

MASTER IN ENGLISH LANGUAGE AND LINGUISTICS



MASTER DISSERTATION

**THE ROLE OF CONVERSATIONAL MAXIMS,
IMPLICATURE AND PRESUPPOSITION IN THE
CREATION OF HUMOUR: AN ANALYSIS OF WOODY
ALLEN'S *ANYTHING ELSE***

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*Humour is the only test of gravity, and gravity of humour;
or a subject which will not bear raillery is suspicious, and
a jest which will not bear serious examination is false wit.*
Aristotle

Dobel: *It's funny. I was once in a cab...and I was pouring my heart out
to the driver about all the stuff you were prattling on about...life,
death, the empty universe, the meaning of existence, human suffering.
And the cab driver said to me: 'You know, it's like anything else.'*
(Screenplay of *Anything Else*, p.4)

ABSTRACT

Humour is becoming the shelter of a dehumanised society that aspires to find happiness in different areas of daily life. This paper focuses on the analysis of humour in a specific realm, cinema, from a pragmatic perspective; the concrete movie studied is Woody Allen's *Anything Else*. The analysis will cover various pragmatic concepts such as implicature, conversational maxims and presupposition, which will be approached in combination with rhetorical figures and taking into account humour theories on laughter. In this way, it is possible to dissect hidden meaning, which creates humour both in the level of the characters and in the level of the audience. In this sense, to be more specific, the intention is to show that by the use of various explicit and implicit linguistic elements found in the film transcription such as tropes, implicature or presupposition, the humour in the film is guaranteed. A quantitative analysis will be carried out on how verbal humour in communication displays the types, characteristics and usages of those three resources. The results show that the use of implicature and non-observation of the conversational maxims and its combination with rhetorical figures is much more abundant than the use of presupposition.

KEYWORDS

Grice's maxims, humour, implicature, pragmatics, presupposition, screenplay, tropes, Woody Allen's *Anything Else*

1. Introduction

The continuous dehumanization of the world is making humour one of the few spaces where people try to find consolation and escape from the non-stop maelstrom of current society. Films, television series, musicals, comedy clubs, etc., anything is a good excuse to break the monotony of life and forget daily problems and worries that, little by little, are erasing smile from people's faces. Issues such as the technological development, the gruesome news; the oppressive and noisy cities; the increasing violence or the overwhelming publicity are transforming the nature of people and eliminating their expressions of joy. The result is more increasingly gloomy and upset people fighting to find their lost smile.

The global aim of this paper is to investigate the field of humour from a linguistic point of view and through one of those means used to escape and have fun: cinema. This study is based on the analysis of a film written and directed by one of the masters and best representatives of irony in the film industry, Woody Allen and his film *Anything Else* (2003). This role of comedy as a shelter is explicitly mentioned in this film:

(1) **Dobel:** *You know, maybe next week, if you'd like we could drive out to watch that intellectual comedian parade his amphigories for us.* (Screenplay, page 3)

1.1. Framework and outline

The analysis of the text discussed in this paper is based on Pragmatics, and more specifically, on the different *non-spoken* devices that help construct conversation, such as implicature and presupposition and their humorous effect on people.

For the elaboration of the paper different approaches and seminal perspectives on humour theory and linguistics have been followed: the principles of Grice (1975) and Salvatore Attardo (1994; 2001), Amy Tsui's (1994) work on Conversational Analysis, Saeeds (1997) and Levinson's (1983) presupposition concept, among others.

The paper is organized as follows: the starting point is the identification of the principal

goals and hypotheses around which the whole analysis revolves (Section 1). Once the objectives have been established, the procedure of the research will be sequentially presented. Special attention is paid to the theoretical background that provides the bases and required knowledge to construct the paper. Section 2 reviews literature on humour, concentrating on humour in Woody Allen, and Section 3 deals mainly with implicature and presupposition. These pragmatic resources, together with tropes, are the bases of the analysis of humour in *Anything Else*. Section 4 specifies the method this study has followed and presents the analysis and discussion of the results. Section 5 offers several conclusions and ends with some suggestions for further research.

1.2. Research hypotheses and aims of the study

By considering *Anything Else* as an empirical object for analysis, I can start by hypothesising that conversational implicature and presupposition play a major role in the humorous resources by which Woody Allen provokes laughter in the spectator in this film. Both are mechanisms which serve to transmit meanings in a non-explicit way, and the discovery of these meanings by the audience creates a humorous effect. More concisely, the hilarious dialogues in this comedy movie are predictably based on these pragmatic resources.

This paper concentrates on the analysis of different instances of conversation, extracted from the film *Anything Else*, which give rise to humour. Humour is a usual phenomenon but quite complex to analyse, from the linguistic point of view, due to the varied factors that come into play to create it. The purpose of this paper is not to analyse all the resources used to create verbal humour but to show that the recurrent use of implicature and presupposition, functioning as linguistic mechanisms of humour and being combined with other rhetorical figures, generate humour and hilarious situations in the different scenes of Allen's comedy.

Although there is much literature and research on humour and conversational implicature in the analysis of everyday interaction (jokes, casual speech, etc.) there has been

much less attention paid to the role of implicature and presupposition as humour generators in other realms such as cinema. The present study will try to throw some light on the field and provide suggestions for prospective research, by means of a substantial examination of humorous texts. To this end, a quantitative analysis with a collection of empirical data has been followed to describe the characteristics and peculiarities of Woody Allen's humour from a strictly linguistic and pragmatic perspective. Thus, three big different areas were brought together to elaborate this paper: humour, cinema and linguistics.

1.3. Overview of the method

First of all, it must be explained that the criterion used to select the excerpts of analysis is humour, which functions as the *leitmotif* of the study. Humour is the key element that determines the selection of fragments to be analysed. As the whole film is a comedy, there will not be a special focus on particular parts or scenes but a continuity analysis of the screenplay, (from the beginning to the end), will be carried out. Once the excerpts have been selected, the analysis of implicature and presupposition as linguistic devices that cause humour will be tackled, according to Grice's theory of maxims and their different ways of non-observance (such as violation, infringement, etc). The different rhetorical figures as strategies to create humour will be also taken into account, in order to link the role of presupposition and implicature with more traditional ways of analysing humour.

After watching several Woody Allen's films, the chosen one is *Anything Else* (2003) where Allen himself features a supporting role. The selection of this film is, basically, due to its dynamism and abundance of amusing and fluent dialogues. That implies a higher condensation of humour that facilitates, hence, its analysis. It should be noted that in the elaboration of a humorous language, the creation of a propitious environment for laughter is a basic aspect (Saad, 2007). When building long humorous texts, like this one, it is essential that the author devises an atmosphere of hilarity that impregnates all the film and that makes the

audience predisposed to laughter. This film has all these characteristics and that is why it has been chosen.

That said, there was a first viewing of *Anything Else* to grasp the essence and to become familiar with the characters; their way of speaking, attitude, personality, etc. Afterwards, the film script was found out and printed out from the Net. Several more viewings of the film took place to identify and underline, on the script, the cases of non-observance of the maxims, the examples of presuppositions and the different humour tropes and strategies.

1.4. Description of the data

The investigation is based on the 59 scenes of the film *Anything Else* and the data used (the dialogues and images) have been collected from its screenplay and its poster, which were found in different websites¹.

Tsui (1994: 6) makes a distinction between 'natural conversation' and 'role-play conversational data. According to her, the former occurs spontaneously, without any planning or prompting beforehand and it is opposed to the latter one, the conversational data that is intentionally solicited, often with interlocutors being assigned roles. She points out that role-play conversational data may appear to bear a strong resemblance to natural conversation, when, in fact, it does not. And she observes: “what we think we will say in a certain role under particular circumstances is often different from what we will actually say when we find ourselves in those circumstances”.

This is very much related to the controversy about whether the conversations in films can be considered natural or not. A script tells a story (fictional or not), which like all stories, is carefully created and manipulated to achieve a goal and to have an effect on the audience

¹ The screenplay was found from the website http://www.script-o-rama.com/movie_scripts

The poster was obtained from the free photo sharing site “Flickr” to avoid Copyright issues. www.flickr.com

(such as humour, reflection, atonement, catharsis, etc.). That is why people might think that dialogues on scripts also are artificial since they lack the freshness and naturalness of a spontaneous conversation recorded at the very moment of being produced. However, owing to, on the one hand, the intention in *Anything Else* to express as much faithfully as possible the everyday-life communication and, on the other hand, the great talent of Woody Allen in reflecting interaction as happens in real situations, the dialogues under analysis have been considered as 'natural conversational' data, and their study will be approached that way.

1.4.1. Plot and characters

Jerry Falk is an aspiring writer living in New York City. He is madly in love with Amanda, even though they have not had sex for six months. Amanda is a woman so charming, intelligent and emotionally spontaneous as liar, manipulative and unfaithful. She behaves only driven by her passion that turns on and off like a switch, what makes her more attractive to Jerry. Their relationship is in trouble and it gets worse when Amanda's mother, a capricious nightclub singer, moves in (with her piano) to live with the couple in their small apartment. Jerry is not helped either by his useless agent or by his reserved psychoanalyst, two weird people he is unable to leave (as well as he is unable to leave Amanda). Seeking advice, Jerry meets an older and talkative teacher and writer named Dobel who is characterised by his great facility to utter long words and his deeply rooted paranoia. Dobel becomes a sort of accidental mentor acting as Jerry's oracle and encouraging him to break free of Amanda and his clinging agent. He shows Jerry the way out of the emotional whirlwind where his life and career are stuck and the road to his independence, which, without a doubt, will make him succeed. (Summary by Woody Allen in Lax 2008: 85).

Main characters:

1. **Jerry Falk:** a struggling comedy writer in Manhattan who supplies jokes to marginally talented stand-up acts. Although he has got talent, his career does not take

off completely, maybe because Harvey, his literary agent, is a well-intentioned but incompetent braggart.

2. **Amanda Chase:** Jerry's girlfriend is as pretty as eccentric and possesses volatile emotions. She is an aspiring actress, completely impossible to live with, and obsessed with smoking, her weight, and taking pills. She totally shuts-down any time Falk tries to get physical with her.
3. **David Dobel:** Jerry's confidante and advisor. He is an older paranoid university professor, completely crazy and with a ludicrous view of the world. As the movie progresses, his character's odd behaviour appears more and more and the old man turns out to be a kind of psychopath.
4. **Paula Chase:** Amanda's equally impossible mother. She moves herself into the couple's already cramped apartment of New York in quest of her dream of becoming a cabaret singer.

Other characters:

- **Harvey:** Jerry's manager
- **Bob:** Jerry's friend
- **Brooke:** Jerry's ex-girlfriend
- **The shrink:** Jerry's psychoanalyst
- **Connie:** Amanda's friend

1.4.2. Film poster analysis

Regarding characters, the Discussion (Section 4.3) will comprise a detailed evaluation of the character's behaviour obtained from their relation with the Gricean conversational maxims. But that psychological portrayal of the characters can be completed with a more physical analysis of the visual aspects distinguishable in the film poster whose main conclusions, presented in this section, will provide relevant information about the characters.

Although the present research paper concentrates on the topic of oral communication with a strong emphasis on conversational devices, it is important to draw some attention to the

visual aspect too. That is to say, any picture designed with a particular purpose can also create meaning from visual syntax as well as other texts that are produced from the two traditional ways of communication: writing and speaking.

Society is changing in favour of more multiple means of representation. There are new forms of reading and the *design* is one of them. According to Kress and van Leeuwen (2006) the matter of 'visual structuring' has not received a good deal of attention in comparison with the linguistic counterpart. It has either been treated as simply reproducing the structures of reality or it has been discussed in formal terms only. However, visual structures have a deeply important semantic dimension in communication (2006: 47).

That being said, I will briefly refer to what Kress and van Leeuwen (2006: 45-78) call the “narrative representations” on pictures. Images, like written or oral text, narrate things that can also be interpreted and analysed. These authors suggest that there are correspondences between linguistic and visual narrative processes; what in language is realized by words of the category 'action verbs' is visually realized by elements that can be formally defined as *vectors*; what in language is realized by locative prepositions is visually realized by the formal characteristics that create the contrast between foreground and background. This is not to say that all the relations that are realized linguistically can also be realized visually, or vice versa.

As for the elements or objects forming the design (people, places and things), Kress and van Leeuwen call them **participants**. When participants are connected by a vector, they are represented as *doing* something to or for each other. In pictures, these vectors are depicted elements that often form a, quite strong, oblique line.

Different kinds of narrative processes can be distinguished depending on the kinds of vector and the number of participants involved. In Action processes, the actors are the most salient participants, through size, place in the composition, colour, focus, etc. and when there are two participants, one is the Actor and the other is the Goal (the passive participant at which

the vector is directed). Kress and van Leeuwen identify three more processes (*Reactional*, *Mental* and *Conversion* processes) but for this picture only the first one, *Action*, will be needed since there are only two participants and they do not match the other processes' description.

The relationship between the picture and the viewers is also discussed in the grammar of Kress and van Leeuwen (2006: 115-140). There is a fundamental difference between pictures from which represented participants look directly at the viewer's eyes and pictures in which this is not the case. For instance, if one of the participants is smiling, in that case, the viewer is asked to enter into a relation of social affinity with them. The image always wants the viewers to do something and their position can be designed to interact with the image. These are some of the most common possibilities:

- **Demand vs. offer:** the depicted character (most commonly human) looks directly at the viewer. This creates the effect of directly interacting with him/her, who is presented as the “you” of the interaction, *demanding* something from us. On the other hand, the depicted character (not necessarily human) can be offered to be looked at.
- **Size of frame and distance** between viewer and depicted entity, which determine the type of relationship between both (more or less distant):
 - Close-up
 - Medium shot
 - Long shot
- **Angle** is also important to determine power relationship between viewer and picture:
 - **Horizontal vs. oblique angle:** determines involvement or detachment of the viewer with the represented participant.
 - **Vertical angle:** power differences (more, equal or less) between participants

According to Kress and Van Leeuwen (2006: 177-200), apart from narrative representations there is another main aspect is **information value:** the placement of elements

endows them with the specific informational values attached to the various 'zones' of the image. The information value constitutes a system of choices developing along these axes:

- **Left and right** (Given vs. new information)
- **Top and bottom** (ideal vs. real world)
- **Centre and margin** (central and nucleus vs. marginal and dependent information)



Fig. 1: *Film poster of Anything Else*

Thus, considering the previous reflections, the design of the film poster can also reveal remarkable features about the personality of the two main characters appearing on it (Jerry Falk and Amanda Chase), before watching the movie. As can be observed in Figure 1, the distribution of the elements (participants) transmits the essence of the film: the “special”

romance between two different personalities. Without knowing anything about the story, the huge heart occupying half of the picture leads to deduce that it is about a love relationship between these two people.

There is an **action process** with two main participants of which Jerry seems to be the active one bearing all the weight of the relationship represented by the big heart containing Amanda's face. The comparison between the size of Amanda's picture and Jerry's as well as their positions can be interpreted, in terms of personalities, as the man enduring the devastating charisma of his girlfriend; the feminine character crushes the masculine one, literally. In addition, according to the 'information value' aspect, the situation of Amanda in the middle of the poster moving Jerry to the margin means that she is the centre of the story.

It can also be noticed that Jerry is looking and smiling at the viewers. In this way, he is involving them and making them interact with him. In fact, this idea is expressed and emphasised throughout the film by means of the constant asides Jerry makes by looking directly at the camera and narrating the story (off camera) in the first person. This is a strategy to create complicity. However, Amanda is not looking at the viewer but somewhere else, becoming the "object" to be looked at. The inclined position of Jerry's body is forming a vector that stresses the importance of the big heart. This position suggests that he is the one performing an action whereas Amanda is the passive element. In the film, this is translated as the continuous attempts of Jerry to save their relationship, in contrast to Amanda's indifference.

Although the composition of the poster consists of two main human participants, it is worth highlighting that there is a third one, non-human, but with the same importance as the rest; the city of New York, which appears blurred, like a shadow, at the background. It functions as scenery but participates in the film as a character itself. In relation to this, Kress and van Leeuwen (2006: 72) observe that narrative images may contain secondary

participants, which could be left out without affecting the basic narrative pattern, even though their deletion would entail a loss of information. It is, precisely, the skyline of New York in the picture that is considered a secondary participant: this figure is painted in less detail and desaturated in colour, in this case purple (so as to match the predominant pink, which is associated with love) but the hue is not far from what Kress and van Leeuwen (2006) call “the blue of distance”.

1.5. Context and “double level”

To understand properly this study, there are two essential aspects that should be considered: the “double level” found in film dialogues and the Context.

As mentioned before, the approach to follow should be a pragmatic one because a study about humour based, exclusively, on the purely linguistic units without regarding the situational context where they are produced will be incomplete. One of the fields in which meaning and different situational contexts can be better dissected is cinema (understood as a means of mass communication of modern culture), due to the recent impact of pragmatics on cross-language studies. As Elsaesser and Poppe (1991) noted, “the encounter between linguistics and film was arguably crucial in constructing film as a theoretical object. Even in non-linguistic work on cinema, an increasing concern with methods at once rigorous and systematic testifies to the impact of linguistic procedures”. The importance of Context to analyse and understand the different fragments of humour in the film can be demonstrated by means of the following example²:

(2) *(Jerry is telling Dobel that his girlfriend has slept with another man)*

Jerry: *She says she did it therapeutically.*

Dobel: *That's the kind of therapy they advertise on the back page of the Village Voice.*
(p. 39)

2 Most of the examples gathered in this paper have been extracted from the screenplay of the film *Anything Else*; in these cases, the script page is specified as it appears in Appendix II. The examples without the indication of the page have been obtained from the seminal works by the authors in the bibliography.

In this case, Dobel's ironic contribution means more for the other character and for the American audience, who is familiar with the *Village Voice*, than for someone who does not know what the *Village Voice* is and what its back page entails. For other audiences, it is possible to infer that the *Village Voice* is a publication of a popular kind, but the lack of background context makes the humorous effect reduced.

As for the "double voice" or "double level", on the one hand there are the spectators; on the other, the characters. The point is that, in many cases, the maxims are flouted towards the audience (director – audience) but they are violated, infringed, etc. by one character towards another. Therefore, the screenplay is always cooperative towards the audience (there is the intention to make the best possible film), but this is not the case of the characters towards one another since violations and infringements seem to be the most common phenomena. It is necessary to take into account this double voice in order to distinguish and classify the different ways of non-observance of the maxims that contribute to generate humour in both the audience and the characters, as will be seen throughout the analysis (Section 4).

Director (screenplay) → audience

Vs.

Character → character

According to Simpson (2006) humour stylisticians have been especially interested in oppositions between characters' speech strategies and the discourse context (within the film) in which these strategies are framed. They have drawn interesting conclusions about the humour mechanism by cross-referencing the way fictional characters interact on the stage (in the film, in this case) with the way they might be expected to interact if they inhabit the 'real' world of audience. And, therefore, outstanding comparisons can be drawn between the discourse world inside and outside the film, as will be shown in the Analysis Section.

As Saad (2007) very rightly points out, the importance of the pragmatic dimension of

humour can be easily perceived when thinking about the results of any humorous utterance in the situation in which it is produced: there can be, for instance, a loss of its humorous effect; the acquisition of another more offensive or cutting effect, among many other possibilities. However, the most serious comments can even have a humorous effect if they appear in an inappropriate situation. It should be born in mind that, usually, humour is obtained by the audience from the implicatures created in the dialogues. On many occasions, the situations are uneasy or serious to the characters, but it is the audience who reckon and infer that unpleasantness as humorous. In relation to this, there is an old adage that summarizes that idea in just one sentence: “comedy is tragedy that happens to someone other than ourselves”. This aphorism emphasizes the significant point that “the *perception* of humour is not the same as the decoding of it” (Attardo, 2001), as will be shown later on. Section 2 will provide a more accurate description of humour to explain the approach followed in this study.

2. Humour in Woody Allen's *Anything Else*

This chapter attempts to shed some light on the issues revolving around humour, and other “humorous” modes by briefly reviewing what is known about them, drawing from research in linguistics, sociolinguistics, and psycholinguistics to try to outline a general account of the domain of humour that is no longer limited exclusively to data coming from jokes.

2.1. What is humour?

Humour plays a main role in helping to close the communication gap between people by providing an alternative channel of communication. It lowers the degree of resistance between people and establishes a rapport that nurtures an environment of trust in which discussion can move forward. Humour can also help extract information of enormous value in which might not otherwise be offered. In Ermida’s view (2008), humour constitutes a

“communicative act – a dynamic phenomenon depending on the relationship between the participants”. Though this communicative dimension of humorous discourse is most obvious in face-to-face interaction, it also applies to prepared communication in films since it reproduces reality, as has already been mentioned.

Attardo (2001) points out that the study of humour offers several definitional problems. There is certain difficulty in establishing the subcategories of a broad topic such as *humorous phenomena*. This situation is probably motivated by the fact that terms such as *humour, irony, sarcasm, funny, laughable, ridiculous, etc.*, are folk-concepts, with fuzzy boundaries. Lexicographic studies have shown that the semantic field of what has been broadly defined as 'humour' is very rich in closely related, barely distinguishable terms. That is why people involved in the academic study of humour have decided to adopt the generic word 'humour' as an umbrella term encompassing all the semantic field of humour and its forms. This would be the semantic perspective of humour, but as for the understanding of the term from a more pragmatic point of view, it is worth mentioning the view of Hay (2001). He introduced a sophisticated four-level model of humour appreciation, each stage of which presupposes the one to its left:

Recognition → understanding → appreciation → agreement

In other words, for the Hearer (H) to understand a joke, or any other humorous instance, H must have recognized it as such. Therefore, people will have to distinguish between a *humour competence*, which corresponds with the capacity to recognize and understand humour, and a *humour performance*, which is the capacity/desire to appreciate it (and possibly to agree with it). Humour competence is the capacity of a speaker to process semantically a given text and to locate a set of relationships among its components, such that they would identify the text (or part of it) as humorous in an ideal situation. This humour competence is analogous and, in fact, part of the semantic competence of speakers. Humour

performance is, on the contrary, the actual encounter of two speakers (not necessarily physically co-present), in a given actual context. Speaker A says something and speaker B processes the text and, having recognized the humour, reacts by laughing (Hay, 2001). Nevertheless, there are cases in which the same comment may be either humorous or offensive to the hearer. In other words, what makes the hearer interpret an utterance as joke, on some occasions, and as insolence on some others? Bergson (1973) gives us the answer. According to the French philosopher, for a comment to be comical the hearer should feel certain indifference to it; laughter must always come with insensitivity because “emotion is its biggest enemy”. Thus the key to success in this kind of utterances lies in the speaker's capacity to build an insurmountable fence between the meaning of his/her words and the hearer's emotion.

In line with Hay (2001), Attardo (2001) provides his own view and states that humour consists of two intermingled facets; a semantic one and a pragmatic one.

1) Semantics of humour: humour is seen semantically as an antonymic opposition between two frames that are compatible entirely or in part with the text.

2) Pragmatics of humour: pragmatically, humour is seen as a violation of Grice's Cooperative Principle (CP). Humour is a real violation, not a flout or a mentioned violation since the CP is violated without the intention to let H arrive at an implicature. Humour differs from other modes of communication that involve violations of the CP, such as lying, in that its purpose (amusement) is largely approved socially and that significant amounts of humour are incorporated in everyday conversations, exchanges, etc. Therefore, humour is not seen as an antagonistic mode of communication (such as lying) but rather as part and parcel of communication, although this should not obfuscate the fact that humour as a mode is non-cooperative. I would say that this characterization is in line with the double level explained in Section 1.5.: as will be seen in the analysis of the humour resources in *Anything Else*, non-cooperativeness among characters (violations, infringements, etc.) most often results in the

communication of additional implicatures for the audience, so that it may be said that characters are cooperative towards the audience. This reflects the essence of this dissertation that relates Pragmatics and Humour.

In their turn, Ermida (2008) and Raskin (1985) state that in humorous communication, “speaker and hearer are ‘cooperatively’ engaged in a different type of verbal interaction” than in non-joking communication, emphasising that humour cannot be explained well in terms of Gricean maxims of cooperation (even though humour itself is cooperative). Despite the obvious floutings of the maxims there is certain complicity between the producer and the recipient of humour: when they produce jokes, they expect to mislead and be misled, and their communication is thus not necessarily merely truth-oriented.

2.1.1. The laughter

According to Temprano (1999: 11), “laughter is a first-class expression of freedom that questions any type of dogmatism”. It is the immediate effect of humour and a physical act that frees and purifies because it is a source of health for the mind and body. He claims that there are multiple types of laughter, but for this study only the one generated from humour will be discussed. “The laughter generated by something comical is just a kind of laughter about which we cannot generalize or apply universal standards” (1999: 36). Temprano also points out (1999: 15) that it is impossible to create a theory that is applicable to all kinds of laughter because laughter is indefinable, like most psychological states.

Most theories of laughter share a focus on the object of laughter, which are supposed to possess a series of characteristics that provoke we laugh at them. The degree of identification with the object of laughter depends on different factors. One of these factors is the inner consistency of the risible person. Another factor has to do with the ability of the laughable person to make us laugh at another person even more risible. But the decisive quality is, as will be explained below, the capacity of the comical person to laugh at oneself. In doing that,

s/he joins the audience that will tend to identify and *laugh with it* not *at it*.

Not only must the emotional quality of the laughter have a specific nature for the laughter to be acceptable but also its objects. The person who is the object of laughter must deserve our mocking because their misfortune is a fair consequence of their behaviour, which has infringed certain intellectual or moral rules. We laugh when the object of laughter has done something that is supposed to be avoided and, with our laughter, we are recognising the standards that have to be followed. We know that if we infringe some rules, we ourselves will turn out laughable (Temprano, 1999).

Many and varied definitions of laughter have been proposed over centuries by very well-known authors, but on this occasion, only Schopenhauer's and Freud's assumptions will be commented. Schopenhauer (1818) like most authors did considered laughter as a sole privilege of humans that cannot be explained. He emphasized that it is the sudden perception of incongruity that excites laughter. However, this assertion ignores the fact that we are often amused by what is familiar and hence expected, such as a favourite gag in a film or a comic routine. Thus, the main problem of the “incongruity theory” is to resolve, exactly, the type of incongruities that make us laugh. (Hösle, 2002: 31).

Schopenhauer's (1818) concern is to specify the sufficient conditions for laughter. We need to understand that the perception of incongruity (sudden or otherwise) results in laughter or amusement from the claim that what we laugh at when we are amused is something we perceive as incongruous³. The bigger is the incongruity the stronger is the comical effect generated. In the end, laughter is the expression of that incongruity.

For a text to be humorous it must exhibit, at least, some sort of stylistic incongruity as Simpson (2006) noted. Importantly, the incongruity may operate at any level of language or discourse; that is, at any point on a linguistic continuum that extends from lexico-grammar

³ Online source: The Monist, 2005 http://goliath.ecnext.com/coms2/gi_0199-5331647/Schopenhauer-s-laughter.html

right up to dialogue and discourse. Puns and related forms of verbal play illustrate well the type of incongruity that is situated at the grammatical end of the continuum. The incongruity in puns occurs when some feature of linguistic structure simultaneously combines two unrelated meanings allowing a 'double meaning' to be located in what is in effect a chance connection between two elements of language. This feature is shared by *misunderstandings* as will be explained in the section dedicated to Woody Allen's humour.

Freud (1905) in his turn, contributes to the subject with another description of laughter in his study *Jokes and their Relation to the Unconscious*. He asserts that laughter is produced from the comparison between the adult ego and the child ego and that humour always appears when the infantile ego appears. According to Freud, the “infantile ego” is also essential in the act of laughing. The truth is that, none of these theories cover all kinds of laughter and, up to now, no concluding and convincing definition has been found. They are unfinished and insufficient proposals that never go to the core of the laughing matter (Temprano, 1999: 38).

2.2. Humour vs. comedy

It is convenient to define and distinguish the characteristics of *humour* and *comedy* for the elaboration of the present research paper since the film under analysis is a comedy whose content consists of humour. A basic definition of these two terms would be that humour is the triggering of a person's laughter or amusement by an act or event, whereas comedy is the exploitation of such acts and events to provide entertainment.

Humour and comedy can take many forms. Humour in its simplest form will take the shape of some random event that happens and that will be seen as funny by the person witnessing it. A good example might be watching a dog chase its tail or a person falling into a body of water. Comedy is far less simplistic and will entail elaborate set-up like the famous “War of the Worlds” hoax by Orson Welles in 1938. Other forms of humour and comedy are darker in nature, such as sarcasm, which is often aimed at calling ridicule upon a target to

cause distress. Satire (its comedy form) is the subtle way of drawing the attention of the audience to some specific deficiency or wrongness in a clearly symbolised target⁴.

People are often deemed to have (or not have) a “sense of humour”; that is to say, a person has (or has not) the ability to appreciate the expression of humour through active comedy. In many cases a person is attributed as having no sense of humour when they indeed do have one. However, the form of comedy being utilised to express something funny to them is not compatible with their own ideals. It is also important to take into account that there are limiting conditions that impede the most hilarious event to be experienced as comical. For an act to trigger laugh, we first must feel happy: not will even the best jokes make someone laugh if s/he is desperate because of the loss of a loved one or because s/he is thinking intensely about another matter (Hösle, 2002: 42).

2.3. Rhetorical figures

The range of laughter-provoking factors is enormous, from physical tickling to more mental experiences of the most different kinds. Literary comedy writers have been genius in conveying emotions through varying types of humour to spice and enrich their work. However, it is not that these different types of humour are used only in literature but, among those geniuses, Woody Allen can be included. Even though a screenplay is not a proper literary genre, the distinct humour techniques that traditionally have enriched the pages of literary comedy works are also recognisable in the film script of *Anything Else*. In addition, films have an advantage when it comes to expressing humour as they have the power of visual and audio media to communicate their messages. And humour is best conveyed through actions, tone of speech and correct timing of words. Some of the most common types of verbal humour often used in literature are:

4 Online source: <http://www.cannibalism.org.uk/>

1. **Absurdity:** Humour obviously lacking in reason. Participants should be rational in their behaviour. When they lack in reason, a foolish or ridiculous humour is created and it often includes the use of nonsensical language. In absurdity, the preposterous, incongruous, fantastical and whimsical are right at home.

Jerry: *Yeah, your diaphragm, because it's not here, so where could it be?
There's no such thing as a diaphragm repair shop (p. 37)*

2. **Eristic:** Communicating with the aim of winning the argument regardless of truth. The idea is not necessarily to lie, but to present the communication so cleverly that the audience is persuaded by the power of the presentation.

Amanda: *I couldn't help it. I was starving when I got back from the audition, so I had a little sliver of that Sara Lee cheesecake. Then I had another one.
You know what I'm like when I get started (p.5)*

3. **Euphemism:** The use of an innocuous, inoffensive or circumlocutory term or phrase for something unpleasant or obscene.

Amanda: *I love doing it in hotels. It's so illicit (p.14)*

4. **Hyperbole/overstatement:** A figure of speech consisting of the exaggeration in the behaviour and deliberate maximizing of a subject or a reaction used to intensify some situation. It often leads to humour.

Amanda: *Then I figured what the hell!
So I finished up the spaghetti in the refrigerator, ate that last lobster tail and heated up a chicken pot pie.*

Jerry: *Is there any furniture left in the house? (p.5)*

5. **Incongruity:** The principle of incongruity, previously developed, is also considered a humour-inducing technique. Humour is generated by contradicting the H's expectations through the breach of certain aspects of the social logic. *Logic* understood as any rule that society imposes to its members to act socially. It can be extended to cover situations where there is a mismatch between what someone says and what they mean.

Jerry: *What kind of business? What do you mean?*

Harvey: *There's nothing to get anxious about.*
It's about the future. Good-bye. (p.7)

This contradiction conveys an implicature: the future is something to get anxious about.

6. **Innuendo/Double Entendres:** An indirect, often derogatory hint. The speaker appears as innocent and the innuendo is 'discovered' in mind of the listener. The most common of these are sexual innuendos.

Emily: *Why don't you come to the ladies' room?*
The door locks. We can be alone.
The wine has put me, um, very much in the mood.

Jerry: *Okay. I'll count to and meet you in the ladies' room.* (p.41)

7. **Insultatio:** The speaker should be respectful towards the other participants (both direct and indirect) in the communicative event. Abusing a person to his/her face by using irony and derisive language can be humorous.

Dobel (to 2 thugs who have threatened him): *Idiots!* (p.40)

8. **Irony:** Purely pragmatic phenomenon (i.e., is derived mostly via implicatures and inferences), without semantic counterpart. It consists of using language to imply the opposite of their literal meaning or a situation where the outcome is the opposite from that intended or expected. Irony and sarcasm are often regarded as being synonymous. However, sarcasm generally implies a stronger or more cutting remark and contains intent to ridicule unkindly.

Jerry: *This is all very important.*
These are water-purifying tablets and that's a flashlight that floats.
Let's say you drop it in the ocean, right? It floats.
Amanda: *Are you joining the Boy Scouts?* (p. 22)

9. **Joke:** Something said or done to evoke amusement or laughter. Mostly joke means an amusing story with a punch line. The textual organization of jokes develops in such a

way that they typically end with a 'markedly informative' element – unexpected in the context and often conflicting with the discourse topic established initially.

Dobel: *A guy comes into a doctor's office
He says, 'Doc, it hurts when I do this.'
And the doctor says, 'don't do it'. (p.1)*

10. **Litote:** Something is represented as less than it really is, with the intent of drawing attention to and emphasizing the opposite meaning. Deliberate minimizing whatever is being spoken about. The audience knows and that is what makes the humour.

(Amanda and Jerry are exchanging presents)

Amanda: *You have to forgive the wrapping.
I wrapped it myself and I lost my temper when I couldn't get it even.*

Jerry: *I can tell. Not exactly a work of art, but I forgive you.
Open, open. (p.7)*

11. **Metaphor:** A figure of speech where a word that normally applies to one thing is used to designate another for the sake of creating a mental picture. Bousoño (1970: 18) tries to explain the feature that makes a metaphor humorous by distinguishing two types of metaphor: poetic and humorous. The former one seeks the highest resemblance between the two terms in the comparison, whereas in the latter there is an attempt to separate those terms as much as possible.

Jerry (off cam): *Is she cheating on me?
Dobel has poisoned the well.
How the hell would he know? (p.31)*

12. **Pun:** A play on words, often for humorous effects, in which a word of multiple meanings or a word of similar sound but different meaning is used to create the joke.

Dobel: *Well, I'm glad to hear the little sweetheart can still...
You know, it's not in vino veritas. It's in eros veritas. (p.39)*

13. **Sarcasm:** One of the most popular forms of humour in literature that is hailed to be a sharp, bitter or cutting remark on something or someone. The intensity of ridicule or mockery is often a bit harsh and terse in sarcasm.

Jerry: *A literate actress?*
What, is that supposed to be like a four-leaf clover? (p.33)

14. **Understatement:** Deliberate minimizing whatever is being spoken about. The audience knows and that is what creates humour.

Dobel: *I was trying to sell my car to a potential buyer as a preamble to our trip to California.*
And I was coming home, speeding a little bit.
What's the fun of having a car like that if you can't get a little velocity going?
And I was stopped by two state troopers. (p.51)

The previous selection of the most salient humorous rhetorical figures⁵, usually present in literary comedies, is based on their frequency and importance in the film *Anything Else*. Their use alone or through their relationship with conversational implicature and presupposition will be discussed in section 4.3.

2.4. Humour in Woody Allen

2.4.1. Apollonian and Dionysian laughter

According to Temprano (1999: 97) laughter represents a temporary expression of joy that can arise in both the Apollonian or Dionysian field. In general terms, the Apollonian laughter is more intellectual and frequently used by the *ironist* whereas the Dionysian one is more spontaneous and more used by the *humorist*. The Apollonian spirit tends to laugh, cautiously, at the others more than at oneself; in other words, the others are the object of laughter. The problem with the *ironist* is that s/he can be seen as pedantic because of their “superiority” with regard to the “inferiority” of the risible person. The ironist often takes himself/herself too seriously and their gibes are never addressed to themselves although it cannot be denied that there are very subtle and funny ironists. Furthermore, irony can be really fun if it is well measured, otherwise it can be unbearable. In contrast, the Dionysian spirit

⁵ Online source for the Rhetorical figures: *A Handbook of Rhetorical Devices* Harris. R.
<http://www.virtualsalt.com/rhetoric.htm>

laughs at oneself and at the others. The humorist is less pedantic and does not take seriously his/her opinions because they consider themselves modest actors of the great theatre of the world; despite they take the risk of becoming simple clowns. Good humorists are necessary in current times because of their critical capacity and irreverence towards the “sacred cows” of any society.

Thus, taking the previous characteristics into account, we are in the position to say that Woody Allen is more connected to the Dionysian spirit and can be considered as a *humorist* who laughs, first, at oneself and then at the others by making fun of society, critically. Likewise, his constant use of irony can also bring him closer to the Apollonian side, though to a lesser extent. In relation to this remark, Temprano (1999: 101) points out that humour and irony, as well as Apollonian and Dionysian spirits are not separate phenomena. These two trends may advance together despite being so diverging because they are two sides of the same coin and need each other.

2.4.2. Humour techniques and strategies in Woody Allen

It has been noticed that offence and derisive comments are a repetitive strategy to create humour in *Anything Else*. Woody Allen uses irony, insults or banter to make the object of laugh a more risible character in the eyes of the audience. However, those offensive comments that the spectator assumes as jokes are not interpreted in the same way by the characters. The risible object — usually Jerry — does not always accept those comments and considers them as insolence. (This is related to humour competence and performance previously explained).

Example 1 (p.50):

(Jerry tells Amanda he is moving to Los Angeles to work. Amanda answers :)

Amanda: *That's wonderful.*

You'll knock 'em dead out there.

Idiots who are total losers in New York go to L.A. and become millionaires

Example 2 (p.43):

(Paula invites Jerry to snort cocaine but he refuses...)

Paula: *You are so goddamn prissy!*

Jerry: *Thank you very much, Paula. Thank you very much*

Example 3 (p.23):

Jerry: *You don't trust me to keep a firearm without hurting anyone?
Am I an imbecile?*

Amanda: *Is that a trick question?*

The use that Woody Allen makes of irony in the film can be explained in terms of Schopenhauer's (1818: 658) right distinction between irony and humour:

According to him, irony is objective and addressed to the others because the only aim of the ironist is to mock the interlocutor. It is remarkable how Woody Allen, as Dobel, at a particular moment in the story, seems to realise and mentions something wisely at this respect. Probably in order to avoid being categorised as "Apollonian" and to justify the numerous insults and sarcastic comments along the whole film, Dobel/Allen says: *What is it? A monologue for some alleged comedian who thinks to be offensive is in itself enough to be funny?* (p.47)

However, humour is subjective and, in general terms, refers to ourselves and expresses with mockery something that, in fact, is serious. That is to say, laughter is hidden behind serious topics. In this film, Woody Allen tends to trivialize serious issues such as religion, drugs, Nazism, wars, couple unfaithfulness or psychiatry. With the frivolous but sensible treatment of all these controversial topics he achieves humour, by laughing at himself and criticising society implicitly. In this way, he accomplishes his "Dionysian" side. In this respect, we must not forget Allen's background, concretely his being an antiwar Jewish-American director with many love and sexual problems. It is also worth noting that Woody Allen used to undergo psychoanalysis for many years, until he started his relationship with Soon Yi. By the time he made this film, he had already stopped his sessions.

The following examples illustrate the criticism to all those topics:

1. Humour and religion:

A. (p.14)

Brooke: *My God, your tongue is black!*

Jerry: *It is? Well, um... that's because I had some wine.*

Brooke: *Wine? Why? It's not Passover.*

B. The following is an example of double mockery: criticism to religion and to psychiatrists (p.39)

Dobel: *Let me tell you, I am of the Hebrew persuasion, but that guy who handles you is a member of one of the lost tribes of Israel that should have remained lost. And you got this shrink who, like God, never speaks and, like God, is dead*

2. Humour and drugs:

(Jerry does not want to take cocaine)

Paula: *You're such a stick in the mud!
You can partake. [...] Come on! It's just a social thing.
It's not like we're drug addicts or anything*

(See the whole conversation on pages 42 and 43)

3. Humour and Nazism (p.21)

Jerry: *Dobel, you're a madman.*

Dobel: *That's what they said in Germany.
There were actually groups in Germany called 'Jews for Hitler.'
They were deluded.
They thought he'd be good for the country.
They trusted a naked bus driver...
Never trust a naked bus driver.*

4. Humour and war (p.35):

Jerry: *It's hormonal.
The pill makes her crazy.*

Dobel: *The pill makes her crazy?
Falk, she is crazy!
The Pentagon should use her hormones for chemical warfare!*

5. Humour and love affairs/faithfulness (p.16):

Amanda: *Sleep with other women.
Just don't tell me about it.*

Jerry: *Do you love me?*

Amanda: *What a question!
Just because I pull away when you touch me?*

Another factor that makes Woody Allen irresistibly comical is his tormented relationship with women and with his own sexuality. This relationship is associated to the special way of failure that characterise Allen's undertakings. Sex is a recurrent topic in Woody Allen films and it increases the humorous tone of its comedies because of its traditionally taboo nature and primitive force. Sexual inhibitions often have an outstanding comical potential and the mere insinuation or mentioning of the different aspects related to sex guarantees laughter and fun. Let alone the explicit reference to the subject, as can be observed in the following examples from the film:

Example 1 (p.19)

(Dobel is telling an anecdote and he suddenly asks...)

Dobel: *Do you masturbate, Falk?*

Jerry: *What?*

Example 2 (p.35)

(Jerry suspects Amanda is cheating on him because her diaphragm has disappeared)

Dobel: *Why does she wear a diaphragm?
Why isn't she on the pill?*

Jerry: *It's hormonal. The pill makes her crazy.*

In both cases, humour is achieved at the audience level; for the characters, the conversation is not amusing at all.

There is no doubt about the deep dichotomy regarding whether spectators laugh at Woody Allen or with Woody Allen. The point is that he is not simply a comical object. He

knows he is funny and makes extraordinary good jokes about it, in such a way that he makes his interlocutors and the audience laugh consciously. However, it is thanks to his jokes that he turns out comical. For instance, Shakespeare's Falstaff shows that there is a transition between the ambivalence mentioned above: sometimes we laugh at Falstaff, sometimes with him. We laugh at him especially when he himself joins the ones laughing at him and, in this sense, Allen is related to Falstaff. Thanks to his intense self-perception, the comical hero is more individualised than the object of a satire (Hösle, 2002: 30).

According to Hösle (2002: 53-56) Allen masters all joke techniques but it is evident that his favourite ones are *inflation* and its opposite, *deflation*, the sudden juxtaposition of something trivial to something sublime (either a concept or a high-flown word). The old sub-genres of the comedy, **parody** and transvestism are based on the inflation: the comical heroes imitate, voluntarily or not, tragic heroes and their language. Although the main effect is to ridicule the latter ones, sometimes, the comical hero shares some of that tragedy. Hösle also states (2002: 59) that the most frequent comical strategy in Allen's films consists of understanding a **metaphor** literally, and consequently, misinterpreting it. **Misunderstandings** are a popular source of comical effect when the intended and understood meanings are in contrast. That would be an example of *comical inadequacy*. The following is an example of misunderstanding in *Anything Else* (p.18):

(As Jerry is a writer, Paula asks him to write between-the-songs talk for her songs).

Amanda: *Jerry, you could do it. This stuff comes so easily to you.*

Jerry: *You just said this is a fool's errand.*

Paula: *What did you call me?*

Jerry: *It's an expression.*

To close and complete this section, a remark by Hotthoff (2000) has been included to characterise, from the point of view of gender, Woody Allen's humour. She states (2002: 77)

that “interestingly, there are often male protagonists in professional humour, like Woody Allen, whose humour in part consists in that everything seems to go wrong for them. They completely contradict the masculine gender role clichés and make this the topic of their humour”.

3. Implicature and presupposition background

Both conversational implicature and presupposition are able to generate humour but we should have in mind that they are not always humorous resources. This section provides the technical background on implicature and presupposition, concentrating on the properties of each.

3.1. Observance of Grice maxims

While Austin (1962) was mainly concerned with explaining the distinction between what speakers say (*locutionary act*) and what they mean (*illocutionary act*), Grice tried to explain how the hearer gets from what is said to what is meant. In other words, how hearers move from the level of expressed meaning to the level of implied meaning. Before going further into Grice's theory, it would be appropriate to begin by explaining the concepts *imply* and *infer*. To imply is to hint, suggest or convey some meaning indirectly by means of language. The implicature is generated by the speaker/writer and may (or may not) be understood by the hearer. To infer is to deduce something from evidence (that may be linguistic, paralinguistic or non-linguistic) and the inference, unlike the implicature, is produced by the hearer/reader (Thomas, 1995: 58).

In recent years, there has been a tendency to reject the classic dual distinction between 'what is said' and 'what is implicated'. Instead, a three-level approach to meaning is favoured by authors like Levinson (2000). He makes a distinction between sentence meaning, utterance type meaning and speaker meaning (2000: 21-27). However, there is considerable terminological confusion that has to do with the still unsolved problem of finding demarcation

lines between 'what is said' and 'what is meant'(Meibauer, 2005: 579). For the topic of this dissertation, only the two-level approach will be taken into account.

Grice (1975: 45) argues that our oral exchanges do not consist of a series of disorganised remarks. There is a set of assumptions guiding the conduct of conversation. These assumptions (or maxims) arise from basic rational considerations and may be formulated as guidelines for the efficient and effective use of language in conversation. In other words, conversation is not chaotic and without rules. On the contrary, there are tacit “rules” that we all assume when we engage in conversation so that it flows smoothly and communication does not fail. There are cooperative efforts and each participant recognizes in them a common purpose or, at least, a mutually accepted direction. Grice (1975) identifies four basic maxims of conversation underlying the efficient co-operative use of language, which together form what he called the Co-operative Principle (CP) that is expressed as follows:

“Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”. (Grice, 1975: 45)

The Cooperative Principle is a theory about how people *use* language and the four maxims that Grice distinguishes are the following (1975: 45-46):

1. The ***maxim of Quality*** enjoins speakers not to say anything they believe to be false or lack adequate evidence for. In other words, speakers are expected to be sincere and tell the truth. It is subdivided into two related sub-maxims:

1. *Try to make your contribution as informative as is required for the current purposes of the exchange.*
2. *do not make your contribution more informative than is required*

2. The ***maxim of Quantity*** requires speakers to make their contribution as informative as required, but not more or less informative than is required. In Schwarz's words (1996: 5)

speakers should provide all the information that is relevant to the ongoing conversation and they should respect the established common ground by providing the information that the hearers need. It is subdivided into two related sub-maxims:

1. *do not say what you believe to be false*
2. *do not say that for which you lack adequate evidence*

That is to say, speakers are expected to be sincere and tell the truth.

3. The ***maxim of Relation*** (“be relevant”) enjoins speakers to say something that is relevant to what has been said before. Grice finds here several problems “exceedingly difficult” in their treatment: questions about what different kinds and focuses of relevance there may be or how they shift in the course of a talk exchange, etc. (1975:46)

4. The ***maxim of Manner*** asks speakers to make their contribution such that it can be understood. To do so, speakers not only need to avoid ambiguity and wordiness, but also have to take the characteristics of their audience into account (Schwarz, 1996). It includes the super-maxim ‘be perspicuous’ and various maxims such as:

1. *avoid obscurity of expression*
2. *avoid ambiguity*
3. *be brief*
4. *be orderly*

In short, these maxims specify what participants have to do in order to converse in a maximally efficient, rational, co-operative way: they should speak sincerely, relevantly and clearly, while providing sufficient information.

Grice continues with his theory and points out that a speaker can certainly observe all the maxims (1975: 48), as in the following example:

Jerry: *Hi. How are you?
We're interested in a single room.
How much will that be?*

Receptionist: *A single room is \$ 200 a night.* (p.25)

The receptionist has answered clearly (manner), truthfully (quality), has given just the right amount of information (quantity) and has directly addressed Jerry's goal in asking the question (relation). The receptionist has said precisely what he meant, no more and less and has generated no implicature. That is to say, there is no distinction to be made here between what he says and what he means; there is no additional level of meaning.

3.2. Non-observance of Grice's maxims

In everyday language, however, people fail to observe or fulfil the maxims on many occasions. Maybe because, for example, they are incapable of speaking clearly (they are nervous, frightened, have a stammer, etc.) or because they deliberately choose to lie. In his first paper (1975: 49) Grice distinguished three ways of failing to observe a maxim: **flouting a maxim, violating a maxim** and **opting out a maxim**. Later on, he added a fourth category of non-observance: **infringing** a maxim. Several writers since Grice have argued the need for a fifth kind of non-full observance — **suspending** a maxim, as Thomas points out (1995: 72).

The five ways of non observance of the maxims will be analysed in this paper, although there will be a greater emphasis on flouting because it is the one that generates an implicature and the one Grice concentrated on. The other ones will be discussed because they are also important generators of humour.

Flouting a maxim: There is a qualitative difference between flouting and the rest of the cases: flouting does not reduce the quality of the communication. However, the others cases of non-observance of the maxims impoverish communication. Jokes, for instance, are cases of flouting, although characters in jokes (e.g. in dialogues) may violate one or more maxims towards one another.

Thomas (1995: 88) points out that, according to Grice, a flout is so blatant that the interlocutor is supposed to know for certain that an implicature has been generated, even if we are not sure

what that implicature is. A flout occurs when a speaker blatantly fails to observe a maxim, not with any intention of deceiving or misleading, but because s/he wants the hearer to look for a meaning which is different from, or in addition to, the expressed meaning. There is a deliberate intention of generating an implicature. Grice (1975: 49) called this additional meaning *conversational implicature*, that is, inferences go beyond the semantic meaning of what is being said by determining the pragmatic meaning of the utterance.

Relating to this, Levinson (1983: 104) notes that “implicatures are not semantic inferences, but rather inferences on both the content of what has been said and some specific assumptions about the co-operative nature of ordinary verbal interaction”. In a later work, Levinson (2000: 29) stated that implicatures help to overcome “the slowness of articulation”, as becomes clear from his slogan “inference is cheap, articulation expensive”. This new tendency of understanding implicatures in terms of economy is not a fundamental point for the study but illustrates how important implicatures are to succeed in conversation.

- A speaker *flouts the maxim of Quantity* by blatantly giving either more or less information than the situation demands.

Doctor: *I'm just checking your glands right now. You take all these pills?*

Amanda: *Yes. They're different diets. Then I have my antidepressants and my sleeping pills.* (p.28)

- A speaker may *flout the maxim of Quality* in several ways:

- 1) First, they may simply say something about which they do not have enough evidence for.

Jerry: *She can be difficult.
But you'd love her. She's a knockout.*

Dobel: *A knockout I'm sure, but impossible.* (p.3)

- 2) Secondly, speakers may also flout the maxim by exaggerating, as in **hyperboles**.
- 3) By using **metaphors** and as in this example:

Jerry: *What happened? I thought she was finally settled.*

Amanda: *What happened is she's Madame Bovary. (p.6)*

- 4) The maxim of quality can also be flouted through conventional **euphemisms**, **irony** (an apparently friendly way of being offensive), **banter** (an offensive way of being friendly) and **sarcasm** that is like irony but intended to hurt.

- If speakers **flout the maxim of Relation**, his/her utterance does not have any relation with the previous one. They expect the hearers to be able to imagine what the utterance did not say and make the connection between their utterance and the preceding one.

Jerry: *What do I do? I'm trapped in a situation here.
What do I do?
Say something.*

Shrink: *Our time is up.
Suppose we continue at our next meeting (p.29)*

Amanda has blatantly refused to make what she says relevant to Jerry's previous comment.

- Speakers **flouting Manner** appear to be obscure and deliberately ambiguous, but they intend or expect to be recognised by the hearer. A “failure to be brief or succinct” occurs (Grice, 1975: 55) and the speaker communicates more than what s/he literally says. In the following example, Jerry wants to communicate his wish not to work for Harvey any longer, but does not find it easy and approaches the matter in a roundabout way:

Jerry: *We should talk.*

Harvey: *Yeah. That's the way I am. I always like to settle business before the meal.*

Jerry: *Harvey... there's no question that you were there for me from the start.*

[...]

Jerry: *And, and you've done a very professional job.
And I've paid you...I mean, the sliding scale.
You know, even though it slid toward you.
Now... now I see myself moving in a whole new direction.*

Harvey: *Meaning?*

Jerry: *Basically, I'm interested in more serious things.
A novel, maybe some plays, maybe not even comedy.*

Harvey: *The dollars are in the jokes. Funny is money.
I mean, you know, as a hobby, later, when you're rich someday, if you want to try a
book... fine.*

Jerry: *Harvey...* (p. 45-46)

Violating a maxim is the “unostentatious non-observance of a maxim”. If a speaker violates a maxim s/he will be “liable to mislead” (1975: 49). Thomas (1995: 73) talks about an intentionally misleading implicature that is generated. Thomas (1995: 74) points out that these types of utterances are typically found in activities such as trials, parliamentary speeches and arguments. In the following example the maxim of Quality is violated:

Brooke: *They make a nice couple. He's charming and very attractive... Are you okay?*

Jerry: *Yeah.* (p.12)

Jerry is violating the maxim of Quality because he is not OK. He has been drinking alcohol and now he feels sick.

Opting out a maxim: when “the speaker is unwilling to cooperate in the way the maxim requires” (1975: 49). According to Thomas (1995: 74) the speaker wishes to avoid generating a false implicature or appearing uncooperative. Different cases of opting out occur in public life, when the speaker cannot, perhaps for legal or ethical reasons, reply in the way normally expected (a priest, counsellor or a police officer). An example of opting out of the maxim of Quantity is the following in which Dobel does not provide the information that Jerry asks:

Dobel: *She's cheating on you!*

Jerry: *How do you know?*

Dobel: *'Cause I know.* (p.31)

Infringing a maxim: the speaker fails to observe a maxim with no intention of generating and implicature and with no intention of deceiving. In other words, the non-observance of the maxims is a result of imperfect linguistic performance rather than any desire

on the part of the speaker to generate a conversational implicature. This could occur because the speaker has an imperfect command of the language (a child or a foreigner), s/he is nervous, drunk or because of some cognitive impairment. (Thomas, 1995: 74)

Example of the infringement of Quality:

Brooks: *Is this a woman's hair?*

Jerry (a bit drunk): *Is this... is this a woman's hair? I mean, it could be... I suppose. Possibly from, uh, the taxi. It was... I mean, I think, you know, all the people in and out, I probably sat up in...I guess, the woman's hair. I am exhausted.* (p.14)

Suspending a maxim: the speakers do not observe the maxims because there is no expectation on the part of any participant that they will be fulfilled (hence the non-fulfilment does not generate any implicatures). This category may be culture-specific. Instances of the suspension of the maxim of Quality can be found in funeral orations and obituaries, of the maxim of Manner in poetry, of the maxim of Quantity in the case of telegrams, telexes and some international phone calls and of all three maxims in the case of jokes. It is difficult to find any convincing examples in which the maxim of Relation is suspended. (1995: 76-78).

Levinson (1983) wondered if the four maxims are conventional rules that we learn as we learn 'table manners'. But, at the same time, he explains that, according to Grice, the maxims are not arbitrary conventions but describe rational means for conducting co-operative exchanges. According to Levinson, if this is so, we would expect them to govern aspects of non-linguistic behaviour too. Grice (1975) was attracted to the idea of maxims as *general interactional principles* governing both non-verbal and verbal behaviour. That is why it should be noted that the specific expectations or presumptions connected with some of the maxims have their analogues in the sphere of non-verbal exchanges (1975: 47):

1. **Quantity:** If A needs four screws, B is expected to hand four, rather than two or six.
2. **Quality:** If A needs sugar to make a cake B is not expected to hand A salt.

3. **Relation:** If A is mixing ingredients for a cake B is not expected to hand a newspaper
4. **Manner:** A expects B to execute his/her performance with reasonable dispatch.

Levinson (1983: 103) states that in each of these cases the behaviour falls short of some natural notion of full co-operation, because it violates one or another of the non-verbal analogues of the maxims of conversation. This suggests that the maxims derive from general considerations of rationality applicable to all kinds of co-operative exchanges, and if so they ought, in addition, to have universal application. However, the reason for linguistic interest in the maxims is that, as mentioned before, they generate inferences beyond the semantic content of the sentences uttered.

In *Anything Else*, obviously, these types of non-verbal flouts of the maxims will be also encountered and, frequently, they indeed enrich and support the verbal ones. But, on this occasion, the study will be focusing only on the conversational implicatures triggered by the verbal contributions of the participants.

3.3. Properties of implicatures

In “Logic and Conversation” (1975) Grice discussed six 'tests' for distinguishing semantic meaning from implied meaning. He listed six distinct properties of implicatures but Thomas (1995: 78-84) sums them up into four properties. For the present study, the model to follow will be the one proposed by Thomas (1995) since it provides a clearer view with very illustrative examples of the different peculiarities that implicatures can provide.

1) Non-detachability and non-conventionality

Some aspects of meaning are semantic and can be changed by relexicalization or reformulation (i.e., replacing one word or phrase with another one, but lacking the unpleasant connotations). For example:

(Jerry is telling Harvey, his agent, that he is not re-signing with him)

Harvey: *You're dumping me?*

Jerry: *No, not dumping. I'm moving, I'm changing my goals. Don't take it badly* (p.46)

In this case, “dumping” carries unpleasant connotations. If we replace this term with another expression which does not have the negative connotations, the unpleasantness disappears. This is not possible with implicature. No matter how much you reward an utterance, the implicature remains.

(Paula is dating with a young man and her daughter does not support it)

Paula: *He's 26 years old.*

Amanda: *Fabulous. You're going out with a 26-year-old horse whisperer.* (p.37)

We could reformulate “fabulous” like “great”, “excellent”, etc. and still the implicature would remain. Amanda is flouting the maxim of quality, not saying what she really thinks.

2) *Implicature changes*

Implicatures are the property of utterances, not of sentences. Thus, the same words can carry different implicatures on different occasions (i.e. depending on the context where they are uttered) as in Amanda’s last turn in the following examples:

Amanda: *Did you get a job out there?*

Jerry: *Yes. Dobel and I, on a TV show.*

Amanda: *That's wonderful. You'll knock 'em dead out.* (p.50)

Amanda: *Did you get a job out there?*

Jerry: *Erm, I'm afraid we weren't up to it*

Amanda: *That's wonderful. You'll knock 'em dead out.*

3) *Calculability*

The implicature, as previously mentioned, can change in different contexts. However, it is possible to calculate the steps the hearer goes through in order to calculate the intended conversational implicature. In the previous example, the hearer (Jerry) has to look for a

plausible interpretation of Amanda's words. Obviously, this process is usually automatic and hearers immediately grasp the implied meaning.

4) *Defeasibility*

It is the most important difference between semantic meaning and implied meaning. This notion means that an implicature can be cancelled. This allows the speaker to imply something and then deny that implicature as in this example (p.16):

Jerry: *She encourages me to sleep with other women.*

Dobel: *Well, do it! For God's sakes!*

There must be a million women who'd be excited to get into bed with you.

Maybe not a million, but I'm sure you could find one, if you got her drunk enough.

Finally, the proposed set of maxims was seen as 'expandable': "there are, of course, all sorts of other maxims (aesthetic, social, or moral in character), such as "Be polite" that are also normally observed by participants in talk exchanges, and these may also generate...implicatures" (Grice, 1989:28). For this reason, some comments on politeness are included (see next section).

3.4. A brief consideration of politeness

The Theory of Politeness, among many other linguistic issues, deals with two linguistic behaviours that are also object of study for this paper because of their force to create humour in conversations: **indirectness** on the one hand and the **direct** way of conveying a message, on the other hand.

According to Brown and Levinson (1987) Face-threatening acts (FTAs) are acts (either verbal or non-verbal) that intrinsically threaten speaker and addressee's negative and positive face by their very nature. When as speaker does an FTA, s/he can do it in different ways:

Off record: the speaker does the FTA in an indirect way (drops a hint). It is not possible to attribute only one clear communicative intention to the act (indirect speech acts). As in the following example:

(Dobel wants to know if Jerry masturbates...)

Dobel: *I mean, given the circumstances of your sex life, I would think... (p.19)*

Do the FTA bald on record: the speaker does the FTA in a clear and direct way (i.e. direct speech acts). There are no mitigating devices but honesty and clarity.

Amanda: *What are you doing?*

Jerry: *I made myself a sandwich. There were some cans of tuna left.*

Amanda: *My mother's moving in with us.*

Jerry: *What? (p.5)*

Amanda's second contribution is a FTA because the information is presented bald-on-record, without any preparation and in a direct way. According to Jerry's "surprising" reaction we infer that he is not very enthusiastic about the idea.

There are other two ways of doing the FTA:

On record with positive politeness: the speaker can minimize the FT aspects by emphasizing in-group solidarity with the hearer.

Bob: *Hey! We're going to a great Indian restaurant tomorrow night.
We want to invite you.
I've hyped you to Amanda.
You can only disappoint. (p.9)*

On record with negative politeness: speaker pays respect, maintains social distance, and gives an "out" to the hearer.

Jerry: *Hey, Mrs. Chase.*

Paula: *I told you not to call me Mrs. Chase!
My name is Paula!
Mrs. Chase makes me sound ancient.*

Jerry: *No, no I didn't mean to... (p.17)*

In both examples, the Speaker attempts to redress the potential face damage by means of modifications or additions to indicate that no face threat is intended. But these types are not meant to generate much humour, a priori.

3.4.1. Politeness as an explanation for maxim non-observance

Leech (1983) sees politeness as crucial in explaining 'why people are often so indirect in conveying what they mean' and as 'rescuing the Cooperative Principle' in the sense that politeness can satisfactorily explain exceptions to and apparent deviations from the CP (1983: 80). The politeness strategies sometimes conflict with the cooperative principle. E.g. observing the Maxim of Quality (i.e. saying exactly what we think) can threaten hearer's face:

A: *I'm afraid I didn't put enough salt. The soup is rather bland*

B: *It was very kind of you to cook dinner anyway*

(B flouts the Maxim of Relation to avoid a direct answer and preserve H's positive face)

Speakers can also non-observe cooperative maxims to show negative politeness (e.g. making a polite request to a stranger → maxim of quantity)

If a speaker chooses to do an FTA *off record*, the most usual way is to invite *conversational implicature* by non-observing the Gricean maxims. Brown & Levinson (1987) distinguish a series of strategies for doing an FTA off record related to the flouting of the Gricean maxims and the generation of a conversational implicature. For example:

Paula: *I don't care who he is.
This room isn't right.*

Amanda: *That's because it's too crowded.*

Paula: *What is that supposed to mean?
You want me on a park bench? (p.23)*

Amanda is giving a hint (strategy) that produces an implicature to which Paula reacts in an angry manner.

Thus, the theory of politeness and its FTAs, in particular, will be considered as another linguistic resource that can produce humour because they may observe or non-observe the Gricean Maxims and, consequently, give rise to an implicature.

3.5. Grice's theory criticism

3.5.1. Limitations of Grice's views

Grice never fully developed his theory of implicature and, according to Thomas (1995: 87-88) there are many gaps and several inconsistencies in his writing:

- How do we know when the speaker is deliberately failing to observe a maxim and that an implicature is intended?
- How can we distinguish between different types of non-observance (e.g. a violation from a flouting)?
- Sometimes the maxims overlap or are difficult to distinguish one from another
- Grice argued that there should be a mechanism for calculating implicature, but it is not always clear how this operates.
- Different cultures, countries and communities have their own ways of observing and expressing maxims for particular situations.

3.5.2. Levinson's perspective

An obvious objection to Grice's (1975) portrait of conversational conduct is that “no one actually speaks like that the whole time!” as Levinson suggested (1983: 102). That is a very pertinent remark that he immediately develops and clarifies by referring to Grice's own views. He argues that Grice would readily admit that people do not follow these guidelines of the maxims to the letter and he never meant that the maxims should always be observed. Instead, hearers assume that the principles are nevertheless being adhered to at some deeper level. It is only by making the assumption contrary to superficial indications that the inferences arise in the first place. (1983: 102). In the following example, apparently, B's utterance is uncooperative but then we try to interpret it as co-operative at some deeper (non-superficial) level:

A: Where is Betsy?

B: Her lights are on

According to Levinson (1983: 103) Grice's point is not that we always adhere to the maxims on a superficial level but rather that, wherever possible, people will interpret what we say as conforming to the maxims on at least some level. This is a very right idea and very culturally bounded. It is true that in daily conversation, and mainly among close people, we tend to communicate without following the conversational principles. Speakers tend to play with words and usually adhere to deeper levels of meaning that the hearers are supposed to interpret and infer. The problem with this is that, depending on the culture or the person (not everyone is as talkative or informative as expected), the responses might be interpreted as rude or unkind.

Carretero (2004) makes a summary of these concepts reviewed by Levinson and the new ones he proposes in his work *Presumptive Meanings: The Theory of Generalised Conversational Implicature* (2000). Her intention is to give a succinct account of the Generalised Conversational Implicatures (GCIs) as Levinson deals with them (2000) with the difference that he considers that the distinction between semantics and pragmatics is clear-cut, while she states that 'semantics and pragmatics are end-points of a continuum' (2004: 66). Levinson (2000) recognises Grice's Cooperative Principle as point of departure and identifies two types of implicatures: **Generalised** and **Particularised Conversational Implicatures (PCIs)**. On the one hand, GCI is a conversational Implicature generated by default, that is to say, in all cases except in those where there is contrary evidence to it. Carretero (2004) provides an example: *Some of my students went to the lecture* (GCI: 'Not all my students went to the lecture'). On the other hand, PCIs take place in specific contexts. From this difference, Carretero infers that GCIs are closer than PCIs to the 'semantics' end of the semantics-pragmatics continuum and have a stronger tendency to universality. However, they share two

important properties: defeasibility (they can be cancelled or suspended) and reinforceability (they may be strengthened by explicit mention (2004: 69)).

Even though the concept of GCI is worthy of consideration in teaching and research work, especially in terms of the pragmatic effects of their cancellations, it should be noted that for this paper only PCIs have been taken into account because they are the ones associated with specific contexts and constitute the main source of humour.

3.5.3. Attardo and the Cooperative Principle

In the 1990s, Salvatore Attardo used the Gricean conversational maxims to develop a linguistic theory on humour. In this study, Attardo (1994: 271-292) discussed jokes and humour in the light of Grice's CP and concentrated on jokes and humorous utterances as the violation of the different maxims proposed by Grice.

In Grice's discussion of the maxims, one of the possible cooperative uses of the maxims is their flouting, i.e., their patent (Grice has "blatant") violation, which allows the hearer to infer that a given maxim is being violated only insofar as another maxim is being obeyed. (1994: 273).

Attardo (1994) suggests that the first step to take to solve the puzzle of the processing of non-cooperative texts such as jokes will be to look at an alternative set of maxims proposed to account for the "non-cooperative" behaviour of jokes (1994: 286). He highlights an idea that is different from Grice's "flouting". He states that "one flouts a maxim when one follows another maxim; here one violates a maxim because one follows a different Cooperative Principle". (1994: 287).

Despite the suggesting nature of this line of research, authors such as Saad (2007, vol.18) think that this is a partial theory of humour because it cannot report all types of humorous utterances. According to Saad (2007), this theory requires certain remarks since humour does not always come from the violation of the conversational maxims but, sometimes, it can also derive from the infringement of any other behaviour rule imposed by society, as has been explained in previous sections. The resources of humour cannot be

restricted to the violation of the maxims of conversation but they should also cover the infraction of any other behaviour rule that society imposes, among many other aspects.

Attardo's theory of humour is very relevant and enlightening for the whole study of Woody Allen's *Anything Else*, especially his view of humour as the intermingling of its semantic and pragmatic facets (see section 2.1. of this paper). However, this alternative approach by Attardo to Grice Cooperative Principle and the treatment of the conversational maxims (1994) will not be followed when analysing the funny dialogues of the film. Although jokes⁶ appear, for certain, in the dialogues, they are not the only type of humour but there are other ways of generating humour that will be properly discussed.

3.6. Presupposition and its properties

Presupposition can be used to account for the generation of verbal humour and it will be analysed as another indispensable humorous linguistic mechanism. Accordingly, I will deal with how verbal humour in communication is sometimes provoked by presupposition. In *Anything Else* it plays an important role in humour, at the audience level, when it is surprising to the character that hears it. The knowledge of context is crucial for the understanding and interpreting of the humorous excerpts generated by a presupposition, as will be shown later on.

When we presuppose something, we assume it (Saeed, 1997: 93). This is a well-studied topic in semantics, especially by authors such as Wilson (1975), J. D. Fodor (1979) and Wilson and Sperber (1979). The study of presupposition coincided with the development of pragmatics as a sub-discipline of linguistics, and its importance for pragmatics resides in the fact that it seems to be at the borderline of the division between semantics and pragmatics.

Saeed (1997: 94) distinguishes two different approaches to presupposition. In the first of them, which is the one used for characterizing sentence relations in terms of truth; meaning is seen as an attribute of the sentences, disregarding the individuality of the participants. It establishes a relationship between object-sentence and other sentence-objects and to the world.

⁶ Jokes in this paper are considered as a rhetorical figure that creates humour, as explained in section 2.3.

It is a semantic approach. However, the second approach is pragmatic. In it, sentences are seen as utterances of individuals who engage in communication acts carried out under certain circumstances. In this paper, presuppositions will be considered as a pragmatic phenomenon: I agree with Levinson that “semantic theories of presupposition are not viable because semantics is concerned with invariant stable meanings and presuppositions are not invariant or stable” (1983: 204).

The linguistic items that generate presuppositions are called **presupposition-triggers**. Levinson (1983) listed 31 presupposition-triggers, from factive verbs (e.g. know, regret, realise, etc.) to change-of-state verbs (e.g. stop, arrive), cleft sentences, iteratives (e.g. again) etc. Here are some examples of presuppositions:

Paul stopped/ didn't stop beating his wife → Paul had been beating his wife

It was/ wasn't Henry that kissed Rosie → Someone kissed Rosie

According to Levinson (1983) presuppositions have the following properties:

- 1) **Defeasibility:** in certain contexts, our knowledge of the world can annul or block the presupposition that is liable to 'evaporate'. For example:

Sue cried before she finished her thesis → Sue finished her thesis

Sue died before she finished her thesis ≠ Sue finished her thesis

- 2) **Non-detachability:** difficulty to obtain expressions with similar meanings and different presuppositions. If we consider, for example, the utterance

John regrets that he ate all the pudding

it is difficult (if not impossible) to find a synonym of *regret* with which the clause does not presuppose 'he ate all the pudding'.

- 3) **Constancy under negation and questioning:** the turning of a declarative affirmative clause into a negative or an interrogative does not change its presuppositions. The three examples below presuppose that John ate all the pudding:

John regrets that he ate all the pudding before dinner

John does not regret that he ate all the pudding before dinner

Does John regret that he ate all the pudding?

Exceptions to this behaviour are cases of *cancellation* in negative utterances:

John does not regret that he ate all the pudding, because in fact he did not eat all of it

In questions, the addressee may correct the speaker's wrong presuppositions (but this may also be done in statements):

A: Did she regret doing a PhD? B: No, because finally she didn't do any

A: Mary regretted doing a PhD. B: No, because finally she didn't do any

- 4) **Constancy in modal and conditional contexts:** the turning of a categorical clause into a moralised or a conditional clause does not change its presuppositions. For example, the presupposition 'John ate all the pudding' still holds in the following cases:

*John **may** regret that he ate all the pudding.*

***If** John regrets that he ate all the pudding, he is not the same as he used to be*

There are some expressions yielding inferences that do not survive negation but survive in conditional contexts: *even, just, only*.

In accordance with Gazdar (1979) and Levinson (1983), conditional sentences can be used to block the presupposition normally produced by factive verbs such as *regret*. This is called the 'projection problem'.

In this paper, surprising presupposition will be taken into account as an important way of provoking humour: in pragmatically adequate language use, presuppositions are supposed to contain information that the hearer already knows or is not surprising for him/her, so that when presuppositions contain surprising information they may well provoke laughter. This is in line with Höhle's view (2002: 42) that an "element of surprise is also determining when the audience attending a comical event expects to laugh". He argues that, probably, the inherent

pleasure of that laughter is related to the one we feel when we discover something unexpected that confirms our high opinion of ourselves.

3.7. Presupposition and Conversational Implicature: the continuum

This section is based on Carretero's (1999) account of the continuum between presuppositions and conversational implicatures. They are similar in that they share the defeasibility and non-detachability properties, but the difference between them lies, mainly, in that presuppositions are conventional and need not be calculated. Besides, presuppositions tend to be more tied to linguistic concrete lexical items or syntactic structures. A borderline case between GCI and presuppositions are the **scalar implicatures**:

- **Quantity:** all, most, many, some, few...
- **Frequency:** always, often, sometimes...
- **Modality:** must, should, may...

The use of one of these terms implicates that a higher or stronger term cannot be used, as in:

Some of the students missed the English class

which implicates that "Not all/most/many of the students missed the English class"

Scalar implicatures lie halfway between implicatures and presuppositions and they have the following properties common to presuppositions:

1. They are tied to particular words
- 2) The implicatures arisen have constancy under negation and questioning:

Some of the students went to the match. (not all)

Some of the students did not go to the match. (not all)

Did some of the students go to the match? (not all)

However, other properties make them different from presuppositions:

- a) Scalar implicatures may be reinforced:

Some of the students, but not all, missed the English class.

You may win, although in fact you're not very likely to win.

Reinforcement of presuppositions, however, would be considered as redundancy:

John realized that Helen was ill. In fact, Helen was ill.

b) Scalar implicatures, unless reinforced, belong to the *irrealis*, not to uncontested knowledge:

Some of the students missed the English class.

(No absolute certainty that "Not all the students missed the English class").

c) Scalar implicatures have calculability, i.e. they need to be calculated, due to their gradability. For example, the quantity of *many* is calculated in a different way if the following utterance is made by the company's Managing Director or by the Trade Union representative

Many of the workers joined the strike.

Concerning modals, the utterance below would be differently interpreted if uttered by the seller of the programme or by a close friend of the speaker's.

The first days, you may find it difficult to use this programme.

3.8. Conversation Analysis: turn, pair, sequence

The main object of study of this paper is conversation, and more specifically, the study of two linguistic aspects of conversation: implicature and presupposition. This implies that the context of situation (previously explained) and study of the use of language in communication should be tackled.

According to Tsui (1994: 18) **retrospective classification** is an important dimension in the characterization and classification of conversational utterances. Tsui argues (1994: 17-19) that conversation is a co-operative achievement between, at least, two participants: one produces an initiating utterance with the intention of soliciting a particular response from the other. However, whether it will indeed succeed in getting the expected response depends on the other participant who can deliberately produce an unexpected response. When this

happens, the discourse value of the initiating utterance may not be the same as intended by its speaker. For example:

[Labov and Fanshel (1977: 75)]

A: *Would you mind taking the dust rag and dust around?*

B: *No. (does not move)*

A's utterance is intended to be a request which prospects a non-verbal action from B of dusting the room. However, it is reclassified (deliberately) as an elicitation by B which prospects only a verbal response. This kind of reclassification is retrospective in focus and is often used as a conversational strategy or as a means of generating 'conversational implicature'.

(Amanda and Jerry are arguing because she has told him she slept with another man)

Amanda: *Don't be so middle-class! I did it as much for you as for me*

Jerry: *Oh, thank you. For me?*

Thank you so much for thinking of me.

I really appreciate that... (p.38)

In the previous example, Amanda's comment on Jerry's complains is clearly not complimentary at all. However, Jerry, by saying 'thank you so much' and 'I really appreciate that', which is commonly used to respond to a compliment, is reclassifying Amanda's comment as a compliment, hence generating irony.

Tsui (1994: 19) points out that there is no way in which one speaker can put an absolute constraint on what the next speaker will say. But this does not mean that one utterance can be followed by any other utterance in conversation. As Firth (1935: 31) states:

The moment a conversation is started, whatever is said is a determining condition for what, in any reasonable expectation, may follow. What you say raises the threshold against most of the language of your companion, and leaves only a limited opening for a certain likely range of responses.

Stubbs (1983) proposes that after the production of an initiation, the next speaker makes a systemic choice of whether to support or reject it. According to Stubbs, to support

would be to produce an utterance which fulfils the structural production set up by the preceding utterance and to reject would be to break the discourse expectation. If the choice is to support the preceding discourse, then another system of choices is set up: the choice of questioning or not questioning the presuppositions of the preceding utterance. Stubbs (1983: 100) calls the former 'canonical support' and the latter 'query'. This last part has much to do with the observance and non-observance of the maxim of relation (Grice, 1975: 46) in terms of contributing or not with the previous discourse in conversations.

The descriptive units that Conversational Analysts have been using in describing conversational organization are: *turn*, *pair*, and *sequence*. A *turn* is seen as everything one speaker says before another speaker begins to speak. A *pair* is made up of two turns made by two different speakers. A *sequence* is made up of more than one *turn* and any pair embedded inside another pair is called *insertion sequence*. (Schegloff, 1972). According to Tsui (1994: 7-8) sequence is the least well-defined descriptive unit. Sometimes, a sequence is actually a pair and at other times it is made up of three or four turns.

Regarding conversational organization and in particular adjacency pairs, Tsui (1994: 11) indicates that an utterance made by one speaker is responded to by another utterance from another speaker. And when the expected response is not forthcoming, interlocutors often give an account of why is not forthcoming. This kind of conversational organization is clearly captured by Schegloff and Sack's (1973) concept of *adjacency pair*. They explain that an organizational pattern recurrent in conversation is that of two adjacent utterances, which are produced by different speakers and are related to each other in such a way that they form a *pair type*. According to Schegloff and Sacks (1973), utterances are related to form pair types so that a particular *first pair part* sets up the expectation of a particular *second pair part*. For example, a 'question' expects a 'reply' and they form a pair type; an 'offer' expects an 'acceptance' or a 'decline', and each of the latter forms a pair type with the former. So strong is

this expectation that if the second pair part does not occur, its absence will be noticeable and noticed by participants.

4. Analysis of the humour resources

4.1. Presentation and method of analysis

The main aim of this section is to explore the way humour is used in the script of *Anything Else*, consisting of 59 scenes, by means of the different linguistic resources described in the earlier sections of this dissertation. It is worth indicating that only the cases that have to do with maxims, implicature, presupposition and tropes generating humour have been gathered. In order to facilitate the analysis of the data, the following fields will be established according to the linguistic humour resources:

- **FIELD 1:** This area has to do with Grice's maxims of conversation. The existence of flouting or any other way of non-observance of the maxims (violation, infringement, opting out etc.) will be recorded and the maxim—(s) concerned are specified in each case. To carry out a more accurate classification of the data in this field, three sub-categories have been distinguished:
 - A. The non-observance of the maxims
 - B. The inferences and implicatures that result from the observance of the maxims
 - C. The cases in which a speaker suspects that the addressee is not following a maxim

There are opposite instances that cannot be part of the same group (e.g.: observance vs. non-observance of the maxims) and this sub-division will help clarify the different humour examples and its correlation to presuppositions and rhetorical figures.

- **FIELD 2:** This category deals with Presupposition, which plays a role in humour when it is surprising to the character that hears it. Spectators may laugh either because they are surprised at the same time as the character or because the character presupposes something that the audience already knows.
- **FIELD 3:** This category is devoted to rhetorical figures, which will be counted and distributed by types. They function as witty elements in conversation that, in some cases, are related to the non-observance of the conversational maxims so that the pragmatic enrichment of communication is greater. This relationship between tropes and maxims will be duly noted in the analysis of the results.

The purpose of this classification is to observe, in a more straight way, the final humorous effect derived from these three kinds of humorous resources and their relationship. Special attention will be paid to the combinations of different fields: for example, the relation between hyperbole and flouting or violation of the Maxim of Quality. The correlation between characters and the different fields will be also commented in the “Discussion” since the study of the frequency of each phenomenon (maxims, presupposition and tropes) will help depict the main speakers of the film and to see if the use of these linguistic features can be related to their personality. I will concentrate on the five main characters of the film: Jerry, Amanda, Dobel, Harvey and Paula, but there will be a brief mention to the shrink as well, since Jerry’s therapy sessions transmit a negative vision of psychiatrists.

The graphic display of the data classification (see Appendix I) will be done by means of tables in which the three fields and sub-fields will be reflected, as well as the piece of text (character’s contribution) to be analysed. The tables will be preceded by the text samples of the script, tagged as “Excerpt”.

After doing the in-depth analysis, the cases of each phenomenon in each field will be quantified and the results reflected in graphs. The count will be done manually and by using

the Word processor browser.

The text analysis has not been limited to the printed version of the script. Different aspects such as pitch or paralinguistic features (gestures, movements etc.) have also been taken into account, but there has not been a thorough analysis of them. These elements and the situational context (see section 1.5.) count largely in conversation. That is the reason why the analysis was carried out while watching the film, facilitating, in this way, the identification of the humorous linguistic resources.

For the analysis of maxims and implicatures, the double level, explained in section 1.5. (Screenplay → audience vs. character → character), will be applied. The humorous effect generated by the non-observance of the Gricean maxims is usually given at the audience level. The spectator laughs at the character (as the object of laugh) that suffers unexpected and unpleasant situations because additional meanings are communicated. These distinctions of humour at each level will be punctually discussed and specified in the examples provided. It is essential to consider this double voice because when there is a case of non-observance of the maxims from a character towards the other (violation, infringement, opting out, suspending) most of the times this is interpreted as "flouting" towards the audience, who can infer additional implicatures.

Regarding "face-work", it has been previously mentioned that positive or negative politeness strategies play a role in humour, depending on its direct or more indirect nature. These strategies will not be counted in the same way as the previous phenomena, but a few cases in which humour is achieved by face-work will be briefly commented in Section 4.3.

It is pertinent to indicate that, as this is an analysis of humour in conversation, only the excerpts of the film which are "organised", linguistically speaking, in Tsui's terms (1994: 6) will be discussed. That is to say, fragments including *turns*, *pairs* and *sequence* of speech (see section 3.8.). In consequence, long monologues looking at the camera or comments made "off

cam” (both cases realised by Jerry) will not be incorporated to the analysis, despite they may be humorous. There are two reasons for the exclusion of these cases: firstly, they do not include the double level of inference and secondly, direct comments to the audience make the spectator more involved with Jerry’s story so that the humorous tone diminishes.

4.2. Analysis of the humorous excerpts

The analysis of the humorous excerpts is displayed in Appendix I at the end of this dissertation.

4.3. Discussion of the results

Firstly, it should be specified that the in-depth examination of the screenplay *Anything Else* (2003) has given rise to 100 excerpts (see Appendix I), which have been carefully sub-classified in terms of the three Fields, previously explained, and from which outstanding conclusions have been drawn to be commented in the following lines.

As expected, conversational implicature and the non-observance of the maxims (Field 1) are a frequent type of humorous linguistic resource in Woody Allen's *Anything Else*. The analysis of the film excerpts has also revealed that, contrary to initial expectations, the use of presupposition (Field 2) is much less frequent: it is worth noting that it has been largely surpassed by the use of the different types of tropes (Field 3) that many times appear combined with particular cases of non-observance of the maxims, as will be explained.

Figure 2 shows the results obtained from the final count of the three fields that had been established in the methodology of analysis.

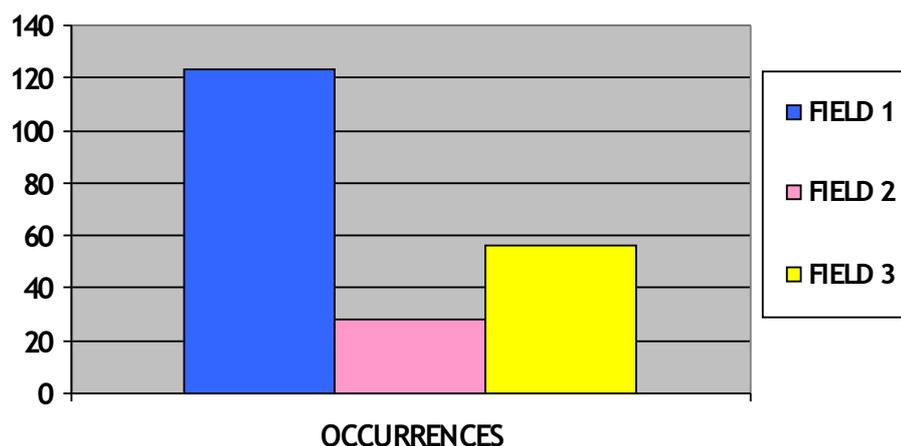


Fig. 2: *Distribution of the frequency of each Field in the film*

One of the reasons of the low rate of Presupposition cases against implicature may be the “continuum” between them. As explained in section 3.7., implicatures and presuppositions share certain properties that, very often, hinder their identification. In addition, the conventional nature of presuppositions implies that they can be found in every single sentence of a text. However, this paper is not concerned with all presuppositions, but only with those generating humour, and that is why the context in which the surprising utterance is produced should be born in mind. According to the results; the presence of this kind of presupposition in the film is important but less frequent than expected.

4.3.1. Correlation maxims-presuppositions-tropes

As pointed out in the method, the data gathered in Fields 1 and 3 have been sub-divided into different groups to illustrate, in a clearer way, the examples and relationships between the humorous devices. Field 1 has been parcelled out in figure 3.

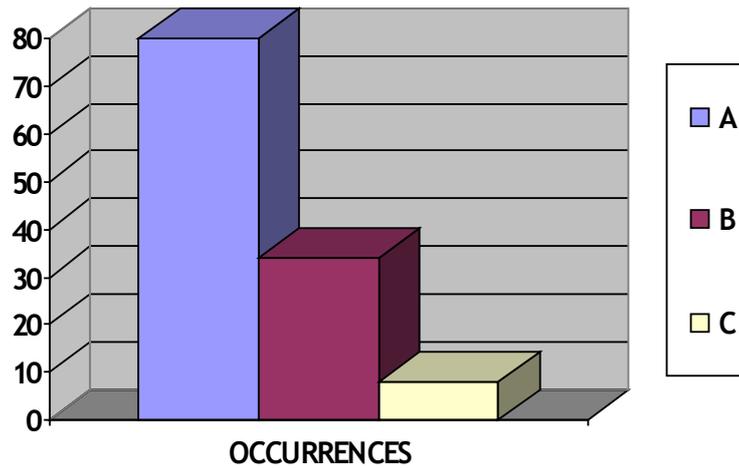


Fig. 3: Sub-division within Field 1: a) non-observance of the maxims; b) the inferences and implicatures that result from the observance of the maxims; c) suspicion that a maxim is not being followed

As can be observed in Figure 3, the cases of non-observance of the maxims (sub-group “A”) are much more recurrent in the dialogues of the film than the rest of instances. This can be interpreted as the constant intention of Woody Allen of breaking the rules of conversation to create misunderstandings and uncommon situations that, in turn, generate a humorous effect on the audience. Sub-group “C” was decided to be included as a worthy finding because it reflects how the own characters notice that there is something weird in conversation and how the non-observance of the maxims is taking place at the level of the characters, especially the Maxim of Quality, as the following example shows:

EXCERPT 23

(He kisses her)

Jerry: I'm sorry. I, uh... I couldn't resist.

Amanda: Don't apologize. I wanted you to.

Jerry: You did?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You did?</i>	c) He doubts Amanda is telling the truth. Maxim of Quality involved. Funny question		

Even though this paper is focused on how the cases of non-observance and implicature create humour, it is remarkable to note that there are some cases in which the very observance of the maxims may also produce a comic effect. These cases have to do with utterances conveying

the message in a very direct and honest way. These kinds of statements (whose representation will be offered below) have been considered to deserve a particular attention dealing with face-work since they are nearer the field of Politeness, mentioned in section 3.4.

→Examples of humour generated by strict observance of the Maxims and lack of face-work:

Example 1:

Amanda: *My mother's moving in with us.*

Jerry: *What?* (p.5)

Amanda presents the message bald-on-record, without any preparation.

Example 2:

Dobel: *Do you masturbate, Falk?*

Jerry: *What?* (p.19)

Dobel's question is delivered bald-on-record but it is funny to see how, in his next turn, he reformulates the question and the tone is much more indirect:

Dobel: *I mean, given the circumstances of your sex life, I would think...*

Examples 1 and 2 are instances of observance of the Maxim of Manner. The characters express themselves in a straight and clear way, without "beating about the bush", but threatening the H's face.

Example 3:

(Amanda's mother does not want to live in a house with a gun)

Amanda: *Don't worry, Mom. It's leaving.*

Jerry: *No, it's not. It's not leaving.*

Dobel: *Perhaps we should rethink the concept of self-defense.* (p.23)

In this case Jerry is following the maxim of Quality because he is expressing his true point of view (although it can cause troubles). Dobel is using a politeness strategy to avoid disagreement (although he is partially lying because is a firearm defender).

As has been explained in section 2.3., there are many rhetorical features used in literature that, besides providing an embellished style to the text, may generate humour. Figure 4 illustrates the number of occasions that the following 14 tropes have been found out in the screenplay:

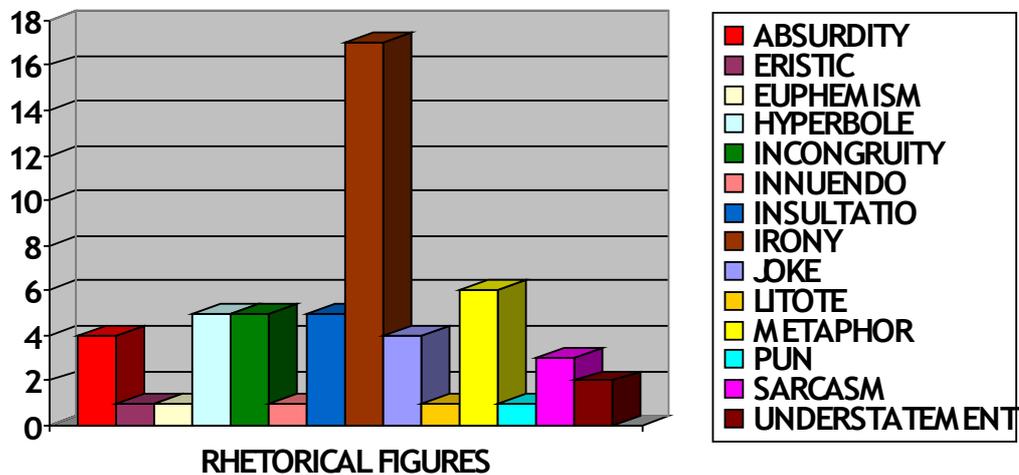


Fig. 4: Occurrence of the rhetorical figures in the film

These rhetorical figures have been recorded either as humorous resources by themselves or in combination with the other fields. Regarding the latter option, it is not surprising that, among the most repeated tropes, hyperbole, metaphor and irony are found out since they are different manners of flouting the Maxim of Quality (see page 36). Figure 4 shows that the prominence of irony in relation to the other types is great (17 instances) followed by metaphor, hyperbole, insultatio and incongruity with 5 occurrences each.

It is significant that the Maxim of Quality is quite present during the film, as will be discussed later on, when analysing the relationship between characters and conversational maxims. The following example shows combination of Field 1 and 3 in which the maxim of Quality is flouted by the use of irony and metaphor:

EXCERPT 70

Jerry: It's hormonal. The pill makes her crazy.

Dobel: The pill makes her crazy?

Falk, she is crazy! The Pentagon should use her hormones for chemical warfare!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: The pill makes her crazy?</i>	a) Disbelief: maxim of Quality involved		
<i>Dobel: Falk, she is crazy! The Pentagon should use her hormones for chemical warfare!</i>	a) Quality flouted		Irony + Metaphor

Hyperbole and sarcasm are usually related to the non-observance of the maxim of Quality as shown in the following examples:

EXCERPT 76

(Amanda is telling Jerry that now she has slept with another man she can have orgasms. She is implying that with Jerry she could not)

Amanda: Well, it worked.

And now I know that I can get excited. Very excited. Passionate!

I can have orgasms. Like the ones I had used to have when we first started dating.

You know? Multiple ones, where I claw the walls.

Jerry: I'm so happy to hear this, Amanda! Really. This is just music to my ears.

I don't need the rifle. I'll just hemorrhage here on the carpet. Is that all right?

Amanda: Jerry, don't be mad. And don't be mad at Ron. He was just trying to help.

Jerry: Ron? Of course! How could I be upset at Ron?

In fact, I'll put him on my Christmas list, if I can figure out how to make a letter bomb.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: and now I know that I can get excited. Very excited. Passionate! I can have orgasms. Like the ones I had used to have when we first started dating. You know? Multiple ones, where I claw the walls.</i>	a) Fouting Quality		hyperbole
<i>Jerry: I'm so happy to hear this, Amanda! Really. This is just music to my ears.</i>	a) Flouting Quality		Irony
<i>Jerry: Ron? Of course! How could I be upset at Ron? In fact, I'll put him on my Christmas list, if I can figure out how to make a letter bomb.</i>	a) Flouting Quality		Sarcasm

As for metaphors, it would be convenient to say that a total of ten have been detected in the whole script, but not all of them have a humorous effect. Six have been recorded and analysed as funny metaphors. The rest have been discarded for being considered either as “poetic” metaphors (see page 25) to enrich the discourse or as fixed expressions.

Regarding Presupposition and its relationship with the other two Fields, it is remarkable how, according to the results of the analysis, most of the times it appears alone without being combined either with the group of the maxims or with the rhetorical figures. The few occasions it occurs correlated to other fields is to Field 1 and more specifically to the subgroup “B”, corresponding to the “inferences and implicatures”. This phenomenon can be

explained in terms of the capacity of surprising presuppositions to trigger inferences, which are often funny in the script of *Anything Else*. A good example can be observed in excerpt 1, where Dobel specifies all the inferences of the surprising presupposition “Jerry got married”. These inferences infringe the Maxim of Quality, since Dobel does not have adequate evidence to make these statements about Jerry.

EXCERPT 1

Dobel: You pay that troll ten percent of your salary?
Jerry: 20. Actually, 25.
 It's a long story. He was there for me when my marriage broke up.
Dobel: Your marr-... don't tell me, you got married young.
 You thought it would be exciting.
 It turned out to be hebetudinous and you dumped her. Am I right?

CONTRIBUTION	Field 1 (Maxims)	Field 2 (Presupposition)	Field 3 (Tropes)
<i>Dobel: You pay that troll ten percent of your salary?</i>	b) Implicature: ten percent is too much		Insult
<i>Dobel: Your marr-... don't tell me, you got married young.</i>		Reaction of surprise to a presupposition: Dobel is married	
<i>Dobel: You thought it would be exciting.</i>	a) infringements of the Maxim of Quality, later repaired		

Of the 28 occurrences of Presupposition collected in the analysis, five appear combined with implicature (2 of them are cited below) and just 1 with a trope.

EXCERPT 15

(Jerry tries to agree with everything Amanda says even though he really doesn't)
Jerry: Giant, huge...And wild monkeys would be...
Brooke: Monkeys? How much have you had to drink?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Brooke: Monkeys? How much have you had to drink?</i>	b) Implicature to the audience: The audience interprets by Brook's surprise that he doesn't like monkeys==He likes Amanda b) Implicature: he has drunk too much alcohol	Presupp.1: he has had something to drink	

EXCERPT 22

Jerry: Is that how you met Bob? From his record company?
Amanda: No. He picked me up in Central Park, actually.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: No. He picked me up in Central Park, actually.</i>	b) Implicature: she was in a very bad state	Surprising statement without preparing the addressee: She was picked up in the Park	

4.3.2. Relation between characters and conversational maxims

The information from the analysis has been used, now, to concentrate on the characters and their relation with the non-observance of the maxims⁷, that is to say, with the sub-group “A” of Field 1. As previously stated, the aim is to identify the correlation between maxim and character because that would provide an interesting picture of their personality.

A graphic describing the relationship character-maxim is offered and discussed below. Besides, some representative examples of the conversational maxims will be included to illustrate the characteristics of speech of each character and to show how humour is achieved.

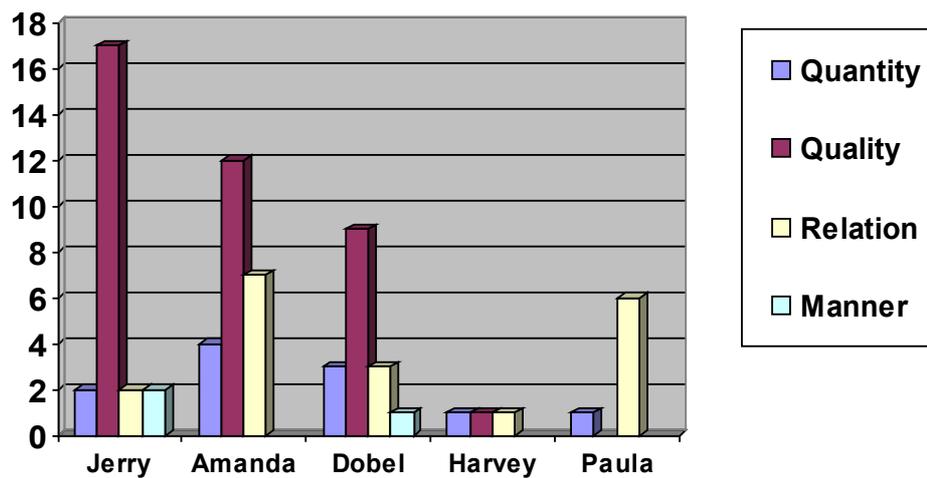


Fig. 5: Character's non-observation of maxims

The overall representation of maxims in the film, once all the cases assigned to each character have been added up, are specified in figure 6, which indicates the sum of the maxims non-observed only by those five particular characters.

⁷ When two maxims have been non-observed at the same time, each maxim has been counted individually

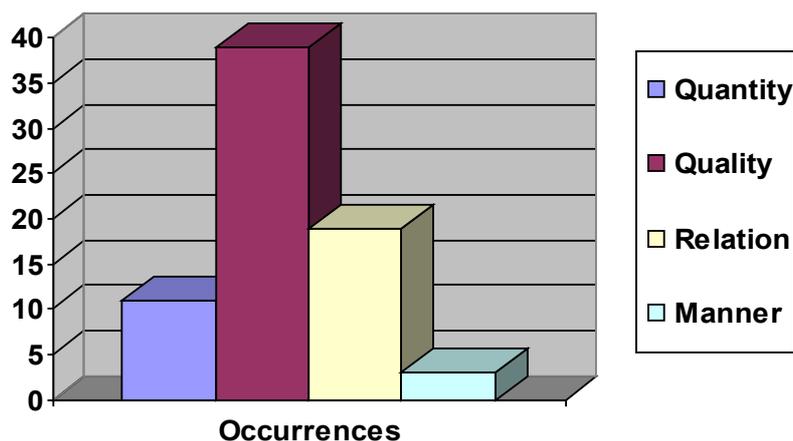


Fig. 6: *Number of occurrences of each non-observed conversational maxim*

According to the results in figure 6, the most repeated non-observed maxim by the leading characters is **Quality** with a total of 39 occurrences, followed by the maxim of Relation with 19 occurrences. The least frequent non-observed maxim is Manner with 3 occurrences. Figure 5 also reveals that the maxim of Quality is the one least followed by the three main characters of the film: Jerry, Amanda and Dobel. This finding can be explained as the technical linguistic interpretation of Woody Allen's great command and use of irony, which, as previously mentioned, is an element closely connected with the maxim of Quality. The scarcity of cases of non-observance of Manner is due to the unambiguous nature of all the characters to express their thoughts when talking. This, as we have seen, also generates humour.

Concerning the maxim of Quality (the most present in the film), it is convenient to make a distinction between Flouting and the other cases of non-observation that have been found (violation, infringement and opting out) because it will give some clues about the main characters. Figure 7 shows a comparison between the cases of flouting and the other types of non-observation of Quality (no cases of 'suspension' of a maxim were detected).

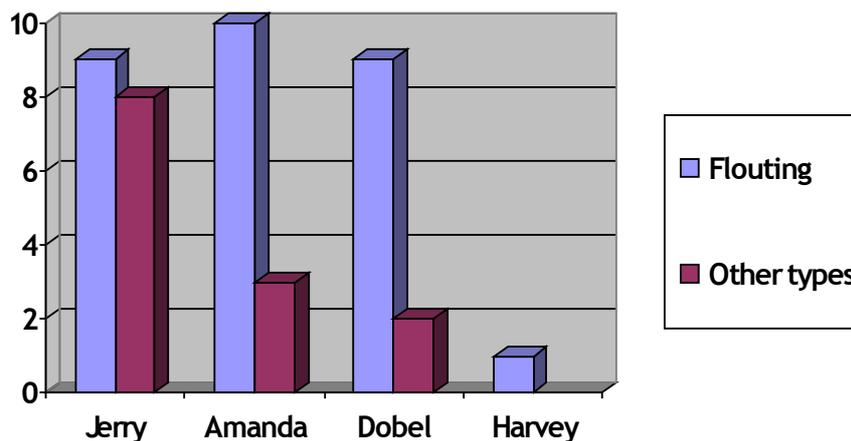


Fig. 7: Comparison between the cases of flouting, violation, infringement and opting out of the Maxim of Quality by each character

Graphic 7 confirms that Flouting is the most frequent type of non-observance among the main characters of the film about whom some conclusions and peculiarities can be drawn after revising all the results and graphics:

Jerry seems to be quite ironic and little sincere because the maxim he ignores the most is Quality. However, a more careful examination of the results reveals that he does not often lie when he speaks to Dobel and never when he speaks to the shrink, but he does lie when he speaks to Amanda and other women. As for Amanda, the variables in the graphics lead us to see this character as a person who speaks clearly most of the time, since there was no case of the non-observance of Manner found out. However, like Jerry, she is not a very reliable person because she often overlooks the maxim of Quality and lies when she speaks to him and other men. She also uses irony, as in this example:

EXCERPT 72

Amanda: What? You have a date? With who?

Paula: I must confess. It's with a guy who picked me up.

Amanda: Where?

Paula: At my AA meeting.

Amanda: Great. An alcoholic.

Paula: He's not an alcoholic. He's the alcoholic's friend, the enabler.

Amanda: That's even better. What does he do?

[...]

Paula: He's 26 years old.

Amanda: Fabulous. You're going out with a 26-year-old horse whisperer.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: I must confess. It's with a guy who picked me up</i>		Presupposition picked me up. Amanda stated a similar presupposition before.	
<i>Paula: At my AA meeting.</i>		New Presupposition for the audience: she has AA meetings. She is an alcoholic	
<i>Amanda: Great. An alcoholic.</i>	a) Flouting quality		Irony
<i>Amanda: That's even better. What does he do?</i>	a) Flouting quality		irony
<i>Amanda: Fabulous. You're going out with a 26-year-old horse whisperer</i>	a) Flouting quality		Irony

Up to now and according to the records examined, we may state that *Anything Else* shows much dishonesty in love affairs and relationships between young males and females. In spite of this non-observance of the maxim of Quality, the characters cannot be considered as wicked: rather, they are trying to find their way in a difficult and hostile world. In this respect, the end may be considered as happy: it suggests a possibility that Jerry and Amanda will find what they were looking for.

Although the excerpts and the results of the analysis do not reflect it because only the humorous fragments by each character were gathered, Dobel is a very talkative character that usually tends to use long turns, thus being in the verge of flouting or infringing the maxim of Quantity. Unlike Jerry and Amanda, Dobel does not often lie. Figure 7 proves that his non-observances are mostly floutings (and among them, many cases of irony). As Jerry mentions off camera at the end of the film, "Dobel has a real sense of irony" (p.52) (and sarcasm) and the highest frequency of non-observance of Quality and this example demonstrates it.

EXCERPT 35

Jerry: She encourages me to sleep with other women.

Dobel: Well, do it! For God's sakes! There must be a million women who'd be excited to get into bed with you. Maybe not a million, but I'm sure you could find one, if you got her drunk enough.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Well, do it! For God's sakes! There must be a million women who'd be excited to get into bed with you. <u>Maybe not a million, but I'm sure you could find one, if you got her drunk enough</u></i>	b) <i>Maybe not a million:</i> Cancelled implicature from previous statement.		Sarcasm: derisive tone, funny for the audience but not for the other character
<i>Dobel: but I'm sure you could find one, if you got her drunk enough</i>	b) Implicature: the only for Jerry to get into bed with a woman is to get her drunk		

Harvey and Paula play a supporting role in the film and, consequently, there is not much information about them contemplated in the graphic. As happened with Dobel, the analysed data do not reflect (because the focus is on humorous fragments) that Harvey is a “chatty” man who fails to observe the maxim of Quantity. But the fact that he does not display definite tendencies concerning the maxims may be seen as a symptom that his personality is not as strong as Paula’s. Paula appears just in a few scenes, but from her short interventions and the data above, it can be deduced that she tends to change the topic of conversations quite frequently, what may be due to her unstable and rash personality. It is worth pointing out the stark contrast between Paula and Jerry in terms of Quality non-observance: there are absolutely no cases in which she does not follow that Maxim.

In the following example Paula flouts *Relation* and *Quantity* at the same time:

EXCERPT 38

Jerry: Hey, Mrs. Chase.

Paula: I told you not to call me Mrs. Chase! My name is Paula!

Mrs. Chase makes me sound ancient. My life isn't over yet.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: I told you not to call me Mrs. Chase! My name is Paula! Mrs. Chase makes me sound ancient. My life isn't over yet</i>	a) Flouting relation		
	a) flouting quantity Break of expectations: Jerry had no intention to trigger that implicature.		

Even though it is not included in figure 5, the “shrink” also deserves a special mention as the representative of the non-observance of the maxim of Relation. In his few interventions, he always changes the topic of the conversation, blatantly, when talking to Jerry. This transmits a

negative vision of psychiatrists and can be interpreted as Allen’s criticism of psychoanalysis (see page 28). This criticism and non-observance of Relation are exemplified in the following excerpt:

EXCERPT 28

Jerry: She asked me if I still love her. What could I say?
 Why can't I tell her the truth? I'm in love with Amanda.
 Why can't I tell her it's over? Why can't I leave people?
Shrink: Tell me about your dream. The Cleveland Indians got jobs at Toys R Us?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: Tell me about your dream. The Cleveland Indians got jobs at Toys R Us?</i>	a) Flouting Maxim of Relation		

4.3.3. The Conversational Maxims and the “double level”

The first point to bear in mind for understanding the humorous effect is the ‘double level’ because most of the time, tense situations or really important conversations between the characters are, in contrast, funny to the audience eyes. Whilst examining the extracts of the analysis, it has been noticed that, in many cases, the maxims are flouted towards the audience but they are violated, infringed, etc. by one character towards another. Thus, when the non-observance is one of Quantity, this maxim is infringed towards the other character; however, it is flouted with regard to the audience, because additional meanings are communicated. Likewise, when the characters lie, the audience is supposed to know that they are lying; they may violate the maxim of Quality towards one another, but this maxim is flouted towards the audience (the additional meanings are that the character who lies is insincere, etc.). This tendency is also given in the maxim of Relation and Manner. The characterization of these maxims entails that they are violated among the characters but flouted towards the audience, which infers additional meanings.

This distinction of inferences at the level of the audience contributes to increase the humorous kind of the film. Let’s illustrate this idea with different examples:

Example 1. Maxim of Quality:

EXCERPT 27

Brooke: Is this a woman's hair?

Jerry: Is this... is this a woman's hair?

I mean, it could be...I suppose. Possibly from, uh, the taxi.

It was... I mean, I think, you know, all the people in and out,

I probably sat up in... I guess, the woman's hair. I am exhausted.

CONTRIBUTION	Field 1	Field 2	Field 3
<p><i>Jerry: Is this... is this a woman's hair?</i> <i>I mean, it could be...I suppose.</i> <i>Possibly from, uh, the taxi.</i> <i>It was... I mean, I think, you know, all the people in and out, I probably sat up in... I guess, the woman's hair. I am exhausted</i></p>	<p>a) Violating Maxim of Quality and Infringing Maxim of Manner: a succession of hesitations and epistemic expressions. He is not telling the truth, and for this reason seems to be confused and in the need to give excuses, but he is unable to speak more clearly because he is a bit drunk. This is a case of Violation and Infringement by Jerry towards Brooks, but of Flouting towards the audience.</p>		

Example 2. Maxim of Quantity:

EXCERPT 62

Dobel: She's cheating on you!

Jerry: How do you know?

Dobel: 'Cause I know.

CONTRIBUTION	Field 1	Field 2	Field 3
<p><i>Dobel: 'Cause I know.</i></p>	<p>a) Maxim of Quantity opted out towards the other character but flouted towards the audience that can infer different reasons, even that he is lying and non-observing Quality because he is crazy</p>		

Example 3. Maxim of Relation:

EXCERPT 10

Jerry: Listen, I'm a little busy now.

Can I ring you back?

Harvey: Look, I was up to NBC.

There is nothing doing up there. Not right now.

Things being equal, they'll change. Right now they're not equal.

Look, I'd like to have lunch with you this week.

I need a business thing done.

We have to talk. I got a business thing to discuss.

Jerry: What kind of business? What do you mean?

Harvey: There's nothing to get anxious about.

It's about the future. Good-bye.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Harvey: Look, I was up to NBC...</i>	a) Flouting relation towards the audience (for the sake of fun), but infringed by Harvey with regard to Jerry. He doesn't answer Jerry and he goes on talking.		
<i>Harvey: There is nothing doing up there. Not right now. Things being equal, they'll change. Right now they're not equal.</i>	b) Implicature cancelled		
<i>Harvey: There's nothing to get anxious about. It's about the future. Good-bye.</i>	b) Implicature: the future is something to get anxious about.		Incongruity

Example 4. Maxim of Manner:

EXCERPT 92

Jerry: We should talk.

Harvey: Yeah. That's the way I am.

I always like to settle business before the meal.

This way, you can relax and enjoy lunch. You brought the contract, right?

Jerry: Harvey... there's no question that you were there for me from the start.

Harvey: And if you think it's easy selling an 18-year-old unknown...it's a jungle out there.

Jerry: And, and you've done a very professional job.

And I've paid you... I mean, the sliding scale.

You know, even though it slid toward you.

Now... now I see myself moving in a whole new direction.

Harvey: Meaning?

Jerry: Basically, I'm interested in more serious things.

A novel, maybe some plays, maybe not even comedy.

Harvey: The dollars are in the jokes. Funny is money.

I mean, you know, as a hobby, later, when you're rich someday, if you want to try a book... fine.

Although... the young kids are not readers.

Jerry: Harvey...

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: We should talk. [...]Harvey... there's no question that you were there for me from the start. [...] And, and you've done a very professional job. And I've paid you... I mean, the sliding scale. You know, even though it slid toward you. Now... now I see myself moving in a whole new direction. [...]Basically, I'm interested in more serious things. A novel, maybe some plays, maybe not even comedy.</i>	a) Jerry is infringing Manner towards Harvey because he is nervous and does not know how to say what he has to say but the audience knows he is going to fire Harvey (flouting)		
<i>Harvey: Yeah. That's the way I am. I always like to settle business before the meal. This way, you can relax and enjoy lunch. You brought the contract, right?</i>	a) Flouting Quantity		

5. Conclusion

To put an end to this paper, a synthesis of the results obtained by the research and some reflections derived from them will be offered. This dissertation has been aimed at analysing the use of implicature and presupposition as fundamental devices to achieve humour and hilarious situations in Woody Allen's film *Anything Else*. The results obtained from the analysis of these two resources, together with some relevant tropes, have led to draw a number of conclusions. First, once the data and the quantitative analysis of the characters' interactions in the film have been analysed, this paper reveals that the non-observance of the maxims, and especially their flouting, plays a crucial role in the humour of Allen's dialogues in this film. Even though, most of the time, humour is achieved by means of this non-observance, surprising presuppositions also have a great importance in the creation of humour. Presupposition is used in Linguistics to study various linguistic phenomena. However, it is only treated as partial contributions when it is used to account for the generating mechanisms of verbal humour. In this research, I have attempted to give importance to the relation between presupposition and humour, which could well be a topic for further research.

Thus, we are able to assert that the primary hypothesis of this dissertation is confirmed, because Woody Allen's *Anything Else* has been proved to create humour by means of implicature and presupposition, especially by implicatures generated by non-observance of the maxims.

As for the rhetorical figures having a comical effect, fourteen types were analysed. The findings revealed that the most repeated trope is irony, which is intimately connected with the non-observance of the maxim of Quality. This supports the idea of the non-observance of the maxims as principal generator of humour.

The dissection of the relationship between characters and conversational maxims has also exposed interesting information about the characters' nature. The non-observance of the

maxims, especially that of Quality, agrees with the characters' having been depicted as quite disoriented people who try to find their place in an unfriendly world that denies them love and professional success.

The Gricean analysis of humour is one of the fields most likely to become increasingly important for the linguistic investigation in the field of humour. As has been shown, the in-depth examination of the maxims, as well as the related implicatures contribute to find out the linguistic mechanisms that help produce laughter when watching a comedy (and more generally, when talking in everyday conversation).

The pragmatic evaluation has demonstrated how the study of the conversational maxims can be used to know more or throw some hints about the nature of a person (character in this case), and draw different conclusions and interpretations about a story. Thus, the linguistic analysis of this type has something to offer to other types of analysis: psychological, literary, etc. I would even say that a promising line of study would be to examine, in more detail, the linguistic (pragmatic) contributions of real or fictional characters in order to acquire a global view of them and be able to understand certain aspects of their behaviour. This idea could give way to further applications: findings of this kind could well be applied to psychology in order to help professionals to analyse their patients.

Another possible line of investigation could be the combination of implicature and presupposition with the visual. Multimodality is a very recent field of research to work on and the analysis of the implicatures triggered not only by the linguistic messages but also by the other modalities may give rise to interesting results in the future.

This paper was written with the intention to contribute to compensate the insufficiencies of former studies on verbal humour (especially cinema studies) as far as the role of presupposition, implicature and non-observance of maxims is concerned; it is the recognition of their humorous potential in film dialogues the mainstay of this dissertation.

Likewise, the traditional approach to pragmatics and humour receives a new stimulus from the intrinsic interest of movie dialogues and their humorous resources, which generate the propitious mechanisms for the audience entertainment.

I hope that the findings of this study will be useful for students and teachers of Pragmatics; and that the data and conclusions encourage prospective researchers and conversationalists to explore how to create and respond to humour in interaction through the analysis of films. The humour mechanisms, usually taken for granted in casual talk among friends, can be efficiently unmasked by this kind of analysis.

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<http://www.virtualsalt.com/rhetoric.htm>

<http://www.cannibalism.org.uk/>

APPENDIXES

APPENDIX I

4.2. Analysis of the humorous excerpts

- **Field 1: Maxims**
 - a) Non-observance of the maxims
 - b) Inferences and implicatures resulting from the observance of the maxims
 - c) Suspicion about non-observance of the maxims
- **Field 2: Presuppositions**
- **Field 3: Tropes**

EXCERPT 1

Dobel: You pay that troll ten percent of your salary?
Jerry: 20. Actually, 25.
 It's a long story. He was there for me when my marriage broke up.
Dobel: Your marr-... don't tell me, you got married young.
 You thought it would be exciting.
 It turned out to be hebetudinous and you dumped her. Am I right?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: You pay that troll ten percent of your salary?</i>	b) Implicature: ten percent is too much		Insult
<i>Dobel: Your marr-... don't tell me, you got married young.</i>		Reaction of surprise to a presupposition: Dobel is married	
<i>Dobel: You thought it would be exciting.</i>	a) infringements of the Maxim of Quality, later repaired		

EXCERPT 2

Jerry: Oh, no. I'm not suggesting you were violent.
Dobel: But I was violent. That's why they put you in a straitjacket.
Jerry: You were in a straitjacket?
Dobel: I'm not going to take an axe and split your head open. Don't be scared.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Oh, no. I'm not suggesting you were violent.</i>	b) Denying implicature.		
<i>Dobel: But I was violent. That's why they put you in a straitjacket</i>	b) denying implicature.	Presupposition: he was put in a straitjacket	
<i>Dobel: I'm not going to take an axe and split your head open. Don't be scared.</i>	b) Denying implicature		

EXCERPT 3

Jerry: I'm just surprised. What happened? Why were you there?
Dobel: I broke up with this girl, and they put me with a psychiatrist who said, 'Why did you get so depressed, and do all those things you did?'
 I said, 'I wanted this girl and she left me.'
 And he said, 'Well, we have to look into that.'
 And I said, 'There's nothing to look into! I wanted her and she left me.'
 And he said, 'Well, why are you feeling so intense?'
 And I said, 'Cause I want the girl!'
 And he said, 'What's underneath it?'
 And I said, 'Nothing!'
 He said, 'I'll have to give you medication.'
 I said, 'I don't want medication! I want the girl!'
 And he said, 'We have to work this through.'
 So, I took a fire extinguisher from the casement and struck him across the back of his neck.
 And before I knew it, guys from Con Ed had jumper cables in my head and the rest was...

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: I broke up with this girl, and they put me with a psychiatrist who said, 'Why did you get so depressed, and do all those things you did?'</i>		Presupp.1: Jerry knows the girl?? We do not know the girl. Presupp.2: it presupposes that we know the things he did.	
<i>Dobel: So, I took a fire extinguisher from the casement and struck him across the back of his neck.</i>	b) "So" creates the implicature that what follows is to be a natural consequence. Hence the humour.		
<i>Dobel: I said, 'I don't want medication! I want the girl!'</i>	b) Implicature: the psychiatrist is able to give him the girl back.		
This contribution by Dobel contains much information: a) flouting quantity			

EXCERPT 4

Jerry: And I have rough patches with my girlfriend.
Dobel: You have a girlfriend?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: You have a girlfriend?</i>		surprise after a presupposition: Jerry has a girlfriend	

EXCERPT 5

Jerry: She can be difficult.
 But you'd love her. She's a knockout.
Dobel: A knockout I'm sure, but impossible.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: A knockout I'm sure, but impossible.</i>	a) infringing the Maxim of Quality: he has no evidence for this		

EXCERPT 6

Jerry: You ate?

Amanda: I couldn't help it. I was starving when I got back from the audition, so I had a little sliver of that Sara Lee cheesecake. Then I had another one.

You know what I'm like when I get started. Pretty soon, I'd eaten the whole cake.

Jerry: You ate the whole Sara Lee cheesecake?

Amanda: Then I figured, what the hell!

I finished the spaghetti in the refrigerator, ate that last lobster tail and heated up a chicken pot pie.

Jerry: Is there any furniture left in the house?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You ate?</i>		Surpr. Presup. In previous turn: she ate something (the presupposition is surprising because Amanda is on a diet)	
<i>Amanda: You know what I'm like when I get started</i>			eristic
<i>Amanda: Pretty soon, I'd eaten the whole cake.</i>			absurdity
<i>Jerry: You ate the whole Sara Lee cheesecake?</i>	c) he does not believe she is following the Quality maxim		
<i>Amanda: I finished the spaghetti in the refrigerator, ate that last lobster tail and heated up a chicken pot pie.</i>			absurdity
<i>Jerry: Is there any furniture left in the house?</i>	a) flouting Relation: she implicates that she is still hungry		hyperbole

EXCERPT 7

Jerry: I can't go in there and do that.

Amanda: So order me a steak, I'll get a doggie bag, and it can be my insomnia snack.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: So order me a steak, I'll get a doggie bag, and it can be my insomnia snack</i>		Presupp. for the audience: she has insomnia snacks	

EXCERPT 8

Jerry: What happened? I thought she was finally settled.

Amanda: What happened is she's Madame Bovary.

She's married to a Park Avenue doctor and that's too dull for her.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: What happened is she's Madame Bovary</i>	a) flouting maxim of Quality		Metaphor

EXCERPT 9

Amanda: I didn't want to ruin your dinner.

Jerry: My anniversary tuna fish sandwich?

Amanda: You're making matters worse, okay? You're giving me a migraine.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: My anniversary tuna fish sandwich?</i>			Irony
<i>Amanda: You're making matters worse, okay? You're giving me a migraine</i>	a) Infringing the maxim of Quality: according to the perspective of the audience, it is her who is making matters worse.		

EXCERPT 10

Jerry: Listen, I'm a little busy now.

Can I ring you back?

Harvey: Look, I was up to NBC.

There is nothing doing up there. Not right now.

Things being equal, they'll change. Right now they're not equal.

Look, I'd like to have lunch with you this week.

I need a business thing done.

We have to talk. I got a business thing to discuss.

Jerry: What kind of business? What do you mean?

Harvey: There's nothing to get anxious about.

It's about the future. Good-bye.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Harvey: Look, I was up to NBC...</i>	a) Flouting relation towards the audience (for the sake of fun), but infringed by Harvey with regard to Jerry. He doesn't answer Jerry and he goes on talking.		
<i>Harvey: There is nothing doing up there. Not right now. Things being equal, they'll change. Right now they're not equal.</i>	b) Implicature cancelled		
<i>Harvey: There's nothing to get anxious about. It's about the future. Good-bye.</i>	b) Implicature: the future is something to get anxious about.		Incongruity

EXCERPT 11

(Jerry puts down after talking to Harvey)

Amanda: Jerry, do you think I'm fat?

Jerry: I think you're amazing-looking.

Amanda: Because you're just used to the losers you dated before me.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Jerry, do you think I'm fat?</i>	a) Maxim of Relation violated (she starts a new topic unexpectedly)		
<i>Amanda: Because you're just used to the losers you dated before me.</i>		Presupp.(to the audience and comic to the audience, probably, not to him): he dated losers before her	

EXCERPT 12

Amanda: You have to forgive the wrapping.

I wrapped it myself and I lost my temper when I couldn't get it even.

Jerry: I can tell. Not exactly a work of art, but I forgive you.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: I can tell. Not exactly a work of art, but I forgive you</i>	a) flouting the maxim of Quantity (she has evidence for making a categorical assertion)		Litote

EXCERPT 13

(Jerry immediately accepts Bob's invitation to an India restaurant because he likes Amanda)

Brooke: You hate Indian food.

Jerry: 'Hate.' That's a strong word. Since I realized how much you... she loves tandoori chicken.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: 'Hate.' That's a strong word.</i>	a) flouting the Maxim of Quality. Obviously he hates it but he is determined to do anything for being with Amanda)		joke

EXCERPT 14

(In a bar, listening to a song)

Amanda: She's so moving.

Jerry: I agree. She's totally moving. Absolutely.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: I agree. She's totally moving. Absolutely.</i>	a) Flouting Maxim of Manner. Jerry expresses his agreement with too many words and too much emphasis. Implicature He likes Amanda		

EXCERPT 15

(Jerry tries to agree with everything Amanda says even though he really doesn't)

Jerry: Giant, huge...And wild monkeys would be...

Brooke: Monkeys? How much have you had to drink?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Brooke: Monkeys? How much have you had to drink?</i>	b) Implicature to the audience: The audience interprets by Brooke's surprise that he doesn't like monkeys==He likes Amanda b) Implicature: he has drunk too much alcohol	Presupp.1: he has had something to drink	

EXCERPT 16

Amanda: Some people get queasy around them, but I think they're beautiful. The way they move... it's so sensual.
Jerry: So sen... I love snakes. Cobras, for example.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: So sen... I love snakes. Cobras, for example</i>	a) Violating Quality maxim		

EXCERPT 17

Jerry: Naturally. Pythons. Garters. Rattlesnakes. I love them all.
Brooke: I cannot believe I'm hearing this.
Jerry: Oh, please. I've often said, often, that there's nothing like a dense jungle in the rain. I've said this
Brooke: You're drunk.
Jerry: That's not true.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Naturally. Pythons. Garters. Rattlesnakes. I love them all.</i>	a) Violating Quality		
<i>Brooke: I cannot believe I'm hearing this.</i>	c) She suspects about this violation of the Quality maxim		
<i>Jerry: That's not true.</i>	a) He accuses her of lying, i.e. of violating the Quality maxim.		

EXCERPT 18

Brooke: Amanda's pretty, isn't she?
Jerry: She's okay, I suppose.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: She's okay, I suppose.</i>	a) He is violating quality: OK is a gradual term, which is lower than the one he really believes. "I suppose" also contributes to the violation of Quantity: he knows he likes Amanda. Up to this moment, only the spectator knows he really likes her (flouting Quality and Quantity towards the audience)		

EXCERPT 19

Brooke: Your friend Bob's crazy about her. I got the whole story while you were in the men's room throwing up.
Jerry: I'm fine. Believe me, I'm okay.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Brooke: I got the whole story while you were in the men's room throwing up.</i>	b) Implicature: He drank a lot	Unexpected presupposition. He threw up (This is new information for the audience. It is not seen in the movie)	

EXCERPT 20

Brooke: They make a nice couple.
 He's charming and very attractive. Are you okay?
Jerry: Yeah.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Yeah.</i>	a) Violates Quality maxim. He is lying because he feels bad after drinking alcohol		

EXCERPT 21

Jerry: I'd love to hear you sing sometime.
Amanda: I can't sing publicly.
 I'm too fat.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: I'm too fat.</i>	a) Maxim of Relation flouted		

EXCERPT 22

Jerry: Is that how you met Bob? From his record company?
Amanda: No. He picked me up in Central Park, actually.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: No. He picked me up in Central Park, actually.</i>	b) Implicature: she was in a very bad state	Surprising statement without preparing the addressee: She was picked up in the Park	

EXCERPT 23

(He kisses her)
Jerry: I'm sorry. I, uh... I couldn't resist.
Amanda: Don't apologize. I wanted you to.
Jerry: You did?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You did?</i>	c) He doubts Amanda is telling the truth. Maxim of Quality involved. Funny question		

EXCERPT 24

Jerry: I can't believe
 I'm in love with a smoker.
Amanda: I don't want anyone to get hurt.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: I don't want anyone to get hurt</i>	a) Maxim of Relation. Curious implicature: to be in love with a smoker can make someone get hurt		

EXCERPT 25

Brooks: Where were you? It's 10:00 o'clock
Jerry: Where? Well, um, I had a meeting to go to.
Brooke: You smell from alcohol.
Jerry: I do?
Brooke: My God, your tongue is black!
Jerry: It is? Well, um... that's because I had some wine.
Brooke: Wine? Why? It's not Passover.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Where? Well, um, I had a meeting to go to.</i>	a) We know he's lying: violation of quality		
<i>Brooke: Wine? Why? It's not Passover</i>	b) Implicature: wine can only be drunk in Passover (they are Jews)		

EXCERPT 26

Brooke: What deal?
Jerry: I have to tell you, um, it looks like I have a great opportunity to work for, for, um, a very, very funny, uh, puppet. It's, uh... remember I...

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: I have to tell you, um, it looks like I have a great opportunity to work for, for, um, a very, very funny, uh, puppet. It's, uh... remember I...</i>	a) Violating quality. He's lying		

EXCERPT 27

Brook: Is this a woman's hair?
Jerry: Is this... is this a woman's hair?
 I mean, it could be...I suppose. Possibly from, uh, the taxi.
 It was... I mean, I think, you know, all the people in and out,
 I probably sat up in... I guess, the woman's hair. I am exhausted.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Is this... is this a woman's hair? I mean, it could be...I suppose. Possibly from, uh, the taxi. It was... I mean, I think, you know, all the people in and out, I probably sat up in... I guess, the woman's hair. I am exhausted</i>	a) Violating Maxim of Quality and Infringing Maxim of Manner: a succession of hesitations and epistemic expressions. He is not telling the truth, and for this reason seems to be confused and in the need to give excuses, but he is unable to speak more clearly because he is a bit drunk. This is a case of Violation and Infringement by Jerry towards Brooks, but of Flouting towards the audience.		

EXCERPT 28

Jerry: She asked me if I still love her. What could I say?
 Why can't I tell her the truth? I'm in love with Amanda.
 Why can't I tell her it's over? Why can't I leave people?
Shrink: Tell me about your dream. The Cleveland Indians got jobs at Toys R Us?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: Tell me about your dream. The Cleveland Indians got jobs at Toys R Us?</i>	a) Flouting Maxim of Relation.		

EXCERPT 29

Jerry: What do I do? I have to extricate myself from Brooke.
It'll break her heart.
She wants to marry me!
Shrink: What comes to mind about the Cleveland Indians?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: What comes to mind about the Cleveland Indians?</i>	a) Flouting the Maxim of Relation		

EXCERPT 30

Amanda: I love doing it in hotels. It's so illicit.
Check yourself for shoulder-length hairs in hard-to-justify locations.
Jerry: I have to decide how to let Brooke down gracefully.
Amanda: There's no rush. I've been the other woman before .

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: I love doing it in hotels. It's so illicit.</i>			Euphemism
<i>Amanda: Check yourself for shoulder-length hairs in hard-to-justify locations</i>	b) Implicature for the audience (but not for Amanda): he needs to make sure that Brooke will not suspect again		
<i>Amanda: I've been the other woman before</i>	b) Implicature: She has been the third part more times		

EXCERPT 31

(Brooke is leaving Falk's apartment)
Jerry: Brooke...
Brooke: Don't give me that! I don't believe you!
Those are bite marks on your back. You didn't fall on your comb!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Brooke: I don't believe you! Those are bite marks on your back. You didn't fall on your comb!</i>	c) She does not believe he is following Quality b) Implicature: he had told her before that he had fallen on his comb		

EXCERPT 32

Amanda: What are you thinking about?
Jerry: Everything. When we first met, when Brooke found out. Remember that? Or when we checked into that hotel as S. and Z. Fitzgerald. Or how we made love everywhere. God, everywhere. When I think of all the risky places that lust overcame the two of us, it blows my mind.
Amanda: You know Fireside Memorial Chapel is a McDonald's now?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Or how we made love everywhere. God, everywhere. When I think of all the risky places that lust overcame the two of us, it blows my mind.</i>		Presupposition: they made love everywhere	
		Presupposition: lust overcame the two of them in risky places	
<i>Amanda: You know Fireside Memorial Chapel is a McDonald's now?</i>	a) Flouting relation		

EXCERPT 33

(Jerry and Amanda are talking about the parts he reminds her of her father)

Amanda: You know, his professional manner.

Sweet and supportive.

Jerry: Gee, I'm sorry I have so many turn-off qualities. I didn't realize.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Gee, I'm sorry I have so many turn-off qualities. I didn't realize.</i>	b) Curious implicature: to be supportive is a turn-off quality.		

EXCERPT 34

Jerry: Do you love me?

Amanda: What a question! Just because I pull away when you touch me?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: What a question! Just because I pull away when you touch me?</i>	b) Implicature: minimizing something important (funny for the audience not for the character) He does not touch her	Presupposition: she pulls him away when he touches her	

EXCERPT 35

Jerry: She encourages me to sleep with other women.

Dobel: Well, do it! For God's sakes! There must be a million women who'd be excited to get into bed with you. Maybe not a million, but I'm sure you could find one, if you got her drunk enough

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Well, do it! For God's sakes! There must be a million women who'd be excited to get into bed with you. Maybe not a million, but I'm sure you could find one, if you got her drunk enough</i>	b) <i>Maybe not a million:</i> Cancelled implicature from previous statement.		Sarcasm: derisive tone, funny for the audience but not for the other character
<i>Dobel: but I'm sure you could find one, if you got her drunk enough</i>	b) Implicature: the only for Jerry to get into bed with a woman is to get her drunk		

EXCERPT 36

Dobel: See, even my first wife was...

Jerry: Wife? You were married?

Dobel: A bitter story. I was very young.

I should have known something was wrong on the wedding night when her family danced around my

table chanting, 'We will make him one of us!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Wife? You were married?</i>		Surp. Presup. (in the previous turn): Dobel had a wife.	
<i>Dobel: A bitter story. I was very young. I should have known something was wrong on the wedding night when her family danced around my table chanting, 'We will make him one of us!'</i>		Surp. Presup1: something was wrong on the wedding night	
		Surp. Presup2: her family danced around his table chanting...	

EXCERPT 37

Jerry: He is unbelievable. He's read everything. He plays music. He paints, or so he claims. I've read some of his poems...they are all morbid! Cancer and shock treatments and gas chambers. And his vocabulary is astounding. You can't get the guy on a word. It's incredible

Amanda: Wow! It's rare you're so taken with somebody.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Wow! It's rare you're so taken with somebody.</i>	b) Implicature: he is not very easy-going		

EXCERPT 38

Jerry: Hey, Mrs. Chase.

Paula: I told you not to call me Mrs. Chase! My name is Paula! Mrs. Chase makes me sound ancient. My life isn't over yet.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: I told you not to call me Mrs. Chase! My name is Paula! Mrs. Chase makes me sound ancient. My life isn't over yet</i>	a) Flouting relation		
	a) flouting quantity Break of expectations: Jerry had no intention to trigger that implicature.		

EXCERPT 39

Amanda: Mom, could you talk about this tomorrow? It's late.

Paula: What, are we six years old? It's past our bedtime?

Jerry: It's okay. It's only 1:30.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: What, are we six years old? It's past our bedtime?</i>			irony
<i>Jerry: It's okay. It's only 1:30</i>	a) Flouting Quality in the two levels: he ironically says It's OK when, obviously, it is late.		irony

EXCERPT 40

Amanda: Jerry, you could do it. This stuff comes so easily to you.

Jerry: You just said this is a fool's errand.

Paula: What did you call me?

Jerry: It's an expression.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: What did you call me?</i>	a) infringement of Relation. Paula's non-observation of Relation was involuntary Misunderstanding.		

EXCERPT 41

Amanda (to Jerry): I know this is a real pain, but it's temporary.

Jerry: You mean like our lovemaking?

Amanda: Could you not be gross?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You mean like our lovemaking?</i>	b) Implicature: their lovemaking is temporary		

EXCERPT 42

Dobel: Do you masturbate, Falk?

Jerry: What?

Dobel: I mean, given the circumstances of your sex life, I would think...

Jerry: This is not... stop squirming. I'm not. I don't know. Now and then, I guess.

Dobel: When is now and then? On Easter and Purim?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: When is now and then? On Easter and Purim?</i>			joke about a serious question

EXCERPT 43

Dobel: Do you own a firearm?

Jerry: A gun?

Dobel: A gun qualifies as a firearm, yes.

Jerry: No. Why would I?

Dobel: For self-defense.

Jerry: Against whom?

Dobel: Against those who conspire to harm you.

Jerry: Harm me?

Dobel: Don't ask what you did to deserve it.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Against those who conspire to harm you.</i>		Presupposition: someone conspires to harm him	
<i>Dobel: Don't ask what you did to deserve it.</i>		Presupposition: he did something to deserve it	

EXCERPT 44

(In a gun shop)

Dobel: Falk, I took the liberty a few weeks ago of ordering you a little present.

Jerry: What?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: What?</i>	b) Scared: curious reaction. Funny implicature: Dobel has bought him a weapon		

Jerry: I'd just dial 991. I don't need a rifle.

Dobel: Have you ever dialled 991? It's like trying to get a mortgage. Come on.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Have you ever dialled 991? It's like trying to get a mortgage</i>	b) Implicature: it's impossible to get a mortgage. Funny comparison		irony

EXCERPT 45

Jerry: Dobel, you're a madman.

Dobel: That's what they said in Germany.

There were actually groups in Germany called 'Jews for Hitler.'

They were deluded. They thought he'd be good for the country.

They trusted a naked bus driver...Never trust a naked bus driver.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: That's what they said in Germany. There were actually groups in Germany called 'Jews for Hitler.' They were deluded. They thought he'd be good for the country. They trusted a naked bus driver...Never trust a naked bus driver.</i>	a) Much info: flouting quantity		

EXCERPT 46

Dobel: Incidentally, while you were rummaging around the store in an aimless stupor, I got you a couple of items.

Jerry: you did?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Incidentally, while you were rummaging around the store in an aimless stupor, I got you a couple of items.</i>		Presupposition: Jerry was rummaging with stupor (this is not seen in the film: new for the audience)	

EXCERPT 47

Jerry: I live in Manhattan. Why would I need a compass?

Dobel: This flare gun. I got you some snakebite stuff, fishhooks, water-purifying tablets.

CONTRIBUTION	Field 1	Field 2	Field 3
Dobel: This flare gun	a) Flouting relation		

EXCERPT 48

(Amanda is shocked about the presence of a gun in the house and wants it out)

Amanda: Why?

Jerry: Why? Well, it's for protection.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Why? Well, it's for protection</i>	b) Implicature: he thinks he needs protection		
	b) Implicature to the audience: his attitude about the weapon and the self-defense has changed		

EXCERPT 49

Dobel: It was my idea that, given the tensions in the world, perhaps it would be prudent for young Falk to own a means of self-defense.

Amanda (to Jerry): Have you had a mental breakdown? You and a rifle?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda (to Jerry): Have you had a mental breakdown?</i>	a) Flouting relation. She passes over Dobel's previous remark		
she wants to know Dobel and when they meet she finds this= funny			

EXCERPT 50

Jerry: This is all very important.

These are water-purifying tablets and that's a flashlight that floats.

Let's say you drop it in the ocean, right?

It floats.

Amanda: Are you joining the Boy Scouts?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Are you joining the Boy Scouts?</i>	a) Flouting relation		Irony

EXCERPT 51

Amanda: I am not living in the house with a loaded rifle.

Jerry: You don't trust me to keep a firearm without hurting anyone? Am I an imbecile?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You don't trust me to keep a firearm without hurting anyone?</i>	b) Funny implicature: to keep a firearm without hurting anyone is easy.		

EXCERPT 52

(Paula gets scared when seeing Jerry with a gun)

Paula: Oh!

Amanda: Don't worry, Mother. It's not loaded.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Don't worry, Mother. It's not loaded</i>	b) Implicature directed to the audience not by Amanda to her mother: Amanda has undergone the same change of mind as Jerry. But Paula appears to be unconscious of Amanda's change of mind)		

EXCERPT 53

Paula (to Jerry): Stop calling me Mrs. Chase!

My name is Paula! I'm not your goddamn schoolteacher!

Dobel: Falk, urgent business in Tierra Del Fuego requires my presence, so I'll be leaving.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: My name is Paula! I'm not your goddamn schoolteacher!</i>	b) Funny implicature: Jerry thinks Paula is his schoolteacher		
<i>Dobel: Falk, urgent business in Tierra Del Fuego requires my presence, so I'll be leaving</i>	a) Maxim of Quality flouted He is lying but does not expect Jerry to believe him. Implicature: He wants to go because he foresees an argument		

EXCERPT 54

Paula: I don't care who he is. This room isn't right.

Amanda: That's because it's too crowded.

Paula: What is that supposed to mean?

You want me on a park bench?

Amanda: Don't be so dramatic.

All I want out is this stupid rifle.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: What is that supposed to mean? You want me on a park bench?</i>	b) Amanda's hint generates and Implicature that Paula infers wrongly (Misunderstanding)		

EXCERPT 55

Paula (to Dobel): Are you going to help me move this piano or not?

Dobel: I live to serve. Make your wishes known.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: I live to serve. Make your wishes known.</i>	c) We are not so sure if he is following the Maxim of Quality.		Hyperbole

EXCERPT 56

Amanda: I have steamers in the fridge from a week ago Sunday. You hungry?

Dobel: No. I make it a practice never to ingest bivalves that have been dead more than 72 hours.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: I have steamers in the fridge from a week ago Sunday. You hungry?</i>	b) Implicature: they are dangerous. They will be rejected		
<i>Dobel: No. I make it a practice never to ingest bivalves that have been dead more than 72 hours.</i>	a) Flouting Manner: the expression of this practice is too formal		

EXCERPT 57

Jerry: What's happening here? What's going on?

Dobel: I have it under control. Nothing that can't be done with stevedores and some oxen.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: I have it under control. Nothing that can't be done with stevedores and some oxen</i>	a) Flouting quality. Implicature that stevedores and oxen are everyday things, i.e. that the situation is simple.		Irony

EXCERPT 58

(Amanda and Jerry in a hotel)

Amanda: Should we order caviar?

Jerry: Caviar? You just had all that popcorn at the movie. Plus the peppermints and the ice cream sandwich.

Amanda: I know. I'm definitely going on a diet tomorrow

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Caviar? You just had all that popcorn at the movie. Plus the peppermints and the ice cream sandwich.</i>		The presupposition of the things that Amanda ate (use of the definite article) creates a funny effect.	
<i>Amanda: I know. I'm definitely going on a diet tomorrow</i>	c) Audience doubts she is following Quality it is funny because the audience supposes that she will not do it		

EXCERPT 59

Doctor: I'm just checking your glands right now. You take all these pills?

Amanda: Yes. They're different diets. Then I have my antidepressants and my sleeping pills.

Doctor: But they have opposite effects.

Amanda: I don't take them all on the same day.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Yes. They're different diets. Then I have my antidepressants and my sleeping pills</i>	a) This extra information not required provokes laughter: flouting quantity		
<i>Amanda: I don't take them all on the same day.</i>			Absurdity

EXCERPT 60

Jerry: The doctor had better sex examining her than I've had in 6 months!

She has this wayward appeal. Men go instantly crazy for her!

What do I do? I'm trapped in a situation here.

What do I do? Say something.

Shrink: Our time is up. Suppose we continue at our next meeting.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: Our time is up. Suppose we continue at our next meeting.</i>	a) Flouting the Maxim of Relation		

EXCERPT 61

(Jerry meets Bill, an acquaintance)

Bill: How's your girlfriend?

Jerry: Amanda? She's good. She's studying acting and singing.

Bill: Promise me one thing. You guys ever break up, you give me her number. Just kidding. Except I'm deadly serious.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Bill: Promise me one thing. You guys ever break up, you give me her number.</i>			Joke
<i>Bill: Just kidding. Except I'm deadly serious.</i>			Incongruity

EXCERPT 62

(Jerry and Dobel talking about shrinks)

Jerry: He's not a charlatan.

Dobel: They're all charlatans, Falk! My God!

You know, since the beginning of time, people have been frightened and unhappy and scared to death and scared of getting old and there have always been priests around and shamans and now shrinks to tell them 'I know you're frightened, but I can help you.'

'Of course, it'll cost you a few bucks.' But they can't help you, because life is what it is.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: 'Of course, it'll cost you a few bucks.' But they can't help you, because life is what it is.</i>	b) Implicature: they profit from your fear		

EXCERPT 63

Dobel: She's cheating on you!

Jerry: How do you know?

Dobel: 'Cause I know.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: 'Cause I know.</i>	a) Opting out Quantity		

EXCERPT 64

Connie: Amanda tells me you're a writer. What are you working on?

Jerry: A novel.

Connie: About what?

Jerry: The absolute terror of confronting one's death.

Connie: I just finished 'Notes from Underground.'

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Connie: I just finished 'Notes From Underground.'</i>	a) Maxim of Relation not followed.		

EXCERPT 65

(Jerry is suspicious about Ray Polito and Amanda are having an affair)

Ray: My buddy, Jay Binns, he's got some really rare ones.

He'd be happy to show them to you anytime you want.

Jerry: Thanks. Yeah, maybe sometime, sure.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Thanks. Yeah, maybe sometime, sure.</i>	a) Imprecise: infringing Maxim of Quality		

EXCERPT 66

Jerry: That road company James Dean looked at you like you were a freshly baked cannoli.

Amanda: Are you in love with Connie?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Are you in love with Connie?</i>	a) Flouting Relation		

EXCERPT 67

(Amanda wants to know Jerry's opinion about Connie)

Amanda: I thought you'd like her. She's smart and beautiful and very literate.

Jerry: A literate actress? What, is that supposed to be like a four-leaf clover?

Amanda: Most men find her seductive.

Jerry: If you wanted to go off with Ray Polito, you should have this gone.

You didn't need to fix me up with someone.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: A literate actress? What, is that supposed to be like a four-leaf clover?</i>	a) Flouting Quality		sarcasm
<i>Jerry: If you wanted to go off with Ray Polito, you should have this gone. You didn't need to fix me up with someone.</i>	b) Implicature: she wanted to fix him up with someone		

EXCERPT 68

Paula: Jerry? Come here. I want to show you something.

Jerry: Now? It's 2 AM.

Paula: Come here! Jerry.

This goddamn ballad is driving me crazy. I want you to tell me what you think.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: Come here! Jerry. This goddamn ballad is driving me crazy</i>	a) Maxim of Relation		

EXCERPT 69

Jerry: I feel like committing suicide, but I have so many problems that wouldn't solve them all.

What should I do? What would you do?

Huh? What do I do?

Shrink: (No response on the part of the shrink)

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: (No response on the part of the shrink)</i>	a) infringement of the Maxim of Relation		

EXCERPT 70

Jerry: Why do you put these paranoid thoughts in my head?

Dobel: Why does she wear a diaphragm? Why isn't she on the pill?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Why does she wear a diaphragm? Why isn't she on the pill?</i>	a) Flouting relation		

EXCERPT 71

Jerry: It's hormonal. The pill makes her crazy.

Dobel: The pill makes her crazy?

Falk, she is crazy! The Pentagon should use her hormones for chemical warfare!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: The pill makes her crazy?</i>	a) Disbelief: maxim of Quality involved		
<i>Dobel: Falk, she is crazy! The Pentagon should use her hormones for chemical warfare!</i>	a) Quality flouted		Irony + Metaphor

EXCERPT 72

Jerry: Why don't you come with me?

Dobel: I can't. I promised students I'd take them to the Caravaggio exhibit at the Metropolitan Museum I'm trying to give them a little culture now and then so they don't beat each other to death with bicycle chains.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: I'm trying to give them a little culture now and then so they don't beat each other to death with bicycle chains</i>		Presupposition: they beat each other	

EXCERPT 73

Amanda: What? You have a date? With who?

Paula: I must confess. It's with a guy who picked me up.

Amanda: Where?

Paula: At my AA meeting.

Amanda: Great. An alcoholic.

Paula: He's not an alcoholic. He's the alcoholic's friend, the enabler.

Amanda: That's even better. What does he do?

[...]

Paula: He's 26 years old.

Amanda: Fabulous. You're going out with a 26-year-old horse whisperer.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: I must confess. It's with a guy who picked me up</i>		Presupposition picked me up. Amanda stated a similar presupposition before.	
<i>Paula: At my AA meeting.</i>		New Presupposition for the audience: she has AA meetings. She is an alcoholic	
<i>Amanda: Great. An alcoholic.</i>	a) Flouting quality		Irony
<i>Amanda: That's even better. What does he do?</i>	a) Flouting quality		irony
<i>Amanda: Fabulous. You're going out with a 26-year-old horse whisperer</i>	a) Flouting quality		Irony

EXCERPT 74

Paula: Would you really care if I got a tattoo?

Amanda: Yes.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Yes.</i>	a) Short answer: infringing maxim of Quantity		

EXCERPT 75

Jerry: That's right. I saw the three of you. You, your acting teacher and your diaphragm.

Amanda: My diaphragm?

Jerry: Yeah, your diaphragm, because it's not here, so where could it be?

There's no such thing as a diaphragm repair shop.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You, your acting teacher and your diaphragm.</i>			Incongruity. The diaphragm is not a person, so it is not pragmatically adequate to coordinate it with the other two
<i>Jerry: There's no such thing as a diaphragm repair shop.</i>			absurdity

EXCERPT 76

Amanda: It is a maddening problem. We had to try every kind of foreplay.

Jerry: Where's the rifle? I'm going to blow my brains out.

Amanda: Don't be so middle-class! I did it as much for you as for me

Jerry: Oh, thank you. For me?

Thank you so much for thinking of me. I really appreciate that.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Where's the rifle?</i>	a) Violation of Relation		
<i>Jerry: I'm going to blow my brains out</i>	a) violation of Quality		Irony+ hyperbole
<i>Amanda: Don't be so middle-class!</i>	a) violation of Relation: as if the average person's reaction was to try to commit suicide		
<i>Jerry: Oh, thank you. Thank you so much for thinking of me I really appreciate that</i>	a) flouting of Quality		irony

EXCERPT 77

(Amanda is telling Jerry that now she has slept with another man she can have orgasms. She is implying that with Jerry she could not)

Amanda: Well, it worked.

And now I know that I can get excited. Very excited. Passionate!

I can have orgasms. Like the ones I had used to have when we first started dating.

You know? Multiple ones, where I claw the walls.

Jerry: I'm so happy to hear this, Amanda! Really. This is just music to my ears.

I don't need the rifle. I'll just hemorrhage here on the carpet. Is that all right?

Amanda: Jerry, don't be mad. And don't be mad at Ron. He was just trying to help.

Jerry: Ron? Of course! How could I be upset at Ron?

In fact, I'll put him on my Christmas list, if I can figure out how to make a letter bomb.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: and now I know that I can get excited. Very excited. Passionate! I can have orgasms. Like the ones I had used to have when we first started dating. You know? Multiple ones, where I claw the walls.</i>	a) Flouting Quality		hyperbole
<i>Jerry: I'm so happy to hear this, Amanda! Really. This is just music to my ears.</i>	a) Flouting Quality		Irony
<i>Jerry: Ron? Of course! How could I be upset at Ron? In fact, I'll put him on my Christmas list, if I can figure out how to make a letter bomb.</i>	a) Flouting Quality		Sarcasm

EXCERPT 78

Jerry: She just wanted to make sure she could still become aroused. That's all.

Dobel: Well, I'm glad to hear the little sweetheart can still...

You know, it's not in vino veritas. It's in eros veritas.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>You know, it's not in vino veritas. It's in eros veritas.</i>			Pun

EXCERPT 79

Jerry: I don't know what to do, Dobel. I'm totally confused.

Dobel: You said it. You're afraid to sleep alone.

That's the whole story.

You surround yourself with this farrago of baby-sitters, you know, this loving-disabled sex kitten who's driving you crazy, the Jew manager, you know?

Let me tell you, I am of the Hebrew persuasion, but that guy who handles you is a member of one of the lost tribes of Israel that should have remained lost.

And you got this shrink who, like God, never speaks and, like God, is dead.

There's nothing wrong with being afraid. We were meant to be afraid.

That's why you have to build a survival kit. Do you have a little time now? I want to chat with you.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: Let me tell you, I am of the Hebrew persuasion, but that guy who handles you is a member of one of the lost tribes of Israel that should have remained lost.</i>	a) flouting the Maxim of Quality		metaphor
<i>And you got this shrink who, like God, never speaks and, like God, is dead.</i>	a) Flouting the Maxim of Quality		metaphor.
<i>That's why you have to build a survival kit. Do you have a little time now? I want to chat with you.</i>		Presupposition: you have to build a survival kit	

EXCERPT 80

(Dobel proposes Jerry to move to Los Angeles)

Jerry: I don't know what Amanda would say. Though her mother's always wanted to go to Hollywood.

Dobel: Can I explain something to you? I'm talking about a clean break.

Me with the Board of Education, and you with everybody.

With that fish peddler, garment center manager you have, with your shrink and with that little girl who gives you a hard time.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: With that fish peddler, garment center manager you have</i>	a) Flouting Quality		Metaphor

EXCERPT 81

(Dobel is trying to park the car when two thugs occupy his place)

Dobel: I was waiting here for five minutes!

Thug 2: You want to meet God? Do you? Get out of here!

Thug 1: Go home, old man.

Thug 2: Do what the man says.

Thug 1: Go, before I kick you in the ass!

Thug 2: Get in your car and go home.

Dobel: Idiots!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Thug 2: You want to meet God?</i>	a) Flouting relation		
<i>Dobel: Idiots!</i>			insult

EXCERPT 82

Amanda: Well, I do! I can't think.

I get these migraines and sometimes, my throat closes up and I can't breathe.

I feel trapped and suffocated!

Jerry: Maybe if we slept with the window open.

Amanda: I'll move in with April.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: Maybe if we slept with the window open.</i>		Presupposition. It would be more reasonable to say "Let's open the window"	

EXCERPT 83

Emily: Why don't you come to the ladies' room?

The door locks. We can be alone.

The wine has put me, um, very much in the mood.

Jerry: Okay. I'll count to and meet you in the ladies' room.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Emily: The wine has put me, um, very much in the mood.</i>		Presupposition: she had been drinking wine	Innuendo

EXCERPT 84

Amanda: I'm back.

But if you don't want me, I understand.

Jerry: You're back?

Amanda: I couldn't be without you. I tried, but I just couldn't.

Jerry: You didn't move in with your girlfriend April, like you said.

I found out you went to Naples with Tony Hanken.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: You're back?</i>	c) He does not believe she is following the maxim of Quality		
<i>Jerry: You didn't move in with your girlfriend April, like you said.</i>	a) Quality violation (she lied)		

EXCERPT 85

(Paula is back home with Ralph. They are drunk)

Jerry: Paula, would you keep it down? You're going to wake Amanda.

Paula: Jerry, you haven't met Ralph. This is Ralph!

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: Jerry, you haven't met Ralph. This is Ralph!</i>	a) Flouting relation		

EXCERPT 86

Paula: Ralph, don't give me much.

I've never had cocaine before.

Ralph: Okay, just a little.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: I've never had cocaine before.</i>		Presupposition: she will have cocaine	

EXCERPT 87

Jerry: Blow? What are you doing with blow? And on my computer?

Paula: You're such a stick in the mud! You can partake.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: You're such a stick in the mud!</i>	a) Violating Maxim of Relation		Metaphor

EXCERPT 88

Amanda: Mother, you know how difficult it is for me to sleep. I had to take two sleeping pills tonight.

Paula: We saw Elaine Stritch on Broadway. You want some cocaine?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: We saw Elaine Stritch on Broadway.</i>	a) violates Maxim of Relation		

EXCERPT 89

Paula: You are so goddamn prissy!

Jerry: Thank you very much, Paula. Thank you very much

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Paula: You are so goddamn prissy!</i>			insult
<i>Jerry: Thank you very much, Paula. Thank you very much</i>	a) Flouting Quality		irony

EXCERPT 90

(Raph says cocaine can make anyone feel sexy)

Amanda: Does it? Does it make you feel sexy?

Ralph: Sexy.

Amanda: This could be interesting.

Jerry: Some people it makes feel sexy. Other it makes belligerent.
With my luck, you'll take a knife to me.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Jerry: With my luck, you'll take a knife to me</i>	a)Flouting Quality		irony

EXCERPT 91

Amanda: I was not making eyes at my mother's boyfriend.

God, you're so paranoid.

Why would I be interested in a horse whisperer who lives in Topanga Canyon and has one of those giant SUVs and stupid German Shepherds and chain saws.

Jerry: How do you know so much about him?

Amanda: Well, he was interesting to talk to.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: God, you're so paranoid</i>			insult
<i>Amanda: Well, he was interesting to talk to.</i>			Incongruity/contradiction with regard to her previous comment

EXCERPT 92

(Jerry is telling Dobel he has resigned with his agent)

Jerry: Dobel, you don't understand, okay?

If I don't re-up with him, in this case he will truly die. He'll commit suicide.

Dobel: I understand. No, I understand completely. *(While tearing the contract up)*

CONTRIBUTION	Field 1	Field 2	Field 3
Dobel: I understand. No, I understand completely. <i>(While tearing the contract up)</i>	a) Flouting Quality		

EXCERPT 93

Jerry: We should talk.

Harvey: Yeah. That's the way I am.

I always like to settle business before the meal.

This way, you can relax and enjoy lunch. You brought the contract, right?

Jerry: Harvey... there's no question that you were there for me from the start.

Harvey: And if you think it's easy selling an 18-year-old unknown...it's a jungle out there.

Jerry: And, and you've done a very professional job.

And I've paid you... I mean, the sliding scale.

You know, even though it slid toward you.

Now... now I see myself moving in a whole new direction.

Harvey: Meaning?

Jerry: Basically, I'm interested in more serious things.

A novel, maybe some plays, maybe not even comedy.

Harvey: The dollars are in the jokes. Funny is money.

I mean, you know, as a hobby, later, when you're rich someday, if you want to try a book... fine.

Although... the young kids are not readers.

Jerry: Harvey...

CONTRIBUTION	Field 1	Field 2	Field 3
Jerry: <i>We should talk. [...]Harvey... there's no question that you were there for me from the start. [...] And, and you've done a very professional job. And I've paid you... I mean, the sliding scale. You know, even though it slid toward you. Now... now I see myself moving in a whole new direction. [...]Basically, I'm interested in more serious things. A novel, maybe some plays, maybe not even comedy.</i>	a) Jerry is infringing Manner towards Harvey because he is nervous and does not how to say what he has to say but the audience knows he is going to fire Harvey (flouting)		
Harvey: <i>Yeah. That's the way I am. I always like to settle business before the meal. This way, you can relax and enjoy lunch. You brought the contract, right?</i>	a) Flouting Quantity		

EXCERPT 94

Harvey: No! My life... My life is over. You're not re-signing with me?!

Jerry: Harvey, calm down.

Harvey: But my future! My plans! The humiliation! You're dumping me!

Jerry: You're overreacting.

Harvey: You ungrateful, phony, two-timing... you louse !

CONTRIBUTION	Field 1	Field 2	Field 3
Harvey: <i>No! My life... My life is over. But my future! My plans! The humiliation! You're dumping me!</i>	a)Flouting quality		Hyperbole
Harvey: <i>You ungrateful, phony, two-timing... you louse !</i>			Insult

EXCERPT 95

Harvey: Pains in my chest!

Dobel: Can we get some brandy for him or something?

CONTRIBUTION	Field 1	Field 2	Field 3
Dobel: <i>Can we get some brandy for him or something?</i>	a) Flouting Relation		irony

EXCERPT 96

Jerry: You're cooking?

Amanda: Yes. I'm making spaghetti.

Jerry: Oh

Amanda (to Connie): He makes fun of me because I only know how to make spaghetti for eight people.

CONTRIBUTION	Field 1	Field 2	Field 3
Jerry: <i>Oh</i>	a) Flouting quantity		
Amanda: <i>He makes fun of me because I only know how to make spaghetti for eight people</i>	b) Implicature: she understands the meaning of Jerry's brief answer and interjection and explains it to Connie		

EXCERPT 97

Jerry: I have news! I've parted ways with Harvey.

Amanda: Oh.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: Oh.</i>	a) Flouting quantity		

EXCERPT 98

Jerry: I'm terminating our sessions and moving to California with Dobel. There's a job waiting for us. I'll miss New York, but if I can accumulate enough money, I can return and work on my own projects.

What do you think about my decision?

Shrink: What do you think about it?

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Shrink: What do you think about it?</i>	a) Flouting relation and Quantity		

EXCERPT 99

Jerry: Have you been having an affair?

Amanda: No, and I don't want to. I can't do all that lying and sneaking around.

Jerry: Well, where did you meet him?

Amanda: In passing. You must have spent time with him to have feelings for him.

Well, we've had a few drinks, nothing heavy. Just a few chats.

Jerry: So you have been seeing someone.

Amanda: I've had a couple of casual conversations.

Jerry: You slept with him?

Amanda: My God, Jerry. What do you think I am?

Jerry: Have you?

Amanda: Once. And very quickly. I had to see if we were sexually compatible.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Amanda: No, and I don't want to. I can't do all that lying and sneaking around.</i>	a) Flouting Quality (we know it a few lines later)		
<i>Amanda: In passing</i>	a) Flouting quantity and quality (we presume she is lying)		
<i>Amanda: I've had a couple of casual conversations</i>	a) Flouting Quality		Understatement
<i>Amanda: My God, Jerry. What do you think I am?</i>	a) Flouting quality because next time she talks, she confesses		
<i>Jerry: Have you?</i>	c) He suspects she is flouting Quality (lying) and he is right		

EXCERPT 100

Jerry: What are you talking about?

Dobel: Just some nonsense, Falk. You know.

The other night, I was out of state. Don't ask me where. The less you know, the better.

I was trying to sell my car to a potential buyer as a preamble to our trip to California.

And I was coming home, speeding a little bit.

What's the fun of having a car like that if you can't get a little velocity going?

And I was stopped by two state troopers. They were exceptionally nasty, and one thing led to another. They made some remarks and got physical, and I made some remarks, and they got a little rough, and the next thing I knew, they made some crack about my religion, which I found in poor taste.

Jerry: Religion? You're an atheist.

Dobel: Yes, I'm an atheist, but... but I resented the fact, however obliquely that they implied Auschwitz was basically a theme park.

Anyhow, a little bloodied, I returned to my apartment and got one of my many weapons, and I returned to find them.

Jerry: Don't you dare tell me you shot them.

[...]

Jerry: Dobel! Dobel! My God!

Dobel: I always knew I would use the survival kit one day.

CONTRIBUTION	Field 1	Field 2	Field 3
<i>Dobel: And I was coming home, speeding a little bit.</i>	a) flouting Quality		Understatement
<i>Jerry: Religion? You're an atheist.</i>			Incongruity
<i>Dobel: I always knew I would use the survival kit one day</i>			Joke

APPENDIX II

ANYTHING ELSE (Screenplay by Woody Allen, 2003)

*All others above
So worth the yearning for
So swell to keep
Every home fire burning for
We'd be
So grand at the game
So carefree together
That It
Does seem a shame
That you can't see
Your future with me
'Cause you'd be
Oh-so-easy to love*

} Song

DAYTIME-IN CENTRAL PARK

Dobel: There's great wisdom in jokes, Falk, really. There's an old joke about a prize-fighter in the ring. He's getting his brains beat out. And his mother's in the audience, and she's watching him getting beaten up. There's a priest next to her and she says, 'Father, pray for him.' And the priest says, 'I will, but if he could punch, it would help.' There's more insight in that joke, into what I call the Giant So What than most books on philosophy.

Women.
Camus said that women are all that we're ever going to know of paradise on earth.

In your case, Falk, there is a seminal joke that Henny Youngman used to tell that I think is perfect. It sums it up perfectly as far as you go. A guy comes into a doctor's office. He says, 'Doc, it hurts when I do this.' The doctor says, 'Don't do it.' Think about that.

Jerry Falk: (to the camera)

That's David Dobel, and I'm Jerry Falk. We spent many afternoons walking and talking in the park. Did I know when I first met him how nuts he was? We met at the office of some so-called intellectual comedian's agent. We were comedy writers trying to break into the business by writing nightclub routines for comics. The difference was, I was 21 and he was 60.

AT THE MANAGER'S OFFICE

Manager: He wants truisms. Not just jokes. Truisms We can't afford the crazy price for the more established...

Harvey: Let me say this, if I may. I can't speak for David Dobel because I don't handle him. In fact, Jerry and I just met him now. But I've handled Jerry Falk since he began, and with Jerry Falk, you get top-quality goods for your money. You can buy a suit and get the same cut in a cheap fabric as you can in an expensive fabric. Jerry gives you affordable fabric, a quality fabric, at affordable prices. Is this gabardine

IN THE STREET

Dobel: Who is that piece goods salesman up
Who handles you?

Jerry: Harvey? Don't ask. My cross to bear.
I'd love to dump him, but I'm his only client.

Dobel: You pay that troll ten percent of your salary?

Jerry: 20. Actually, 25.
It's a long story.
He was there for me when my marriage broke up.

Dobel: Your marr-... don't tell me, you got married young.
You thought it would be exciting.
It turned out to be hebetudinous and you dumped her.
Am I right?

Jerry: You are not. She left me.
I can't leave anybody.
It's my main problem in analysis.
I'm afraid to sleep alone. Hebetudinous?

Dobel: You're in analysis already?

Jerry: Yes. Very committed, actually.
I turned down some TV jobs in Los Angeles because my shrink felt we weren't
finished yet.

Dobel: You chose psychoanalysis over real life?
Are you learning disabled?

IN A RESTAURANT

Jerry: Obviously, you're not familiar with analysis.

Dobel: Wrong. I'm completely familiar with it.
Similar hustlers tried to fob it off on me at Payne Whitney.

Jerry: You were in Payne Whitney?

Dobel: That's right. A nuthouse.
I was in the psycho ward for six months, a vacation I don't look back on with
great nostalgia.

Jerry: Really?

Dobel: Relax. You don't have to move away.

Jerry: Oh, no. I'm not suggesting you were violent.

Dobel: But I was violent.
That's why they put you in a straitjacket.

Jerry: You were in a straitjacket?

Dobel: I'm not going to take an axe and split your head open.
Don't be scared.

Jerry: I'm just surprised.
What happened? Why were you there?

Dobel: I broke up with this girl, and they put me with a psychiatrist who
said, 'Why did you get so depressed, and do all those things you did?'

I said, 'I wanted this girl and she left me.'
And he said, 'Well, we have to look into that.'
And I said, 'There's nothing to look into!
I wanted her and she left me.'
And he said, 'Well, why are you feeling so intense?'
And I said, 'Cause I want the girl!' And he said, 'What's underneath it?'
And I said, 'Nothing!'
He said, 'I'll have to give you medication.'
I said, 'I don't want medication! I want the girl!
And he said, 'We have to work this through.'
So, I took a fire extinguisher from the casement and struck him across the
back of his neck. And before I knew it, guys from Con Ed had jumper cables in
my head and the rest was...

IN THE STREET

Dobel: Why are you in analysis?
You're afraid to sleep alone.
What else?

Jerry: Fear of death.

Dobel: That's funny. I have that, too!
My dog has it.
It's very common to living creatures.

Jerry: And I have rough patches with my girlfriend.

Dobel: You have a girlfriend?

Jerry: I am deeply in love.

Dobel: Really?

Jerry: Yes, with the most beautiful, charming, sexy...

Dobel: But there are rough patches.

Jerry: We'll get through them.

Dobel: But there are painful conflicts.

Jerry: She can be difficult.
But you'd love her. She's a knockout.

Dobel: A knockout I'm sure, but impossible.

Jerry: I never said impossible.

Dobel: You did!

Jerry: Difficult. She can be difficult.

Dobel: Now she's difficult. Soon, she'll be impossible.

Jerry: Actually, she's very supportive of my goals.

Dobel: What are these goals?

Jerry: I want to write a novel.
A novel about man's fate in the empty universe.
No god, no hope, just human suffering and loneliness.

Dobel: I would stick to jokes if I were you, that's where the money is.

Want a lift?

Jerry: No, I'm okay.
I'm meeting my girlfriend. Today is our anniversary.

Dobel: You know, maybe next week, if you'd like we could drive out to watch that intellectual comedian parade his amphigories for us.

Jerry: Sure. That'd be great.

Dobel: It's funny. I was once in a cab...this was years ago.
And I was pouring my heart out to the driver about all the stuff you were prattling on about...life, death, the empty universe, the meaning of existence, human suffering.
And the cab driver said to me: 'You know, it's like anything else.'
Think about that.

Jerry (To the camera): He was a school teacher who lived on Roosevelt Island. Too frightened to give up his job and write comedy full-time because, as he said he knew what it was to starve 'Amphigories'? 'Hebetudinous'?
Meanwhile, I'm on my way to meet Amanda.
I'll be on time, she'll be late.
She's late, she's disorganized.
Incidentally, that's not our big problem.
She drives me crazy, but, God, wait till you meet her.
She is adorable!

NIGHT TIME. AT THE DOOR OF AN ELEGANT RESTAURANT

Amanda: Jerry!

Jerry: Amanda! Hey!

Amanda: Am I late?

Jerry: Not if we go by Rocky Mountain time.

Amanda: Can you pay for the cab?
I forgot my wallet.

Jerry: Pay for the cab?
Are you getting the picture?
You know, we did say 7:30.

Amanda: Sorry!

Jerry: It was pretty tough to get a reservation, you know.
What's the matter?

Amanda: I'm in a bad mood.

Jerry: I can see. Why?

Amanda: I did terribly at an audition today.

Jerry: You always think you did badly.

Amanda: I felt so confident until I got up to read, then I completely froze.

Jerry: Don't obsess. I'm sure it wasn't that bad.

Amanda: I don't understand why. I'm my own worst enemy.
I could play that part in my sleep.

Jerry: I know you can. Just calm down.
We'll go inside. We'll go have a good dinner.
We'll have wine, you can relax.
I got to tell you about this character I met.
He's a fascinating individual.

Amanda: Don't be mad at me, but I ate.

Jerry: You ate?

Amanda: I couldn't help it. I was starving when I got back from the audition,
so I had a little sliver of that Sara Lee cheesecake.
Then I had another one.
You know what I'm like when I get started.
Pretty soon, I'd eaten the whole cake.

Jerry: You ate the whole Sara Lee cheesecake?

Amanda: Then I figured, what the hell!
So I finished up the spaghetti in the refrigerator, ate that last lobster tail
and heated up a chicken pot pie.

Jerry: Is there any furniture left in the house?

Amanda: I'm so fat, it's disgusting.

Jerry: How could you eat before dinner?

Amanda: I'm sorry. I was so angry at myself for screwing up.
I couldn't help it.

Jerry: I reserved a corner booth.

Amanda: It's okay. You can order and I'll get a club soda. I'm dieting anyway.

Jerry: I can't take their best booth with just one of us eating. It's not
nice.

Amanda: No, it's fine.

Jerry: No, it's not fine.
It's dinner hour. The restaurant's jam-packed.
You can't eat. How does it look?

Amanda: Why do you always care what other people think?

Jerry: It's embarrassing if just one of us eats, you know?

Amanda: Okay. I'll order a meal and I just won't eat it.

Jerry: I can't go in there and do that.

Amanda: So order me a steak, I'll get a doggie bag, and it can be my insomnia
snack.

Jerry: What kind of anniversary dinner is that?
'Can I have one dinner, and can you put a steak in a doggie bag?'
I thought we'd sit over some wine and I'd look into your eyes and tell you how
beautiful you are.

Amanda: I'm not beautiful. I'm fat.

Jerry: Okay, I'll cancel the reservation.
Let's go home. I'll make myself some eggs or something.

Amanda: There are no more eggs.
I ate them.

AT JERRY FALK'S APARTMENT

Amanda: What are you doing?

Jerry: I made myself a sandwich. There were some cans of tuna left.
(To the camera) Thank God she hasn't learned how to use the new electric can opener yet.

Amanda: My mother's moving in with us.

Jerry: What?

Amanda: I'm so angry at her.

Jerry: Wait a minute. Did I miss something new?

Amanda: She left her boyfriend.

Jerry: What happened? I thought she was finally settled.

Amanda: What happened is she's Madame Bovary.
She's married to a Park Avenue doctor and that's too dull for her.
Then there's Tom, the money market maven, and Perry, the travel agent guy.
But, no, she wants more.

Jerry: More? More what?

Amanda: I'm sure she doesn't know.
More fantasies. Her youth back.
She wants to 'fulfil her life before it's too late.'
Ok, those are her words.

Jerry: Why is she coming here?

Amanda: Well, she has no money. She has nowhere else to go.
It's just for a little while.

Jerry: Amanda, we have no room. There's no room here.

Amanda: I figured we'll put a bed in the office.

Jerry: In the office, Amanda?
That's where I write.
That's where I create.
My whole world is in there.

Amanda: You can create in the living room.

Jerry: In the...?
No, Amanda.
Everything is in there, okay?
That's my space.
It's where I write.
All of my rituals revolve around my space.
I can't...

Amanda: She's my mother.
She's not staying in a shelter.

Jerry: Why didn't you tell me earlier?

Amanda: I didn't want to ruin your dinner.

Jerry: My anniversary tuna fish sandwich?

Amanda: You're making matters worse, okay?
You're giving me a migraine.

(The phone rings. Jerry and Harvey talk)

Jerry: Hello.

Harvey: I'll only be a minute.
When I left you, I ran into Danny Wax.
He said the baby-sitter routine you wrote for him is not working.
There are no laughs.
Not one laughs in that routine.
People are sitting with stone faces.

Jerry (to the camera): The routine is fine.
The guy's just in the wrong profession.

Harvey: That's what I told him. I said, 'Danny, you've been around for a long time.
'You think there's a reason you never made it?'

Jerry: No tact. None. None.

Harvey: I said to him, 'Danny, a man buys the suit.
'He says he's happy with the suit.
'Then he sees another suit.
Suddenly he doesn't want the suit he's got!
He's not happy with it. 'He wants a new suit.
He's not happy with the old one.'

Jerry: Right, yeah.
Listen, I'm a little busy now.
Can I ring you back?

Harvey: Look, I was up to NBC.
There is nothing doing up there.
Not right now.
Things being equal, they'll change.
Right now they're not equal.
Look, I'd like to have lunch with you this week.
I need a business thing done.
We have to talk.
I got a business thing to discuss.

Jerry: What kind of business?
What do you mean?

Harvey: There's nothing to get anxious about.
It's about the future.
Good-bye.

Amanda: Jerry, do you think I'm fat?

Jerry: I think you're amazing-looking.

Amanda: Because you're just used to the losers you dated before me.

Jerry: Losers? Not all of them were losers.
What is behind your back? Something for me?

Amanda: This is for you. Happy anniversary.

Jerry: Happy anniversary.

Amanda: You have to forgive the wrapping.
I wrapped it myself and I lost my temper when I couldn't get it even.

Jerry: I can tell. Not exactly a work of art, but I forgive you.
Open, open.

Amanda: I think I know what these are.

Jerry: Do you?

Amanda: Yeah, these are the earrings from downtown!

Jerry: I couldn't not get them for you.
You look so good in those kind of earrings.

Amanda: Do I?

Jerry: Beautiful. Absolutely beautiful.

Amanda: Thank you.

Jerry: You like them?

Amanda: You're the only one I've ever dated who's known exactly what to get me.

Jerry: It's because you have a special vision of me.
'No Exit' and 'The Flies.'
Jean Paul Sartre.
That's amazing. Thank you.

Amanda: It was between that and O'Neill.
I couldn't decide whose nihilistic pessimism made you happier.

Jerry: I think it was Tennessee Williams who said that the opposite of death is desire.
And I desired you from the first moment we met.

FLASHBACK SCENE (IN THE STREET)

Brooke: I could live down here.
It's so beautiful.

Jerry: It is. It's very pretty.
I don't know about living down here.
I'd like to come here to visit, but I like to go home to the Upper East Side.

Brooke: You wouldn't consider it?
After we get married, move to the Village.

Jerry: Why is marriage so important?
I just got out of a marriage.
Just because we get a signed piece of paper?
When you moved in with me.
We're a couple, right?

Brooke: Yes, we moved in together.
We've been dating over a year now.
I guess I'm old-fashioned.

Jerry: I know. All your girlfriends are getting married...

(They bump into Bob, a friend of Falk)

Bob: Falk, what's up?

Jerry: Bob, how are you doing?
Bob, this is Brooke.
Brooke, Bob Stiles.

Brooke: How's it going?

Bob: Falk and Brooke.
This is Amanda.
This is Falk.

Jerry: This is Brooke.
So, what are you guys doing down here?

Bob: She just bought her dad a ridiculous birthday present.

Amanda: You think it's ridiculous.
I think it's great.

Bob: Ok, let them see it. Maybe I'm wrong.
Oh, that's a...
A turn-of-the century...

Jerry: stereopticon.

Bob: You knew that.
Wait. It's complete with pornographic slides.

Amanda: Isn't it wonderful?

Jerry: I think it's brilliant.

Bob: Just what he needs, antique pornography.
I always thought you had a little yen for your dad.

Amanda: Ha ha.

Bob: Hey! We're going to a great Indian restaurant tomorrow night.
We want to invite you.
I've hyped you to Amanda.
You can only disappoint.

Jerry: That sounds great.
Are we busy tomorrow night?

Brooke: We're supposed to take my parents out.

Jerry: But that was tentative, I thought.

Brooke: You hate Indian food.

Jerry: 'Hate.' That's a strong word.
Since I realized how much you... she loves tandoori chicken.

Bob: Come on. It'll be fun.

Jerry: I should give it another shot.

IN THE INDIAN RESTAURANT (THE FLASHBACK CONTINUES)

Amanda: What I love about Bogart is that he's so intensely urban. You know, he cigarette, the five o'clock shadow. Always in some seedy nightclub.

Jerry: Didn't I say that exact same thing about Frank Sinatra? Urban. Exactly. I even used the term. That's...

Brooke: Where did you go to school?

Amanda: Ethical culture. Fieldston. Brandeis. But I dropped out.

Bob: One of her professors fell in love with her.

Amanda: It was terrible. He was married. It was way too much pressure for all of us. His poor wife!

Bob: In addition to acting, she's a very good singer.

Amanda: I try to sing, but then I hear someone like Billie Holiday, and forget about it!

Brooke: She's your favourite!

Amanda: But you can't listen to the CD's, right? They sterilize the sound.

Jerry: Didn't I say that? I absolutely agree with you. It totally sterilizes... that's so funny. Actually, someone told me about this seedy record store that has all of her old recordings on 78s and 33s.

Amanda: I'd love to know about it. She is amazing.

Jerry: It's early. Let's go to the Village Vanguard. Diana Krall is playing. It should be a great show.

Amanda: I'll get so discouraged, but I am dying to see her.

Jerry: Great.

Brooke: You get up so early to write.

Jerry: Yeah, but I did most of my stuff for tomorrow, so... Should we? What do you...

Brooke: Yeah, sure.

IN THE JAZZ CLUB "VILLAGE VANGUARD" (THE MEMORY CONTINUES)

Hide your heart from sight
Lock your dreams at night
It could happen to you
Don't count stars
Or you might stumble
Someone drops a sigh
And down you tumble
Keep an eye on spring
Run when church bells ring
It could happen to you

} Song

Amanda: She's so moving.

Jerry: I agree. She's totally moving.
Absolutely.
You've captured her.

Amanda: What was I saying?
I'd love to take one of those boats down the Amazon.
It's supposed to be so beautiful.

Jerry: Not tonight?

(The others laugh)

Of course not tonight.
I was... that's funny.
But how thrilling that would be.
That would be so thrilling.

Brooke: You hate heat.
You hate mosquitoes.

Jerry: I hate malaria. It's malaria, remember?
I don't hate all mosquitoes.

Amanda: I want to see the parrots and the giant butterflies.
I've seen pictures in National Geographic.
They're gorgeous!

Jerry: Giant, huge...
And wild monkeys would be...

Brooke: Monkeys?
How much have you had to drink?

Amanda: Do you like snakes?

Jerry: Do I like snakes?

Amanda: Some people get queasy around them, but I think they're beautiful.
The way they move... it's so sensual.

Jerry: So sen... I love snakes.
Cobras, for example.

Amanda: Pythons.

Jerry: Naturally. Pythons.
Garters. Rattlesnakes.
I love them all.

Brooke: I cannot believe I'm hearing this.

Jerry: Oh, please.
I've often said, often, that there's nothing like a dense jungle in the rain.
I've said this.

Brooke: You're drunk.

Jerry: That's not true.

Bob: Speaking of rain, there's supposed to be a hurricane tonight.

Amanda: We should rent a car and drive to the Hamptons.
We could walk on the beach...

Brooke: He hates the Hamptons.

Amanda: Nobody hates the ocean.

Bob: She's up for anything.
It's too late for me. I can't.
Don't you have an audition tomorrow?

Amanda: 'My candle burns at both ends, it will not last the night.'

Jerry: Millay! Edna Millay!
She's my favourite poet!
Don't I quote her all the time?
Edna Millay...

FALK'S APARTMENT- A LITTLE TIME LATER

Brooke: Amanda's pretty, isn't she?

Jerry: She's okay, I suppose.

Brooke: You're drunk.
I was looking at her face in the candlelight and she has this offbeat sexual quality.

Jerry: Yeah, I guess.
If, uh, you know, if you find that crippling sense of passionate heat behind those big eyes sexy.

Brooke: Huh?

Jerry: Hmm? Nothing.

Brooke: Your friend Bob's crazy about her.
I got the whole story while you were in the men's room throwing up.

Jerry: I'm fine.
Believe me, I'm okay.

Brooke: She moved in with him and I get the feeling he is dying to marry her.

Jerry: Oh, yeah?

Brooke: They make a nice couple.
He's charming and very attractive.
Are you okay?

Jerry: Yeah.

A FEW DAYS LATER- IN FRONT OF AMANDA'S BLOCK

Jerry: Amanda? Hey, it's Jerry Falk.
Good, good. You?
Listen, I was just about to go to this old record store I found out about.
I know you were interested in picking up some Billie Holiday.
I'm actually vaguely near your house, so I thought that, um...
I mean, if you and Bob are busy...
Right. Of course. He would be at work.
What was I thinking?
I could be there pretty soon.

Maybe, say, three minutes?
Great. I'll meet you in front of your place. Bye.

IN THE OLD RECORD STORE

Amanda: These are great.

Jerry: Let me get you this Diana Krall record as a present since I know how big of a fan you are.

Amanda: Wasn't she great the other night?
Jerry: So great.

Amanda: I love that you appreciate old songs.
They're so pretty.

Jerry: I'd love to hear you sing sometime.

Amanda: I can't sing publicly.
I'm too fat.

Jerry: Fat? I'm sorry. Did you say fat?

Amanda: But I have these great diet pills.
They take away your appetite, but increase your sexual drive.

(Silence)

Jerry: Is that how you met Bob?
From his record company?

Amanda: No. He picked me up in Central Park, actually.

Jerry: Oh, how funny.
And you guys got... seriously involved?

Amanda: No. He'd like to, but...
I can't commit.
I guess I have a problem with commitment.
I dream of meeting someone who I'll want to give myself over to, where I'd be the one hurt in the end.
But it hasn't happened yet. You?

Jerry: Me neither.
Um, unfortunately, same here.
Brooke and I are in the last stages, basically.

Amanda: Really?

Jerry: Oh, yeah.

Amanda: She didn't give me that impression.

Jerry: She didn't?
Well, that's strange, because that's the only impression to give, really.
Oh! Look at this, uh, record.
Cole Porter.
This is a fantas... really pretty songs on here.
Let me get you this as a little present.
Can I do that?
I was actually listening to this last night, and I thought of you.

Amanda: You were listening to Cole Porter and thought of me?
You must really have a crush on me.

Jerry: I do?

Amanda: I'd say it's fatal.

(He kisses her)

Jerry: I'm sorry.

I, uh... I couldn't resist.

Amanda: Don't apologize.

I wanted you to.

Jerry: You did?

Amanda: Yes. I've had a crush on you since we met.

Couldn't you tell, the way I was ignoring you?

Jerry: Well, there was something compelling about your apathy.

Amanda: I thought you were sweet and sensitive and vulnerable.

And I could tell you liked me, too.

Jerry: I can't believe

I'm in love with a smoker.

Amanda: I don't want anyone to get hurt.

IN FALK'S AND BROOKE'S BEDROOM

Brooks: Where were you? It's 10:00 o'clock

Jerry: Where?

Well, um, I had a meeting to go to.

Brooke: You smell from alcohol.

Jerry: I do?

Brooke: My God, your tongue is black!

Jerry: It is? Well, um... that's because I had some wine.

Brooke: Wine? Why?

It's not Passover.

Jerry: No. Uh, to celebrate. Uh, the deal.

Brooke: What deal?

Jerry: I have to tell you, um, it looks like

I have a great opportunity to work for, for, um, a very, very funny, uh, puppet.

It's, uh... remember I...

Brooke: Is this a woman's hair?

Jerry: Is this... is this a woman's hair?

I mean, it could be...I suppose.

Possibly from, uh, the taxi.

It was... I mean, I think, you know, all the people in and out,

I probably sat up in... I guess, the woman's hair.

I am exhausted.

AT THE SHRINK

Jerry: She asked me if I still love her.
What could I say?
Why can't I tell her the truth?
I'm in love with Amanda.
Why can't I tell her it's over?
Why can't I leave people?

Shrink: Tell me about your dream.
The Cleveland Indians got jobs at Toys R Us?

Jerry: Yeah. So what can it possibly mean?
Look, I can't keep wasting my hour here describing lunatic dreams.
I have a date with Amanda.
I can't keep running around town on the sly and live like this.
Amanda can handle it, but I need help.
What do I do? I have to extricate myself from Brooke.
It'll break her heart.
She wants to marry me!

(To the cam)

The guy will not talk.
I've been with him for three years.

Shrink: What comes to mind about the Cleveland Indians?

Jerry (to the cam): See? This is what I get.
I need a course of action, and he wants me to free-associate about the
Cleveland Indians at Toys R Us.

IN A HOTEL BEDROOM

Amanda: I love doing it in hotels.
It's so illicit.
Check yourself for shoulder-length hairs in hard-to-justify locations.

Jerry: I have to decide how to let Brooke down gracefully.

Amanda: There's no rush.
I've been the other woman before.

Jerry: Bob wasn't upset when you told him?

Amanda: He was disappointed.
But I was honest about myself going in.
Naturally, I didn't tell him it was you I was in love with.

BROOK IS LEAVING FALK'S APARTMENT

Jerry: Brooke...

Brooke: Don't give me that!
I don't believe you!
Those are bite marks on your back.
You didn't fall on your comb!

BACK TO THE PRESENT TIME- FALK'S APARTMENT

Amanda: What are you thinking about?

Jerry: Everything.
When we first met, when Brooke found out.
Remember that? Or when we checked into that hotel as S. and Z. Fitzgerald.

Or how we made love everywhere. God, everywhere.
When I think of all the risky places that lust overcame the two of us, it
blows my mind.

Amanda: You know Fireside Memorial Chapel is a McDonald's now?

Jerry: Oh yeah? Fascinating.

(Kissing each other)

Amanda: Don't.

Jerry: Why not?

Amanda: I can't.

Jerry: What do you mean you can't?
It's not natural.
We never sleep with each other.

Amanda: I told you I'm going through a rough patch.

Jerry: I'll say.
It's been six months!

Amanda: I said you could sleep with other women.

Jerry: I don't love other women.
I don't want to sleep with other women. I love you.
What did I do to turn you off?
I don't get it.

Amanda: Nothing. You did nothing.
It's always about you.
You have such an ego.

Jerry: An ego?

Amanda: What do you want me to do?
Just grit my teeth, close my eyes, hold myself stiff and let you do it to me?

Jerry: It's getting to the point where I may settle for that.

Amanda: Sometimes I think it's because you remind me of my father.

Jerry: You once told me you thought your father was sexually attractive.

Amanda: That's not the part of him you remind me of.

Jerry: It's not?
What is it, then?

Amanda: You know, his professional manner.
Sweet and supportive.

Jerry: Gee, I'm sorry I have so many turn-off qualities. I didn't realize.

Amanda: Sleep with other women.
Just don't tell me about it.

Jerry: Do you love me?

Amanda: What a question!
Just because I pull away when you touch me?

WALKING IN THE PARK...

Dobel: 'Just because I pull away when you touch me?'
Falk, give me a break.

Jerry: She said it was temporary.

Dobel: Meanwhile, you haven't consummated your passion for this woman in six months!
It's unbelievable! I have a theory that too much rejection causes cancer.

Jerry: She encourages me to sleep with other women.

Dobel: Well, do it! For God's sakes!
There must be a million women who'd be excited to get into bed with you.
Maybe not a million, but I'm sure you could find one, if you got her drunk enough.

Jerry: It doesn't matter.
I have no interest in other women.

Dobel: See, even my first wife was...

Jerry: Wife? You were married?

Dobel: A bitter story. When I was very young.
I should have known something was wrong on the wedding night when her family danced around my table chanting, 'We will make him one of us!'

IN THE "PIP'S COMEDY CLUB"

Comedian's Monologue: *Oh, boy! I had a rough day.
I got up, put on a shirt and the button came off.
Then I went to the car to open the door, and the handle came off.
Now I'm afraid to go to the bathroom.*

OUTSIDE THE "PIP'S COMEDY CLUB"

Jerry: What did you do?
I wanted to grab the check.

Dobel: No, you didn't.

Jerry: What do you mean? I did.
I was grabbing the check.

Dobel: Never trust a guy who fumbles for the check.
He who wants to get the check, gets it.
As you go through life, when you really want to get the check, you will.

Jerry: Well, I was planning on getting it.

Dobel: Let me ask you...
Did you hear what that guy said?
Three people were coming in as we were leaving.

Jerry: The swarthy guy?

Dobel: Yeah. Dark.
There were two guys and a girl.

Jerry: I didn't hear him.

Dobel: He looked at us, and said to the other guy:
'Jews start all wars.'

Jerry: Did you hear that?

No!

Dobel: Yes, absolutely. He presumably said it to her or the guy with them, but it was really for our benefit.

'Jews start all wars.'

Jerry: I don't think it was for my benefit because I didn't hear anything. I know who you're talking about.

I saw this trio, but I didn't hear anything and I have pretty good hearing.

Dobel: Because you were obsessed with the physically prepossessing waitresses running around.

Let me tell you, Falk.

We live in perilous times.

You got to keep alert for these things.

You don't want your life to wind up as black-and-white newsreel footage scored by a cello in a minor key.

FALK'S APARTMENT

Jerry: Hey.

Amanda: Hi.

Jerry: How are you?

Amanda: Good. How was the comedian?

Jerry: It's exactly like Dobel says.

There is truly a paucity of veridical talent in the world.

Amanda: When will I meet this polymath?

Jerry: He is unbelievable.

He's read everything.

He plays music.

He paints, or so he claims.

I've read some of his poems...they are all morbid!

Cancer and shock treatments and gas chambers.

And his vocabulary is astounding.

You can't get the guy on a word. It's incredible

Amanda: Wow! It's rare you're so taken with somebody.

Jerry: Hey, Mrs. Chase.

Paula: I told you not to call me Mrs. Chase!

My name is Paula!

Mrs. Chase makes me sound ancient.

My life isn't over yet.

Jerry: No, no. I didn't mean to...

Paula: In fact, I'm just starting to live it.

Jerry: Definitely, Paula.

Paula: And I need some help from you.

Amanda: Mom, could you talk about this tomorrow?

It's late.

Paula: What, are we six years old?

It's past our bedtime?

Jerry: It's okay. It's only 1:30.

Paula: I decided to put some songs together and do a nightclub act.

Amanda: Mother, the scene has really changed in the past 25 years.

Paula: Why are you so discouraging?

Amanda: I'm not. I'm realistic.
I don't want you to get hurt.

Paula: How? I could always sing.

Amanda: Of course you can sing.
I'm not saying that. But things change.
Styles, the cabaret business...

Paula: Why can't you be more supportive?
You're so competitive!

Amanda: I am not!
I hate my voice!

Jerry: Please.
You guys both have very good voices.

Paula: I thought I'd put a few songs together and you could write between-the-songs talk for me.

Jerry: I've never done that sort of thing.

Paula: Just some banter. Not jokes.
I couldn't tell a joke if my life depended on it. Just some chit-chat.

Jerry: You know, the truth is, I'm kind of snowed under right now...

Paula: Oh, God!
Is nobody on my side?

Amanda: Jerry, you could do it.
This stuff comes so easily to you.

Jerry: You just said this is a fool's errand.

Paula: What did you call me?

Jerry: It's an expression.

Amanda: I know. I tried to dissuade her, but she won't listen to me.

Jerry: I'm trying to finish my book.
These comics are pressing me.
I've taken deposits from them.

Paula: Oh, forget I even asked.

Jerry: Okay. I never said I wouldn't do it.
I just have to fit it in.

Paula: It won't be arduous!
I have lots of ideas!
I'm even having a piano delivered!

Jerry: Here?

Paula: It's a rental.

I had to rehearse!

Jerry: There's no room for a piano.

Paula: Because you don't maximize your space!

I was an interior decorator.

Tell him, Amanda.

Amanda: I know this is a real pain, but it's temporary.

Jerry: You mean like our lovemaking?

Amanda: Could you not be gross?

IN CENTRAL PARK

Jerry: (off-camera) As the days passed, Dobel and I got closer and closer. After he finished school, we'd meet in Central Park and hang out. He'd usually expound on something.

Dobel: You think quantum physics has the answer?

I mean, what purpose does it serve for me that time and space are exactly the same thing?

I ask a guy what time it is, he tells me six miles.

What the hell is that?

Falk, if a guy comes out on stage at Carnegie Hall and throws up, you can always find some people who will call it art.

Years ago, a very wonderful comedy writer wrote a very funny book with a really deep and meaningful title.

It was called 'Never Trust A Naked Bus Driver.'

Now you would be amazed how many people do exactly that, and worse.

Do you masturbate, Falk?

Jerry: What?

Dobel: I mean, given the circumstances of your sex life, I would think...

Jerry: This is not... stop squirming.

I'm not. I don't know.

Now and then, I guess.

Dobel: When is now and then?

On Easter and Purim?

Jerry: I don't really enjoy it.

Dobel: Are you doing it right?

Does your hand fall asleep?

Jerry: No. I happen to think it's a poor substitute for the real thing.

Dobel: Really? I prefer it to the real thing.

Last night, I was home by myself and I conjured up a threesome with me, Marilyn Monroe and Sophia Loren.

And it was very erotic.

In fact, if I'm not mistaken, it was the first time those two great actresses ever appeared in anything together.

Jerry: It sounds nice, but...

Dobel: The only reason I ask is because I think that as you go through life, you learn to depend only on yourself.

You know?

Do you own a firearm?

Jerry: A gun?

Dobel: A gun qualifies as a firearm, yes.

Jerry: No. Why would I?

Dobel: For self-defense.

Jerry: Against whom?

Dobel: Against those who conspire to harm you.

Jerry: Harm me?

Dobel: Don't ask what you did to deserve it.

I mean, God, read Auden.

You know, come with me to New Jersey.

IN A GUN SHOP, IN NEW YERSEY

Dobel: Falk, I took the liberty a few weeks ago of ordering you a little present.

Jerry: What?

Dobel: They're having a sale here on surplus Russian army rifles.

Jerry: What?

Dobel: Suppose you're home one night in bed, masturbating, and some guys break in.

You need protection.

Jerry: I'd just dial 991.

I don't need a rifle.

Dobel: Have you ever dialled 991?

It's like trying to get a mortgage.

Come on.

Jerry: Dobel, I don't need a rifle. I'll probably wind up blowing my foot off.

Dobel: What is wrong with you?

Are you such a maladroit you can't keep a firearm without discharging it adventitiously?

Jerry: I don't need a weapon.

Dobel: Everybody needs a weapon.

Jerry: What does that mean?

Dobel: It means the day will come when you wish you had one.

Jerry: Why exactly?

Dobel: Why?

So they don't put you in a boxcar.

I want to get you some of this stuff, too.

Jerry: What for?

Dobel: So you can build a survival kit.

I have a perfect survival kit.
I've worked on it for years.
Last week I got some great fishhooks, and a waterproof matchbox that floats.
Jerry: What are you preparing for, the end of civilization?

Dobel: I have to know if I'm alone in the wilds, I can survive by myself.

Jerry: Dobel, you're a madman.

Dobel: That's what they said in Germany.
There were actually groups in Germany called 'Jews for Hitler.'
They were deluded.
They thought he'd be good for the country.
They trusted a naked bus driver...
Never trust a naked bus driver.

Jerry: By the time I got out of bed and loaded it, the damage would be done.

Dobel: That's why you keep it loaded.

Jerry: I should keep a loaded gun in the house?

Dobel: Why would you keep an unloaded weapon in the house?

Jerry: Do you keep a loaded gun in the house?

Dobel: I have a loaded weapon in my house within reach.
Within reach, Falk. In every room

Jerry: Just how crazy are you?
Is there more?
Do you hear voices on the radio or worship snakes or something?

Dobel: You are a member of one of the most persecuted minorities in history.
The rifle's on me.
Let me handle this.

IN JERRY'S APARTMENT

Jerry: Dobel, this makes me nervous.
I've never owned a weapon.

Dobel: You have to learn to take it apart and put it together blindfolded.
Cos' you may have to do it in the dark.

Jerry: You expecting Nazis and a blackout?

Dobel: Incidentally, while you were rummaging around the store in an aimless stupor, I got you a couple of items.

Jerry: you did?

Dobel: Yes, I got you a flashlight that floats if you drop it in the ocean for any reason.

Jerry: When the hell am I near the ocean?

Dobel: I want you to build a survival kit.
I got you a compass, a...

Jerry: I live in Manhattan.
Why would I need a compass?

Dobel: This flare gun.

I got you some snakebite stuff, fishhooks, water-purifying tablets.

Jerry: This all sounds a little excessive to me.

Dobel: And don't pull the trigger.

Squeeze it. Squeeze the trigger.

That's right.

Just take aim and squeeze...

(Amanda entering)

Jerry: Sorry! Sorry, sorry!

It's empty.

Dobel was showing me how to use a rifle.

We were practicing.

Amanda: Why?

Jerry: Why? Well, it's for protection.

Amanda: From whom?

Jerry: What do you mean, from whom?

Dobel, tell her.

Dobel: I'm Dobel.

Amanda: Hi.

Who do you need protection from?

Jerry: Burglars, rapists, the Gestapo.

Dobel: It was my idea that, given the tensions in the world, perhaps it would be prudent for young Falk to own a means of self-defense.

Amanda: Have you had a mental breakdown?

You and a rifle?

Jerry: I know it seems weird.

Amanda: What's this stuff?

Jerry: This is all very important.

These are water-purifying tablets and that's a flashlight that floats.

Let's say you drop it in the ocean, right?

It floats.

Amanda: Are you joining the Boy Scouts?

Jerry: It's all very necessary.

Amanda: what are these? bullets?

Jerry: They're called rounds. Right?

Jump in here at any point.

Dobel: Falk, I don't mean to incite domestic strife here.

Jerry: Amanda, it's all very safe.

See what happens...

See, what I do is take a pliers, ok? and I remove the lead part from the shell. You see? I take them apart.

Then I have the empty... empty shell. Okay?

And what I do is I put this now in the breech, in the rifle, okay?

So then if a shot's taken, it won't really fire.

Not until the second round it goes into the breech.

Dobel: The chamber!
The chamber, Falk!

Jerry: Into the chamber.

Amanda: I am not living in the house with a loaded rifle.

Jerry: You don't trust me to keep a firearm without hurting anyone?
Am I an imbecile?

Amanda: Is that a trick question?

Jerry: Dobel, would you say something?
It's his feeling that as the economy slumps, crime rises, okay?
And rape... rape has risen.
Statistically speaking, rape has gone up.
And he's not convinced that the slaughter of six million Jews is enough to
satisfy the anti-Semitic impulses of the majority of the world.
You said this.

Dobel: He's paraphrasing.
I put it more succinctly when I...

(Paula entering)

Paula: Oh!

Amanda: Don't worry, Mother.
It's not loaded.

Paula: What's happening?

Jerry: I bought a rifle.

Paula: A rifle?! I'm not living in a house with a rifle!

Amanda: Don't worry, Mom. It's leaving.

Jerry: No, it's not. It's not leaving.

Dobel: Perhaps we should rethink the concept of self-defense.

Jerry: Mrs. Chase, is it unreasonable to own a fire extinguisher, though
you'll probably never use it?

Paula: Stop calling me Mrs. Chase!
My name is Paula!
I'm not your goddamn schoolteacher!

Dobel: Falk, urgent business in Tierra Del Fuego requires my presence, so I'll
be leaving.

Paula: Excuse me, Sir, would you mind helping me shift this piano?

Dobel: Me?

Amanda: Mother, he's a guest.
Would you take these when you go?

Paula: I don't care who he is.
This room isn't right.

Amanda: That's because it's too crowded.

Paula: What is that supposed to mean?
You want me on a park bench?

Amanda: Don't be so dramatic.
All I want out is this stupid rifle.

Paula: Are you going to help me move this piano or not?

Dobel: I live to serve.
Make your wishes known.

Paula: Pivot. Pivot.

(The phone rings. Jerry and Harvey talk)

Jerry: Hello.

Harvey: Did I get you at a bad time?
I just want to set the date for the end of the week for lunch. How's Friday?

Jerry: Friday.
Hold on one second, Harvey

Amanda: I have steamers in the fridge from a week ago Sunday. You hungry?

Dobel: No. I make it a practice never to ingest bivalves that have been dead more than 72 hours.

Paula: Christ, I need a drink.
This room just isn't right.
What are these?

Amanda: Water-purifying tablets.

Paula: What for?
Is the plumbing backed up?

Jerry: Thursday's better, Harvey.
What do you want to talk about?

Harvey: The who, the what and the wherefore.
Thursday, Isabella's, at noon. Right. Bye.

Paula: No, you're doing it.
Just pivot it.

Jerry: What's happening here? What's going on?

Dobel: I have it under control.
Nothing that can't be done with stevedores and some oxen.

Jerry: Paula, where do you want this?

Paula: Against the wall.

Jerry: I'll help you do it.

Paula: Sir, would you take this? (a lamp)

Amanda: Mom, here you go.

(The lamp falls and breaks)

Paula: Jesus, what a butterfingers!

Jerry: Watch your hands when you pick these up.

Amanda: These things happen.

Dobel: This can be glued.

IN THE STREET, LEAVING THE CINEMA

Spectator: I don't understand why those people could leave the room after the dinner party and go home.

Jerry: What'd you think?

Amanda: It was great.

Jerry: Yeah, I agree.

Amanda: Listen, I'm sorry about my mother.
I know she's been out of control.

Jerry: Don't worry about it.
She is a little tough, but nevertheless, I will gladly help her with her singing act.

Amanda: You are a sweetheart.
I don't know what I'd do without you.

Jerry: I've got a great idea.
Instead of going home, let's check into a hotel.
Let's check into a hotel!
Maybe away from everything in a completely different atmosphere, you'll be more relaxed.
We used to check into hotels all the time.
It was exciting and fun.

Amanda: But it was different then.

Jerry: But it won't be different.
It'll be just like we used to.
Come on, it'll be great.

THE RECEPTION OF 'INTERCONTINENTAL' HOTEL

Jerry: Hi. How are you?
We're interested in a single room.
How much will that be?

Receptionist: A single room is \$ 200 a night.

Jerry: \$200. Wow.
It's amazing how even the cheapest ones have gone up.

Amanda: Let's not get a single.
It's so sleazy.
We're trying to be romantic.

Jerry: You're right.
Um, do you have a small suite?

Receptionist: A small suite?

Jerry: Very small.

Receptionist: Let me check.
I'll be right back.

IN A SUITE OF THE HOTEL

Jerry: Wow!
Look at this place.

Amanda: It's nice.

Service: Thank you.
Have a good one.

Amanda: How much did you give him?

Jerry: Three bucks.

Amanda: Not five?

Jerry: Five?
He just turned the light on.
We have no luggage.
Should I have given him five?

Amanda: It doesn't matter.
I'm sorry. I'm just tense.

Jerry: This is fun, isn't it?
It's kind of sexy, being back in a hotel.

Amanda: Should we order caviar?

Jerry: Caviar? You just had all that popcorn at the movie.
Plus the peppermints and the ice cream sandwich.

Amanda: I know.
I'm definitely going on a diet tomorrow.

Jerry: I can't believe how much they charge for a suite.
It's not what I expected.

Amanda: Is that what you're thinking about?

Jerry: No.
No, I'm thinking of you and how sexy you are.

Amanda: I need another.

Jerry: Come here. What's wrong?

Amanda: It's too bright.

Jerry: Too bright?
Okay, well, I can fix that, I guess.
Is that better?

Amanda: No, it's still too bright.

Jerry: Really?

Amanda: Yes! You know how hard this is for me.

Jerry: Yeah, maybe it's because of this room.
I'll shut these off.
There. Is that better?

Amanda: No. Can you turn that off?

Jerry: You used to like making love with the lights on.
Or in a sunny room in front of mirrors.
Remember?

Amanda: Can we start with the lights off?

Jerry: Okay. Not a problem.
There we go. How's that?

Amanda: Thank you.

Jerry: Come here.
You know how sexy you are?
Here... let's take off your sweatshirt.
I'll take my pants off here.

Amanda: Christ!

Jerry: I'm sorry.
I had all this change from the movie house when I bought your popcorn.

Amanda: I can't do this.
The moment's ruined.

Jerry: That's crazy.
It shouldn't be that delicate.

Amanda: It's not about should!
Look, I'm a wreck!

Jerry: Okay, I'm sorry.

Amanda: I'm sorry, but I can't.
I can't do this.

Jerry: We'll start again, okay?
It'll be fine. A clean slate, okay?
We got this room.
Let's take advantage, ok?
We'll just start over, okay?
Come here. (Kissing)
See? It's nothing we haven't done before, right?

Amanda: Jerry?
Jerry, I can't breathe.

Jerry: What do you mean?

Amanda: I can't...

Jerry: What do you mean?

Amanda: I can't breathe.
My throat's swelling.

Jerry: Your throat's not swelling.

Amanda: It is. This has happened before.

Jerry: Why don't you sit down?
Amanda, sit down for a second.
You want me to get you some water?

Amanda: No. I feel nauseous.

Jerry: You're not nauseous.

Amanda: I am.

Jerry: Just, just take it easy.
Amanda, do you want me to open the window?
Maybe you need some fresh air.
You're getting pale.
Are you serious?

Amanda: I need a doctor.

Jerry: You don't need a doctor.
Just lay down for a second.

Amanda: I'm really dizzy.

Jerry: Ok, all right.
Just, um, hold on.
Just, um, breathe through your nose, okay?
Come on.
Come on. Here.

Amanda: Leave a tip for the maid.

IN THE HOSPITAL

Doctor: So, if I push on your chest here, do you feel any pain?

Amanda: Well, it's right under the breast I get a shooting pain.

Doctor: Your left breast?

Amanda: Yes.

Doctor: Have you ever had a reaction like this before?

Amanda: Yes.

Doctor: Do you have any allergies?

Amanda: I hope not.

Doctor: I'm just checking your glands right now.
You take all these pills?

Amanda: Yes. They're different diets.
Then I have my antidepressants and my sleeping pills.

Doctor: But they have opposite effects.

Amanda: I don't take them all on the same day.

Doctor: You had a few vodkas, you say?
Breathe in.
Hold. Let it go.
Why do you use diet pills?

Amanda: I have some trouble with my weight.

Doctor: You're not overweight.
You have a lovely figure.
Lean back.

This doesn't hurt, does it?

Amanda: No.

Doctor: You're a very beautiful young woman.

Amanda: Thank you.

Doctor: Yeah, breathe. Good.

AT THE SHRINK

Jerry: The doctor had better sex examining her than I've had in 6 months!
She has this wayward appeal.

Men go instantly crazy for her!

What do I do?

I'm trapped in a situation here.

What do I do?

Say something.

Shrink: Our time is up.

Suppose we continue at our next meeting.

Mr. Falk, I would like to say that I'm afraid I will stop treating you if you insist on keeping that rifle.

Jerry: What? Why?

Shrink: I think it's an acting out.

And it's more to your advantage to talk about it than act out.

Jerry: But Dobel thinks in the end, we can only count on ourselves.

Shrink: I'm afraid our time is up.

If you don't get rid of the rifle,

I can't continue the analysis.

OUTSIDE CAFÉ ISABELLA'S

Bill: Jerry!

Jerry: Hey, Bill. How are you?

Bill: I'm good.

So, what are you doing here?

Jerry: I'm having lunch with my manager, inside.

Bill: That Harry Wexler clown?

I saw him go in.

Jerry: Harvey. Yeah, yeah.

Bill: Nobody understands why you don't lose him.

Jerry: Lose Harvey?

Bill: The guy is a joke in the business.

Jerry: Oh, yeah?

Bill: Yeah.

I'm telling you this as a friend.

You're starting to happen a little bit.

You don't need a character like this representing you.

Jerry: Thanks. I'll certainly think about it.

Bill: How's your girlfriend?

Jerry: Amanda? She's good.
She's studying acting and singing.

Bill: Promise me one thing.
You guys ever break up, you give me her number.
Just kidding. Except I'm deadly serious.

Jerry: We're not breaking up.
Good to see you.

Bill: Story of my life. Bye, Jerry!

INSIDE ISABELLA'S

Jerry: Sorry I'm late.

Harvey: I thought I'd be late.
My mom had a gallbladder attack.

Jerry: So, you want to discuss...?

Harvey: No big deal.
I'll get it out of the way then we can eat and enjoy the meal.

Jerry: Excuse me, a coffee, please.

Harvey: I'm fine.
Now... our original contract was for three years.
It's almost up.
It's up in a few months.
My game plan for you is going perfectly.
A lot of people laughed at me when I said I only wanted one client.
And a kid, too!
It's like a clothing store that specializes in quality rather than quantity.
All the other managers in town, even my own family predicted that you would
dump me if you made it big on my efforts.
I said, 'You do not know Jerry Falk.'
'Jerry Falk and I have a special relationship.'
'It goes way beyond the contract.'
'We are very close.'
'I was at his wedding.'
I bought him a toaster.
'We are this close.'
I've done things for him 'you couldn't even write into a contract.'

Jerry: What's this?

Harvey: Our new agreement.
You don't have to read it now.
Take it home and read it.
It's not that complicated.
It's the same thing, except it's for seven years instead of three.
I figured, why should you be burden you with signing a contract every three
years?
Especially since we're gonna be together for a long, long time!

IN CENTRAL PARK

Dobel: You can't sign that, Falk.
What are you, a cretin?

Jerry: I can't not sign it.
The guy's whole life is invested in me.

Dobel: The guy's an idiot!
He's in the wrong business.
He should be pushing a rack on the Seventh Avenue.

Jerry: He put in the tough work when no one else cared.
He's not a bad guy, he's just...

Dobel: I can't figure you out.
You've been with a shrink for years yet you're too guilty to say good-bye to
the inept homunculus that poses as your manager.

Jerry: Incidentally, my shrink says
I have to get rid of the rifle.

Dobel: What?

Jerry: He says it's an acting out.

Dobel: What kind of charlatan would want you unarmed in this world?

Jerry: He's not a charlatan.

Dobel: They're all charlatans, Falk! My God!
You know, since the beginning of time, people have been frightened and unhappy
and scared to death and scared of getting old and there have always been
priests around and shamans and now shrinks to tell them 'I know you're
frightened, but I can help you.'
'Of course, it'll cost you a few bucks.'
But they can't help you, because life is what it is.

Jerry: Hey, what did you think of Amanda?
I know you only met her for, like, 15 minutes under pretty chaotic
circumstances but she has a great quality, doesn't she?

Dobel: She's cheating on you, you know.

Jerry: What are you talking about?

Dobel: She's cheating on you!

Jerry: How do you know?

Dobel: 'Cause I know.

Jerry: How do you know?
You see her with someone?

Dobel: No.

Jerry: Did she say something to you?

Dobel: No.

Jerry: Then why would you say she's cheating on me?

Dobel: I can tell by her eyes.

Jerry: Her eyes? Her eyes.

Dobel: Yes, her eyes.

Jerry: Dobel, you have a certain brilliance.
You do.
You're a sweet guy and a wonderful writer of humor, but you are a deeply,
deeply deranged human being.

Dobel: Falk, I'm telling you, she's cheating on you, and you're too typhlotic
to see it. Typhlosis, Falk.
Blindness.

AT A PARTY IN NEW YORK

Jerry (off cam): Is she cheating on me?
Dobel has poisoned the well.
How the hell would he know?
What is he? some kind of visionary?
Not at all. He's a simple, garden-variety paranoid.
'Jews start all wars.'
A gun in every room of his apartment!
Amanda's cheating on me because he sees it in her eyes?
Bull! And yet...

Amanda: Jerry? This is Connie.
Connie, Jerry.

Jerry: Nice to meet you.

Amanda: Connie is a brilliant actress.

Connie: Amanda's the actress!

Amanda: Ray! Come with me.
I have to talk to you.

Connie: Amanda tells me you're a writer.
What are you working on?

Jerry: A novel.

Connie: About what?

Jerry: The absolute terror of confronting one's death.

Connie: I just finished
'Notes From Underground.'
Isn't Dostoyevsky the most amazing, poignant, talented writer?

Jerry (off cam): Who cares about Dostoyevsky if Amanda's sleeping with that
guy?
She always talks about Ray Polito.
Such a hotshot new actor. Animal instincts.
This generation's Brando.
They certainly make eye contact.
She's so sexy.
Look at her body language.
All verbs!

Jerry: Have I...?

Connie: Read 'House of the Dead.'

Jerry: Oh, yes.
Yes, I have.
I found it surprisingly neoteric.
Modern. Very modern.

Connie: Yes, modern.

Jerry: Would you excuse me just a second?

Connie: Yeah, sure.

Amanda: Jerry, hi.
You remember Ray Polito?

Jerry: Nice to see you.

Ray: How are you?

Jerry: Good. You?

Amanda: I was telling Ray about how you have a real interest in old theater posters.
He says he has a great source.

Ray: My buddy, Jay Binns, he's got some really rare ones.
He'd be happy to show them to you anytime you want.

Jerry: Thanks. Yeah, maybe sometime, sure.

Amanda: We could rent a car and drive out tonight.

Jerry: Tonight?

Amanda: Connie? You should come, too.
You should bring Doug.

Jerry: Who's Doug?

Connie: Go where?

Ray: My buddy lives in Montauk.
We're going there tonight.

Amanda: At this hour, there's no traffic.

Jerry: Montauk? It's midnight.

Amanda: Come on! Montauk at midnight?
What could be more romantic?

Connie: I can't.

Jerry: Me either.

Connie: It's just too late.

Jerry: I have to get up early.
You know I work best in the morning.

Amanda: But we'll walk on the beach, maybe take a swim.
Ray'll play his guitar.

Connie: You play guitar?

Ray: Yeah.

Jerry (to the cam): I'd rather eat rat poison than watch this guy play guitar on the beach at 3 in the morning...

JERRY'S APARTMENT

Jerry: You're so quiet.

Amanda: So are you.

Jerry: What's wrong?

Amanda: Nothing.

Jerry: Don't say, 'nothing.'

Obviously, you're upset.

Are you crushed because we didn't drive a hundred miles to look at theatre posters and hear this guy play his guitar?

Amanda: Shhh!

My mother's trying to sleep.

Jerry: That road company James Dean looked at you like you were a freshly baked cannoli.

Amanda: Are you in love with Connie?

Jerry: Connie?

Amanda: Don't pretend you can't remember her name.

Jerry: I wouldn't have even looked at Connie if you hadn't thrown us together.

Amanda: I thought you'd like her.

She's smart and beautiful and very literate.

Jerry: A literate actress?

What, is that supposed to be like a four-leaf clover?

Amanda: Most men find her seductive.

Jerry: If you wanted to go off with Ray Polito, you should have this gone. You didn't need to fix me up with someone.

Amanda: Please! I thought you'd want to see his friend's theater posters.

Jerry: I have no interest in Connie. None. Nada.

Amanda: I told you you can sleep with other women.

Just don't throw it in my face.

Jerry: I'm not sleeping with her!

Do you want to sleep with Ray?

Paula: Jesus Christ!

Will you two keep it down?

I can't sleep.

You got any pills?

Amanda: I'm sorry, Mother.

I can't have these late-night discussions.

I need a sleeping pill.

Paula: Jerry? Come here.

I want to show you something.

Jerry: Now? It's 2 AM.

Paula: Come here! Jerry.

This goddamn ballad is driving me crazy.

I want you to tell me what you think.

*Don't cry
There'll be another spring
I know our hearts
Will dance again
And sing again
So wait for me
Till then
Be glad
The bird is on the wing
Another chance to love
And laugh with me
Just wait and see
I love you now
And I'll love you forever
Oh, don't be sad
We'll surely be together
For the sky
Is bluer overhead
If you will just believe in me
There'll be another spring*

Song

DAYTIME-JERRY'S APARTMENT

Jerry (off cam): If life is meaningless, then why choose to live?
Dobel says we don't choose, our blood chooses for us.
What does it all add up to if I die?
Freud says sex and work.
Dobel says work gives the illusion of meaning, and sex gives the illusion of continuity.

(Paula is rehearsing, singing)

She's going to practice now?
Hey, Paula? I'm trying to clarify some ideas for my novel.
I just need...

Paula: I have some ideas for dialogue leading to the Judy Garland medley.

Jerry: Could we talk about it later?

Paula: I am so nervous. I don't know why
I'm so scared of performing.
Where does Amanda keep her Valium?

Jerry: There. I'll get you one.

I just need a little bit of quiet, just for the morning. Okay, Paula?

AT THE SHRINK

Jerry: I went to the bathroom to get her mother a Valium.
Because Dobel made me so damn suspicious,
I couldn't resist the impulse to open her diaphragm case to see if it was
there, and it wasn't.
Why does she need her diaphragm?
What for?
And what's wrong with me?
Why should the thought of Amanda sleeping with someone be both excruciating
and exciting?
I feel like committing suicide, but I have so many problems that wouldn't
solve them all.
What should I do?

What would you do?
Huh?
What do I do?

Shrink: (No response on the part of the shrink)
IN CENTRAL PARK

Dobel: If it was me, Falk,
I would follow her.

Jerry: Why do you put these paranoid thoughts in my head?

Dobel: Why does she wear a diaphragm?
Why isn't she on the pill?

Jerry: It's hormonal.
The pill makes her crazy.

Dobel: The pill makes her crazy?
Falk, she is crazy!
The Pentagon should use her hormones for chemical warfare!

Jerry: I don't get it. Where is it?
Where is her diaphragm?

Dobel: Well, you know, I can imagine.

Jerry: I've never followed anyone.

Dobel: It's not rocket science, Falk.
The trick is not to be seen.
Where is she now?

Jerry: Acting class.

Dobel: You think.

Jerry: Christ, don't say that.
Of course she's at acting class.
She wouldn't miss that.
It's too crucial.
And that's where she sees her acting partner, Ray Polito.
Look, I'm not good at following.
Why don't you come with me?

Dobel: I can't.
I promised students I'd take them to the Caravaggio exhibit at the
Metropolitan Museum.
I'm trying to give them a little culture now and then so they don't beat each
other to death with bicycle chains.

Jerry: I'm too nervous to follow her.

Dobel: There's nothing to it, you know.
You're worried about what you're going to find, that's all.
You are a writer.
You have a gift.
You should have a girlfriend who helps you and is encouraging, not some
mercurial little jitterbug who'll have you hold up filling stations to keep
her in mood elevators.

Jerry: I shouldn't have looked.
What you don't know will kill you!

Dobel: What you don't know won't hurt you, it'll kill you.

Like if they tell you you're going to showers but they turn out not to be showers.

OUTSIDE THE DRAMA SCHOOL

(Spying in the street, Jerry sees Amanda with Ray Polito)

Jerry: Ray Polito.
I knew it!

FALK'S APARTMENT

Amanda: Where were you?
We have theater tickets tonight.

Jerry: Paula, could you excuse us?
I have to talk to Amanda.

Amanda: My God, Jerry.
Has the president been shot?

Paula: Fine with me.
I have a date tonight.

Amanda: What? You have a date?
With who?

Paula: I must confess.
It's with a guy who picked me up.

Amanda: Where?

Paula: At my AA meeting.

Amanda: Great. An alcoholic.

Paula: He's not an alcoholic.
He's the alcoholic's friend, the enabler.

Amanda: That's even better.
What does he do?

Paula: He's a horse whisperer.

Amanda: What!? What are you talking about?
What are you looking for, your keys?

Paula: Yes.

Amanda: They're over here.

Paula: He's 26 years old.

Amanda: Fabulous. You're going out with a 26-year-old horse whisperer.

Jerry: Amanda, could I talk to you?

Amanda: Hold on!

Paula: Would you really care if I got a tattoo?

Amanda: Yes.

Paula: We'll discuss it later.

Amanda: No, Mom.

Paula: We'll discuss it.

Amanda: Mom, don't.
Mom, your keys. Your keys.

Paula: Thanks.

Amanda: Jesus, you're so crazy!

Jerry: Where were you today?

Amanda: Acting class.

Jerry: No, I mean after.

Amanda: At a girlfriend's apartment, rehearsing a scene.

Jerry: No. No, you weren't because I know you were in the school building with your teacher.

Amanda: What?

Jerry: That's right. I saw you.

Amanda: How?

Jerry: I was spying on you.

Amanda: Spying?

Jerry: That's right. I saw the three of you.
You, your acting teacher and your diaphragm.

Amanda: My diaphragm?

Jerry: Yeah, your diaphragm, because it's not here, so where could it be?
There's no such thing as a diaphragm repair shop.

Amanda: Jerry...

Jerry: I was there, Amanda.
I saw it all.

Amanda: Okay. Okay, I slept with Ron Keller.
But I didn't do it because I care about him.

Jerry: No? What then?
To punish him?

Amanda: No, I had to find out if something was wrong with me.
Because I can't sleep with you, the person that I love.
I had to know if I was some kind of freak, or frigid.
I had to know if I could even get aroused anymore and have an orgasm!

Jerry: And can you?

Amanda: Yeah. It's good news.
I can!

Jerry: Okay. I want out of this relationship.

Amanda: Jerry, don't say that.
You know I need you.

Jerry: Need me? How can you need me when all these positive feelings happen with everyone but me?

Amanda: Not everybody.
Just Ron Keller.
He reminds me of my father.

Jerry: I remind you of your father.

Amanda: You remind me of the good parts.
He reminds me of the bad.
I figured I should try everything.
You know, try to figure out what this problem is.

Jerry: How did I get to be the good father?
What am I, Kris Kringle?

Amanda: It is a maddening problem.
We had to try every kind of foreplay.

Jerry: Ok, where's the rifle?
I'm going to blow my brains out.

Amanda: Don't be so middle-class!
I did it as much for you as for me.

Jerry: Oh, thank you. For me?
Thank you so much for thinking of me.
I really appreciate that...

Amanda: Well, it worked.
And now I know that I can get excited.
Very excited.
Passionate!
I can have orgasms.
Like the ones I had used to have when we first started dating.
You know? Multiple ones, where I claw the walls.

Jerry: I'm so happy to hear this, Amanda!
Really.
This is just music to my ears.
I don't need the rifle.
I'll just hemorrhage here on the carpet.
Is that all right?

Amanda: Jerry, don't be mad.
And don't be mad at Ron.
He was just trying to help.

Jerry: Ron? Of course! How could I be upset at Ron?
In fact, I'll put him on my Christmas list, if I can figure out how to make a letter bomb.

Amanda: Jerry...
Jerry, please.
Please.
You know I love you so much.
I need you.
I can't live without you.
Jerry, please?

DOBEL'S APARTMENT

Dobel: That's bullshit, Falk.
I don't buy any of it.

Jerry: She says she did it therapeutically.

Dobel: That's the kind of therapy they advertise on the back page of the Village Voice.

Jerry: She just wanted to make sure she could still become aroused. That's all.

Dobel: Well, I'm glad to hear the little sweetheart can still...
You know, it's not in vino veritas.
It's in eros veritas.

Jerry: I don't know what to do, Dobel.
I'm totally confused.

Dobel: You said it. You're afraid to sleep alone.
That's the whole story.
You surround yourself with this farrago of baby-sitters, you know, this loving-disabled sex kitten who's driving you crazy, the Jew manager, you know? Let me tell you, I am of the Hebrew persuasion, but that guy who handles you is a member of one of the lost tribes of Israel that should have remained lost.
And you got this shrink who, like God, never speaks and, like God, is dead. There's nothing wrong with being afraid.
We were meant to be afraid.
That's why you have to build a survival kit.
Do you have a little time now?
I want to chat with you.

IN FRONT OF THE CHINESE RESTAURANT

Dobel: It's just a joint, but they have great Chinese food.
We're in luck.
There's a guy pulling out. There is space...
Let me speak to you about something.
I have an acquaintance out in California who produces and he's doing some comedy shows on television.
I know they're looking for teams of writers.
If I told them that you and I were a team,
I think we could get hired.

Jerry: In California?

Dobel: Yeah. All the action is out there.
It's not here, it's out there!

Jerry: I don't know what Amanda would say.
Though her mother's always wanted to go to Hollywood.

Dobel: Can I explain something to you?
I'm talking about a clean break.
Me with the Board of Education, and you with everybody.
With that fish peddler, garment center manager you have,
with your shrink and with that little girl who gives you a hard time.

Jerry: I can't just leave... go by myself?

Dobel: Not go by yourself. Go with me.
We'd go together so you can't fall back on being alone.
I've given it a lot of thought, Falk, and I know for me, it's now or never.
Think about it.

Just think about it.

Dobel: Hey!

Hey, I was waiting for this space for five minutes.
I was here for five minutes, waiting...

(He stops the car)

Thug 1: You got a problem with me parking here?

You been waiting? Too bad.

You slow, you blow.

I'm a busy man. I have things to do.

Dobel: But I was...

Thug 2: What, are you high on crack to be arguing with him?!

Dobel: I was waiting here for five minutes!

Thug 2: You want to meet God?

Do you? Get out of here!

Thug 1: Go home, old man.

Thug 2: Do what the man says.

Thug 1: Go, before I kick you in the ass!

Thug 2: Get in your car and go home.

Thug 1: And you, turn around!

Dobel: Idiots!

Jerry: My God, Dobel.

Either one of those guys could have beat you to a pulp.

Is it so important you insist?

Life's unfair.

You said it yourself.

Those guys have the muscles and we're blessed with wit.

Later on, in the quiet and safety of some delicatessen, we can write a biting

Satire and expose all their foibles and have a great, big laugh.

Two jerks like that.

But in the meantime, they've got the biceps.

What are you doing?

Why are you parking?

Dobel, what are you doing?

Why are we back here?

What is that for? Dobel!

Oh, my God. Dobel!

Dobel! Dobel, let's go! My God!

You're sick in the head, you know that? Crazy!

Start the car.

What are you doing?

FALK'S APARTMENT

Jerry: (to the camera) I had mixed feelings over the day.

On the one hand, I was convinced

Dobel was a raving, psychotic lunatic.

On the other hand, I had a kind of odd admiration for him.

Because I would have just slinked away, bullied.

You know?

But he wouldn't let the injustice rest.

He resisted.

There are always some people who will resist.
And, as he says, the issue is always fascism.
He's nuts.
And yet the thought of giving up everything here and starting fresh in California, it's so tempting and exhilarating.
Why do I get so scared?
Because I'm not a leaver.
The one time Amanda and I broke up, she left me.

FLASHBACK SCENE. NEW YORK STREETS

Amanda: It all happened too fast.
I was overwhelmed by you.
It was a whirlwind and right away, we were living together!
I think we'd both benefit by some time apart.

Jerry: I don't need time apart.
I know I love you.

Amanda: Well, I do!
I can't think.
I get these migraines and sometimes, my throat closes up and I can't breathe.
I feel trapped and suffocated!

Jerry: Maybe if we slept with the window open.

Amanda: I'll move in with April.

Jerry: What if you return to a shrink?

Amanda: I told you, shrinks don't work for me.
I know how to fool them.

Jerry: OK. All right. Just all that talk about how we were made for each other, and marriage, I...
She moved out.
I was miserable.
Eating moo goo gai pan out of boxes every night, having dreams of death.
I tried dating, but it was hard getting her out of my mind.

IN A RESTAURANT

Emily: Why don't you come to the ladies' room?
The door locks.
We can be alone.
The wine has put me, um, very much in the mood.

Jerry: Okay. I'll count to and meet you in the ladies' room.

Emily: Meet me where?

Jerry: I'm sorry. My mind was somewhere else.

Jerry: (Off camera)
Then, a few weeks later, just as suddenly as she moved out, Amanda returned.

FALK'S APARTMENT

Amanda: I'm back.
But if you don't want me, I understand.

Jerry: You're back?

Amanda: I couldn't be without you.
I tried, but I just couldn't.

Jerry: You didn't move in with your girlfriend April, like you said. I found out you went to Naples with Tony Hanken.

Amanda: Well, you can understand. He wanted me to go with him to Naples and Rome. It sounded so romantic. Those are places I've dreamed of. I thought that's what I wanted. But I missed you too much.

Jerry: But of course you made love with him.

Amanda: Yes, but I thought of you. You were really the person I was making love to in Naples and Florence and Venice, on the air plane feet in the air...

Jerry: Okay. Enough.

Amanda: Oh, yeah... and at the Vatican. All I could think about while we were doing it was how much you would love that ceiling. So I'm back. I'm home because... I can't live without you.

Jerry (off camera): We made love that night. It was wonderful. If only certain moments in life could last, just stay frozen, like some old vase.

FALK'S APARTMENT

(Paula is back home with his "friend" Raph. They are drunk)

Jerry: Paula, would you keep it down? You're going to wake Amanda.

Paula: Jerry, you haven't met Ralph. This is Ralph!

Jerry: Can you keep it down? Amanda's...

Paula: Jerry, Jerry... we saw Elaine Stritch on Broadway tonight. She was magnificent! Unbelievable! I wish I could do that!

Jerry: You can.

Paula: I can. I mean, I have a voice. I just need some snappy dialogue from you, Jerry.

Jerry: Absolutely. I'm sorry. I'm, uh...

Paula: Ralph, don't give me much. I've never had cocaine before.

Ralph: Okay, just a little.

Jerry: Is that coc... what are you...

Is that, uh...?

Ralph: It's blow.

Jerry: Blow? What are you doing with blow?
And on my computer?

Paula: You're such a stick in the mud!
You can partake.

Jerry: I'm not going to partake.

Amanda: What is going on?

Jerry: I said they'd wake you.

Amanda: Mother, you know how difficult it is for me to sleep.
I had to take two sleeping pills tonight.

Paula: We saw Elaine Stritch on Broadway.
You want some cocaine?

Jerry: No, we don't want any cocaine, Amanda.

Amanda: I've never tried it.

Jerry: I've never tried lots of things!
Bungee jumping, alligator wrestling.

Amanda: I'd have a little.

Jerry: You don't know what you're doing!

Paula: No fears there, Jerry.
Ralph knows exactly what he's doing.

Ralph: Nothing to worry about.

Jerry: Great. I won't be a part of this.

Paula: You are so goddamn prissy!

Jerry: Thank you very much, Paula. Thank you very much

Amanda: She has a point.
You're never up for anything.

Jerry: I'm up for things that you're not up for. Okay?

Amanda: Oh, What is that supposed to mean?

Jerry: Nothing.
I'm not going to snort cocaine, okay?
Call me I'm a nice, square Jewish boy, okay?
I'm not putting anything up my nose.
My God, Paula!
Are you kidding me?
I don't know. I do it right?

Ralph: It'll make you feel sexy, Jerry.

Amanda: Does it?
Does it make you feel sexy?

Ralph: Sexy.

Amanda: This could be interesting.

Jerry: Some people it makes feel sexy.
Other it makes belligerent.
With my luck, you'll take a knife to me.

Paula: Come on, just do a line!

Jerry: You know what this does to your nasal membranes? Eats them raw.

Amanda: Just do some with me.

Jerry: No!

Amanda: Maybe it'll turn me on.

Paula: Darling, have a drink.

Jerry: I have to talk to Dobel.

Paula: Come on! It's just a social thing.
It's not like we're drug addicts or anything.

Ralph: (to Amanda) A little bit?

Amanda: Ok

Ralph: There you are

Jerry: (to the camera). They snorted cocaine!
Can you believe that?
My mother fed me Cheerios.
She's giving her daughter coke!
By the way, it did not solve our problem in bed.

FALK'S BEDROOM

Amanda: I was not making eyes at my mother's boyfriend.
God, you're so paranoid.
Why would I be interested in a horse whisperer who lives in Topanga Canyon and has one of those giant SUVs and stupid German Shepherds and chain saws.

Jerry: How do you know so much about him?

Amanda: Well, he was interesting to talk to.

DAYTIME- CENTRAL PARK

Dobel: So you're saying you're on the defensive because you wouldn't snort cocaine?

Jerry: It's not the cocaine. It's the principle.

Dobel: What principle?

Jerry: And, you know, she's not entirely wrong.
I mean, I am too rigid and disciplined.

Dobel: What is this?

Jerry: You don't want to know.

Dobel: What is it? A monologue for some alleged comedian who thinks to be offensive is in itself enough to be funny?

Jerry: I wish it was any special material.
I certainly can't write at home any more.

Dobel: What is it?

Jerry: My contract extension with Harvey.

Dobel: Unsigned, of course.

Jerry: Dobel, you don't understand, okay?
If I don't re-up with him, in this case he will truly die.
He'll commit suicide.

Dobel: I understand.
No, I understand completely. *(While tearing the contract up)*

Jerry: What are you doing?
Dobel, what the hell are you doing?! What is wrong with you?!

Dobel: Where are you meeting him?

Jerry: What did you do?!
At Isabella's. What did you do?

Dobel: Well, go in and tell him it's over.
Tell him you and I are going to California together to write as a team.

Jerry: Are you insane? Why did you tear this up?!

Dobel: Because you're not spending five more minutes with this guy, much less seven years with this fumbling vantz who robs you blind with a sliding scale.

Jerry: I can't tell him it's over, Dobel. I cannot...

Dobel: I'll go with you.
I'll sit in the place while you tell him.
I'll give you moral support.
And don't beat around the bush.
Once you tergiversate, you're lost.

AT ISABELLA'S

Harvey: I'm sorry I'm late.
My mom has this hyperactive thyroid. Sorry.
I ran into Dick Mallory.
He's working with a comic who needs material.
I naturally told him your price.
I said, you know, what you get.
The kid works dirty.
A lot of bathroom jokes
I said, 'Look, Jerry Falk is a professional.
'If what you need are bathroom jokes, he can do them.'

Jerry: Harvey?

Harvey: What's the matter with your voice?

Jerry: We should talk.

Harvey: Yeah. That's the way I am.
I always like to settle business before the meal.
This way, you can relax and enjoy lunch.
You brought the contract, right?

Jerry: Harvey... there's no question that you were there for me from the

start.

Harvey: And if you think it's easy selling an 18-year-old unknown...it's a jungle out there.

Jerry: And, and you've done a very professional job.
And I've paid you...I mean, the sliding scale.
You know, even though it slid toward you.
Now... now I see myself moving in a whole new direction.

Harvey: Meaning?

Jerry: Basically, I'm interested in more serious things.
A novel, maybe some plays, maybe not even comedy.

Harvey: The dollars are in the jokes.
Funny is money.
I mean, you know, as a hobby, later, when you're rich someday, if you want to try a book... fine.
Although... the young kids are not readers.

Jerry: Harvey...

Harvey: What? You're all flushed.

Jerry: I'm not going to re-sign with you.

Harvey: What?

Jerry: Now I know this may be a little, uh, disappointing to you, but I'm moving to California and reevaluating my priorities.

Harvey: You're what?

Jerry: I'm not going to need a manager.

Harvey: You're not re-signing with me?

Jerry: It's not the end of the world.

Harvey: You're dumping me?

Jerry: No, not dumping. I'm moving. I'm changing my goals.
Don't take it badly.

Harvey: No! My life... My life is over.
You're not re-signing with me?!

Jerry: Harvey, calm down.

Harvey: But my future! My plans! The humiliation!
You're dumping me!

Jerry: You're overreacting.

Harvey: You ungrateful, phony, two-timing... you louse!

Jerry: (to the people in the restaurant) Folks, this is not what you think.

Harvey: I've invested all my dreams in you!

Jerry: I'm leaving town.

Harvey: What have I done wrong?!

Jerry: Nothing.

Harvey: How have I failed you?!

Jerry: You've been great.
Can we discuss this elsewhere?

Harvey: This is the loyalty I get for years of struggle?!

Jerry: Harvey, not everybody signs every contract for life.

Harvey: The room is turning black!
Turning black!
Air! Air!
Dobel! Dobel! He's firing me!
This is the payoff I get!
I'm out!

Jerry: He's taking it badly.

Harvey: Pains in my chest!

Dobel: Can we get some brandy for him or something?

Harvey: Please reconsider.
Tell him to reconsider.

Jerry: I'll go home and think about it.

Dobel: Listen to me! He's not reconsidering.
He's moving on. Get on with your life.
Everybody, stand back.
Relax.

People: Oh, my God!

Dobel: There seems to be a pulse beat here.

Jerry: What have I done?
We should get an ambulance.
An ambulance? What have I done?
Oh, my God!

Dobel: Relax. The paramedics will pound on the chest.

Jerry: I killed him!
I shouldn't have listened to you.

Dobel: Sometimes the victim comes back.
You don't need a manager.

Jerry: Well, maybe not, but I don't need him to die.

Dobel: Relax! If he dies because you don't sign a contract with him, then you should have nothing to do with him.

Jerry: Harvey?

EAST RIVER PROMEDADE

Jerry (off cam): Harvey did not die.
As Dobel predicted, he survived.
I walked around in the city, trying to get my thoughts in order.
Whenever I'm unsure or troubled,

I take to the city streets.
Walking in New York clears my head.
I couldn't deny it.
There was a feeling of freedom, of exhilaration.

FALK'S APARTMENT

Jerry: Hey!

Amanda: Hi!

Jerry: Hey.

Amanda: Jerry, you remember Connie?

Jerry: Connie, nice to see you.

Amanda: I invited her for dinner.

Jerry: You're cooking?

Amanda: Yes. I'm making spaghetti.

Jerry: Oh

Amanda: He makes fun of me because I only know how to make spaghetti for eight people.

Connie: (Laughs)

Amanda: I can't change the recipe proportionally.
So tonight we'll be having five extra portions.

Jerry: I have news! I've parted ways with Harvey.

Amanda: Oh.

Jerry: The spaghetti for eight is terrific.

(To the camera)

Let me explain what happened.
There I am, having a nice time, a little drunk.
I have two drinks and I'm ready to hold up a Brink's truck.
I start to see what it is about Connie that Amanda had raved about.
She was very charming and pretty and smart.
I started to get the feeling that she was finding me engaging.

Connie: Actually, I've never found conventionally handsome men attractive.
I much prefer faces with character.
I've fallen for some pretty odd-looking men in my life.

Jerry (to the camera): After dinner we talked and I found myself alone in the kitchen with Connie and wanting to touch her.
I say this because it was the first time since meeting Amanda I'd even looked at another woman.
And I began to feel that maybe the time had come for me to pack up and start over in California with Dobel.

AT THE SHRINK

Jerry: I'm terminating our sessions and moving to California with Dobel.
There's a job waiting for us.
I'll miss New York, but if I can accumulate enough money,
I can return and work on my own projects.

What do you think about my decision?

Shrink: What do you think about it?

OUTSIDE THE PUBLIC SCHOOL WHERE DOBEL WORKS

Dobel: I told them I'm leaving.
I gave notice and I won't starve.
I've saved some money.
The thing I'll miss most is the kids.
The kids are wonderful. Bright
You should see the creative ways they smuggle weapons past the metal detectors. It's amazing.
Now you have to tell Amanda.

Jerry: I know.

Dobel: And don't tergiversate.

Jerry: Did I tergiversate with Harvey? Did I?

Dobel: Huh? No.

Jerry: I don't even know what the hell 'tergiversate' means, so how can I tergiversate?
Ahh, she'll die.

FALK'S APARTMENT

Jerry: Amanda? Amanda, I want to talk with you.

Amanda: Hi.

Jerry: I want to talk about something.

Amanda: I need to talk to you, too.

Jerry: I think I should go first, 'cause it's pretty serious.

Amanda: Me, too. Can we sit down?

Jerry: Yeah, I think we should sit.
I decided to move to Los Angeles.

Amanda: (At the same time). I'm moving out.

Jerry: What?

Amanda: I want to be totally honest with you, Jerry.
I've met someone and developed very strong feelings for him.

Jerry: You met someone?

Amanda: Yes.

Jerry: Have you been having an affair?

Amanda: No, and I don't want to.
I can't do all that lying and sneaking around.

Jerry: Well, where did you meet him?

Amanda: In passing.
You must have spent time with him to have feelings for him.
Well, we've had a few drinks, nothing heavy.

Just a few chats.

Jerry: So you have been seeing someone.

Amanda: I've had a couple of casual conversations.

Jerry: You slept with him?

Amanda: My God, Jerry.
What do you think I am?

Jerry: Have you?

Amanda: Once. And very quickly.
I had to see if we were sexually compatible.
I refused to let myself have an affair.
That's why I'm being so honest.
I want to be straightforward.

Jerry: I'm at a loss for words.
I, uh, I...I don't know what to say. I'm completely taken aback.

Amanda: I'll be moving out.
Everything will be clean and honest now.
Mom will stay here just till Phil and I get settled.

Jerry: Phil?

Amanda: It'll only be a month, until Phil's divorce comes through.

Jerry: No. Your mother's not staying here.
I said I'm moving to California. I won't be here.

Amanda: That's so great! Did you get a job out there?

Jerry: Yes. Dobel and I, on a TV show.

Amanda: That's wonderful.
You'll knock 'em dead out there.
Idiots who are total losers in New York go to L.A. and become millionaires.
God, this is so much better this way.
It was unfair, the way we were living, you having to put up with my stupid inability to function sexually and me hating myself all the time.
This is sad, but it's for the best.
You know what would be kind of romantic?
If we were to make love, just one last time.
For old times' sake.

Jerry: I thought you couldn't.

Amanda: Everything's different now.
The psychodynamic has changed.
Who knows?
Maybe we'll end up having an affair together.

IN THE STREET

Jerry (on the phone with Dobel): I did it! I did it.
I cut all the ties.
I feel free and exhilarated like I'm falling through space.
I feel confident and I'm very positive, but also like I'm buried alive.
I don't know.
I'm sure once we get to L.A. and start working...
Speaking of which,
I just bought some luggage.

What's wrong?
You sound all weird.
Where? Now?
I don't think I know where that spot in the park is. Where is it?
All right. I'll find it.

IN CENTRAL PARK

Dobel: You're late!

Jerry: Could you pick a more secluded spot?

Dobel: Did anyone follow you?

Jerry: No! No one followed me.
Wait until I tell you about Amanda's reaction.

Dobel: I have to explain something to you.
Due to circumstances, I think I should really get away to a less conspicuous venue. Maybe like Alaska or something.

Jerry: What are you talking about?

Dobel: You have to go by yourself. I'm not going.

Jerry: What?

Dobel: You have the job. It's there waiting for you. It's all done.

Jerry: No, no, no. That's not the deal. We go as a team, Dobel.

Dobel: You're grown up. You can handle it alone.

Jerry: I don't understand. What happened?

Dobel: You don't want to know, believe me.

Jerry: You can't cop out and not give me an explanation.
I've changed my whole life around.
What are you talking about?

Dobel: Just some nonsense, Falk. You know.
The other night, I was out of state.
Don't ask me where. The less you know, the better.
I was trying to sell my car to a potential buyer as a preamble to our trip to California.
And I was coming home, speeding a little bit.
What's the fun of having a car like that if you can't get a little velocity going? And I was stopped by two state troopers.
They were exceptionally nasty, and one thing led to another.
They made some remarks and got physical, and I made some remarks, and they got a little rough, and the next thing I knew, they made some crack about my religion, which I found in poor taste.

Jerry: Religion? You're an atheist.

Dobel: Yes, I'm an atheist, but... but I resented the fact, however obliquely that they implied Auschwitz was basically a theme park.
Anyhow, a little bloodied, I returned to my apartment and got one of my many weapons, and I returned to find them.

Jerry: Don't you dare tell me you shot them.

Dobel: I couldn't find both of them, I could only find one.
As fate turned out, I located the more porcine of the two.

Jerry: How serious?

Dobel: In a satirical mood,
I thought it would be amusing if I shot him in the ass, but it was dark and I
was nervous, and, you know, time has diminished my accuracy.

Jerry: Dobel! Dobel! My God!

Dobel: I always knew I would use the survival kit one day.
It's just for a period of time until everything blows over, I suppose.

Jerry: God. Oh, Dobel. Dobel.

OUTSIDE FALK'S BLOCK

Jerry (Off camera: I never knew If Dobel's story was true or just a piece of
fiction he used to get me to go alone. I don't know.
I never saw or heard from him again.
For all I know, he's Ice fishing somewhere In the Yukon.

IN A TAXI

Jerry (still off camera: I thought a lot about that strange, sad improbable
character and remembered very fondly our afternoons In Central Park.

FLASHBACK- IN CENTRAL PARK

Dobel: In life, there will be no shortage of people who'll tell you how to
live.
They'll have all the answers... what you should do and should not do.
Don't argue with them.
Say, 'Yes, that's a brilliant idea, but then do what you want.
Whenever you write, strive for originality, but if you have to steal, steal
from the best.
And if you take very good care of your styptic pencil and dry it after every
shave, it'll last longer than most relationships you're in.

IN THE TAXI, AGAIN

Jerry (off-cam): The seminal joke about Dobel Is the old one-line that even a
clock that's broken and doesn't run is right twice a day. Dobel had a real
sense of Irony and would have appreciated that I got one last, to use his
word, adventitious glimpse of Amanda as I was leaving the city for JFK.

(He sees Amanda strolling with her new boyfriend)

Jerry: The doctor! I knew that doctor was hot for her.

Taxi driver: What'd you say?

Jerry: I was just saying how strange life is, how full of inexplicable
mystery.

Taxi driver: Well, you know, it's like anything else.

*You'd be
So easy to love
So easy to Idolize
All others above
So worth the yearning for*

*So swell to keep
Every home fire burning for*

We'd be

Song

THE END

*So grand at the game
So carefree together that It
Does seem a shame
That you can't see
Your future with me
'Cause you'd be
Oh-so easy to love*