you? (S07E16; time: 11:26)
- (183) These pins aren't for playing, are they? (S07E20; time: 03:39)
- (184) You're not gonna give me a ticket for driving too slow, are you? (S07E22; time: 19:14)
- (185) That wasn't so scary, was it? (S07E24; time: 08:38)
- (186) You didn't tell anybody I was, did you? (S08E01; time: 00:27)
- (187) The guys don't know yet, do they? (S08E02; time: 05:01)
- (188) But Ross, we are not in love, are we? (S08E03; time: 17:23)
- (189) You don't want to see this, do you? (S08E04; time: 13:50)
- (190) Your parents never even gave you a chance, did they? (S08E05; time: 03:36)
- (191) You don't know it, do you? (S08E05; time: 04:24)
- (192) She's not standing right behind me, is she? (S08E06; time: 08:57)
- (193) You didn't expect her to live there with a baby, did you? (S08E07; time: 10:17)
- (194) I don't know, do I? Do I?! (S08E09; time: 11:15)

- (195) Honey, we don't really have to go to this thing tonight, do we? (S08E10; time: 07:22)
- (196) I didn't say raspberry before, did I? (S08E12; time: 12:38)
- (197) No, but someone's not gonna get over that idea, are they? (S08E13; time: 05:49)
- (198) They don't like us, do they? (S08E14; time: 03:43)
- (199) And it's not weird, is it? (S08E14; time: 07:30)
- (200) You don't think there is somebody out there better suited for Monica than me, do you? (S08E16; time: 03:56)
- (201) Wow, he's not really letting this go, is he? (S09E02; time: 05:24)
- (202) You're not gonna try and get me to join a cult, are you? (S09E04; time: 07:16)
- (203) Yeah, I didn't disguise it very well, did I? (S09E04; time: 11:45)
- (204) You don't think sharks are sexy, do you? (S09E04; time: 12:57)
- (205) You guys won't be late for my dinner, will you? (S09E05; time: 03:33)
- (206) So, you've never had sex with Kennedy, have you? (S09E05; time: 20:57)
- (207) Oh my God, you've never done it before, have you? (S09E07; time: 00:56)
- (208) You don't think he's here, do you? (S09E07; time: 07:23)
- (209) That's not how you see me, is it? (S09E08; time: 14:13)
- (210) I haven't told you about it yet, have I? (S09E12; time: 18:53)
- (211) You guys aren't doing anything tonight, are you? (S09E14; time: 04:22)
- (212) You wouldn't want any part of me to get any bigger, would you? (S09E16; time: 12:44)
- (213) That's not how you really feel, is it? (S09E16; time: 14:30)
- (214) You're not gonna actually send these out, are you? (S09E17; time: 13:53)
- (215) You don't have to go home tonight, do you? (S10E01; time: 13:16)
- (216) You didn't tell him, did you? (S10E01; time: 17:38)
- (217) We can't seriously be talking about me taking one of your kids, can we? (S10E02; time: 12:29)
- (218) It doesn't look good, does it? (S10E02; time: 19:06)
- (219) I mean, she didn't see the dance, did she? (S10E02; time: 21:49)
- (220) Well, if I had told you, than it would not been a surprise now, would it? (S10E05; time: 19:30)

- (221) You don't want to be one of these mothers who pass on their irrational fears to their children, do you? (S10E07; time: 06:22)
- (222) We won't know that until we do it, will we? (S10E13; time: 10:48)
- (223) When your head was hanging out of window, it didn't hit the mailbox, did it? (S10E14; time: 12:05)
- (224) You don't think we'd buy a house without a Joey room, do you? (S10E14; time: 18:53)
- (225) You don't mind me touching your belly, do you? (S10E16; time: 02:25)
- (226) You don't really handcuff guys to water pipes, do you? (S10E16; time: 13:54)
- (227) Oh, you do, do you? (S01E03; time: 14:39)
- (228) I know what your problem is. - Oh, you do, do you? (S02E10; time: 17:35)
- (229) You like that, do ya? (S02E23; time: 19:51)
- (230) You found that handle, did ya? (S04E10; time: 17:41)
- (231) Monica said that, did she? (S04E16; time: 08:04)
- (232) But we're still talking about it, are we? (S07E01; time: 11:56)
- (233) So, you hired yourself a little treat, did you? (S07E04; time: 17:07)
- (234) You got a little crush on Tag there, do you? (S07E05; time: 04:23)
- (235) So, you wanna play that way, do you? (S09E05; time: 05:05)
- (236) You still don't know my name, don't you? (S10E14; time: 15:52)
- (237) Just leave my aura alone, ok? (S01E01; time: 02:19)
- (238) See, but I don't want to be single, okay? (S01E01; time: 03:09)
- (239) This is still ruined, right? (S01E02; time: 07:50)
- (240) Chandler, you are the only child, right? (S01E02; time: 11:45)
- (241) She told you about that, huh? (S01E03; time: 16:32)
- (242) You remember Janice, right? (S02E03; time: 13:03)
- (243) So you know what you're doing, right? (S02E10; time: 11:31)
- (244) You're still gonna pay me, right? (S02E11; time: 15:31)
- (245) I shouldn't even bother coming up with a line, right? (S02E11; time: 19:50)
- (246) There is more alcohol, right? (S02E11; time: 20:15)
- (247) Okay, that's dead, right? (S02E15; time: 18:10)
- (248) Okay, I'll go out first, all right? (S02E16; time: 08:10)
- (249) I said that out loud, right? (S03E17; time: 03:25)



- (250) I'm asking you first, right? (S03E17; time: 05:17)
- (251) You like it, right? (S03E21; time: 04:31)
- (252) Well, what about you? You're not feeling left out or anything, right? (S03E24; time: 20:37)
- (253) You made a joke, right? (S03E25; time: 02:44)
- (254) Listen, Ross, you like this girl, right? (S04E06; time: 12:05)
- (255) You wanna see her again, right? (S04E06; time: 12:08)
- (256) He's nice, right? (S04E08; time: 14:28)
- (257) We're having fun, right? (S04E09; time: 15:22)
- (258) You didn't tell him that, though, right? (S04E10; time: 10:40)
- (259) We did the hat, right? (S04E10; time: 12:53)
- (260) I majored in lightning rounds, all right? (S04E12; time: 12:06)
- (261) You're into hardcore S&M, right? (S04E14; time: 03:49)
- (262) So we did ok at the strip club, right? (S04E14; time: 16:46)
- (263) I eat a lot of meat, right? (S04E16; time: 12:32)
- (264) There's no meat in beer, right? (S04E16; time: 12:48)
- (265) You're a pathetic loser, right? (S04E16; time: 19:38)
- (266) You're gonna see her again, right? (S04E17; time: 03:40)
- (267) He said Rachel, right? (S05E01; time: 00:30)
- (268) It's gonna be ok, right? (S05E01; time: 06:57)
- (269) It's ok to laugh, right? (S05E07; time: 02:05)
- (270) It's pretty cool, huh? (S05E07; time: 06:04)
- (271) You're fake-laughing too, right? (S05E07; time: 06:09)
- (272) Danny, you know Rachel, she's nice, she's not bad to look at, right? (S05E10; time: 03:30)
- (273) But hey, it's over now, right? (S05E14; time: 09:58)
- (274) You do want all that stuff, right? (S05E15; time: 09:50)
- (275) You probably need that for stamps, right? (S05E20; time: 20:03)
- (276) So you know what I'm talking about, right? (S05E21; time: 06:48)
- (277) You're kidding, right? (S06E06; time: 11:26)
- (278) Monica? You've done it, right? (S06E15; time: 17:17)
- (279) Good day for married people, huh? (= ellipse) (S06E16; time: 18:46)

- (280) Huh, you're joking, right? (S06E19; time: 01:04)
- (281) It's like the temporary robot, right? (S06E21; time: 03:36)
- (282) No reason, that would just be a really big surprise, right? (S06E22; time: 05:06)
- (283) You brought protection, right? (S06E22; time: 08:07)
- (284) You've had a lot of sex, right? (S07E01; time: 09:00)
- (285) You said no, right? (S07E07; time: 04:21)
- (286) You're not gonna speed any more, right? (S07E22; time: 13:14)
- (287) He's getting married tomorrow, right? (S07E23; time: 16:15)
- (288) It's gotta be going somewhere, right? (S08E11; time: 12:14)
- (289) You understand, right? (S08E15; time: 05:57)
- (290) Hey, look, Ross, you need to understand something, okay? (S08E16; time: 09:03)
- (291) If Monica dies, then I would get Emma, right? (S09E08; time: 13:07)
- (292) A girl calls you by her ex-boyfriend's name that's not a good thing, right?  
(S09E23; time: 03:54)
- (293) You like that, right? (S10E01; time: 19:43)
- (294) Alice would never go for it, right? (S10E02; time: 12:35)
- (295) You did remember, right?! (S10E08; time: 16:50)
- (296) We'll go see him first thing in the morning, ok? (S10E13; time: 09:41)
- (297) You've been an amazing daughter, ok? (S10E13; time: 09:46)
- (298) I don't know, there are tests for these things, right? (S10E13; time: 13:52)
- (299) You're kidding, right? (S10E14; time: 12:57)
- (300) You're not serious, right? (S10E14; time: 13:26)
- (301) You know it's twins, right? (S10E19-20; time: 09:40)
- (302) What happened? Burn out? Burn all out, did you? (S03E14; time: 05:35)
- (303) So good, isn't it? (S05E13; time: 00:34)
- (304) Starting to feel her again there, are we? (S07E10; time: 18:28)
- (305) Take the top down, did you? (S07E22; time: 01:59)
- (306) Bit of a daredevil, are we? (S08E05; time: 11:29)
- (307) Fascinating, isn't it? (S09E09; time: 17:51)
- (308) Yeah, stupidly charming, isn't it? (S03E19; time: 16:43)
- (309) Dug my action, did she? (S03E20; time: 05:34)
- (310) Harder than it sounds, isn't it? (S05E03; time: 04:32)

- (311) So Dan, nurse- not a doctor, huh? (S05E03; time: 12:34)
- (312) Kinda girly, isn't it? (S05E03; time: 12:35)
- (313) Blew up in his face, didn't I? (S05E07; time: 04:56)
- (314) Walked right into that one, didn't he? (S05E07; time: 08:21)
- (315) Good day for married people, huh? (= invariant tag) (S06E16; time: 18:46)
- (316) Hurts, doesn't it? (S09E08; time: 13:24)
- (317) Well, she has issues. – Does she? (S01E02; time: 02:04)
- (318) I've got to tell you, Bob is terrific. – Yeah, isn't he? (S01E05; time: 14:10)
- (319) Fun Bobby is so great! – Oh, isn't he? (S02E10; time: 03:29)
- (320) The food there was great. – Wasn't it? (S03E20; time: 19:21)
- (321) Wow, that's incredible! – I know, isn't it? (S04E20; time: 05:36)
- (322) So beautiful! – I know, isn't she? (S10E05; time: 06:03)
- (323) Oh, honey, gimme a break, will you? (S02E10; time: 08:15)
- (324) Let's remedy that, shall we? (S02E18; time: 02:11)
- (325) Huh, join me, won't you?! (S10E19-20; time: 10:36)