



UNIVERSIDAD DE CHILE
FACULTAD DE FILOSOFÍA Y HUMANIDADES
DEPARTAMENTO DE LINGÜÍSTICA

A COMPARATIVE STUDY OF VERBAL IRONY AND SARCASM IN AMERICAN
TELEVISION COMEDIES AND DRAMAS

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Participantes: Karla Aguilera S.
Magdalena Ardile P.
Natalia Azócar P.
Catalina Fuentes P.
Paulina Godoy V.
Andrés Guerrero A.
Rocío Knipp S.
Isidora Ortiz G.
Mónica Solís M.

Profesor Guía: Carlos Zenteno B.

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1. INTRODUCTION

Traditionally, irony has long been viewed as a rhetorical device and broadly defined as “the use of words to express the opposite of their literal meaning.” It has been amply studied in different disciplines such as psychology, philosophy and literature, among others. Within linguistics, irony has also been researched into extensively. Several contemporary specialists in the subject now propose that irony does not always imply the opposite meaning of what has been said (or written). Alternatively, it may convey another meaning which is, in fact, different from the literal meaning of an utterance. Besides this innovative proposal, modern linguistic studies, especially within pragmatics, have distinguished four types of irony: ‘Socratic’ irony (that is, the pretence of ignorance of a given topic), ‘dramatic’ irony (where, for example, the audience of a play, or the reader of a novel, knows something that a protagonist ignores), ‘situational’ irony (a state of affairs in the world viewed as ironical), and ‘verbal’ irony (typically, a linguistic phenomenon) (Kreuz and Roberts 1993, cited by Attardo 2000).

Irony is often confused with sarcasm. Even within linguistic studies, there is no consensus on whether irony and sarcasm are part of the same phenomenon or whether they are related to each other hierarchically, where irony constitutes the superordinate category and sarcasm is a manifestation of the former. In fact, the latter has been defined, in broad terms, “as an overtly aggressive type of irony” (Attardo, 2000:795). However, some specialists, such as Barbe (1995), contend that the expression of sarcasm or irony involves different, if not opposite, principles of pragmatic behaviour: on the one hand, an ironic utterance is a face-saving act; on the other, a sarcastic utterance is a face-threatening act.

The main object of this research work is to conduct a descriptive and comparative study of irony and sarcasm in order to establish their main similarities and differences. Our ultimate goal is to verify whether they are both parts of a common pragmatic phenomenon or whether they are distinct but interrelated types of pragmatic devices. In order to fulfil these objectives, we have undertaken the examination of the frequency of occurrence and the pragmatic uses of ironic and sarcastic expressions in oral discourse. To this effect, we have chosen to analyse the conversational exchanges occurring in a small number of North American television comedies

and dramas. This choice has been motivated by the general characteristics of the verbal interactions taking place therein. In fact, these interactions are, arguably, very similar to everyday conversations and other oral discourse genres, to such an extent that they may be described as semi-spontaneous and semi-genuine types of verbal communication, even replications of genuine oral interaction. Stubbs (1983) describes these discourse genres as manifestations of 'planned discourse.' In our opinion, they therefore qualify as a reliable source of oral data.

The theoretical framework on which this research is founded comprises some of the most influential and innovating modern studies of irony. We have included the views and proposals of irony presented by such authors as Grice (1975), Sperber and Wilson (1981 and 1986), Kumon-Nakamura et al. (1995) and Attardo (2000 and 2001). Concerning sarcasm, this study has been founded on the descriptive models put forward by Hutcheon (1992), Ducharme (1994) and Dauphin (2000).

Regarding its formal layout, this research work report has been organised in ten sections. Following this introduction, section 2 presents the general and specific objectives of the research. Section 3 presents the research questions. Section 4 introduces the theoretical framework which builds the relevant foundational support for the empirical study conducted. Section 5 presents the methodology employed in the research, namely, the description of the corpus, the corpus selection criteria, and the procedures which guided the data analysis. In section 6, we display the analysis of each series selected, while in section 7 the general results of the investigation are presented and discussed. In section 8, we include the conclusions drawn from the most important findings made. Section 9 lists the references reviewed –some of them somewhat critically– throughout the study. The last section of this work corresponds to the appendix, which contains the specific tables and charts of the results derived from the data analysis.

2. RESEARCH QUESTIONS

- 2.1. What are the discorsal features and communicative functions of the ironic and sarcastic utterances made in the semi-spontaneous conversations taking place in English television dramas and comedies?
- 2.2. Are ironic and sarcastic utterances made by the participants in the social interactions which occur in television dramas and comedies intended to have humorous or serious effects?
- 2.3. Are there any significant differences in the use of communicative functions of ironic and sarcastic expressions between English television dramas and comedies?
- 2.4. What pragmatic characteristics differentiate irony from sarcasm?

3. OBJECTIVES

3.1. General objective

3.1.1 To give a descriptive account of the communicative functions, at discourse level, of ironic and sarcastic utterances in semi-spontaneous conversations, as found in English television dramas and comedies.

3.2. Specific objectives

3.2.1 To review the main descriptive models of irony and sarcasm proposed by contemporary specialists of pragmatic studies.

3.2.2 To determine and characterise the communicative functions, mainly the social and pragmatic values uses of ironic and sarcastic utterances found in English television dramas and comedies.

3.2.3 To examine the interrelations holding between, first, implicatures, apparent and intended speech acts and, second, between ironic and sarcastic utterances made by the protagonists of some English television dramas and comedies.

3.2.4. To calculate and compare, quantitatively and qualitatively, the occurrences of ironic and sarcastic utterances made by the protagonists of English television dramas and comedies.

4. THEORETICAL FRAMEWORK

4.1 Irony

4.1.1 Definition of irony

The modern definition of ‘irony’, as proposed by Grice (1975), is based on Aristotle’s original definition: ‘saying something but meaning the opposite.’ Within the context of his theory of the Cooperative Principle, Grice (1975) states that, when uttering a proposition which is not true (i.e. $\sim p$), speakers violate the maxim of Quality. Founding his proposal on Plato’s views, Grice expands his concept of irony and includes what he calls ‘the ironic tone’, which accompanies the verbal action of making an ironical statement. He does not exclude the ironical tone from the ironic remark and pays special attention to the purpose of irony by proposing that, essentially, it conveys criticism.

According to Sperber and Wilson (1981), irony cannot be fully described without the notion of ‘shared background knowledge’. These authors suggest that “ironic utterances refer to some previously shared event or utterance” (Sperber and Wilson, 1981, cited by Barbe, 1995: 44). Sperber and Wilson’s proposal is known as the Echoic Mention Theory. In their view, a speaker echoes a proposition P in order to express a negative meaning. The intended message conveyed by the speaker is actually what has traditionally been understood as the opposite of the literal meaning. However, it is not totally clear whether the mechanisms involved in the process of decoding ironical remarks is semantic or pragmatic, or both. As these authors point out, “Grice’s purely pragmatic account fails to make explicit exactly how the move from literal meaning to conversational implicature is made in the case of irony” (Sperber and Wilson, 1981: 296). They explain further why ironical utterances “occasionally (but not always) implicate the opposite of what they literally mean” (p. 296). This last statement has become a point of departure for our investigation.

In our opinion, the classical definition of irony, namely ‘saying something but meaning the opposite’ seems to be the only manner to make a closer approach to both irony and sarcasm.

However, it is important to highlight that irony and sarcasm are more than the mere significance that we can assign to ironical/sarcastic utterances or their possible properties.

Irony seems to go far beyond the normal parameters used in its description: Irony may also involve ‘mimicry’. In this respect, Clark and Gerrig (1984) propose roles that the speaker and audience play in a given social context. On the one hand, by playing an injudicious role, ironists pretend to be ignorant. On the other, an audience accepts what has been said. These factors depend on the participants’ shared background knowledge which suggests that irony is a pragmatic phenomenon.

4.1.2 The origins of irony

In the present research, it seems necessary to first focus on the origins of irony in order to understand its nature as a peculiar communicative resource as well as its multiple uses in, especially, oral verbal interaction. The term ‘irony’ comes from the Greek word *eironeia*. According to Colebrook (2004), it was first used to refer to the “artful double meaning in the Socratic dialogues of Plato, as pejorative – in the sense of lying – and affirmative to refer to Socrates’ ability to conceal what the ironist really meant” (p. 2). As Barbe (1995) suggests, Socrates viewed irony as a particular form of conversation in which one participant feigns ignorance in order to reveal his interlocutor’s ignorance of the subject of conversation. Socrates proposed that the speaker pretends to be ignorant and without knowledge, “while constantly trying to gain knowledge through others” (cited by Barbe, 1995: 62). On the other hand, unlike Socrates, Plato viewed irony as “a sort of vulgar expression and reproach – as symbolised by the fox” (cited by Barbe, 1995: 62). However, the Greek philosopher who really changed the old conception of irony was Aristotle. He claimed that irony was expressed to either convey criticism or praise. Aristotle also viewed irony as a conversationalist’s attitude which appeared to express gentlemanship rather than buffoonery and as a “noble form of jesting, where the ironists amuse themselves but not necessarily other participants” (cited by Barbe, 1995: 62). This explanation also seems to point to the typical designation of irony as ‘saying something but meaning the opposite’, which currently continues to be predominant. However, Colebrook (2004) argues that “*eironeia* is no longer lying or deceit but a complex rhetorical practice” (p. 2).

According to Barbe (1995), the Roman orator Cicero also made an important contribution to the explanation of irony: He avoided viewing irony as an attitude. Instead, he made a distinction between “irony as a mere figure of speech and [as] a pervasive habit of discourse” (p. 62). Cicero expanded the concept to include not only Aristotle’s suggestion, i.e., saying something but meaning the opposite, but also meaning something entirely different.

Finally, it is important to mention that after Quintilian times irony was viewed as a trope, i.e., a literary expression used in a figurative sense. Sperber and Wilson (1992) discuss this idea and explain that “in classical rhetoric, [...] irony is defined as the trope in which the figurative meaning is the opposite of the literal meaning” (p. 54). Thus, irony is a figure of speech in which a word or an expression means something contrary to or the opposite of its literal meaning.

4.2 Sarcasm

4.2.1 Definition of sarcasm

The etymology of the term ‘sarcasm’ can be traced back to the Greek word *sarkasmos*, which means ‘to strip off the flesh.’ Sarcasm can be defined as caustic, cutting, bold and bitter kind of humour in the form of harsh criticism or praise mainly intended to cause offence. It is used to describe situations, persons and things in a derogatory way in order to be offensively funny, to mock or, simply, to mark off social distance. The rude aspect of sarcasm is found explicitly in the Latin word *sarcasmus*, which means, by means of metaphor, ‘to bite the lips of rage.’¹

The classical definition of sarcasm is redefined by Gibbs (1994), who regards sarcasm as an aggressive, mordantly abrasive form of irony that communicates personal disapproval in a scathing manner: “It serves as a form of verbal irony, expressing sneering, personal disapproval in the guise of praise” (p. 398). In this way, Brown and Levinson (1987) state that instances of sarcasm can be considered face-threatening, whereas instances of irony can be regarded as face-saving acts. Concerning this point, it is necessary to take into account Barbe’s (1995) description

¹ Merriam-Webster Dictionary [on line] (12,27,2009) <http://www.merriam-webster.com/dictionary/sarcasm>

of sarcasm: sarcastic utterances are more personal than ironic utterances; the sarcastic potential is immediately obvious to all participants in a situation, and their victims may decide to ignore them. Besides, she concludes that sarcasm takes a place within irony (which entails viewing sarcasm as a type of irony). Alternatively, Haiman (1998) views sarcasm as a kind of pretence which produces a ‘separate metamessage’ meant to express hostility and ridicule on an interlocutor.

Like Barbe (1995), Shamay-Tsoory et al. (2005) conceive sarcasm as a type of irony. These authors follow, basically, Sperber and Wilson’s (1986) description of sarcasm: “[Sarcasm] is usually used to communicate an implicit criticism about the listener or the situation. It is usually used in situations causing a negative effect and is accompanied by disapproval, contempt, and scorn” (cited by Shamay-Tsoory et al. 2005:288). A similar definition is suggested by McDonald (1999), who envisages sarcasm as a form of ironic speech used to convey implicit criticism with a particular victim as its target.

In the present study, we will suggest making a distinction between irony and sarcasm. In our view, they can be positioned along a continuum involving two opposite poles: politeness and impoliteness. On the one hand, irony would be closer to politeness because it may involve a face-saving criticism (Brown and Levinson, 1987). On the other hand, sarcasm lies closer to impoliteness because it is a face-threatening device (Brown and Levinson, 1987). In broad terms, politeness can be considered a cultural phenomenon that seeks to maintain social harmony, while impoliteness, as Culpeper (2006) points out, is the intentional causing of offence. Therefore, sarcasm could be considered as a communicative device less rude than impoliteness but not as polite as irony. This distinction leads us to think that sarcasm cannot be regarded as part of irony, and that neither can be treated as part of the other. This is the reason why we have treated each notion as being distinctive of the other.

4.3 Speech acts

The notion of ‘speech act’, first proposed by Austin (1962), is founded on the view that the main function of the human language is to convey meanings, mainly those of social and pragmatic kind. Austin’s proposals were mainly based on the initial basic assumption that, when uttered, some sentences which appear to be statements are not intended to describe a given state of affairs in the world. Instead, they are intended as social or pragmatic actions, e.g. naming a ship, marrying someone, complaining, apologising, etc.

The pragmatic notions that account for the duality of speech acts realised by ironical utterances are named ‘apparent speech act’ and ‘intended speech act’ by Acuña et al. (2001). These two notions seem to be relevant to our study. As the expression of irony involves both an act and an ironical effect, the implicated character of an ironical act can be demonstrated by means of these two concepts. The apparent speech act is that in which the illocutionary force is apparently conveyed via the grammatical form underlying a given utterance. Consequently, apparent speech acts are said to be somewhat equivalent to Searle’s direct speech acts, in which there is a direct relation between the illocutionary force and its corresponding grammatical realisation. On the other hand, the ‘intended speech act’, viewed as the actually intended illocutionary force, may or may not have an explicit illocutionary verb or any other explicit marker of this illocutionary force. Accordingly, in this case the one-to-one relation holding between direct speech acts and grammatical form is not present. In addition, intended speech acts are delimited by the social context which is relevant to the communicative situation in which they are uttered. For instance,

- | | |
|-------------------------------------|---|
| (1) <i>I'd like to have a coke.</i> | apparent speech act: wish
intended speech act: request |
| (2) <i>Can I have a coke?</i> | apparent speech act: question
intended speech act: request |
| (3) <i>Give me a coke, please.</i> | apparent speech act: request
intended speech act: request |
| (4) <i>I really like coke.</i> | (a) apparent speech act: inform |

intended speech act: inform

(b) apparent speech act: inform

intended speech act: request

It can be seen that utterance (4) can be a combination of the two notions: in a particular context (a), the apparent as well as the intended speech act can be ‘informing’. In a different social context (b), the intended speech act can be understood as a request; for instance, if it is expressed by a child in a supermarket on a warm day. Concerning ironic utterances, Searle (1979) suggests that an ironic act is performed by means of the opposition between the speaker’s feelings and the hearer’s usual expectations, that is, the speaker’s adherence to Grice’s Cooperative Principle (CP). The violation of the CP gives rise to the operation of the notion of implicature, which is described in what follows.

4.4 Implication and implicature

First of all, it is necessary to make a distinction between what is said and what is conveyed implicitly in the course of social interaction. Thus, during a conversation, interlocutors can convey explicit as well as implicit information. As far as implicit information is concerned, it is essential to take into consideration the cognitive processes carried out by the speaker and hearer. Besides encoding information explicitly, i.e. through the lexical and syntactic resources available, the speaker conveys information implicitly, i.e. via implication. On the other hand, the hearer decodes implicit information through inference. In other words, by means of inferential processes, participants imply and infer the intended message.

A type of implicit meaning, i.e. implication, which has been amply described is implicature, which was originally proposed by Grice (1975). He defined it as additional conveyed meaning. He noted that implicatures are primary examples of what is communicated via implicit means rather than what is actually said as exemplified in the following exchange:

- (5) A: *I am out of petrol*
 B: *There is a garage round the corner.* (Grice, 1975:51)

Speaker A implicates: *I need to find a petrol station to get petrol*, which speaker B infers correctly.

Yule (1996) explains that “it is important to note that it is speakers who communicate meaning via implicatures and it is listeners who recognise those meanings via inference. The inferences selected are those which will preserve the assumption of cooperation” (p. 40). Levinson (1983) further describes implicature by stating that it is “anything that is inferred from an utterance but that is not a condition for the truth of the utterance” (p. 127).

Grice (1975) draws a distinction between two types of implicatures: conventional and non-conventional implicatures. Within the latter, we find the subclass called ‘conversational implicatures,’ which are connected with certain general features of discourse based upon the Gricean principle that participants need to be cooperative in a “conversational contribution such as is required” (p. 45). The implicatures derived from an ironic utterance belong to this latter concept.

Furthermore, Sperber and Wilson (1986) also define the concept of implicature in their Relevance Theory as “an inferred meaning with a different logical (i.e. non-truth preserving) form from that of the original utterance” (cited by Grundy, 1995: 209). These authors further explain that “any assumption communicated, but not explicitly so, implicitly communicated is an implicature” (p. 182).

Finally, for the purpose of our study, we have taken into account the term implicature due to the fact that it is possible to find a considerable amount of instances of irony and sarcasm in dramas and comedies which involve implicated propositions.

4.5 Main models of irony

4.5.1 Grice's Violation-based Approach

As formulated by Grice (1975), this model defines irony on the basis of the Aristotelian definition: 'Saying something but meaning the opposite'. Accordingly, when participants in an interaction make use of irony, they violate Grice's Cooperative Principle (CP), specifically the maxim of Quality, "Try to make your contribution one that is true" (Grice, 1975: 46). Based on Plato's idea that users of irony pretend to be ignorant, Grice suggests the notion of 'irony as pretence'. He also suggests that the main purpose of irony is to express criticism and negative attitudes because ironical utterances are, essentially, contemptuous. The following situation illustrates this point:

- (6) *A mother asked her son to clean up his messy room, but he was lost in a comic book. After a while, she discovered that his room was still messy, and said to her son: "This room is totally clean!"*
(Utsumi, 2000: 1779)

As can be seen in this example, it is clear that the mother's exclamation does not correspond to the actual state of affairs and it does not express what she actually believes. The intended meaning must be the opposite of what she says. Therefore, the maxim of Quality is flouted.

Grice's Violation-based Approach has been considered to be inadequate and has been criticised for several reasons. Firstly, it has been claimed that irony cannot only be described in terms of the violation of the maxim of Quality, because this involves ignoring cases of ironical utterances in which such a violation does not occur. According to Utsumi (2000), there are instances of irony where the literal and the intended meanings converge, namely in a literally true assertion; for instance, *I love children who keep their rooms clean!* or in an understatement, e.g. *This room seems to be messy*. These examples illustrate that irony does not necessarily involve the violation of the Quality maxim, because there may be situations, such as a dinner party or a conversation among friends, in which irony is acceptable and even expected. In other words, being ironic may be a way of being cooperative in view of the social appropriateness of irony in such situations (Barbe, 1995). Moreover, the Violation-based Approach fails to make a

distinction between irony and non-irony, especially in instances of figurative language (metaphors, for example), which involve the violation of Grice's maxims but which are not ironic (Utsumi, 2000).

4.5.2 Sperber and Wilson's Mention-based Approach

One of the most influential post-Gricean accounts of verbal irony is the Mention-based Approach proposed by Sperber and Wilson (1981). This theory falls within the framework of their Relevance Theory, which, in a very broad sense, is an attempt to account for implicit inferences. The Mention-based Theory states that irony can be analysed as a case of 'mention', in which a speaker refers to (i.e. echoes) a remark or thought previously expressed by someone else in a given speech event in order to convey a certain attitude – usually derogatory – towards it, in which the truth value of the echoic utterance is irrelevant. As such, irony fits into a type of free indirect speech act (Sperber and Wilson, 1981).

Sperber and Wilson (1981) claim that “there are echoic mentions of many different degrees and types” (p. 309). Thus, there are cases of ‘immediate echoing’ of a preceding utterance, as in:

- (7) A: *I'm tired.*
 B: *You're tired. And what do you think I am?*

There are also instances of ‘delayed echoes’. Sperber and Wilson (1981) contend that “some [echoes] have their source in actual utterances, others in thoughts and opinions; some have a real source, others an imagined one; some are traceable back to a particular individual, whereas others have a vaguer origin” (p. 309-310). These explanations seem to point to the fact that shared background information is crucial for the hearer to be able to correctly interpret ironic utterances.

Later, Sperber and Wilson (1986) revisited their theory and replaced the term ‘mention’ for a more comprehensive notion, namely, ‘irony as an echoic interpretation’. Echoic utterances are explained as an interpretation of another person's utterance or thought. However, this terminological substitution does not affect the core of their theory.

Barbe (1995) states that the Echoic Mention Theory also accounts for the victims of ironic remarks being the victim the participant whose thought or utterance is echoed. It also accounts for those speech event participants who fail to correctly interpret ironic utterances.

Wilson (2006) later suggests that “the main claim of the echoic account is that verbal irony is a sub-type of echoic use in which the speaker (generally tacitly) expresses one of a range of dissociative attitudes (scepticism, mockery, rejection, etc) to a (generally tacitly) attributed utterance or thought” (p. 1730). That is, echoic utterances can convey a wide variety of attitudes and irony is one of them. This leads to the main point of irony, which is, in her view, “to dissociate the speaker from an attributed thought or utterance which she wants to suggest more or less obviously false, irrelevant or under-informative” (p. 1730-1731).

Contrary to the traditional accounts of irony as a trope, Sperber and Wilson (1986) claim that this notion should be abandoned since it is not “essentially different from other types of ‘non-figurative’ utterances” (p. 243).

To summarise, the Echoic Mention Theory emphasises two aspects: first, the echoic nature of ironical utterances and, secondly, the attitude mainly intended to mock the opinion echoed. It follows, then, that in order to be ironic, the speaker must dissociate himself/herself from the opinion echoed; in other words, (s)he does not need to uphold such an opinion.

Despite Sperber and Wilson’s (1981) claim that “all examples of irony are interpreted as echoic mention” (p. 309) there are a number of criticisms that demonstrate that mention is not a necessary condition of irony. In this respect, Attardo (2000) argues that “all irony is not necessarily echoic” (p. 807) because implicit mention is not always traceable to a real person, as it may lead to a series of questionings on the part of the hearer whether such an ironic utterance is echoic or not. He also argues that “mentioning is neither a sufficient condition for irony (there exist non-ironical mentions) nor a necessary one (one can account for irony more simply without introducing the concept of mention)” (p. 806).

4.5.3 Clark and Gerrig's Pretence-based Approach

Clark and Gerrig (1984) propose a new theory as a response to the Mention-based Theory proposed by Sperber and Wilson (1981). According to the former, the ironist pretends “to be an injudicious person speaking to an uninitiated audience” (cited by Utsumi, 2000: 1782). Pretence Theory suggests the existence of two types of victim: the one that pretends to be a victim and the ignorant audience accepting what is said, although this is not always accomplished. However, Utsumi (2000) points out that pretence is not considered a necessary feature of ironic utterances. This is due to the fact that sometimes it is hard for the hearer to identify what is pretended on a specific utterance and, therefore, the theory loses its strength. This entails then that the notion of ‘ironist as a pretender’ is questioned. Pretence is closer to parody², as parody is considered the exaggerated imitation of a work of art. If we take this into account, we will notice that there are some similarities between parody and pretence theory, but we need to bear in mind that the parody of someone is comparable to an imitation rather than the pretence to be someone else, without the intention of mocking the person.

A recent version of the Pretence Theory, as formulated by Clark (1996) suggests that irony can be viewed as ‘joint pretence’, which states that conversational exchange participants are said to be involved in an imaginary situation rather than being an imaginary person. However, ‘joint pretence’ shows the same shortcomings as the Echoic Theory, namely, the distinction between irony and non-irony. This poses a serious problem since it is assumed that both the speaker and the hearer are aware beforehand of the ironic content of the conversation in order ‘to pretend together’, which is not true in all cases. Therefore, joint pretence is, as well as pretence, a non-necessary feature of irony. Other weaknesses of the model are related to the idea that the theory cannot make a distinction between irony, parody and other non-ironic pragmatic meanings. Besides all these problems, the theory is regarded either as an important characteristic of irony or to identify and to clarify why an ironical utterance is preferred in some cases.

² According to the Merriam-Webster dictionary, the definition of parody is as follows: “a feeble or ridiculous imitation”.

4.5.4 Kumon-Nakamura et al.'s Allusional Pretence Theory

According to Grice's Cooperative Principle (Grice, 1975), participants in a conversation observe the Cooperative Principle by following the maxims of Quality, Quantity, Relevance and Manner. Hence, making a false exclamation (i.e. one involving the violation of the Quality maxim), such as *What lovely weather,!* during a downpour, motivates the listener to reject its literal meaning and infer its intended meaning; in this case, the opposite of what was uttered. This example accounts for the traditional approach to irony, i.e. as a contrast between the literal and intended meaning of an utterance. However, as we have already suggested, such a view has failed to account for the whole range of ironical utterances. It is within this framework that Kumon-Nakamura et al. (1995) propose the Allusional Pretence Theory.

Kumon-Nakamura et al.'s (1995) theory is based on two main claims. First, ironic utterances can be interpreted as an allusion to a failed expectation. This approach entails relating allusion to the Echoic Mention Theory. However, Kumon-Nakamura et al. (1995) draw a distinction between echo and allusion by stating that "echoic utterances can be subsumed under the more general rubric of allusion" (p. 60). Thus, in their view, allusion is a necessary condition of irony whereas echo is not. It then seems appropriate to define it as "a discrepancy between what is expected (what should be) and what actually is" (p. 61).

The second major claim made by Kumon-Nakamura et al. (1995) is that irony necessarily involves 'pragmatic insincerity,' which they describe as the intentional violation of any of the felicity conditions regulating speech acts. Nevertheless, this psychological aspect is not a sufficient condition for an ironic utterance. Kumon-Nakamura et al. (1995) intertwine these two features: the allusion to a prior norm and the pragmatic insincerity, asserting that "these two prerequisites for ironically intended utterances are not inconsistent with the echo theories discussed [above], but instead are more general statements of those theories"(p. 61-62). It follows, then, that their theory should be more comprehensive than Sperber and Wilson's Echoic Mention. On this point, it seems worth noting that Hancock (2000) makes reference to Kumon-Nakamura's (1995) distinction between ironic criticisms and ironic compliments. On the one

hand, ironic criticisms “implicitly echo or allude to our presumed positive expectations” (Hancock, 2000:441). Thus, background information is not required to interpret the intended meaning. On the other hand, ironic compliments necessarily require ‘explicit antecedents’, i.e. background information, because these utterances “are less effective reminders of our implicit positive expectations or norms” (p. 441). Accordingly, utterances will be perceived as being ironic, first, if they are interpreted as being insincere and, second, if they are perceived as alluding to a discrepancy between our expectations and reality.

To sum up, the Allusional Pretence Theory provides a coherent account of conversational irony because it combines the non-fulfilment of the felicity conditions and the actual fulfilment of the Mention-based Approach (previously described herein, cf. section 4.5.2). Nevertheless, according to Utsumi (2000), Allusional Pretence Theory is not totally exempt of difficulties. Firstly, like the Violation-based Approach, it is unable to explain the fact that “hearers interpret ironic utterances without recognising their violations... [Therefore, Kumon-Nakamura et al.’s 1995] notion of allusion is not clear enough to distinguish between irony and non-irony” (Utsumi, 2000: 1781-1782).

4.5.5 Attardo’s uses of irony

Attardo (2001) classifies the functions of humour, which, in general, converge with the uses of irony. We have included them in our study in order to distinguish irony from other forms of humour and also in order to account for the reasons why conversationalists use irony to express their personal feelings, opinions and criticisms.

1. Functions of humour. Attardo (2001) proposes the social and communicative functions of humour described below.

1.1 Social management: It comprises social placement, social control, establishing solidarity, showing power, etc.

1.2 Decommittment: It accounts for the possibility of taking something back or denying the implication conveyed with the support of the intended humorous effect.

1.3 Defunctionalisation: When playing with language, the loss of meaningfulness of a particular expression or the ludic use of language may occur.

2. The uses, i.e. the social or communicative functions of irony, proposed by Attardo (2001) are the following:

2.1 Group affiliation: It is related to the functions of humour previously mentioned. One of the functions of irony involves the expression of social inclusion or exclusion. In the former, irony is used to create group solidarity; for instance, to include or support someone. The latter involves social exclusion by expressing criticism, prejudices, indifference, etc.

2.2 Sophistication: Conversationalists who use irony intend to be recognised as smart, witty persons and, in many cases, showing detachment or superiority. Nevertheless, irony can be used to show an ability to make others laugh by receiving positive responses. Also, members of other cultures or high social classes use irony in order to control emotions by pretending that they do not allow themselves to show such feelings as sadness or annoyance.

2.3 Evaluation: According to Grice (1989), irony is used mostly to express an opinion, criticism, attitude, or even evaluation. Some authors (Barbe, Dews et al) have proposed that evaluation can be either positive or negative, that is, it may be used to praise or to blame.

2.4 Politeness: Irony is considered a tool for the expression of politeness. When expressing an opinion or a negative criticism indirectly, one allows oneself the option of retractability. This demonstrates that irony is less impolite than sarcasm.

2.5 Persuasive aspect: Irony may be purposefully used to persuade. Cited by Attardo (2000), Carston (1981) suggests that irony "presupposes the truth of the presupposed proposition to be self-evident." (p. 173)

2.6 Retractability: It involves decommitment of an ironic utterance in order to avoid possible damaging consequences or uncomfortable situations.

4.6 Irony as relevant inappropriateness by Attardo (2000)

Attardo (2000) makes an alternative approach to the study of irony. He describes irony as 'relevant inappropriateness' and positions Grice's approach at the core of his model. However, he introduces some modifications. Thus, he contends Grice's assertion that ironic utterances necessarily involve the violation of the maxim of Quality.

As an important component of his theory, Attardo (2000) posits the 'principle of least disruption,' which states that the "CP needs to be immediately restored into functionality after having been violated" (p. 813). He explains that this principle guides "the speaker to restrict his/her violation of the CP to the smallest possible conversational unit and to try to link the entire CP-violating unit to the rest of the interaction, for example by finding a certain appropriateness to the CP-violating unit" (p. 815). In this sense, there would be a 'broader communicative principle' that would count as the reason to limit his/her violation of the CP.

In order to arrive at the meaning of an ironical utterance in a conversation, the participants need to do two calculations: firstly, they need to recognise that (part of) a text is ironical and, secondly, they need to infer the intended meaning of such an utterance (or utterances). He proposes that two factors will be operative in the inferential processing to determine the actual pragmatic value of the ironic utterance:

1. The maxim of relevance
2. The antiphrastic/antonymic assumption of irony.

Thus, the hearer assumes that the speaker adheres to the maxim of relevance and this maxim makes relevant the opposite of what the speaker is saying and brings to attention his/her value judgment (or attitude). On the other hand, the antiphrastic/antonymic assumption of irony may be understood as the basic assumption on which the meaning of an ironic utterance relies in

order to validate the opposite proposition conveyed. Giora et al (1998) propose that an ironic utterance retains both senses: the literal and the implied.

Attardo (2000) points out that all ironical utterances seem to be literally false and/or not appropriate to their conversational context. Therefore, his theory stresses the importance of contextual inappropriateness to the additional calculation required for the correct interpretation of ironic utterances. He defines an inappropriate utterance as one which “violates the rules that determine the deictic anchoring of discourse in reality” (p. 816). Hence, to make valid his proposal of irony as ‘relevant inappropriateness’, he adds a new rule to Grice’s CP: “Be contextually appropriate” (p. 817).

To put it briefly, Attardo's theory claims that a given utterance *u* is ironical if: 1) *u* is contextually inappropriate; 2) *u* is at the same time relevant; 3) *u* is construed intentionally and with awareness of its contextual inappropriateness by the speaker; 4) the speaker intends that the intended listener and/or (part of) his/her audience recognise points 1-3.

It is important to point out that when (s)he uses ironic utterances the speaker intends to communicate an evaluative judgment which is commonly, but not necessarily, negative.

In addition to this, Attardo (2000) notes the presence of two different audiences, which are useful descriptive tools in our study. One is the ‘victim’, that is, the target of the ironic utterance; and the other one is the audience who appreciates the irony.

Returning to the notion of appropriateness, Attardo (2000) gives the following operational definition: "an utterance *u* is contextually appropriate if all presuppositions of *u* are identical to or compatible with all the presuppositions of the context *C* in which *u* is uttered" (p. 818). He remarks that if an audience member changes the truth-value of a proposition presupposed by an utterance, this may change the utterance’s appropriateness. He concludes that appropriateness is truth-sensitive; also, it contrasts with relevance, which is truth-insensitive. Consequently, relevance and appropriateness are not mutually exclusive in a model of irony.

Attardo (2000) also acknowledges an overlap with Austin's notion of inappropriateness. Yet, he makes a distinction between both proposals: Austin's notion is constrained to performatives, while he views his construct as applying to all utterances.

His main claim is that irony is "an inappropriate utterance which is nonetheless relevant to the context" (p. 823). He suggests that inappropriateness is truth-sensitive while relevance is truth-insensitive since they are not similar properties. He proposes a 5th maxim to Grice's CP: 'Be appropriate'.

To conclude, Attardo (2000) claims that his model can handle all cases of irony derived either from the violation of a Gricean maxim, or one of Austin's felicity conditions, or his own appropriateness conditions.

4.7 Humour and irony

For further understanding of irony, it is necessary to examine such related concepts as humour as well. We have therefore included Attardo's approach to the subject (2001) whereby he delimits the boundaries between humour, irony, and sarcasm. This author views humour as an umbrella term that includes such realisations as joking, irony and sarcasm, among others.

Attardo (2001) suggests that humour should be defined both semantically and pragmatically, and that both levels should be intermingled in the end. Semantically, humour can be viewed as an antonymic opposition between two cognitive scripts or frames, which are compatible entirely or in part with the text (Attardo, 2001). Pragmatically, "humour is seen as a violation of Grice's Cooperative Principle" (p. 168) insofar as it is intended to entertain others and be socially accepted. While irony and sarcasm may be disregarded because of their social inappropriateness, humour has a positive social function: to cause the audience's laughter.

With respect to humour interpretation, Attardo makes a distinction between the decoding of humour and its perception. The difference lies in the notion of 'perception', as opposed to something that is actually funny, which is determined by the listener. Attardo (2001) lies on

Hay's (2001) model of humour appreciation, which suggests that there are four levels involved in the perception and approval of humour: Recognition, understanding, appreciation and agreement. This model can be related to Attardo's distinction between humour competence and humour performance.

On the one hand, 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 (s)he would identify the text (or part of it) as humorous in an ideal situation" (Attardo, 2001:167). On the other hand, humour performance is "the capacity/desire to appreciate humour (and possibly to agree with it)" (p. 167). For this task, the interpreter needs to understand the semantic content of utterance, recognise the speaker's intention to be funny and, finally, evaluate the appropriateness or inappropriateness of the humorous utterance in a given context.

With respect to irony, Attardo (2001) considers it a rhetorical device, or trope, with a humorous and/or critical purpose. He views irony only as a pragmatic phenomenon because of its context-dependent character: a given utterance only conveys meaning through implicatures and inferences. Semantically, ironic sentences are the same as non-ironical ones. This aspect differentiates irony from humour: both opposite senses are present in a text conveying humour.

As far as humorous perspective is concerned, Attardo (2001) points out that humour is not always ironical. Similarly, ironies are not necessarily perceived as funny. This accounts for the fuzzy boundaries between humour and irony.

4.8 The complex functions of irony, Hutcheon (1992)

From Cicero to our days, "the descriptions of the item 'irony' have come to mean far more than just 'saying one thing and meaning another'" (Hutcheon, 1992: 219). Its domain has been expanded "to include wit, humour, and the comic, as well as what we now call dramatic and tragic irony, situational irony, and the irony of fate." (p. 119) In spite of that fact, most of the definitions nowadays still consider irony as the substitution of an (opposite) intended or 'ironic' meaning for a literal one.

At this point, Hutcheon (1992) proposes a set of questions that focuses on irony as a 'dynamic relationship'. That is to say, irony is viewed as a lively communicative mechanism that sets an important difference from the previous considerations that have seen irony as establishing a literal meaning which is left aside in order to favour the 'ironic' meaning. She sets a brief debate concerning the role played not only by the ironist, but also by the interpreter. Considering this, Hutcheon (1992) argues that irony is considered as an interpretative process, not only between different meanings but also between the mentioned and the unmentioned (these concepts being understood as the literal meaning and the implication and inference processes, respectively). Then, irony could be described "as a mixture of the pragmatic (in semiotic terms) and the semantic, where the semantic space is that 'in between,' comprising both the spoken and the unspoken" (p. 220). This 'space' will always be biased by the interpreter's judgement. Hutcheon calls it 'evaluative edge', and this is what sets a difference from other rhetorical devices, such as metaphor, allegory, and lying.

The next step is then to use this previous concept to define what she considers as functions of irony in discourse. Hutcheon (1992) supports her theory on the concept of 'inferred operative motivation'. By 'inferred', she means that "irony is not necessarily a matter of implication or inference (though it may be both)" (p. 220) and focuses her attention not only on the ironist but also on the interpreter. She uses the term 'operative' to indicate how irony works. This feature of irony will depend on the speaker's knowledge of the world and personal experiences, the way in which you judge irony as positive or negative. Thus, this paired potentiality is reflected, on the one hand, on the double consideration of 'affect' that each function has and, on the other, on the duality of vocabulary necessary to define them according to its negative or positive evaluation of each function. By 'motivation', she points to the speaker's different communication purposes. Her hypothesis, then, is "that different attitudes generate different reasons for seeing (interpreting) irony or using (encoding) it, and that the lack of distinction between these different functions is one of the causes of the confusion and disagreement about the appropriateness and even the value of the trope". (p. 220)

Considering this last point, she has decided to follow a different direction: instead of seeing irony from the ironists' point of view, she has chosen a different path from previous approaches.

In order to explain this, it is necessary to consider her definition of function as ‘inferred operative motivation’. In this respect, functions of irony have to be considered “from the point of view of the decoding and inferring interpreter of irony, not from the more usual perspective of the ironist” (p. 220). That is to say, the speaker’s intention and his/her knowledge of world would be seen as ‘inferences by the interpreter’. She displays a progression and starts, then, with the most amiable functions of irony, in the sense that the affective charge is minimal, and proceeds to those functions where it seems to be maximal. This is a development (on the positively side) from the emphatic to the inclusionary and (on the negatively one) from the decorative to the exclusionary and elitist. This progression can be better illustrated in Figure 1, in which each of the functions is fully exemplified and correctly situated according to its affective charge.

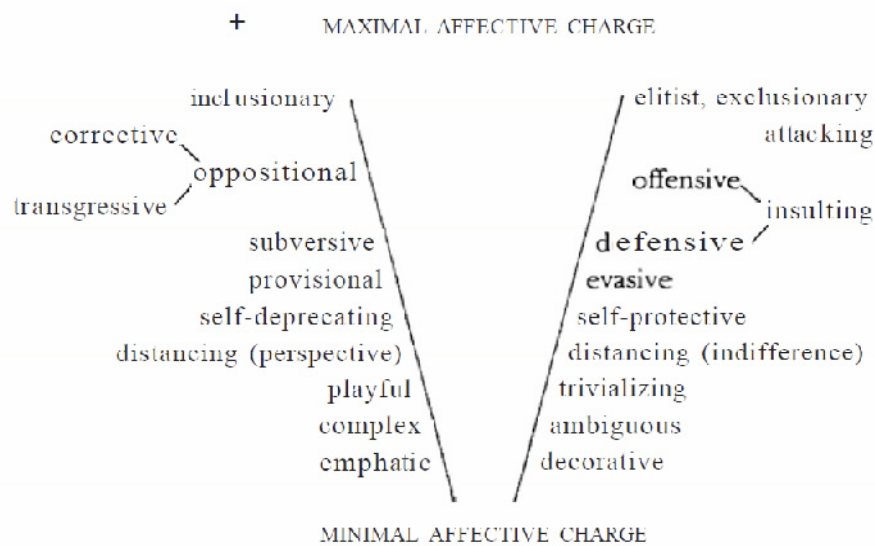


Figure 1: Progression of functions of Irony according to its Affective Charge

Finally, it is important to mention that three of these categories have been used in our data analysis for sarcasm: ‘self-protective’, ‘insulting/offensive’ and ‘attacking’. The first of them refers to the idea that conversationalists may use sarcasm in order to mitigate the effects of another utterance. ‘Insulting/offensive’, in turn, is presented as a more affectively charged function characterised by contempt. Thirdly, the ‘attacking’ category is described as a

“corrosive, cutting, derisive mode of attack or insult, usually destructive in inferred intent and effect” (p. 228). The reason for considering them as categories for our analysis is that all of them are maximally affectively charged, which means that the three of them have a negative evaluation from the interpreter.

4.9 Bousfield’s notion of impoliteness

4.9.1 Definition

Impoliteness seems to be a fundamental notion to be included in a well-founded explanation of the nature of sarcasm. Goffman (1968), Brown and Levinson (1987) discuss impoliteness within the description of the behavioural repertoire of the dynamics of human social interaction. Bousfield (2007), who discusses the previous seminal studies of politeness by Brown and Levinson (1978) and Leech (1983), states that it is necessary to examine the phenomenon of ‘interpersonal disharmony’ as conveyed via face-threatening acts between addresser and addressee. Bousfield (2007) treats impoliteness as a failure of the politeness principle. He considers “impoliteness to be an opposite of politeness in that, rather than seeking to mitigate face-threatening acts (Brown and Levinson, 1987), it constitutes the issuing of intentionally gratuitous and conflictive verbal face-threatening acts which are purposefully performed” (p. 2186).

Bousfield (2007) proposes a comprehensive definition of impoliteness in terms of two major approaches. On the one hand, impoliteness is viewed within discourse with reference to some activity types(s), as previously suggested by Levinson (1979, 1992). That is, impoliteness can be present in social actions such as reprimands within army training discourses, for example. Moreover, it can be viewed as a sociolinguistic transgression of a given social norm within a community (Mills, 2009). In other words, even though when a polite utterance is expected in that social context, a deliberately impolite utterance is made instead. Bousfield (2007) states that “‘activity types’ and ‘communities of practice’ are not dissimilar concepts and that they are, in fact, complementary when considering the issue of ‘context’” (p. 2186). He also stresses that

social context is a relevant factor to understand the phenomenon of impoliteness in verbal social interaction.

4.9.2 Triggering impoliteness

Bousfield (2007) discusses the social context and factors in which impoliteness is expressed by conversationalists in a given communicative situation. He suggests that impoliteness is deliberately provoked and, consequently, does not occur spontaneously or accidentally. Citing Culpeper (2003), Bousfield (2007) explains that “impoliteness is triggered by what is perceived to be a threat to some aspect of the impoliteness utterer’s face” (p. 2190). In the same vein, Limberg (2009) argues that “a threat is not the same as a face-threatening act, but it may turn into one if the target perceives it in this way (p. 3).” According to Leech (1983), there are some specific speech acts that are ‘inherently impolite’ and, consequently, ‘intrinsically face-threatening’ (Brown and Levinson, 1987). Thus, threats are embedded in “the sequential organization of confrontations that trigger the phenomenon” (Limberg, 2009:5). In other words, threats, in their contextualized form, originate from multiple social and cultural factors, either at a microcosmic level (from an individual’s point of view) or at a macrocosmic level (involving a whole society), that are, basically impolite.

Bousfield (2007) discusses the most salient elements of offending utterances (first proposed by Jay (1992)) which explain under what circumstances impoliteness is triggered. These are related to offender, age, sex, status, ethnic group, physical appearance, social-physical setting, non-human wrongdoer, self as wrongdoer, event, behaviour, language, intentionality, and damage. Bousfield (2007) argues that the elements presented by Jay (1992) are basically concerned with the expression of cursing. These are not explicitly understood from the point of view of the ‘communication of impoliteness.’ However, the model proposed by Jay (1992) is a mode of exploring what triggers the phenomenon of impoliteness and a point of departure for a deep analysis of sarcastic utterances.

4.10 Main model of sarcasm

4.10.1 Dauphin's descriptive model of sarcasm

According to Dauphin (2000), “sarcasm is overt irony intentionally used by the speaker as a form of verbal aggression.” Furthermore, sarcasm can be considered a male-dominated form of communication used mostly among peers. She supports her view on Haiman's (1998) proposal, who proposes a distinction between irony and sarcasm. On the one hand, irony is a kind of unintentional and unconscious linguistic expression. On the other hand, sarcasm is an intentional and conscious linguistic behaviour, which can be recognised easily by voice intonation as well as by the physical gestures of the ‘sarcastic’. Also, sarcasm tends to be a more efficient way of conveying emotion or thought. It can convey social attitudes, such as disapproval, contempt, scorn or ridicule. Toplak and Katz (2000, cited by Dauphin 2000) define sarcasm as a means of verbal aggression, with the victim's reactions in mind. Dauphin (2000) also points out that sarcasm may be inefficient in communicative terms if the listener takes the remark humorously, even if the speaker intends to be serious but derisive. Finally, McDonald (1999) complements Dauphin's (2000) definition of sarcasm by stating that “[It] is a form of ironic speech commonly used to convey implicit criticism with a particular victim as its target” (p. 3).

Dauphin's theory is based on Ducharme's (1994) proposal. The latter suggests six parameters involved in sarcastic transactions: a) social control, b) declaration of allegiance, c) establishing social solidarity, d) establishing social distance, e) venting frustration, and f) exercising humorous aggression. Each of these factors will be described below.

Social control is intended to reprimand members of a particular group when inappropriate or undesired behaviour is displayed, e.g. *Great job!* to a member of a baseball team who strikes out for the second time in a row. Declaration of allegiance involves self-directed sarcasm, e.g. telling oneself *You're such a genius*. Solidarity and social distance involve sarcasm directed at outsiders of a group. This kind of sarcasm is expressed when others do not fit a group's expectation of what is conventionally acceptable, e.g. a group of girls sitting at a table may comment on another girl by saying *She is the most beautiful creature on this planet*. Venting frustration

involves sarcasm used to express disapproval of a situation or object that does not uphold the standards of an individual, e.g. making the following comment: *These are the best seats in the house*, where one's seat is behind that of someone wearing a top hat. Humorous aggression is used in order to be funny. It expresses wit by stating the opposite of a fact or belief shared by members of a group, e.g. *Pat is not as smart as you all think he is; he is only a Valedictorian because he bribed college students to do his work for him*. This can be a manner of joking about the Valedictorian graduate's level of intelligence and ability to graduate at the top of his/her class.

5. METHOD

5.1 Data

The corpus collected for the present research comprises ten episodes selected from 10 American television series, both comedies and dramas (5 episodes of each type and lasting, approximately, 30 minutes each). The specific data selected for the main purpose of the present research are the set of utterances that, in our opinion, have been made in order to express either irony or sarcasm.

The group of comedies selected are listed alphabetically and briefly described as follows:

- ‘Daria’: A cartoon comedy about the life of a very clever, misfit, female teenager who is extremely critical of society, culture, etc.
- ‘Friends’: A very popular sitcom in the 90’s about the common everyday life events of six young friends who live in the same block of flats in New York City. They spend a great of time together. In fact, one often gets the impression that they practically live together.
- ‘Seinfeld’: Another very popular sitcom in the same decade that revolves around the irreverent Jerry Seinfeld as his equally irreverent close friends and neighbours. They all live in the same district in New York City.
- ‘The Big Bang Theory’: A currently running sitcom already enjoying a great deal of popularity recognition from television audience and critics. Four prodigious physicists in their twenties spend a lot of time together, also in the company of an attractive young blonde, a waitress aspiring to be a Hollywood actress. She lives across the hall from Sheldon and Leonard, who are roommates.
- ‘Two And A Half Men’: This is a comedy about the life of a hedonistic upper middle-class jingle writer named Charlie. He shares his beach-front house in Malibu, Los Angeles with Alan, his younger divorced brother, an unsuccessful chiropractor, and his nephew, Jake.

The second group are five television dramas. They are listed alphabetically and briefly described below.

- 'Brothers and Sisters': A drama about an upper class family from California. The storyline deals with family affairs and personal problems.
- 'Grey's Anatomy': A medical drama television series that centres upon the personal lives and professional careers of several doctors, mainly surgical interns and residents as well as their mentors, who work in a hospital in Seattle, Washington.
- 'Heroes': A running popular science fiction drama television series which follows the lives of some ordinary people who discover superhuman abilities. These abilities come to affect the characters' everyday lives. The overall story takes the format of American comic books, with episodes that build upon a larger, more encompassing multi-episodic story.
- 'House, M.D.': Another American television medical drama which revolves around the life of an unconventional and unsociable but genius diagnostician, Gregory House. He is the head of a diagnostic team in a New Jersey hospital. Dr. House, also a musician and drug user, often has professional clashes with both his team members and their female boss, the hospital administrator and Dean of Medicine, Dr. Cuddy, due to his unconventional, even intuitive, diagnostic procedures.
- 'Six Feet Under': A television drama following the lives of the members of the family, who manage a funeral home in Los Angeles. The story focuses on the relations and conflicts with their friends and lovers.

5.2 Corpus selection criteria

The final selection of the television series that provided the data to be analysed was based on the following criteria:

5.2.1 Comedy and drama television series are, typically, stories which, to a great extent, recreate the lives and daily events of different kinds of people. The story protagonists are involved in social, interactive communicative events which are often very similar (but not always identical) to those of real people living in English-speaking societies (or other western communities speaking other languages). The social and communicative situations in which they interact are very similar to genuine spontaneous verbal conversations and other interactive events. Therefore, they can be regarded as a reliable source of data for our specific research, namely, the

study of ironic and sarcastic utterances. In fact, the kind of linguistic oral interaction occurring in comedies and dramas can be described as ‘quasi-spontaneous’. The communicative events are created and edited by highly skilled scriptwriters who contrive the social situations and conversational exchanges making them appear practically as if it were genuinely spontaneous conversational discourse. However, in a strict sense, it is still what Stubbs (1983) describes as ‘planned discourse’: “language which is deliberately planned, rehearsed, thought about, altered and edited.” (p. 34).

5.2.2 All of the stories presented in the television series are written and performed by native speakers of American English. Both comedies and dramas have been selected because, following some preliminary viewing, we have concluded that these two genres typically involve social situations in which the characters often express irony and/or sarcasm; hypothetically, the former being commonly used in comedies, mainly for the sake of humorous situations, while the latter seem to be more frequently expressed in dramas.

5.3 Data analysis procedures and criteria

The data analysis carried out in the present small-scale research involved the analytical procedures described below. These procedures were founded on a set of descriptive criteria, to be described alongside, where relevant.

5.3.1 By examining the textual data presented in the format of orthographic scripts of the episodes and also by repeated viewing of the corresponding video recordings, we identified, selected and fragmented the conversational exchanges which contained the utterances conveying either ironic or sarcastic comments. The exchanges are to be presented below in the Analysis section (see section 6. Data Analysis) together with each specific analysis. To a great extent, they allow the analyst to visualise the relevant communicative context, the physical and psychological settings of their occurrence and the conversational participants involved, as Barbe (1995) has suggested. Also, the repeated viewing of the corresponding segments of the episodes allows the analysts to become further acquainted with the stories, the kinds of events occurring in each series, and the psychological traits of the protagonists.

Both the orthographic scripts and the video recordings of the episodes selected were downloaded from the following Internet sites: <http://www.twiztv.com>, <http://subscene.com>, <http://www.youtube.com>, <http://www.youku.com>

5.3.2 We then determined exactly whether each utterance under analysis conveyed either an ironic or a sarcastic comment. Each ironic and sarcastic utterance was further analysed according to a descriptive matrix designed for each category and to be presented below (see 5.3.5 and 5.3.6 below). Both the ‘irony matrix’ and the ‘sarcasm matrix’ were designed on the basis of what we regarded as being the most prominent descriptive parameters of each category, according to the proposals previously described in our theoretical framework.

5.3.3. Then, we calculated and described the propositional content of the implicature involved in ironic and sarcastic utterances. As regards ironic utterances, we determined which of Grice’s CP maxim had been violated. This procedure was based on the assumption that the expression of irony necessarily comes into effect by means of the flouting of any of the maxims, not only Quality, as first suggested by Grice (1975). To this effect, it proved necessary to observe the propositional content (p) of the utterance in order to calculate the underlying proposition, either $\sim p$ (not p) or q , as far as the ironical utterances are concerned, or q , concerning the sarcastic utterances.

5.3.4 The analysis of both the ironic or sarcastic utterances required that each of them should also be analysed in terms of the general speech act dual categories proposed by Acuña et al. (2001), namely, ‘apparent’ and ‘intended’ speech act. On the one hand, the specific communicative value of the apparent speech act was determined by examining the grammatical form of the sentence, the proposition being conveyed by the sentence, and by making explicit the corresponding performative verb, i.e. that which best fitted the explicit, but still only apparent, communicative value of the utterance. On the other hand, in order to work out the intended speech act, it was necessary to examine closely both the relevant context of situation and the linguistic co-text, which is also presented at the beginning of each specific analysis.

5.3.5. The analysis of the ironical utterances (IU's henceforth) was carried out by means of a descriptive matrix, 'irony matrix' herein, which besides the categories outlined above, included four of the main descriptive parameters -or 'approaches to irony'- proposed by some of the authors discussed in the theoretical framework (see section 4. Theoretical Framework), namely, Grice's (1975) Violation-based Approach, Sperber and Wilson's (1981, 1986) Mention-based Approach, Clark and Gerrig's (1984) Pretence-based Approach and Kumon-Nakamura et al.'s (1995) Allusional-pretence Approach. For analysis purposes, they will be called 'principles' henceforth. Finally, each IU was analysed, first, according to whether or not it had a humorous effect and, second, according to its specific communicative use, following the specific categories suggested by Attardo (2001): Group Affiliation (inclusive/exclusive), Sophistication, Evaluation, Politeness, Persuasive Aspect and Retractability.

Thus, the analysis of each IU's identified in the conversational exchange selected from the drama and comedy episodes has been formatted as shown below.

Relevant context: *Elaine: So... Whatley's still Jewish, huh?*
 Jerry: Oh, sure. Without the parents, it's a breeze.

Specific analysis: *Without the parents, it's a breeze.*

Utterance type	Irony
Implicature	<i>Tim does not behave like a true Jew.</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

5.3.6. On the other hand, the analysis of the sarcastic ironical utterances (SU's) was carried out by means of a descriptive matrix ('sarcasm matrix', henceforth), the format of which is very similar to that of the 'irony matrix'. This matrix then included some common analytical categories, namely, Implicature, Apparent Speech Act, and Intended Speech Act. We also included in the matrix some of the descriptive parameters suggested by Hutcheon (1992) even though –according to her explanation– they are intended to account for irony. In our view, Hutcheon's model is a comprehensive one whose standpoint stands for the 'broad view' of irony; that is, one which includes sarcasm as a manifestation of irony. Alternatively, the standpoint assumed in this study is representative of the 'narrow view' of irony and sarcasm, where each is treated as a single distinct –if not discrete–socio-pragmatic phenomenon; yet, one being closely interrelated to the other.

As components of our sarcasm (descriptive) matrix, we therefore selected from Hutcheon (1992) only those affective categories whose implicated social or pragmatic features seem, according to our interpretation, to stand rather closer to sarcasm than irony on account of their highly negative affective charge: Attacking, Insulting/Offensive and Self-Protective. Then, in order to form a unified sarcasm matrix, these categories were combined with Ducharme's (1994) parameters: Exerting Authority/Social Control, Declaration of Allegiance (Self-esteem), (Establishing) Social Distance, (Establishing) Social Solidarity, Venting Frustration and Humorous Aggression. We should bear in mind that, in Ducharme's (1994) view, Social Distance and Solidarity make up a single parameter. However, for our descriptive purposes, we have divided them into two: Social Distance and Social Solidarity. Finally, as also done in the composition of the irony matrix, the sarcasm matrix included a descriptive category accounting for the possible expression of humour in SU's: Humorous Effect.

Relevant context: *Howard: According to Alicia's facebook home she is dating one of the producers of CSI*
 Penny: Dead whore on TV, live whore on real life

Specific analysis: *Dead whore on TV, live whore on real life*

Utterance type	Sarcasm
Implicature	<i>Alicia is a whore</i>
Apparent Speech Act	Stating
Intended Speech Act	Attacking
Attacking	Yes
Insulting / Offensive	Yes
Self-Protective	No
Exerting Authority / Social Control	Yes
Declaration of Allegiance (Self-esteem)	No
Establishing Social Distance	Yes
Establishing Social Solidarity	No
Venting Frustration	Yes
Humorous Aggression	Yes
Humorous Effect	Yes

5.3.7 The qualitative analysis was followed by a quantitative analysis of both the IU's and SU's, in general terms, in order to determine their relative frequency of occurrence both in the drama and the comedy episodes being examined. A more specific quantification has been done internally, that is, in terms of the most relevant internal descriptive categories of each matrix.

5.3.8 The arithmetical results have been converted into percentages and then laid out in statistical tables and bar charts in order to compare, first, the overall frequency of occurrence of the IU's and SU's within each the drama and comedy episodes and, then, the internal tendencies within each descriptive matrix. This may help find out what pragmatic meanings and resources are more frequently involved in the expression of either irony or sarcasm.

5.3.9 Finally, following the discussion of results, the conclusions drawn from the study have been presented.

6. DATA ANALYSIS

6.1 Comedies

6.1.1 Daria

6.1.1.1 Background

'Daria' is an American animated television series that ran from 1997 to 2002 with five seasons and two movie-length episodes. It was created by Glenn Eichler and Susise Lewis Lynn as a spin-off from the animated series Beavis and Butt-head (1993-1997). The series' main character is a brainy, sarcastic, and extremely pessimistic teenage girl, Daria Morgendorffer. She lives with her family in the suburban area of Lawndale. Her family belongs to the upper-middle class. Her mother, Helen, is a workaholic lawyer. Her father, Jake, is a clueless man and her sister, Quinn, is a pretty and popularity-obsessed girl who also attends Lawndale High School.

The series focuses on Daria's high school life and follows her until she graduates. Daria and her best friend, Jane, share the acerbic wit and the same pessimistic views of life in Lawndale. They always mock the highly stereotyped characters in their high school and town.

6.1.1.2 A descriptive summary of the episode

'Esteemers'

Having just moved from the Highlands, The Morgendorffers settle in the town of Lawndale. Daria faces her new high school and, after a psychological evaluation, she is forced to take a self-esteem workshop, where she meets an equally sardonic artist named Jane, who is going to become her best friend. On the other hand, her materialistic and shallow sister, Quinn, is instantly well-liked by her peers and becomes a member of the Fashion Club. The episode is about Daria enduring her self-esteem classes and the conflicts that arise from this situation in her family and school.

6.1.1.3 Analysis

6.1.1.3.1

Relevant context: *Jake: Girls, I just want you to know that your mother and I realize that it's not easy moving to a whole new town, especially for you Daria, right?*
Daria: Did we move?
Jake: I'm just saying that you don't make friends as easily as, umm, some people.
(Quinn turns up radio)

Specific analysis: *Did we move?*

Type of utterance	Irony
Implicature	<i>I do not care if we moved or not</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Expressing indifference
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Sophistication

6.1.1.3.2

Relevant context: *Stacey: Hi! You're cool. What's your name?*
Quinn: Quinn Morgendorffer.
Sandi: Cool name.
Boy: Will you go out with me?
Daria: I'll try to help her through this difficult period of adjustment.
Jake: That's my girl! Wait a minute...
Daria: See ya Dad. (Steps out of car)

Specific analysis: *I'll try to help her through this difficult period of adjustment.*

Type of utterance	Irony
Implicature	<i>Quinn is popular enough, she does not need my help</i>
Apparent Speech Act	Undertaking
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Sophistication

6.1.1.3.3

Relevant context:

Mr. DeMartino: (...) all right class, who can tell me what war Manifest Destiny was used to justify. Kevin! How about you?

Kevin: The Vietnam War?

Mr. DeMartino: That came a little later Kevin. A hundred years later. A lot of good men died in that conflict Kevin. I believe we owe it to them to at least get the century right!

Kevin: Uh... Operation Watergate?

Mr. DeMartino: Son, promise me you'll come back and see me one day when you have the Heisman trophy and a chain of oil dealerships and I'm saving up for a second pair of pants. Will you promise me that Kevin?

Kevin: Sure!

Specific analysis: *Son, promise me you'll come back and see me one day when you have the Heisman trophy and a chain of oil dealerships and I'm saving up for a second pair of pants. Will you promise me that Kevin*

Type of utterance	Irony
Implicature	<i>Why am I wasting my time with you?</i>
Apparent Speech Act	Requesting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quantity)

Mention-based Principle	No
Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation (expression)

6.1.1.3.4

- Relevant context:
- Jake: How's the old self-esteem coming, kiddo?*
- Daria: My self-esteem teacher says that being addressed all my life with childish epithets like "kiddo" is probably a key source of my problem.*
- Jake: Really?*
- Daria: No.*
- Jake: (laughs) isn't she great? She's the greatest.*
- Helen: She sure is. But what does your self-esteem teacher say?*
- Daria: He says I should think back to circumstances that brought me happiness as a child and replicate them. But I suppose Quinn's here to stay.*

Specific analysis: *He says I should think back to circumstances that brought me happiness as a child and replicate them. But I suppose Quinn's here to stay.*

Type of utterance	Irony
Implicature	<i>I was happy back then when I was an only child</i>
Apparent Speech Act	Regretting
Intended Speech Act	Joking
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Politeness

6.1.1.3.5

Relevant context: *Daria: He says I should think back to circumstances that brought me happiness as a child and replicate them. But I suppose Quinn's here to stay.*
Quinn: What's that supposed to mean?
Daria: You ought to know. You're the only child.
Quinn: How would you like to have a sister with a... a "thing"!

Specific analysis: *You ought to know. You're the only child*

Type of utterance	Irony
Implicature	<i>You wished I would never been born.</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising (rubbing it in)
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Group affiliation (exclusive) Evaluation (negative attitude)

6.1.1.3.6

Relevant context: *Helen: Come on, Daria, finish what you were saying.*
Daria: I thought, why don't we go to Pizza Forest for dinner like we did when we were kids?
Quinn: The place with the singers?!
Daria: Boy, do I miss those songs.
(At Pizza Forest, animal singers implore the Morgendorffers to join in)
Daria: Row, row, row your boat. (Smirks)

Specific analysis: *Row, row, row your boat.*

Type of utterance	Irony
Implicature	<i>I got my own way</i>
Apparent Speech Act	Expressing joy

Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Sophistication

6.1.1.3.7

- Relevant context: *Mr. O'Neill: I don't think we have to go any farther. I am really pleased! I think the whole school needs to hear about this at assembly!*
(In the school auditorium)
- Ms. Li: And once again, the bake sale was a tremendous success. We raised more than \$400, which was subsequently stolen from the office, but I am confident we will get that money back. In a related note, the school nurse will be visiting homerooms tomorrow to collect DNA samples. Now, Mr. O'Neill has exciting news about our after-school self-esteem class.*
- Daria: This is really going to help me gradually ease into student life.*
- Jane: Usually when I have this dream I'm wearing pink taffeta.*

(a) Specific analysis: *This is really going to help me gradually ease into student life.*

Type of utterance	Irony
Implicature	<i>We are going to act like losers</i>
Apparent Speech Act	Predicting
Intended Speech Act	Joking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Politeness Retractability

(b) Specific analysis: *Usually when I have this dream I'm wearing pink taffeta.*

Type of utterance	Irony
Implicature	<i>I do not mind to ruin my popular career</i>
Apparent Speech Act	Asserting
Intended Speech Act	Joking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Group Affiliation (inclusive) Sophistication

6.1.1.3.8

Relevant context: *Jake: (laughs) I'm just saying you don't make friends as easily as... uh, some people.
(Quinn turns radio up)
Daria: Quinn, for instance?
Jake: That's not what I meant... necessarily. (turns radio off) The point is, the first day at a new school is bound to be difficult..
Daria: (turns radio on loud) Speak up, Dad! can't hear you!
Jake: Uh, where was I? (turns off radio) Oh, yeah... (car arrives at school)
Don't get upset if it takes the other kids a little while to warm up to you.*

Specific analysis: *Speak up Dad! Can't hear you*

Type of utterance	Sarcasm
Implicature	<i>Stop talking, I do not want to hear you anymore</i>
Apparent Speech Act	Requesting
Intended Speech Act	Mocking
Attacking	No
Insulting/Offensive	No
Self-Protective	No

(Exerting authority) social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	No

6.1.1.3.9

- Relevant context:
- Mrs. Manson: Very good, Quinn. Now Dara, let's see if you can make up a story as vivid as your sister's.*
- Daria: It's Daria.*
- Mrs. Manson: I'm sorry, Daria, what do you see in the picture, Dara?*
- Daria: Um, a herd of beautiful wild ponies running free across the plains.*
- Mrs. Manson: Ah, there aren't any ponies. It's two people.*
- Daria: Last time I took one of these tests they told me they were clouds. They said they could be whatever I wanted.*
- Mrs. Manson: That's a different test dear. In this test, they're people. And you tell me what they're discussing.*
- Daria: Oh, I see. All right then. It's a guy and a girl. And they're discussing, a herd of beautiful wild ponies running free across the plains.*

Specific analysis: *Oh. I see. All right then. It's a guy and a girl. And they're discussing, a herd of beautiful wild ponies running free across the plains.*

Type of utterance	Sarcasm
Implicature	<i>I do not care about these stupid tests</i>
Apparent Speech Act	Asserting
Intended Speech Act	Mocking
Attacking	No
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No

Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	Yes

6.1.1.3.10

Relevant context:	<i>Mr. O'Neill:</i>	<i>Excellent. When we talk about "ourselves" we're talking about "us." Now, guys, I've got a little challenge for you. Today we talked about turning your daydreams into reality. Tonight, I want each one of you to go home and do just that. What do you say? Um... you (points to Daria) What's a daydream that you'd like to see come true?</i>
	<i>Daria:</i>	<i>Well, I guess I'd like my whole family to do something together...</i>
	<i>Mr. O'Neil:</i>	<i>Excellent!</i>
	<i>Daria:</i>	<i>Something that'll really make them suffer.</i>

Specific analysis: *Well, I guess I'd like my whole family to do something together... something that'll really make them suffer.*

Type of utterance	Sarcasm
Implicature	<i>I do not have an actual daydream</i>
Apparent Speech Act	Asserting
Intended Speech Act	Joking
Attacking	No
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	Yes

6.1.1.3.11

Relevant context: *Daria: (steps up to podium) No one can battle a terrible problem like low self-esteem on their own. It takes good coaching...*
Guy: Who cares about these losers?
Corey: Hey, beats algebra, though, doesn't it? (Chortles) Did you hear what I said, Quinn? I said, like, who cares how bad this is -- it's still better than algebra!
Guy: That's good, Corey. (Cackles)
Quinn: Funny. That's funny, Corey.
Daria: ... realize my actuality. Winning the fight against low self-esteem takes support... from teachers, from friends and most of all, from family.
Corey: Is that loser still talking? (Cackles)
Daria: And so the one person I'd like to thank more than any other is my very own sister, Quinn Morgendorffer. My sister Quinn has forgotten more about self-esteem than I'll ever know. Are you out there, sis? Stand up and let me thank you.

Specific analysis: *My sister Quinn has forgotten more about self-esteem than I'll ever know.*

Type of utterance	Sarcasm
Implicature	<i>Quinn is the most self-centred person I know</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	No

6.1.2 Friends

6.1.2.1 Background

This American sitcom was created by David Crane and Marta Kauffman during the middle nineties (1994). Although it was fully awarded because of its highly successful actors' performances (People's Choice Award, Emmys and two Golden Globes, among others), the show was cancelled after ten years, causing a big impact worldwide.

The series deals with common life situations between six friends in the area of Manhattan, New York City. Monica Geller is an ex-fat girl who turns into a cleaning maniac. She works as a chef and is very competitive. Her brother, Ross Geller, is a palaeontologist that has been divorced three times. Since his high school days, he has been in love with Rachel Green, Monica's roommate. Rachel is a beautiful woman that role-plays the prototypical spoilt girl's attitudes. Chandler Bing is the funniest guy from the group. He does not have much luck with women. And he always helps his roommate, Joey Tribbiani, who is an unemployed actor whose main targets are food and women. And, finally, Phoebe Buffay, who is a naïve and eccentric vegetarian singer that works as a masseuse.

These six friends are always involved in funny situations and misunderstandings. The events generally occur at Monica's apartment and at the Central Perk Coffee House, where they normally meet to talk about their daily routines.

6.1.2.2 A descriptive summary of the episode

'The one with the football'

The girls are cooking Thanksgiving dinner while the guys are watching a football game on television. They decide to play football together. Monica and Ross tell the story about the Geller Bowl (familiar football game) and their fighting when they were kids. They finally agree to play all together. The whole episode centres on the football game in the backyard: Monica and Ross

compete for the Geller Cup; Joey and Chandler compete for a Dutch girl; Rachel does not know how to play so she only runs about the yard; and Phoebe is happy to play her first football game.

6.1.2.3 Analysis

6.1.2.3.1

Relevant context: *Joey: Come on man! You never want to do anything since you and Janice broke up.*
Chandler: That's not true! I wanted to wear my bathrobe and eat peanut clusters all day. I wanted to start drinking in the morning. Don't say that I don't have goals!

Specific analysis: *I wanted to wear my bathrobe and eat peanut clusters all day. I wanted to start drinking in the morning.*

Type of utterance	Irony
Implicature	<i>I am not actually depressed</i>
Apparent Speech Act	Informing
Intended Speech Act	Mocking oneself
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.1.2.3.2

Relevant context: *Monica: To score the winning touchdown, by the way.□*
Ross: Whoa, whoa, whoa, ho, ho, ho, you did not win the game, the touchdown didn't count, because of the spectacularly illegal, oh and by the way savage nose breaking.

Specific analysis: *Because of the spectacularly illegal, oh and by the way savage nose breaking.*

Type of utterance	Irony
Implicature	<i>Your tackle was a fault and you even broke my nose</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.2.3.3

Relevant context: *Rachel: Um, there was a Geller Cup?*
Ross: Yes, it was the trophy you got if you won the game. But our Dad said, 'nobody won that game, 'and he was sick of our fighting, so he took the trophy and... (He pauses to collect himself, as he is on the verge of tears saying this) threw it in the lake.
Chandler: And was the curse lifted?

Specific analysis: *And was the curse lifted?*

Type of utterance	Irony
Implicature	<i>You seem to be overreacting</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.2.3.4

Relevant context: *Ross: All right, we're gonna play.*
 Chandler: But wait a minute though, how are we gonna get there, though, because my Mom won't let me cross the street.

Specific analysis: *But wait a minute though, how are we gonna get there, though, because my Mom won't let me cross the street.*

Type of utterance	Irony
Implicature	<i>Ok, that was a really childish story, now let us go to play</i>
Apparent Speech Act	Joking
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.1.2.3.5

Relevant context: *Joey: All right, we have to pick captains.*
 Chandler: And then Tineals

Specific analysis: *"And then Tineals"*

Type of utterance	Irony
Implicature	<i>You sound as if we were in the army</i>
Apparent Speech Act	Asserting
Intended Speech Act	Teasing
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	Yes

Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.2.3.6

Relevant context: *Ross: Come on, let's go!*
 Monica: Losers walk!
 Ross: Yeah, losers talk!
 Chandler: No, no, no, actually losers rhyme.

Specific analysis: *No, no, no, actually losers rhyme.*

Type of utterance	Sarcasm
Implicature	<i>I think you both guys are losers</i>
Apparent Speech Act	Insulting
Intended Speech Act	Mocking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	No
Establishing social solidarity	Yes
Venting frustration	Yes
Humorous aggression	Yes
Humorous effect	Yes

6.1.2.3.7

Relevant context: *Rachel: Over here!*
 (Chandler throws her the ball, which she drops.)
 Rachel: (proud of herself) I almost caught that one!
 Chandler: Great! Now, the score is 7 to almost 7.

Specific analysis: *Great! Now, the score is 7 to almost 7.*

Type of utterance	Irony
Implicature	<i>Do not be happy about it. We did not get the points because of you</i>
Apparent Speech Act	Congratulating (Celebrating)
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.2.3.8

Relevant context: *Phoebe: Well, okay, I made a touchdown. It was my first touchdown. So?*
 Ross: Oh Pheebs, that's great. It doesn't count.

Specific analysis: *Oh Pheebs, That's great*

Type of utterance	Sarcasm
Implicature	<i>That does not matter</i>
Apparent Speech Act	Congratulating
Intended Speech Act	Mocking
Attacking	No
Insulting/Offensive	No
Self-Protective	No
(Exerting authority) social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes

Humorous aggression	Yes
Humorous effect	Yes

6.1.2.3.9

Relevant context: *Monica: Y'know what? I'll think you'll play.*
Ross: Oh really! Why is that? (Cut to Monica and Rachel)
Monica: Because the winner gets this!
Ross: The Geller Cup.
Chandler: Is everybody else seeing a troll doll nailed to a two by four?

Specific analysis: *Is everybody else seeing a troll doll nailed to a two by four?*

Type of utterance	Irony
Implicature	<i>That is horrible, why are you fighting over this?</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.2.3.10

Relevant context: *Margha: I'm now thinking I would like to change my answer to, no one.*
Chandler: Wh-what?
Margha: I now find you shallow and um, a dork. All right, bye.□□
Joey: Nice going. You just saved yourself a couple months of sex.

Specific analysis: *Nice going. You just saved yourself a couple months of sex.*

Type of utterance	Irony
Implicature	<i>You did it wrong</i>
Apparent Speech Act	Asserting

Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3 Seinfeld

6.1.3.1 Background

‘Seinfeld’ is an American television comedy based on the everyday events and ridiculous situations experienced by the comedian Jerry Seinfeld and his friends (George Constanza, Elaine Benes and Cosmo Kramer). They all live in New York City. This sitcom was created by Larry David and Jerry Seinfeld, who performs an imaginary version of himself becoming a humorous phenomenon in the 90’s. It lasted nine seasons on air winning such diverse prizes as the Emmy and the Golden Globe awards.

6.1.3.2 A descriptive summary of the episode

‘The strike’

Jerry and his friends spend a great time together at a Hanukkah party in Tim Whatley’s apartment, where Tim receives some Yankees’ tickets from George as a present. In this place, Jerry meets an attractive woman called Gwen, with whom he arranges a date. Later on, in the coffee shop, George checks his mail, while complaining about Tim’s donation on his behalf to a charity and also about his disastrous childhood memories of ‘Festivus’, a celebration created by his father as an alternative to Christmas. Kramer discovers that the Bagel Shop’s strike (the place where he once used to work) is over. So he goes back to work there. But some days later, he is unable to convince his boss to give him the day off, making him go on strike again.

On his dates, Jerry realizes that Gwen seems to vary between being attractive one day and unattractive the next, which really worries him.

After having created a fictitious charity, George gives his colleagues Christmas cards declaring he has made a donation on their behalf to this institution.

6.1.3.2 Analysis

6.1.3.3.1

Relevant context: *Elaine: So... Whatley's still Jewish, huh?*
Jerry: Oh, sure. Without the parents, it's a breeze.

Specific analysis: *Without the parents, it's a breeze.*

Type of utterance	Irony
Implicature	<i>Tim does not behave like a true Jew</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3.3.2

Relevant context: *(Jerry and his friends go on enjoying the party; suddenly Elaine notices Tim's behaviour and his apartment's decoration.)*
Elaine: This place is like Studio 54 with a menorah.

Specific analysis: *This place is like Studio 54 with a menorah.*

Type of utterance	Irony
Implicature	<i>They do not take religious ceremonies seriously</i>
Apparent Speech Act	Comparing
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3.3.3

Relevant context:

Jerry: You're gonna open your mail here?
*George: Hey, at least I'm bringing something to this. "Have you seen me?"
 Nope. Whoa, something from Whatley.*
Jerry: See? You give, and you get. This is what I'm trying to teach you
*George: (Reading the card from Whatley) "This holiday season a donation has
 been made in your name to the Children's Alliance."?*
Jerry: Oh, that's nice
*George: I got him Yankee's tickets! He got me a piece of paper saying "I've
 given your gift to someone else!"*
Jerry: To a children's charity!!!
*George: Don't you see how wrong that is?! Where's your Christmas spirit? An
 eye for an eye!*
Jerry: Don't give me anything this year

(a) Specific analysis: *Where's your Christmas spirit? An eye for an eye!*

Type of utterance	Irony
Implicature	<i>If I give someone a good present for Christmas, I expect them to give me a good one in return</i>
Apparent Speech Act	Stating
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Manner)

Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

(b) Specific analysis: *Don't give me anything this year*

Type of utterance	Irony
Implicature	<i>You do not have a genuine Christmas' spirit</i>
Apparent Speech Act	Suggesting
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3.3.4

Relevant context:

Elaine: What is it? (Grabs the card from George, he tries to stop her, but fails. She reads it out loud.) "Dear son, Happy Festivus." What is Festivus?

George: It's nothing, stop it...

Jerry: When George was growing up...

George: (Interrupting) Jerry, No!

Jerry: His father...

George: No!

Jerry: Hated all the commercial and religious aspects of Christmas, so he made up his own holiday.

Elaine: Ohhhh... and another piece of the puzzle falls into place.

Specific analysis: *Ohhhh... and another piece of the puzzle falls into place.*

Type of utterance	Irony
Implicature	<i>Now I understand your strange attitudes</i>
Apparent Speech Act	Asserting
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3.3.5

Relevant context: *Jerry: Hi neighbour, are you reading my VCR manual?*
 Cosmo: We all can't read the classics, professor eyebrows

Specific analysis: *We all can't read the classics, professor eyebrows.*

Type of utterance	Irony
Implicature	<i>Not everyone reads literature as you do</i>
Apparent Speech Act	Stating
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	No
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.1.3.3.6

Relevant context: *Cosmo: All right, everybody! I'm back!*
Manager: Who are you?
Cosmo: Cosmo Kramer... strikes over.
Manager: Oh yeah! Kramer.
Cosmo: Huh... wha- Didn't any of the guys come back?
Manager: No, I'm sure they all got jobs... like, ten years ago.

Specific analysis: *I'm sure they all got jobs... like, ten years ago.*

Type of utterance	Irony
Implicature	<i>You got stuck up in the past</i>
Apparent Speech Act	Answering
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.3.3.7

Relevant context: *George: Hey, check this out. I gotta give out Christmas presents to everyone down at Kruger, so I'm pulling a Whatley. (Give a Christmas card to Jerry)*
Jerry: (Reading it) "A donation has been made in your name to the Human Fund." What is that?
George: (With pride) made it up.
Jerry: (Continuing reading) "The Human Fund, money for people."
George: What do you think?
Jerry: It has a certain understated stupidity.

Specific analysis: *It has a certain understated stupidity.*

Type of utterance	Sarcasm
Implicature	<i>That is really stupid</i>
Apparent Speech Act	Insulting

Intended Speech Act	Mocking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	No
Establishing social solidarity	Yes
Venting frustration	Yes
Humorous aggression	Yes
Humorous effect	Yes

6.1.3.3.8

Relevant context: *Jerry: Alright, I'll give it a shot! I do really like this coffee shop. Nice cuff links, by the way.*
 George: (Pointing to them) Office Christmas gift. I tell you, this Human Fund is a gold mine!
 Jerry: That's not a French cuff shirt, you know.
 George: I know. I cut the button off and poked a hole with a letter opener.
 Jerry: Oh, that's classy.

Specific analysis: *Oh, that's classy.*

Type of utterance	Irony
Implicature	<i>You are not as elegant as you want to be</i>
Apparent Speech Act	Praising
Intended Speech Act	Mocking/Teasing
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.1.4 The Big Bang Theory

6.1.4.1 Background

This is a sitcom created by Chuck Lorre and Bill Prady. It was first released in 2007. The show is about two male scientists in their twenties who live in Pasadena, California. One of them, Leonard, is an experimental physicist. The other, Sheldon, is a theoretical physicist. They know little about life outside the laboratory and spend their leisure time mainly with two other friends: Raj, an Indian astronomer, who cannot talk to women unless he is drunk; and Howard, a Jewish descent engineer who still lives with his mother. But everything changes when a blonde waitress (Penny), whose dream is to become a professional actress, moves into an apartment across the hall. Leonard and Sheldon's geekiness and intellect sharply contrast with Penny's social skills and common sense.

6.1.4.2 A descriptive summary of the episode

‘The dead hooker juxtaposition’

Sheldon is worried because a new neighbour is moving into the flat right above theirs. The new neighbour is Alicia, a blonde actress like Penny. But Penny begins to feel threatened by Alicia because she begins to flirt with Leonard. Alicia is now the one catching the men's attention. Everything changes when Penny discovers that Alicia just wants to take advantage of the scientists and they end up having a fight.

6.1.4.3 Analysis

6.1.4.3.1

Relevant context: *Howard: Stop with the guilt mum, we'll still see each other. I'll come here every night to have dinner with you*
 Mum: The hell you will! What am I running here? A fancy restaurant? Does this look like "Olive Garden" (an Italian restaurant)?

Specific analysis: *What am I running here? a fancy restaurant?*

Type of utterance	Irony
Implicature	<i>I do not want you to dinner every evening with me</i>
Apparent Speech Act	Asking a question/Answering
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.2

Relevant context:

Alicia: Cool t-shirt
Penny: Oh. I don't usually dress like this, I'm going jogging
Sheldon: You don't jog!
Penny: I can start
Sheldon: True, but the more likely explanation for you is that you are out of clean clothes again
Penny: Thank you, Sheldon!

Specific Context: *Thank you Sheldon!*

Type of utterance	Irony
Implicature	<i>You are not being helpful at all</i>
Apparent Speech Act	Thanking
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.3

Relevant context: Leonard: *I think you look fantastic!*
 Alicia: *This one is a flirt ah?*
 Penny: *Oh yeah, be careful*
 Alicia: *Thanks for the warning, I'll see you around*
 Penny: *See you!*

Specific analysis: *Oh yeah, be careful*

Type of utterance	Irony
Implicature	<i>Leonard is not a flirt at all</i>
Apparent Speech Act	Warning
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.4

Relevant context: Sheldon: *Oh mimicry, I enjoy mimicry I've been working on Admiral Ackbard from the "The return of de Jedi" "It's a trap!" you have to imagine me with a giant squid head. (7.40)*
 Sheldon: *Congratulations I see you did your laundry (8.31)*
 Penny: *Sort of*
 Sheldon: *How is that..?*
 Penny: *I bought new clothes ok? Is Leonard around?*
 Sheldon: *No he's upstairs with Alicia*
 Penny: *Oh all right, that's cool, not biggy he said he was gonna help me set up my printer but I guess I can wait. Exactly what he's doing upstairs?*
 Sheldon: *What I perceive to be as an intent of destroying me, he's setting up her stereo*
 Penny: *Oh, they are all up there ah, typical*
 Sheldon: *It's axiomatically atypical. Recently they did not know Alicia, and they did not have any encounters with previous locations. They never went upstairs to visit the former tenants so your characterization of typical is totally fallacious.*
 Penny: *Ok, now I see the giant squid head*

Specific analysis: *Ok, now I see the giant squid head*

Type of utterance	Irony
Implicature	<i>You are annoying. You are making the situation worse.</i>
Apparent Speech Act	Informing
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.5

Relevant context: *Leonard: Hey Penny, you wanna hear something awesome?*
 Penny: Yeah!
 Leonard: Alicia is an actress just like you!
 Penny: That is so awesome

Specific analysis: *That is so awesome*

Type of utterance	Irony
Implicature	<i>That is the last straw!</i>
Apparent Speech Act	Expressing a feeling
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.6

Relevant context: *(Penny enters without knocking)*
Sheldon: Who is it? Oh Hello Penny! It's open, come in!
Sheldon: Sarcasm.
Penny: Well, they're still up there.
Sheldon: You think I can't hear them...

Specific analysis: *Who is it? Oh Hello Penny! It's open, come in!*

Type of utterance	Irony
Implicature	<i>You did not knock on my door, you did not answer my question and you came in without my permission</i>
Apparent Speech Act	Asking/Greeting/Permitting
Intended Speech Act	Expressing disapproval
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.4.3.7

Relevant context: *Alicia: Hi!*
Penny: Hi!
Alicia: Guess what? I've got the part on SCI.
Penny: Oh boy!
Alicia: Something wrong?
Penny: No, no, no you know congratulations. I think you're gonna make a great hooker.
Alicia: Thank you!

Specific analysis: *No, no, no you know congratulations. I think you're gonna make a great hooker.*

Type of utterance	Sarcasm
Implicature	<i>You already are a hooker</i>
Apparent Speech Act	Congratulating

Intended Speech Act	Insulting
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	Yes
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	Yes
Humorous effect	Yes

6.1.4.3.8

Relevant context: *Howard: According to Alicia's facebook home she is dating one of the producers of CSI*
 Penny: Dead whore on TV, live whore on real life

Specific analysis: *Dead whore on TV, live whore on real life*

Type of utterance	Sarcasm
Implicature	<i>Alicia is a whore</i>
Apparent Speech Act	Stating
Intended Speech Act	Attacking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes

Humorous aggression	Yes
Humorous effect	Yes

6.1.5 Two and a Half Men

6.1.5.1 Background

‘Two and a Half Men’ is an American television comedy created by Chuck Lorre and Lee Arohonson in 2003. The main characters are Charlie, an inveterate womanizer and hedonist; his obsessive brother, Alan; and Alan’s son, Jake. Charlie’s shameless lifestyle is frustrated when Alan gets divorced and moves in with his son, Jake, into Charlie’s beach house. Their personality differences are a primary cause of conflicts between them.

6.1.5.2 A descriptive summary of the episode

‘Pilot’

The episode starts when Charlie is having an intimate date with an unknown woman in his bachelor beach house. However, Charlie’s date is ruined when he receives Alan’s unexpected call. Alan has recently broken up with his wife, and he is now asking Charlie to let him move with his son, Jake, into his house. Charlie has to cope with his obsessive brother and his nephew, a small talkative boy with an extremely sharp mind.

6.1.5.3 Analysis

6.1.5.3.1

Relevant context:

Machine: Hey, it’s Charlie. Do your thing when you hear the beep.

Rose: (on machine) Listen, you lousy S.O.B. I will not be treated like this. (Charlie runs to get to the machine but is trapped by his pants round his ankles and falls over.)

Rose: (on machine) either you call me, or you are gonna be very, very sorry.

(The girl in the apartment comes out of the bathroom.)

Rose: (on machine) I love you, Monkey Man.

Girl: Charlie? (He appears from the floor.) Who was that?
 Charlie: Damn telemarketers.
 Girl: A telemarketer who calls you Monkey Man?

Specific Context: A telemarketer who calls you Monkey Man?

Type of utterance	Irony
Implicature	<i>Do not lie to me, and tell me who called you</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.5.3.2

Relevant context: Alan: *Judith, I can change.*
 Judith: *Oh please, Alan. You are the most rigid, inflexible, obsessive, anal-retentive man I've ever met.*
 Alan: *Rigid and Inflexible. Don't you think that's a little redundant?*

Specific analysis: *Rigid and Inflexible. Don't you think that's a little redundant?*

Type of utterance	Irony
Implicature	<i>Do not be so rude</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.5.3.3

Relevant context: *Charlie: You drink milk?*
Jake: Just with cereal.
Charlie: Okay. (Grabs a milk off the shelf.)
Jake: Not that milk. (Points) That milk.
Charlie: What's the difference?
Jake: That's Dairy Farm, we drink Dairy Barn.
Charlie: Fine. (Switches the milks) Happy?
Jake: Why would I be happy? It's just milk.
Charlie: Cute. Keep it up, you'll be on one of the cartons.

Specific analysis: *Cute. Keep it up, you'll be on one of the cartons*

Type of utterance	Irony
Implicature	<i>Stop being annoying</i>
Apparent Speech Act	Warning
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.1.5.3.4

Relevant context: *Charlie: Oh hell, she glued the damn cabinets shut again.*
Alan: Again? You've got somebody who comes in regularly to glue your cabinets?
Charlie: You've met some of the whack jobs I've gone out with, it's not that big a stretch.
Alan: So, this is my fault?
Charlie: Who let her in?
Alan: You are a deeply disturbed man, you know? Move it, move it. Come on. (Starts trying to open the cupboards.)
Charlie: Oh, I'm deeply disturbed? Who showed up here in the middle of the night with his own sheets?
Alan: (puts a foot on the counter to give him more leverage) Hey at least, I care what I sleep on. Or should I say, who I sleep on.
Charlie: Hey pal, of the two of us... I'll bet I'm the only one who's slept with a married woman recently.
Evelyn: And isn't that something to brag about.

Specific analysis: *And isn't that something to brag about.*

Type of utterance	Irony
Implicature	<i>You should not be proud of sleeping with married women</i>
Apparent Speech Act	Questioning
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2 Dramas

6.2.1 Brothers and Sisters

6.2.1.1 Background

'Brothers and Sisters' is an American television drama created by executive producers Ken Olin and Jon Robin Baitz. It was first aired on September 24, 2006. Up to this date, it has run for four seasons.

This drama follows the lives of the members of an upper class family, the Walker family. They are the owners of Ojai Food Company. They have recently lost the head of the family and now face the problems arising from his death and the revelation of his secrets. The adult siblings, Sarah, Tommy, Kevin, Justin and Kitty try to live up to their parents' expectations. Sarah, who is a working mother and now President of Ojai Foods, has to put up with the cash flow problems in the company and with a troubled marriage. Tommy, the oldest son, is the former President of the company. Kevin is a corporate lawyer. Justin, the youngest sibling, is a war veteran of Afghanistan and Iraq and a drug addict. Kitty moves from New York to California to mend her

strained relationship with her mother, Nora. Additionally, Seul, Nora's brother, and Holly, Nora's husband's former lover, appear as steady characters.

The series focuses on the personal, professional and political lives of Nora and all the siblings. Along with their relationships with each other and the controversies that arise from their interactions, the family has to face what lies ahead of the shocking revelations after their patriarch's death.

6.2.1.2 A descriptive summary of the episode

'Family portrait'

Sarah and Joe face a big challenge when they discover that something may be wrong with their daughter, Paige. Kitty wants to restore ties with her family offering help to everybody. Justin begins his new job, which he hates and ruins the first day. A new protagonist comes into the scene, Tyler (Justin's boss). Kevin is tired of being in charge of his mother but he joins her for a boring golf game.

6.2.1.3 Analysis

6.2.1.3.1

Relevant context:

Sarah: Joe, could you please give me a hand with Cooper? He's going crazy, he's gonna break something.

Joe: He's outside. Gabe's got it under control. Come on Sarah, I just have him for a week.

Sarah: (to Paige) what's up, little chicken?

Paige: I got thirsty

Joe: She overdid it playing with the guys.

Sarah: Yeah well, they can be very tiring when they've got it all under control.

Specific analysis: *Yeah well, they can be very tiring when they've got it all under control*

Type of utterance	Irony
Implicature	<i>I am tired because you are not helping</i>
Apparent Speech Act	Asserting/Questioning
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.1.3.2

Relevant context:

Justin: Hey, you want a scotch?
Thomas: No, I need to talk to you.
Justin: Yeah I can listen while pouring.
Thomas: You can barely listen while hearing... Hey, I got a job for you.
Justin: Who are you, dad now?
Thomas: My friend is the manager of the Sunset Holloway Grand Downtown, there's a bellman job available
Justin: What, the guys at the door? They're hustlers
Thomas: You know how some people run out of chances in life and you can smell it on them?
Justin: Oh, you are dad now. At least we know.
Thomas: Just take the job

(a) Specific analysis: *You can barely listen while hearing*

Type of utterance	Irony
Implicature	<i>You never listen</i>
Apparent Speech Act	Asserting/Stating
Intended Speech Act	Criticising/Reproach
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No

Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

(b) Specific analysis: *Who are you dad now?*

Type of utterance	Irony
Implicature	<i>Do not try to act like dad now</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Reproach
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

(c) Specific analysis: *You know how some people run out of chances in life and you can smell it*

Type of utterance	Irony
Implicature	<i>You do not have the chance of choosing your career anymore</i>
Apparent Speech Act	Asserting
Intended Speech Act	Scolding
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

(d) Specific analysis: *Oh, you are dad now. At least we know*

Type of utterance	Irony
Implicature	<i>You are not my father</i>
Apparent Speech Act	Asserting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2.1.3.3

Relevant context:

Kitty: (offering him a cannalete): Cooper, this one is for you.
Cooper: I hate those. I want a toasty treat.
Sarah: I promised him a toasty treat is he ate something real.
Kitty: That's okay I love children and their impulses. Where's Paigey?
Sarah: Page is in her bedroom; Joe's getting her up, cool aunt Kitty.
Kitty: You know, if you guys ever need a babysitter...
Sarah: Do you know a good one?
Kitty: Me (Sarah scoffs, looking her with disbelief) seriously! If you ever need a night out...
Sarah: No, our kids are democrats.
Kitty: I know that

Specific analysis: *Our kids are democrats.*

Type of utterance	Irony
Implicature	<i>I do not believe you</i>
Apparent Speech Act	Asserting
Intended Speech Act	Joking/Criticising
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No

Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.1.3.4

Relevant context: *Kevin: Did you tell him about the job?*
 Justin: Yes he told me about the golding career opportunity holding the door for geezers and whores

Specific analysis: *Yes he told me about the golding career opportunity holding the door for geezers and whores*

Type of utterance	Irony
Implicature	<i>The new job is not interesting</i>
Apparent Speech Act	Asserting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2.1.3.5

Relevant contexts: *Justin: Wow! Good I have my pants on.*
 Tyler: Yeah, otherwise I might have totally lost control.
 Justin: I'm Justin, it's my first day.
 Tyler: I never would've guessed

(a) Specific analysis: *Yeah, otherwise I might have totally lost control*

Type of utterance	Irony
Implicature	<i>You come here to work, do not flirt with me</i>
Apparent Speech Act	Expressing relief

Intended Speech Act	Warning
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

(b) Specific analysis: *I never would have guessed.*

Type of utterance	Irony
Implicature	<i>That is obvious</i>
Apparent Speech Act	Asserting
Intended Speech Act	Mocking
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.2.1.3.6

Relevant context: *Lady: Golf is a healing endeavour Nora. That's the great lesson here; a good game of golf can solve all the world's problems.*
 Kevin: It's certainly helped in Iraq.

Specific analysis: *It's certainly helped in Iraq*

Type of utterance	Irony
Implicature	<i>You are superficial</i>
Apparent Speech Act	Asserting/Joking
Intended Speech Act	Criticising

Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.2.1.3.7

Relevant context:

Justin: Hey boss, I thought our first meeting went great downstairs... didn't go very well.

Tyler: Oh, it went very well. I love it when new staff shows up stoned on their first day. It really sets a tone (chuckles). We used to know each other, San Marino High.

Justin: Wait a second, we had classes together?

Tyler: "choices and challenges" and "ancient history"

Justin: Both which brought me great wisdom, seeing as I'm you bellboy now.

Tyler: And I'm your boss. It's a great country.

(a) Specific analysis: *Oh, it went very well. I love it when new staff show up stoned on their first day. It really sets a tone*

Type of utterance	Irony
Implicature	<i>I did not go well. It is not appropriate to show up stoned</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Sophistication

(b) Specific analysis: *Both which brought me great wisdom, seeing I'm you bellboy now*

Type of utterance	Irony
Implicature	<i>I ruin my academic life</i>
Apparent Speech Act	Joking
Intended Speech Act	Regretting
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Sophistication

6.2.1.3.8

Relevant context: *Saul: Kevin I have one last document for your mother to sign regarding the sale of the house. They just faxed it to me from the title company. So, if you could pass by and have her sign it.*
 Kevin: Yeah, of course. Wouldn't be a day in my life without some errand involving Mom.
 Saul: Well, welcome to my life for the past, uh ... Forever.

Specific analysis: *Wouldn't be a day in my life without some errand involving Mom*

Type of utterance	Irony
Implicature	<i>I am tired of my mom taking up all my time</i>
Apparent Speech Act	Asserting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2.1.3.9

Relevant context: *Norah: If you didn't want to go to the golf tournament, Kevin, you shouldn't have offered*
 Kevin: Did I really have a choice?
 Norah: Yes, of course you did
 Kevin: Well, I didn't feel like I did, and that's the point, mom. I never do. Do you think I like being your "plus one"? Do you think it makes me feel good the rest of the family has a life, and I have nothing?

Specific analysis: *Do you think I like being your "plus one"?*

Type of utterance	Sarcasm
Implicature	<i>I do not like being your companion all the time</i>
Apparent Speech Act	Asking a question
Intended Speech Act	Complaining/Criticising
Attacking	No
Insulting/Offensive	No
Self-Protective	Yes
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

6.2.1.3.10

Relevant context: *Tyler: Justin!*
 Justin: Tyler, I have a room etiquette question for you.
 Tyler: Get up
 Justin: When they say, "come in" and they're doing it on the floor like crazed weasels, is it a proper etiquette to pour the hibiscus tea for them?
 Tyler: You do whatever they ask
 Justin: Yeah, sorry. There's only so much slumming I'm willing to do
 Tyler: Slumming would be a step up for you. You're on the floor in a hotel hallway wasted out of you mind. Jeff is gonna take you to the break room. When you're good enough to drive go home

Specific analysis: *Slumming would be a step up for you*

Type of utterance	Sarcasm
Implicature	<i>You are pathetic</i>
Apparent Speech Act	Asserting
Intended Speech Act	Criticising
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

6.2.2 Grey's Anatomy

6.2.2.1 Background

'Grey's Anatomy' is an American medical drama television series, created by Shonda Rhimes, first aired in 2005. The series narrates how its protagonists' professional lives develop at the fictional Seattle Grace Hospital in Washington. Meredith Grey, the main character, and her fellow interns, Cristina Yang, Isobel 'Izzie' Stevens, George O'Malley and Alex Karev are under the responsibility of chief resident Miranda Bailey, called 'the Nazi' due to her coldness and strictness towards her interns. In addition, the series follows the interns' personal lives; specifically, it follows Meredith's relationships with her friends, her ill mother and her love relationship with neurosurgeon Derek Shepherd.

6.2.2.2 A descriptive summary of the episode

‘Thanks for the memories’

It is Thanksgiving Day and most of the interns have been given the day off, except for Meredith, who has volunteered to assist Dr Bailey in the hospital. She feels too miserable about her break-up with Derek to celebrate Thanksgiving. Meanwhile, Izzie wants to prepare a special meal for Thanksgiving at Meredith’s house, but she is not very good at cooking. The rest of the group members seem to have their own plans: Cristina is meeting Dr Burke, her boyfriend, George is going hunting with his father and brothers, although he does not seem very interested in it.

6.2.2.3 Analysis

6.2.2.3.1

Relevant context: *Dr Bailey: Grey. We’re working with a temp attending today. Dr Kent. He’s subbing in for Mercy West. We need to get him orientated. And thank you for volunteering for coming in. Saving me from having to choose an intern to torture.*

Meredith: Happy to be tortured.

Dr Bailey: Not a fan of Thanksgiving?

Meredith: Not a whole of a hell to be thankful for.

Dr Bailey: I like Thanksgiving. Day people spend with their families. Too much family time triggers depression, repressed childhood rage, bitter disputes over the remote and way too much alcohol. People get stupid. People get violent. People get hurt.

Meredith: And that’s a good thing because?

Dr Bailey: Surgeries, Grey! Lots and lots of surgeries.

Meredith: Never thought of that.

Dr Bailey: The stupidity of the human race, Grey. Be thankful for that.

(a) Specific analysis: *Saving me from having to choose an intern to torture.*

Type of utterance	Irony
Implicature	<i>Now I do not have to choose anybody to help me.</i>
Apparent Speech Act	Thanking
Intended Speech Act	Teasing

Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	No
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Evaluation

(b) Specific analysis: *Happy to be tortured.*

Type of utterance	Irony
Implicature	<i>I am glad to help.</i>
Apparent Speech Act	Expressing happiness
Intended Speech Act	Joking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Group affiliation (inclusive)

(c) Specific analysis: *I like Thanksgiving. Day people spend with their families. Too much family time triggers depression, repressed childhood rage, bitter disputes over the remote and way too much alcohol. People get stupid. People get violent. People get hurt.*

Type of utterance	Irony
Implicature	<i>Thanks to irresponsible people, I have a lot of surgeries to perform.</i>
Apparent Speech Act	Expressing personal preferences
Intended Speech Act	Criticising/Complaining
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes

Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Sophistication

(d) Specific analysis: *Be thankful for that.*

Type of utterance	Irony
Implicature	<i>I am not thankful for the great load of work.</i>
Apparent Speech Act	Thanking/Suggesting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.2.3.2

Relevant context: *Izzie: Whoa, hey! Hey! Where are you going? Hey, where are you going?*
George: Every year, my father, my brothers and I hunt, shoot and kill a helpless and slow-moving turkey. Isn't that great?

Specific analysis: *Isn't that great?*

Type of utterance	Irony
Implicature	<i>I do not really enjoy hunting turkeys.</i>
Apparent Speech Act	Asking for opinion
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes

Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.2.3.3

Relevant context:	<i>Dr Bailey:</i>	<i>What brings him here today?</i>
	<i>Olivia:</i>	<i>Fell from his bed while being turned by the orderlies. Insurance says he has to be checked out.</i>
	<i>Meredith:</i>	<i>Temporal parietal scalp laceration with associated haematoma.</i>
	<i>Dr Bailey:</i>	<i>What's your plan?</i>
	<i>Meredith:</i>	<i>Irrigate and explore the wound. Repair the laceration. He'll need a CT to rule out intracerebral haemorrhage, contusion or cerebral oedema.</i>
	<i>Dr Bailey:</i>	<i>Go to it. Anybody asks I'm off looking for the Nazi.</i>
	<i>Meredith (to the patient):</i>	<i>Okay it's just me and you. I'd give anything for your kind of serenity. (To herself) Great. Now I'm jealous of vegetables. You just look so peaceful.</i>

Specific analysis: *Great. Now I'm jealous of vegetables.*

Type of utterance	Irony
Implicature	<i>I should not be jealous of people in vegetative state.</i>
Apparent Speech Act	Expressing jealousy
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Evaluation

6.2.2.3.4

Relevant context: *Meredith: Dr. Bailey?*
Dr. Bailey: This guy's got 3rd degree burns over here over half his body. Tried to deep fry a turkey. Of course he got drunk first. It's gonna be good, you want in?
Meredith: My PVS case. He opened his eyes. And I think he was looking at me.

Specific analysis: *Of course he got drunk first*

Type of utterance	Irony
Implicature	<i>Irresponsible, drunk people cause accidents</i>
Apparent Speech Act	Informing
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Evaluation

6.2.2.3.5

Relevant context: *Joe: Happy Thanksgiving!*
Cristina: Joe thank god!
Joe: Hey this is my boyfriend Walter.
Cristina: Whatever. Tell me you brought liquor.
Joe: I brought pie. Pumpkin.
Cristina: You're a bartender!
Joe: Did you bring scalpels?

Specific analysis: *Did you bring scalpels?*

Type of utterance	Irony
Implicature	<i>That I am a bartender does not necessarily mean that I should have brought liquor.</i>
Apparent Speech Act	Asking for information
Intended Speech Act	Complaining/Criticising

Maxim Violation-based Principle	Yes (Relation)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Persuasive aspect

6.2.2.3.6

Relevant context:

Dr. Burke: Hmm. You have to cut the celery into finer pieces Stevens.
Izzie: Uh huh. Like that?
Dr. Burke: That'll do. Put them in with the onions.
Dr. Burke: Now what should you be concerned about?
Izzie: Um ...
Dr. Burke: The turkey Stevens. I expect you to know that.
Izzie: Right. I need to check the turkey to see if it's cooking at the correct temperature.
Dr. Burke: And how do we do that?
Izzie: Meat thermometer.
Joe: 10 bucks says she dries out the turkey.
Walter: 20 says she pulls it off.
Cristina: 75 says I don't care.

Specific analysis: *75 says I don't care*

Type of utterance	Sarcasm
Implicature	<i>I am not interested in this talking</i>
Apparent Speech Act	Betting
Intended Speech Act	Mocking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes

Specific analysis: *Whoopee*

Type of utterance	Irony
Implicature	<i>I do not care</i>
Apparent Speech Act	Celebrating
Intended Speech Act	Stating
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Evaluation

6.2.3.3.2

Relevant context: Jackie: *Congratulations, Claire. Mmm, is the gay boy your date? You should tell him, only one of you gets to wear the tiara.*

Specific analysis: *Only one of you gets to wear the tiara*

Type of utterance	Sarcasm
Implicature	<i>I think your date is gay</i>
Apparent Speech Act	Giving advice
Intended Speech Act	Mocking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	Yes

Humorous effect	No
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6.2.3.3.3

Relevant context: *Mr. Bennet: Where is she? She's gone!*
Sandra Bennet: Oh, right. I saw her and Zach skip out across the lawn ten minutes ago. She must have climbed out her window.

Specific analysis: *Oh, right.*

Type of utterance	Irony
Implicature	<i>I know, I have already noticed it</i>
Apparent Speech Act	Showing surprise
Intended Speech Act	Stating
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2.4 House M.D.

6.2.4.1 Background

'House M.D.' is an American television drama that was created by David Shore in 2004. The central character is Dr. Gregory House, who is a maverick and witty medical genius that diagnoses the patients who arrive at the Princeton Plainsboro Teaching Hospital (PPTH) with strange illnesses. Dr. House often argues with his boss, Dr. Lisa Cuddy, and his diagnostic team because of his unconventional and risky hypotheses to diagnose his patients. Dr. House's only friend is Dr. James Wilson, who often has to put up with his arrogance and lack of

gregariousness because of his incapability to accept his own physical condition and frustration in life.

6.2.4.2 A descriptive summary of the episode

‘Son of a coma guy’

The episode starts when Dr. House is having lunch in a vegetable ward with Gabe, a vegetative-state patient. Dr. Wilson surprises House in the ward. They have an argument about the police officer, Tritter, who is investigating House in order to put him in jail. Wilson knows that Tritter is seeking revenge, but House does not pay attention to the matter. Kyle, Gabe’s son, walks in and follows an ironical conversation with House about the unconventional situation with his father. While they are there, Kyle goes into convulsions on the floor. House has been there watching Kyle’s strange behaviour. In order to cure him, House decides to wake up Gabe from his vegetative state.

6.2.4.3 Analysis

6.2.4.3.1

Relevant context:

Wilson: What're you doing down here? Thought you usually have lunch with Coma Guy.

House: (Mouth full, wiping his hands.) This is Vegetative-state Guy. Better company. (To Gabe.) Hey, hey, tell him about those Sherpa's you dropped acid with in St. Patrick's Cathedral.

Wilson: (Upset, loud.) You stole my prescription pad and you forged my name!

House: (Beat, then serious.) What'd you tell the cop?

Wilson: I lied! He'd have put you away for ten years; after they took your license to practice medicine.

House: (Shrugs.) So, everything's good then.

Wilson: (Gesturing wildly.) I lied! To the cops!

House: There is no case unless they can prove that either I got the drugs illegally or I sold them illegally. I didn't do the second, you lied about the first. Game over.

Wilson: Yeah, Tritter's just playing. He's gonna see how clever you are and then just walk away

(a) Specific analysis: *What're you doing down here? Thought you usually have lunch with Coma Guy.*

Type of utterance	Irony
Implicature	<i>You should not have lunch in this ward with the patients</i>
Apparent Speech Act	Teasing
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

(b) Specific analysis: *This is Vegetative-state Guy. Better company.*

Type of utterance	Irony
Implicature	<i>I just want to be alone</i>
Apparent Speech Act	Teasing/Correcting
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Group affiliation (exclusive)

(c) Specific analysis: *Yeah, Tritter's just playing. He's gonna see how clever you are and then just walk away.*

Type of utterance	Irony
Implicature	<i>Stop making jokes. This is a very serious matter.</i>
Apparent Speech Act	Agreeing

Intended Speech Act	Criticising/Warning
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	No
Use of Irony	Evaluation

6.2.4.3.2

Relevant context: *Kyle: Joining my father for lunch. I should have called ahead for a Table.*
 Wilson: Dr. House was just...
 Kyle: Enjoying a Reuben. It's okay. After ten years, anything that'll get doctors in the...

Specific analysis: *Joining my father for lunch. I should have called ahead for a table*

Type of utterance	Irony
Implicature	<i>This is inappropriate, why are you having lunch in this place</i>
Apparent Speech Act	Joking
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	Yes
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.4.3.3

Relevant context: *House: God, I love this family!*
 (He glances at the comatose Gabe and then back at Kyle)

Specific analysis: *God, I love this family!*

Type of utterance	Sarcasm
Implicature	<i>I love these sort of medical challenges</i>
Apparent Speech Act	Showing affection
Intended Speech Act	Mocking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	No

6.2.4.3.4

Relevant context: *Chase: You have no reason to think any manner of drugs will wake a man from a coma.*
 House: Vegetative state. Much easier. This guy's no Terri Schiavo, his brain's all there, he moves around, muscles have barely atrophied, just waiting for a fairy-tale kiss. After I do that, stick a needle in him.

Specific analysis: *Vegetative state. Much easier. This guy's no Terri Schiavo, his brain's all there, he moves around, muscles have barely atrophied, just waiting for a fairy-tale kiss. After I do that, stick a needle in him"*

Type of utterance	Irony
Implicature	<i>Do not bother me. I know what I am doing.</i>
Apparent Speech Act	Correcting
Intended Speech Act	Refuting
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	Yes
Pretence-based Principle	No

Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.4.3.5

Relevant context: *Foreman: The amount of amphetamines alone will be dangerous. Besides whatever the hell else you got in there.
(House picks up another vial and starts to fill it into the syringe.)
House: There are reports out of South Africa about a pill that'd temporarily revive someone in a vegetative state. We've all seen Awakenings. It made me cry. I wanna cry.*

Specific analysis: *We've all seen Awakenings. It made me cry. I wanna cry*

Type of utterance	Irony
Implicature	<i>You are foolishly sentimental</i>
Apparent Speech Act	Showing empathy
Intended Speech Act	Showing apathy/Mocking
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Sophistication

6.2.4.3.6

Relevant context: *House: Last ten years. How much awareness did you have?
Gabe: I don't know. I knew it wasn't the next day. I knew that, I recognized your voice. How often were you in my room?
Wilson: No, you're wasting a question. I have a better one.
Wilson: (Serious) why steal my pad?
House: Oh my God, you're right! I'm an addict. Thanks for opening my eyes.*

Specific analysis: *Oh my God, you're right! I'm an addict. Thanks for opening my eyes.*

Type of utterance	Irony
Implicature	<i>I am tired of you lecturing me on drug issues</i>
Apparent Speech Act	Agreeing/Acknowledging/Thanking
Intended Speech Act	Dodging/Criticising
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.4.3.7

Relevant context: *House: What happened on the night of the fire?
(Gabe glares at House)
House: Yeah, sure it's a stressful, emotional question. Suck it up!
Gabe: My wife had taken a sleeping pill and gone to bed. It was Christmas Eve. Kyle popped corn in the fireplace. He managed to knock loose some tinder. Wrapping paper caught on fire. Spread so fast. I got Kyle outta there. When I went back in for... (Chokes, takes a beat, then)*

Specific analysis: *Yeah, sure it's a stressful, emotional question. Suck it up!*

Type of utterance	Sarcasm
Implicature	<i>Do not get emotional, just answer my question</i>
Apparent Speech Act	Showing understanding
Intended Speech Act	Attacking
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes

Establishing social solidarity	No
Venting frustration	No
Humorous aggression	Yes
Humorous effect	No

6.2.5 Six Feet Under

6.2.5.1 Background

‘Six Feet Under’ is an American television drama series created in 2001. Nathaniel Fisher, his wife Ruth and their children David and Claire run a small funeral business that offers the best service to be found anywhere close by. Their prodigal son, Nate Jr., arrives home for Christmas just as his father is killed by a bus. He has to stick around when he and David must run the family business together after their father’s will is read.

At the same time, the drama series deals with such issues as relationships, infidelity, and religion. It perfectly mixes them with the subject of death, which is explored on multiple levels (personal, religious, and philosophical). Each episode starts with a death and from it the tone of each episode is set, allowing the characters to reflect on their current fortunes and misfortunes in a way that is illuminated by death and its aftermath. The show also has a strong dosage of dark humour and surrealism.

6.2.5.2 A descriptive summary of the episode

‘The Will’

The Fishers meet at the reading of the Patriarch's will, which provokes problems among Nate and David. The situation worsens when Matthew Gilardi persuades Nate to sell Fisher and Sons to Kroehner, a funeral multinational company. While Nate is bewildered by David's lack of emotion toward their father's loss, David is worried about the future of their business.

Meanwhile, David's ex-fiancée, Jennifer Mason, arrives with belated sympathy for his father. She confesses that Nathaniel had suspected that David was gay.

6.2.5.3 Analysis

6.2.5.3.1

Relevant context: *Keith:* *Wake your tired ass up, sleepyhead. (Kisses David)*
 David: *What's for breakfast?*
 Keith: *Me, stupid.*
 (David laughs and starts to make out with Keith. Suddenly, Nathaniel, Sr. appears, sitting beside the bed. David stops, horrified.)
 Nathaniel, Sr.: *Now, uh, which one of you is the wife? (David pushes Keith away.) No, no, keep going, keep going. I'm kind of curious as to how this works.*
 (David awakes with a start. He is alone in the bed. He jumps up and puts on his pants in a hurry. Keith enters in a robe.)
 Keith: *No breakfast?*
 David: *Why'd you let me sleep so late?*
 Keith: *I didn't have the heart to wake you up. You looked so relaxed, which I don't see that often.*
 David: *Today's the reading of Dad's will. You know about that.*
 Keith: *It'll all be over real soon. Thank you for sleeping over.*
 David: *You snore.*
 (Keith laughs and they kiss on the lips.)
 Keith: *Don't forget about the meeting tomorrow night.*
 David: *You think I'd miss a meeting of gay police and firemen?*
 Keith: *You'll like these guys. They're cool. I'll pick you up around 7. We'll get a bite to eat first.*
 David: *Call me before you head over*

(a) Specific analysis: *Now, uh, which one of you is the wife? No, no, keep going, keep going. I'm kind of curious as to how this works.*

Type of utterance	Sarcasm
Implicature	<i>I do not approve of your sexual orientation choice.</i>
Apparent Speech Act	Asking for information
Intended Speech Act	Insulting
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	No

(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

(b) Specific analysis: *You think I'd miss a meeting of gay police and firemen?*

Type of utterance	Irony
Implicature	<i>I do not want to go to the meeting</i>
Apparent Speech Act	Expressing desire
Intended Speech Act	Complaining
Maxim Violation-based Principle	Yes (Quantity)
Mention-based Principle	Yes
Pretence-based Principle	Yes
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Retractability

6.2.5.3.2

Relevant context: *Nate: Morning (Shows Ruth a container of raspberries). You gotta try these. They're hydroponic. Put them in water. I know the guy who grows them. He's a big supplier to the co-op.*
Ruth: So, my peaches are no good?
Nate: What? No, they're fine.
(Claire enters)
Ruth: Mr Hickey wants us there on time for the reading of the will. We should all go in the same car.
Claire: Great, I have to miss another day of school? What am I, like some poor knocked-up Victorian waif who has to stay hidden from view?
Ruth: Fine, go to school; stay out all night; live in the streets; see if I care. (She leaves)
Claire: Was she like this when you were growing up?
Nate: No, not really; but she was well on her way.

(David enters)

David: Morning.

Nate: (doing the Hal voice) we are looking quite spiffy in that suit, Dave.

David: (sarcastically) that's so clever. You're talking like the computer in the movie. Wow, you're funny.

Nate: (laughs, speaks normally) Hey, have a hydroponic raspberry, grown by a man named Gunther, once slept with Stevie Nicks.

Claire: Eew!

Nate: So, Dave, you gonna tell us about her?

Claire: Who?

Nate: Well, he's got a friend. Hey, are you and Jennifer back together?

David: No.

Nate: Have you met someone else, Dave?

Claire: Leave him alone.

Nate: Someone from outside your pod?

Claire: Shut up, asshole.

David: Thank you, Claire.

(The doorbell rings, and David goes to answer it)

Claire: Why are you still here, anyway? Why don't you go back to Seattle?

Nate: Because I would miss the joyful sense of belonging I get here.

(a) Specific analysis: *Fine, go to school; stay out all night; live in the streets; see if I care*

Type of utterance	Sarcasm
Implicature	<i>Do whatever you want</i>
Apparent Speech Act	Agreeing
Intended Speech Act	Criticising
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	Yes
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

(b) Specific analysis: *That's so clever, you are talking like the computer in the movie, wow, you're funny*

Type of utterance	Sarcasm
Implicature	<i>That is not funny anymore</i>
Apparent Speech Act	Praising
Intended Speech Act	Criticising
Attacking	Yes
Insulting/Offensive	Yes
Self-Protective	Yes
(Exerting authority)social control	Yes
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No
Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

(c) Specific analysis: *Because I would miss the joyful sense of belonging I get here*

Type of utterance	Irony
Implicature	<i>I do not want to be here</i>
Apparent Speech Act	Expressing melancholy
Intended Speech Act	Complaining
Maxim Violation-based principle	Yes (Quality)
Mention-based principle	No
Pretence-based principle	No
Allusion-based principle	Yes
Humorous effect	No
Use of Irony	Evaluation

6.2.5.3.3

Relevant context: *Nate: Look, don't take this out on Mom. What is it you wanna say to me?*
David: Well, there's a body that spent over two hours in a van, unrefrigerated, decomposing at a rate much faster than you could ever imagine. Thanks for making my life just that much more difficult. Thanks for undermining my authority with our employees. And thanks for making it so clear to me that my choice to dedicate myself to this business and to this family was really stupid, because, apparently, I would've been rewarded just the same for wasting my life.

Specific analysis: *Thanks for making my life just that much more difficult. Thanks for undermining my authority with our employees. And thanks for making it so clear to me that my choice to dedicate myself to this business and to this family was really stupid, because, apparently, I would've been rewarded just the same for wasting my life*

Type of utterance	Irony
Implicature	<i>You are doing all wrong</i>
Apparent Speech Act	Thanking
Intended Speech Act	Criticising
Maxim Violation-based Principle	Yes (Manner)
Mention-based Principle	No
Pretence-based Principle	No
Allusion-based Principle	Yes
Humorous Effect	No
Use of Irony	Evaluation

6.2.5.3.4

Relevant context: *Brenda: So I've been thinking. We skipped way too many steps. We need to have a first date.*
Nate: OK.
Brenda: I'm at Pino, Hollywood. Know where that is?
Nate: You mean right now?
Brenda: Yeah.
Nate: Uh, I'd love to, but I've got a dead body in the car with me.
Brenda: Wow, I can certainly understand why you wouldn't want to get away from that. Come on. Just a glass of wine. 15 minutes. The dead guy won't mind.

Specific analysis: *Wow, I can certainly understand why you wouldn't want to get away from that.*

Type of utterance	Irony
Implicature	<i>That is not a good reason to reject my invitation</i>
Apparent Speech Act	Asserting
Intended Speech Act	Teasing
Maxim Violation-based Principle	Yes (Quality)
Mention-based Principle	Yes
Pretence-based Principle	No
Allusion-based Principle	No
Humorous Effect	Yes
Use of Irony	Evaluation

6.2.5.3.5

Relevant context: *(Nate wakes up in bed with Brenda the next morning. She is caressing a small area of his chest.)*
Brenda: You really should do something about this. It's really deep. Might as well be bleeding.
Nate: Could you be a little more dramatic?

Specific analysis: *Could you be a little more dramatic?*

Type of utterance	Sarcasm
Implicature	<i>Do not overreact</i>
Apparent Speech Act	Questioning
Intended Speech Act	Criticising
Attacking	No
Insulting/Offensive	No
Self-Protective	Yes
(Exerting authority) social control	No
Declaration of allegiance (self-esteem)	No
Establishing social distance	Yes
Establishing social solidarity	No

Venting frustration	Yes
Humorous aggression	No
Humorous effect	No

7. PRESENTATION AND DISCUSSION OF RESULTS

7.1 General Results of IU's and SU's

From a total number of 87 utterances identified and classified as 'ironic utterances' (IU's) and 'sarcastic utterances' (SU's) in all of the television series examined, 68 (78.1%) are occurrences of irony and 19 (21.8%) are occurrences of sarcasm, as displayed in Table 1 and in Chart 1 below.

Total number of utterances	IU's	%	SU's	%
87	68	78.12	19	21.89

Table 1

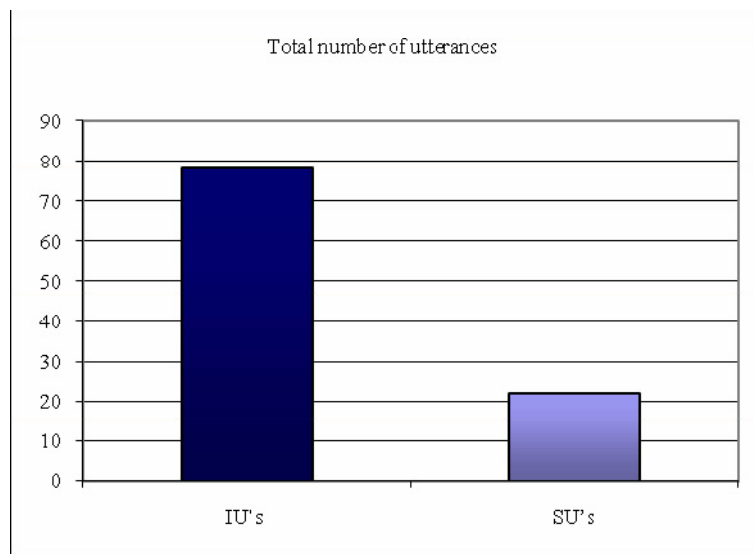


Chart 1

Regarding the comedy genre, the total number of IU's and SU's identified is displayed in Table 2 below and in Chart 2 (See Appendix, section 10.1.1).

Total number of utterances	IU's	%	SU's	%
43	34	79.07	9	20.98

Table 2

Concerning the drama genre, the total number of occurrences of both IU's and SU's is presented in Table 3 below in Chart 3 (See Appendix, section 10.1.2).

Total number of utterances	IU's	%	SU's	%
44	34	77.23	10	22.78

Table 3

The total number of both IU's and SU's identified in each of the specific comedies and dramas episodes which were analysed is presented in Tables 4 and 5, respectively, below. Charts 4 and 5 are displayed in Appendix, sections 10.2.1 and 10.2.2.

Comedies	IU's	%	SU's	%
Daria	8	23.56	4	44.43
Friends	8	23.56	2	22.23
Seinfeld	8	23.56	1	11.12
The Big Bang Theory	6	17.67	2	22.23
Two and a Half Men	4	11.77	0	0.00

Table 4

Dramas	IU's	%	SU's	%
Brothers and Sisters	13	38.22	2	20.00
Grey's Anatomy	8	23.55	1	10.00
Heroes	2	5.88	1	10.00
House M.D.	7	20.56	2	20.00
Six Feet Under	4	11.77	4	40.00

Table 5

7.2. Specific Results

7.2.1. Internal Analysis of IU's in comedies and dramas

7.2.1.1 Apparent and Intended Speech acts in IU's for comedies and dramas

7.2.1.1.1 Apparent Speech Acts in IU's for comedies and dramas

In Table 6 are presented the highest occurrences of apparent speech acts in IU's found in both comedies and dramas. The frequency of occurrence of the remaining categories is presented in Appendix, sections 10.3.1.1 and 10.3.1.3.

Apparent Speech Act	Number of occurrences	%
Asserting	15	44.11
Asking a question	5	14.77
Thanking	4	11.77
Joking	2	5.89
Teasing	2	5.89
Agreeing	2	5.89
Stating	2	5.89
Warning	2	5.89

Table 6

7.2.1.1.2 Intended Speech Acts in IU's for comedies and dramas

In Table 7 are displayed the highest occurrences of intended speech acts in IU's found in both comedies and dramas. The frequency of occurrence of the remaining categories is presented in sections 10.3.1.2 and 10.3.1.4, Appendix.

Intended Speech Act	Number of occurrences	%
Criticising	24	44.44
Complaining	13	24.07
Mocking	10	29.44
Joking	5	9.22
Stating	2	3.76

Table 7

7.2.1.2 Grice's Maxims in IU's in Comedies and Dramas

7.2.1.2.1 Total number of results of Grice's maxims.

In Table 8 is displayed the total frequency of Grice's maxims violated, according to the Maxim Violation-based principle, in both comedies and dramas.

Grice's maxims	Total	%
Quality	30	44.78
Quantity	6	8.96
Relation	7	10.45
Manner	24	35.82

Table 8

As a total result, it can be seen that the Maxim of Quality is the one with the highest frequency with 44.78%, and the Maxim of Quantity is the lowest with 8.96%. The Maxim of Relation has a corresponding 10.45%, and the Maxim of Manner 35.82%. The same results are shown in Chart 6 below.

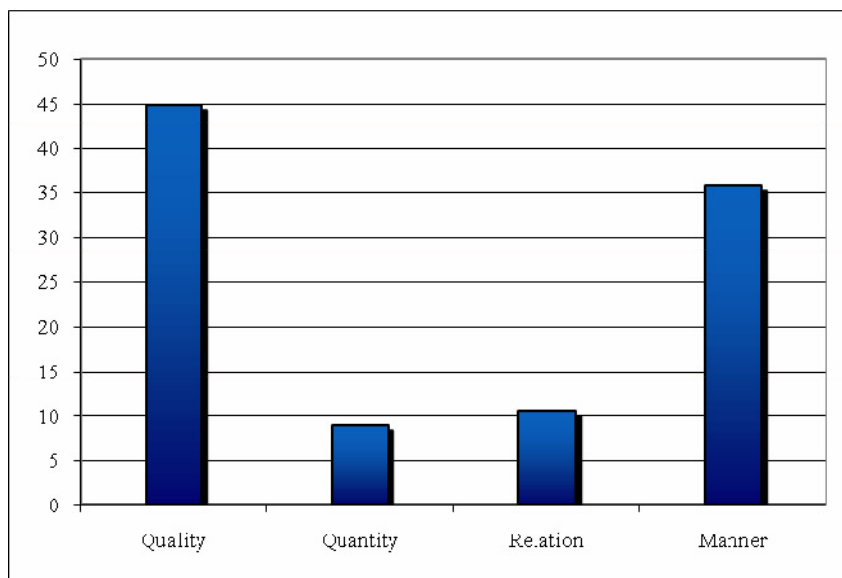


Chart 6

7.2.1.2.2 Results of Grice's maxims in comedies and dramas.

The total number of occurrences of the Grice's maxims IU's in comedies is displayed in Table 9 below.

Grice's maxims	Comedies	%	Dramas	%
Quality	15	44.12	15	45.45
Quantity	2	5.88	4	12.12
Relation	4	11.76	3	9.09
Manner	13	38.24	11	33.33
Total	34	100	33	100

Table 9

In relation to Grice's Maxims, and formulating a contrast between comedies and dramas, it can be seen that, in both genres, there is a similarity in which is the maxim with the highest percentage of use. The Maxim of Quality is the one which has the maximum percentage with 44.12% for comedies and 45.45% for dramas. The minor percentage corresponds to the Maxim

of Quantity with 5.88% for comedies. In the case of dramas there is a difference because the Maxim with the lowest percentage is Relation, with 9.09%. The Maxim of Manner and Relation have 38.24% and 11.76% each in the case of dramas, and the Maxim of Manner and Quantity have 33.33% and 12.12 each. The results are also displayed in chart 7 (See Appendix, section 10.4).

7.2.1.3 Operation of the Pragmatic Principles in IU's in comedies and dramas

Table 10 below displays the total number of occurrences and non-occurrence of the Pragmatic Principles in IU's in both comedies and dramas.

Categories	Occurrences (Yes)	%	Non-occurrences (No)	%
Maxim Violation-based Principle	68	40.23	0	0.00
Mention-based Principle	50	29.58	18	17.47
Pretence-based Principle	19	11.24	49	47.57
Allusion-based Principle	32	18.93	36	34.95
Total	169	100	103	100

Table 10

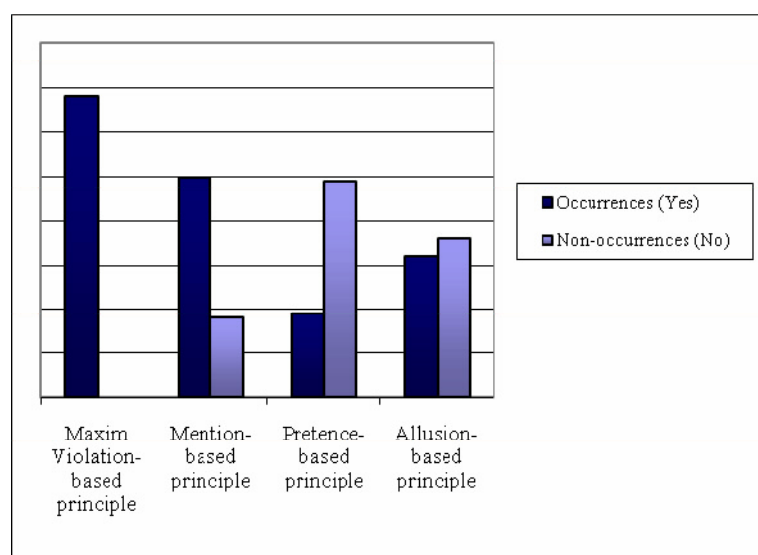


Chart 8

In Chart 8, it can be seen that the most salient Pragmatic Principle corresponds to Maxim Violation-based Principle with 68 instances (40.23%). Subsequently, Mention-based Principle comes with 50 instances of occurrence (29.58%), followed by Allusion-based Principle represented by 32 occurrences (18.93%). Finally, Pretence-based Principle was the least operative with only 19 instances of occurrence (11.24%).

7.2.1.3.1 Pragmatic Principles in IU's in comedies

The total number of occurrences of the operation of each of the pragmatic principles underlying IU's in comedies is displayed in Table 16 below.

Categories	Occurrences (Yes)	%	Non-occurrences (No)	%
Maxim Violation-based Principle	34	40.96	0	0.00
Mention-based Principle	23	27.71	11	20.80
Pretence-based Principle	11	13.25	23	43.44
Allusion-based Principle	15	18.07	19	35.88
Total	83	100	53	100

Table 11

Table 11 above shows that the most active pragmatic principle in the realisation of IU's was the Maxim Violation-based Principle, which became operative in 34 IU's (40.96%), followed by the Mention-based Principle, which was operative in 23 IU's (27.71%). The Allusion-based Principle was active in 15 IU's (18.07%), while the Pretence-based Principle was the least operative of all, becoming active only in 11 IU's (13.25%). These results are also displayed graphically in Chart 9 (See Appendix, section 10.5.1).

7.2.1.3.2 Pragmatic Principles in IU's in dramas

The total number of occurrences of the operation of each of the pragmatic principles underlying IU's in dramas is displayed in Table 12 below.

Categories	Occurrences (Yes)	%	Non-occurrences (No)	%
Maxim Violation-based Principle	34	39.53	0	0.00
Mention-based Principle	27	31.40	7	14.00
Pretence-based Principle	8	9.30	26	52.00
Allusion-based Principle	17	19.77	17	34.00
Total	86	100	50	100

Table 12

Table 12 above shows that the most active pragmatic principle in the realisation of IU's in dramas was the Maxim Violation-based Principle, which became operative in 34 IU's (39.53%), followed by the Mention-based Principle, which was operative in 27 IU's (31.40%). The Allusion-based Principle was active in 17 IU's (19.77%), while the Pretence-based Principle was the least operative of all, becoming active only in 8 IU's (9.30%). These results are also displayed graphically in Chart 10 (See Appendix, section 10.5.2).

7.2.1.4 Presence of humorous effect in IU's in comedies and dramas

Table 13 below presents the total occurrences and non-occurrences of humorous effects in both comedies and dramas.

Comedies and dramas	Occurrence (Yes)	%	Non-occurrence (No)	%
Total	47	69.11	21	30.88

Table 13

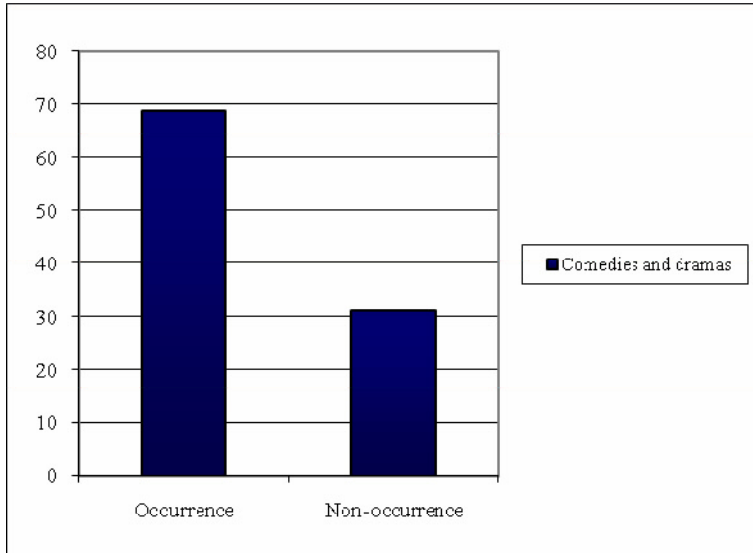


Chart 11

In Chart 11, it is observed that there is a high occurrence of humorous effect. This is represented by a total number of 47 instances (69.11%) in which it was operative. The rest corresponds to 21 instances (30.88 %) of non-occurrences.

7.2.1.4.1 Humorous effect in IU's in comedies

Table 14 below displays the presence or absence of the humorous effect in the 34 IU's identified in the five comedies examined in the present study.

Comedies	Occurrence (Yes)	%	Non-occurrence (No)	%
Daria	6	20.00	2	50.00
Friends	7	23.30	1	25.00
Seinfeld	8	26.60	0	0.00
The Big Bang Theory	6	20.00	0	0.00
Two and a Half Men	3	10.00	1	25.00
Total number of IU's	30	88.23	4	11.67

Table 14

We can observe that the humorous effect is present in 30 (88.23%) out of the 34 IU's found in comedies. Humour was produced maximally in Seinfeld (in 8 IU's), closely followed by Friends (in 7 IU's), Daria, and the Big Bang Theory (in 6 IU's, equally). According to our observations, it was not present in the IU's found in Two and a Half Men. These results are also displayed graphically in Chart 12 (See Appendix, section 10.6.1).

7.2.1.4.2 Presence of humorous effect in IU's in dramas

In Table 15 below, we display the presence or absence of the humorous effect in the 34 IU's identified in the five dramas examined in this study.

Dramas	Occurrence (Yes)	%	Non-occurrence (No)	%
Brothers and Sisters	6	35.20	7	41.10
Grey's Anatomy	3	17.60	5	29.40
Heroes	0	0.00	2	11.70
House M.D	6	35.20	1	5.80
Six Feet Under	2	11.70	2	11.70
Total number of IU's	17	50.00	17	50.00

Table 15

We can observe that the humorous effect is present in only 17 (50.00%) out of the 34 IU's found in dramas. Humour was conveyed equally in Brothers and Sisters and House M. D. (in 6 IU's), followed by Grey's Anatomy (in 3 IU's) and Six Feet Under (in only 2 IU's). It did not seem to be present in the IU's examined in Heroes. These results are also displayed graphically in Chart 13 (See Appendix, section 10.6.2).

7.2.1.5 Socio-pragmatic uses of irony in comedies and dramas

Following Attardo's (2001) categorial proposals of what he names 'uses of irony', table 16 below shows the total number and percentages of socio pragmatic uses of irony in comedies as well as in dramas.

Socio-pragmatic uses of irony	IU's	%
Group Affiliation	4	5.88
Sophistication	13	19.11
Evaluation	37	69.11
Politeness	2	2.94
Persuasive Aspect	1	1.47
Retractability	1	1.47
Total number	68	100

Table 16

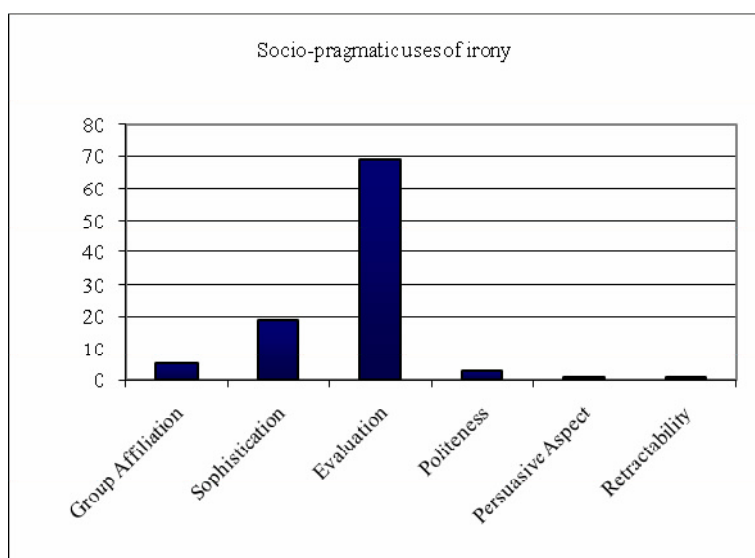


Chart 14

In Chart 14, one can observe that the socio-pragmatic use that shows the highest frequency of occurrence is Evaluation, which is conveyed by 37 utterances (69.11%). This is followed by

Sophistication with 13 utterances (19.11%), Group Affiliation, conveyed by 4 utterances (5.88%), Politeness with 2 IU's. Finally, Persuasive Aspect and Retractability are present in only one instance each (1.47%).

7.2.1.5.1 Socio-pragmatic uses of irony in comedies

Following Attardo's (2001) categorial proposals of what he names 'uses of irony', table 17 below, displays the different complementary socio-pragmatic uses, or goals, implicitly conveyed by means of the IU's found in comedies.

Socio-pragmatic uses of irony	IU's	%
Group Affiliation	2	6.30
Sophistication	6	18.80
Evaluation	24	68.80
Politeness	2	6.30
Persuasive Aspect	0	0.00
Retractability	0	0.00
Total number	34	100

Table 17

As we may observe, the most frequently socio-pragmatic meaning conveyed by the IU's was Evaluation, which was implied in 24 utterances (68.80%), distantly followed by Sophistication, which was conveyed only in 6 IU's (18.80%), while Group Affiliation and Politeness were implied in 2 IU's each. Persuasive Aspect and Retractability were conveyed in none of the IU's. These same results are also displayed graphically in Chart 15 (See Appendix, section 10.7.1).

7.2.1.5.2 Socio-pragmatic uses of irony in dramas

Also based on Attardo's (2001) categorial proposals of the uses of irony, Table 18 below shows the complementary socio-pragmatic uses, or goals, implicitly conveyed by means of the IU's examined in dramas.

Socio-pragmatic uses of irony	IU's	%
Group Affiliation	2	5.90
Sophistication	7	23.30
Evaluation	23	67.60
Politeness	0	0.00
Persuasive Aspect	1	3.70
Retractability	1	3.70
Total number	34	100

Table 18

We may observe that the most frequently socio-pragmatic meaning conveyed by the IU's in the drama genre was Evaluation, which was implied in 23 utterances (67.60%), again distantly followed by Sophistication, which was conveyed only in 7 IU's (23.30%), while Group Affiliation did it in 2 IU's (5.90%). On the other hand, Persuasive Aspect and Retractability were implied in 1 IU's each (3.70%). Politeness was conveyed in none of the IU's. These results are also displayed graphically in Chart 16 (See Appendix, section 10.7.2).

7.2.2 Internal Analysis of SU's in comedies and dramas

7.2.2.1 Apparent and Intended Speech acts in SU's for comedies and dramas

7.2.2.1.1 Apparent Speech Acts in SU's for comedies and dramas

In Table 19, the highest occurrences of apparent speech acts in SU's found in both comedies and dramas are shown. The frequency of occurrence of the remaining categories is presented in Appendix, sections 10.8.1.1 and 10.8.1.3.

Apparent Speech Act	Number of occurrences	%
Asserting	4	50.00
Congratulating	2	25.00
Insulting	2	25.00

Table 19

7.2.2.1.2 Intended Speech Acts in SU's for comedies and dramas

In Table 20 the highest occurrences of intended speech acts in SU's found in both comedies and dramas are presented. The frequency of occurrence of the remaining categories is presented in Appendix, sections 10.8.1.2 and 10.8.1.4.

Intended Speech Act	Number of occurrences	%
Mocking	8	34.40
Criticising	5	27.70
Insulting	2	11.11
Attacking	2	11.11

Table 20

7.2.2.2 Final account of affective functions of SU's in comedies and dramas

Following Hutcheon's (1992) categorial proposals of what she calls 'affective functions of irony', table 21 displays the total results of occurrence and non-occurrence in dramas as well as in comedies.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
Attacking	12	35.29	6	26.08
Insulting/offensive	14	41.17	4	17.39
Self-Protective	8	23.52	13	56.52
Total	34	100	23	100

Table 21

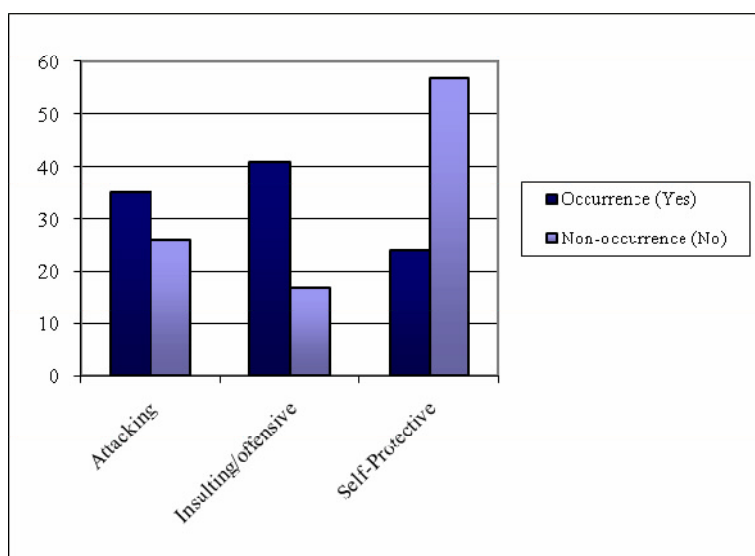


Chart 17

Out of a total number of 34 instances, the highest frequency of occurrence is represented by the category of Insulting/Offensive with 14 instances of occurrence (41.17%), this is followed by Attacking realised by 12 SU's (35.29%). Finally the category with the minor amount of occurrences is Self-Protective with 8 sarcastic utterances (23.52%).

7.2.2.2.1 Affective functions of SU's in comedies.

Following Hutcheon's (1992) categorial proposals of what she calls 'affective functions of irony', Table 22 below displays the different complementary uses, or goals, implicitly conveyed by means of the SU's found in comedies.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
Attacking	6	33.30	4	26.70
Insulting/offensive	8	44.40	2	13.30
Self-Protective	4	22.20	9	60.00
Total	18	100	15	100

Table 22

As we may observe, the most frequently affective function realised by means of SU's was Insulting/offensive, which was observed in 8 utterances (44.40%), followed by Attacking, which was present in 6 SU's (33.30%), while Self-Protective was realised in 4 SU's (22.20%). These results are also displayed graphically in Chart 18 (See Appendix, section 10.9.1).

7.2.2.2.2 Final account of affective functions of SU's in dramas

Also based on Hutcheon's (1992) categorial proposals of what she names 'affective functions of irony', Table 23 below displays the different complementary uses, or goals, implicitly conveyed by means of the SU's found in dramas.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
Attacking	6	37.50	2	25.00
Insulting/offensive	6	37.50	2	25.00
Self-Protective	4	25.00	4	50.00
Total	16	100	8	100

Table 23

Table 19 shows that the most frequently affective function realised by means of SU's was Insulting/offensive and Attacking, which were observed in 6 utterances each (37.50%), followed by Self-Protective, which was present in 4 SU's (25.00%). These same results are also displayed graphically in Chart 19 (See Appendix, section 10.9.2).

7.2.2.3 Final account of discursal pragmatic functions of SU's in comedies and dramas.

According to Ducharme's (1994) categorial proposals of the so-called 'pragmatic functions of sarcasm', table 24 below displays the total results of occurrence and non-occurrence both in dramas and comedies.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
(Exerting Authority) Social Control	9	19.14	9	15.00
Declaration of Allegiance (Self-esteem)	0	0.00	18	30.00
Establishing Social Distance	16	34.04	2	3.34
Establishing Social Solidarity	2	4.25	16	26.67
Venting Frustration	8	17.02	10	16.67
Humorous Aggression	12	25.53	6	8.34
Total	47	100	60	100

Table 24

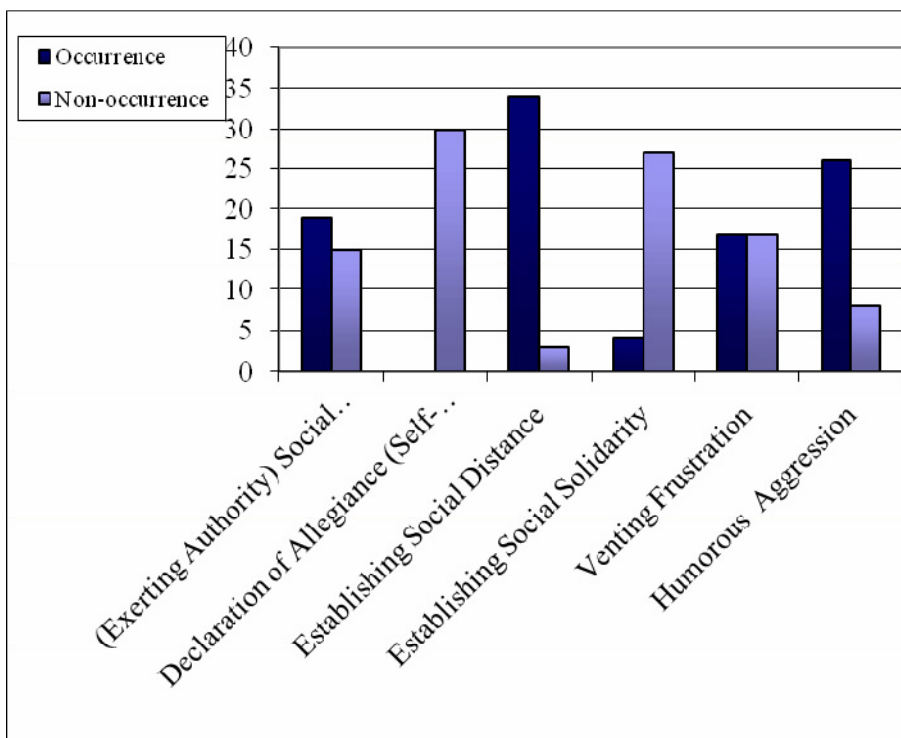


Chart 20

It is observed that the category which presents the highest frequency of occurrence is Establishing Social Distance with 16 instances (34.04%) out of a total of 47 utterances. This

result was followed by Humorous Aggression with 12 occurrences (25.53%), then Venting Frustration with 8 utterances (17.02%), and finally Establishing Social Solidarity which was present with 2 occurrences (4.25%). Declaration of Allegiance presented no-occurrence in sarcastic utterances.

7.2.2.3.1 Discoursal pragmatic functions of SU's in comedies

According to Ducharme's (1994) categorial proposals of the so-called 'pragmatic functions of sarcasm', Table 25 below displays the different complementary socio-pragmatic uses, or goals, implicitly conveyed by means of the SU's found in comedies.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
(Exerting Authority) Social Control	3	10.70	7	21.80
Declaration of Allegiance (Self-esteem)	0	0.00	10	31.20
Establishing Social Distance	8	28.60	2	6.20
Establishing Social Solidarity	2	7.10	8	25.00
Venting Frustration	5	17.90	5	15.60
Humorous Aggression	10	35.70	0	0.00
Total	28	100	32	100

Table 25

As we may observe, the most frequently pragmatic function realised by means of SU's was Humorous Aggression, which was observed in 10 utterances (35.70%). This result was closely followed by Establishing Social Distance, which was present in 8 SU's (28.60%), while Venting Frustration was realised in 5 SU's (17.90%), Social Control was present in 3 SU's (10.70%) and Establishing Social Solidarity could be observed in only 2 SU's (7.10%). Declaration of Allegiance was present in none of the utterances analysed. These results are also displayed graphically in Chart 21 (See Appendix, section 10.10.1).

7.2.2.3.2 Discoursal pragmatic functions of SU's in dramas

Following Ducharme's (1994) categorial proposals of the so-called 'pragmatic functions of sarcasm', Table 26 below displays the different complementary socio-pragmatic uses, or goals, implicitly conveyed by means of the SU's found in dramas.

Categories	Occurrence (Yes)	%	Non-occurrence (No)	%
(Exerting Authority) Social Control	6	31.58	2	7.14
Declaration of Allegiance (Self-esteem)	0	0.00	8	28.57
Establishing Social Distance	8	42.11	0	0.00
Establishing Social Solidarity	0	0.00	8	28.57
Venting Frustration	3	15.79	5	17.86
Humorous Aggression	2	10.53	5	17.86
Total	19	100	28	100

Table 26

Table 26 shows that the most frequently pragmatic function realised by means of SU's was Establishing Social Distance, observed in 8 utterances (42.11%), closely followed by Social Control, which was present in 6 SU's (31.58%), while Venting Frustration was realised in 3 SU's (15.79%) and Humorous Aggression could be observed in only 2 SU's (10.53%). Declaration of Allegiance and Establishing Social Solidarity were present in none of the utterances analysed. These results are also displayed graphically in Chart 22 (See Appendix, section 10.10.2).

7.2.2.3 Final account of humorous effect in SU's in comedies and dramas.

Table 27 below shows the total results of occurrence and non-occurrence of humorous effect both in comedies and dramas.

Comedies and dramas	Occurrence (Yes)	%	Non-occurrence (No)	%
Total	8	42.10	11	57.89

Table 27

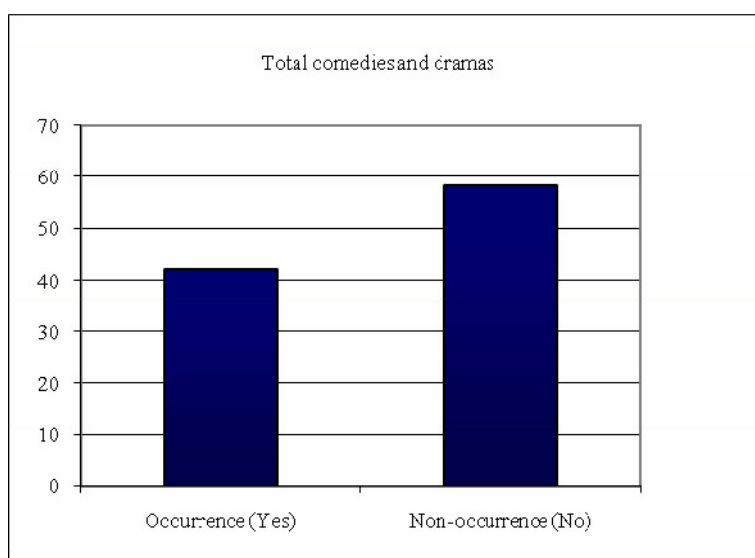


Chart 23

It is noticeable that, out of a total number of 19 instances, 8 utterances (42.10%) correspond to humorous effect occurrence in dramas and comedies. The rest is represented by 11 instances of non-occurrences (57.89%).

7.2.2.3.1 Humorous effect in SU's in comedies.

Table 28 below displays the presence or absence of the humorous effect in the 9 SU's identified in the five comedies examined in the present study.

Comedies	Occurrence (Yes)	%	Non-occurrence (No)	%
Daria	2	28.50	2	100.00
Friends	2	28.50	0	0.00

Seinfeld	1	14.20	0	0.00
The Big Bang Theory	2	28.50	0	0.00
Two and a Half Men	0	0.00	0	0.00
Total	7	100	2	100

Table 28

We can observe that the humorous effect is present in 7 (77.77%) out of the 9 SU's found in comedies. Humour was produced equally in *Daria*, *Friends* and *The Big Bang Theory* (in 2 SU's), closely followed by *Seinfeld* (in 1 SU). According to our observations, it was not present in the SU's found in *Two and a Half Men*. These results are also displayed graphically in Chart 24 (See Appendix, section 10.11.1).

7.2.2.3.1 Humorous effect in SU's in dramas.

Table 29 below displays the presence or absence of the humorous effect in the 10 IU's identified in the five dramas examined in the present study.

Dramas	Occurrence (Yes)	%	Non-occurrence (No)	%
Brothers and Sisters	0	0.00	2	22.20
Grey's Anatomy	1	100.00	0	0.00
Heroes	0	0.00	1	11.10
House M.D	0	0.00	2	22.20
Six Feet Under	0	0.00	4	44.40
Total	1	100	9	100

Table 29

Table 29 shows that humorous effect is present in only 1 (10.00%) out of the 10 SU's found in dramas. Humour was produced only in *Grey's Anatomy* (in 1 SU). According to our observations, it was not present in the SU's found in the other dramas (namely, *Brothers and Sisters*, *Heroes*, *House M. D.* and *Six Feet Under*). These results are also displayed graphically in Chart 25 (See Appendix, section 10.11.2).

8. CONCLUSIONS

8.1. General conclusions

First of all, we may conclude that the frequency of occurrence of ironical utterances (IU's) in the television series examined in this research was definitely much greater than that of sarcastic utterances (SU's). Out of a total number of 87 utterances identified in the data, we found 68 IU's (78.16%) and 19 SU's (21.83%). Secondly, also in quantitative terms, there is no significant difference between the number of IU's identified in television comedies and the number of them found in dramas: 34 IU's were identified in each genre examined. Thirdly, as far as the expression of sarcasm is concerned, we identified only 10 SU's (52.63% of the total number of SU's) in comedies and 9 (47.37%) in dramas (See Appendix, section 10.1). These figures demonstrate that IU's are far more recurrent than SU's in both genres. The much greater frequency of occurrence of IU's than SU's can be explained in terms of Brown and Levinson's (1987) relevant proposal: While irony is a face-saving device used to express politeness and maintain social harmony, sarcasm expresses impoliteness and marks social distance: SU's are, essentially, face-threatening acts. On this point, we may therefore conclude that the participants in the conversational exchanges in dramas and comedies convey politeness more frequently than they do impoliteness.

Concerning the distinction between apparent and intended speech acts proposed by Acuña et al. (2001), both the data examination and the results obtained in the present study demonstrate that, in general, there is a functional correlation between, on the one hand, the interrelated notions of 'apparent' and 'intended' speech acts and, on the other, one of the basic functions of irony, which is saying p (i.e. expressing a given proposition p) but implying something different, q (i.e. implying another proposition q). Yet, in a strict sense, we should bear in mind that, following Grice's (1975) basic proposal, the expression of irony actually involves saying p but implying the opposite, i.e. *not p*.

Just as in irony, in performing a given speech act, the current speaker –according to what he/she literally expresses– performs a given speech only apparently because, in fact, s/he intends another. In the IU's that we have examined, the most frequently occurring apparent speech acts

are only three: mostly, ‘asserting’ (44.11%), and much less frequently, ‘asking a question’ (14.77%) and ‘thanking’ (11.77%). On the other hand, the intended speech acts that present the highest frequency of occurrence are ‘criticising’ (44%), ‘complaining’ (24.07%) and ‘mocking’ (19.44%). These results motivate the following conclusion: IU’s are used, both in comedies and dramas –mainly in the former– for the literal expression by the current speaker of a given illocutionary act *a*, say *asserting*, while s/he actually intends to perform another given illocutionary act *b*, say *criticising*.

In more specific terms, according to our data analysis, IU’s and SU’s are mainly used in the two dramatic genres under study in the performance of the intended speech act of ‘criticising’. In the IU’s used in comedies, ‘criticising’ is closely followed by ‘mocking’ as the most frequently conveyed intended speech acts. In drama, however, following ‘criticising’, IU’s are secondly used in the performance of ‘complaining,’ as an intended speech act. Now, the fact that, in the data examined, ‘criticising’ is the most frequently occurring intended speech act in the IU’s identified in both comedies and dramas corroborates Grice’s (1975) and Barbe’s (1995) proposals that ironic expressions are mainly intended for the expression of criticism. That ‘mocking’ is the second most frequently occurring intended speech act in the IU’s identified, mainly in comedies, should not, in our view, be surprising on account of the fact that it is a type of communicative function typically expressed in the humour-based genres for the sake of the audience’s amusement and laughter, mainly (even though varying degrees of ‘social criticism’ may be as well involved). Besides, we may point out that the expression of ‘criticising’ by means of IU’s in comedies is similarly intended for the audience’s amusement and humour, even though this is achieved at the expense of the ironist’s victim, his/her intended addressee. This last point seems to be in agreement with Sperber and Wilson’s (1981) view that irony involves the expression of negative attitudes.

With respect to sarcasm, both genres demonstrate that ‘mocking’ is one of the most frequently conveyed intended speech acts by means of SU’s (34.40%). In our opinion, this fact could be interpreted as the sarcaster’s attempt to be humorous by means of sarcasm. However, this does not often cause a positive reaction on the part of the victim or the audience because sarcastic expressions are often interpreted, either by the intended addressee or the audience, or

both, not humorously but as overt aggression. These findings validate, as Toplak and Katz (2000, cited by Dauphin, 2000) suggest, that sarcastic utterances are often used as an instrument for the expression of contempt, scorn or ridicule.

One of the main concerns of this research study was to verify the validity of Grice's proposals of the expression of irony. According to his view, the expression of irony only involves the violation of the Quality maxim. Our findings have partially confirmed Grice's view. In fact, the Quality maxim was involved in the highest number of violations in the generation of implicatures underlying the IU's identified in the data under analysis. However, our analysis has also demonstrated that the other maxims can be violated as well: Manner, Relation, and Quantity, successively. This observation will be elaborated further below.

The highest percentage of the violation of the Quality maxim seems to reinforce the traditional definition of irony as 'saying something but meaning the opposite', i.e. saying p but meaning $not\ p$. On the basis of the scrutiny of the data collected for this study, we feel that one possible explanation for this situation could be related to the fact that the violation of the Quality maxim involves a somewhat automatic interpretation of the message intended, i.e. an on-line interpretative process carried out both by the audience and the ironist's victim(s).

Secondly, the maxim of Manner constitutes the second highest percentage of violation. Taking into account the fact that the expression of irony involves both a literal and an underlying meaning (that is, not only p and $not\sim p$, as in the violation of Quality, but also p and q), ironic utterances can also be potentially ambiguous. One of Grice's (1975) reformulation of the maxim of Manner as a directive is 'Be perspicuous: ... be clear, avoid ambiguity³' (p. 46). In other words, IU's may also involve ambiguous forms of expressions and, therefore, may be effectively elaborated via the flouting of Manner.

Thirdly, the results obtained in the present study have indicated that, as far as the expression of irony is concerned, the second least flouted maxim is the Relation maxim. This finding can be

³ The underlining is our rewriting.

explained with reference to Attardo's (2000) notion of 'irony as relevant inappropriateness'. He suggests that relevance –i.e. relation– is also a valid property of ironical utterances. Following Attardo's view, IU's are necessarily relevant to the communicative context in which they are uttered. When making an IU, the speaker makes a judgment and/or conveys a critical attitude, mainly evaluation. We believe, then, that the expression of an attitude is necessarily associated with the property of being relevant.

Finally, according to our findings, the least flouted maxim is Quantity. This goes to show that this maxim, unlike the other CP maxims, is generally observed in the communicative context of IU's. However, it is worth observing that the uttering of an IU necessarily entails the violation of any of the maxims, especially in the hierarchical order described above.

As regards the Mention-based principle, the results drawn in our research work indicate that this principle was the second most operative in the elaboration of ironical utterances. Additionally, the results point to no conclusive differences between IU's in comedies and dramas. These results may be related to the fact that viewing irony as an 'echoic interpretation' may be a valid explanation of its nature insofar as there are echoic mentions of varied types. However, because of the fact that the 'echoic interpretation', to a great extent, still seems to be a somewhat obscure explanation of the operation of IU's, Sperber and Wilson's (1981) Echoic Mention Theory fails to make a clear distinction between ironical echoes and non-ironical ones. In the present research, the Mention-based principle has, therefore, proved to be unable to account comprehensively for all the instances of ironical utterances. Despite these shortcomings, this principle has been effective to our data analysis to the extent that many instances of irony (27.71%) were 'immediate echoes' or, at least, the source of the echo was traceable to a tangible, however delayed, context, in Sperber and Wilson terms (1981).

Concerning the operation of the Allusion-based principle, our analysis leads us to conclude that this is one of the least operative categories in the realisation of IU's. This is surprising because the Allusion-based principle is, compositionally, a combination of the Mention-based principle and the non-fulfilment of Searle's (1979) 'felicity conditions'. As such, it should have greater operative power. However, in our analysis we found very few IU's in which this

principle became functional. This situation may be explained by the fact that it is not an easy task for the hearer and/or audience to recognise the current speaker's violation of Searle's felicity conditions.

Finally, as regards the Pretence-based principle, the results obtained in our data analysis demonstrate that its operation in the expression of IU's in comedies and dramas had the lowest frequency of occurrence among the models we have employed in the analysis of comedies and dramas. Therefore, the proposal made by Utsumi (2000) whereby "pretence is not a sufficient property of irony" (p. 1782) has been validated in the present study. Moreover, it seems relevant to point out that Utsumi (2000) also remarks that pretence, in combination with non-irony, is in fact part of a descriptive model of parody, not of irony.

Regarding the possible humorous effect of ironic and sarcastic utterances in comedies and dramas, it is necessary to point out that our concluding statements are based on general results. In our data analysis, we have observed some differences in the communicative functions of IU's and SU's in both of the television series genres examined in the study. In our opinion, the social and communicative contexts seem to play a major role in the interpretation of ironic and sarcastic utterances as being either humorous or serious. On the one hand, comedies present more humorous instances than dramas, that is, both IU's and SU's are, assumingly, intended / interpreted as being humorous in most of the conversational exchanges occurring in comedies. On the other hand, in the exchanges occurring in the drama episodes, the situations in which the participants are involved are both conflictive and emotionally charged. Therefore, the main broad communicative function of IU's and SU's in dramatic contexts is, mainly, the expression of non-humorous messages, that is, serious –i.e. non-humorous– pragmatic and attitudinal goals. To sum up, in the interactions occurring in both comedies and dramas, the conversationalists mainly make use of both IU's and SU's for the expression of various communicative purposes, mainly humour in comedies (as normally expected) and a large variety of non-humorous intents in the drama episodes. That is, humorous effect is not the main goal of both ironic and sarcastic utterances in the drama series. Instead, their central communicative goal is to highlight, mainly, the expression of emotions, affect, and negative judgment and evaluation of persons and events. Much on the contrary, in comedies, the expression of both irony and sarcasm aims at the

expression of humour in order to cause, above all, amusement and laughter on the part of the audience, i.e. television viewers.

Concerning Attardo's uses of irony (2001), the most frequent use of IU's identified in our data analysis is Evaluation. This finding demonstrates that, as most of the theories revised throughout this study have put forward, irony is frequently expressed in order to convey such covert evaluative meanings as judgments and criticisms. The second more frequently conveyed pragmatic use is Sophistication, by means of which conversationalists boast of superiority and detachment. The reason why Sophistication has a high frequency of occurrence can be explained in terms of the common beliefs that, first, ironists enjoy flaunting their wit and, second, by expressing irony, they can be regarded by others as being intelligent persons. This comment is supported by the social behaviour that some of the main protagonists in some of the series that we have examined in this research, e.g. Daria Morgendorffer (in 'Daria'), Gregory House (in 'House M.D'), Sheldon Cooper (in 'The Big Bang Theory'), Charles Harper (in 'Two and a Half Men'), Miranda Bailey (in 'Grey's Anatomy').

The other four categories that present low frequency of occurrence are: Group Affiliation, Persuasive Aspect, Retractability and Politeness, in this order. After comparing Attardo's (2000) socio-pragmatic uses of IU's with Ducharme's (2000) pragmatic functions of SU's, our impression of Group Affiliation is that it stands closer to sarcasm than irony because it establishes social distance among participants. Therefore, it may be interpreted as an indication of impoliteness. As for the Persuasive Aspect in IU's, we feel that it may be regarded only as a secondary use of irony, not as one of its central pragmatic meanings. Concerning Retractability, we conclude that it may constitute an intrinsic property of irony: IU's are 'indirect' forms of expression of intended pragmatic meanings and, as such, they offer the current speaker the option to eventually deny or take back the intended meaning. Therefore, taking this into consideration, Retractability may be viewed as a face-saving act, not as a face-threatening one, as Attardo (2000) suggests. Similarly, because Politeness is an inherent property of irony, IU's are, essentially, face-saving act, not face-threatening ones. On this point, we are inclined to question and/or modify Attardo's proposal of the six alternative functions of irony. In our view, the first four uses listed above correctly fit the definition. However, both Retractability and

Politeness are not paradigmatic complementary uses of IU's but inherent properties of irony. Therefore, they are present in the realisation of every ironic utterance.

We now turn to the discussion of the results obtained from sarcastic utterances. From a total number of 19 SU's, the results drawn from Hutcheon's modified affective functions of SU's in the drama and comedy series demonstrate that the most frequent function is Insulting/Offensive. This function is highly affectively-charged because it consists of a 'derisive mode to insult' (Hutcheon, 1992:228). The second most frequent affective function is Attacking, a harsher mode of insulting, which stands next to the maximal negative affective charge. The implicit conveyance of these two functions confirms our view of SU's as face-threatening acts. These two functions, Insulting/Offensive and Attacking, represent what Freud calls a 'real potential for aggression' (Hutcheon 1992).

On the other hand, the least frequent function identified in our analysis of SU's is Self-protective in both genres. According to Hutcheon (1992), this function has a mitigating effect because it fulfils a protective role of sarcasm. Speakers may then employ SU's in order to either attack a victim or protect themselves from their interlocutors' face-threatening acts. Additionally, Hutcheon's definition of Self-protective is related, if it is not equivalent, to the property of Retractability, which, as we argued above, is intrinsically related to irony. As we consider the expression of sarcasm as overt aggression, Self-protective is then more closely related to irony than to sarcasm. In our view, sarcasm, by definition, does not allow for Retractability or Self-protective.

With respect to Ducharme's (1994) pragmatic functions of SU's, the most frequently conveyed socio-pragmatic function in the drama and comedy episodes that we have examined is Social Distance, which is intended to exclude aliens' participation in a social interaction. Based on our examination of some of the authors' proposals and our own data analysis, we now view Social Distance from two standpoints. On the one hand, the notion of Social Distance sets apart outsiders from a communal group; on the other, it allows the current addresser to detach himself/herself from the other participants in a given interaction. The former is demonstrated in 6.1.4.3.8 (Data Analysis):

- (8) *Howard: According to Alicia's facebook home she is dating one of the producers of CSI*
Penny: Dead whore on TV, live whore on real life.

Where Penny is ostensibly unwelcoming and disapproving of Alicia's joining her group of friends, besides seeing her as potential rival. The latter can be illustrated with reference to Daria, the main protagonist in 'Daria', and Gregory House, the main protagonist in House, M.D. They, as characters, represent stereotypes of self-conferred intellectual superiority. For example, as illustrated in 6.1.1.3.9 (Data Analysis), Daria feels she is too intelligent to be given a psychological test. Thus, she blatantly mocks her teacher:

- (9) *Mrs. Manson: Very good, Quinn. Now Dara, let's see if you can make up a story as vivid as your sister's.*
Daria: It's Daria.
Mrs. Manson: I'm sorry, Daria. What do you see in the picture, Dara?
Daria: Um, a herd of beautiful wild ponies running free across the plains.
Mrs. Manson: Ah, there aren't any ponies. It's two people.
Daria: Last time I took one of these tests they told me they were clouds. They said they could be whatever I wanted.
Mrs. Manson: That's a different test dear. In this test, they're people. And you tell me what they're discussing.
Daria: Oh, I see. All right then. It's a guy and a girl. And they're discussing, a herd of beautiful wild ponies running free across the plains.

The second most frequent use in SU's is Humorous Aggression. As it may be expected, Humorous Aggression is far more recurrent in comedies than in dramas. This is probably due to the nature of each genre: comedies are intended to amuse the audience, whereas dramas aim at engaging the audience in the protagonists' personal conflicts.

The third most frequent use found in our analysis of SU's is Social Control. We have observed that this pragmatic use is context-dependent: it is usually conveyed in social situations that involve asymmetrical relationships holding between the participants, e.g. parent-children ('Brothers and Sisters'), and doctor-patient ('House M.D.').

The fourth most frequent use in SU's is Venting Frustration. This expressive function may be related to the Allusional-pretence principle employed in the 'Irony descriptive matrix' in that

they both involve the emotional discharge of personal frustration as a result of the failure of one's expectations.

The uses of Social Solidarity and Declaration of Allegiance present the lowest frequency of occurrence. The former presents very low frequency. This may be due to the fact that SU's are primarily used to promote the exclusion of other speech event participants or aliens –or even promote self-ostracism (as it is Dr. House's usual practice). That is, their intent is not to build up or extend already established social groups. Conversely, when speech event participants want to maintain or develop social affiliation, i.e. the sense of belonging to a given group, they normally use irony in place of sarcasm. As for the operation of the latter category, Declaration of Allegiance, no occurrences were found in our data. Their absence demonstrates the fact that, intrinsically, sarcastic utterances are generally levelled at an interlocutor or other participants in order to cause offence or inflict aggression. Therefore, SU's are not expressed by the current speaker as self-attacks. In fact they do not seem to constitute a common option in conversational exchanges.

Finally, the critical examination of the proposals of irony and sarcasm introduced and discussed in the theoretical framework, as well as the empirical data analysis carried out in this research, seem to give support to one of our preliminary intuitions, one which has greatly motivated the present study. Instead of viewing irony and sarcasm as two unrelated socio-pragmatic devices, mainly used for the expression of face-threatening acts or, alternatively, as two nearly equivalent notions which can even be intermingled, we have opted for a unified descriptive approach whereby they are viewed as two complementary, though still distinctive, socio-pragmatic phenomena which take their respective positions along a continuum established by the more comprehensive notions of politeness and impoliteness, as illustrated in Figure 2 below.

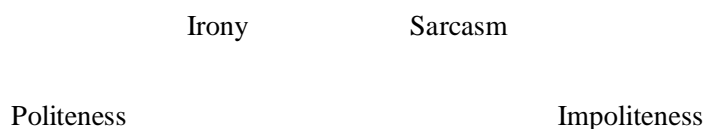


Figure 2: The Irony and Sarcasm Continuum

On the left-hand side, from the end-point to the middle fuzzy area around the central point, lies the politeness principle while, on the right-hand side, from an unspecified point in the middle area towards the end of the continuum, lies the impoliteness principle. The open-ended set of ironic expression types, in their status as face-saving acts, can be positioned along a fuzzy stretch running along from an indeterminate mid-left point towards the centre. On the other hand, sarcastic expression types, in their role as face-threatening acts, take position gradually along the area stretching from an indeterminate middle point towards another mid-right point. In our view, the fuzzy boundaries between irony and sarcasm can be explained with reference to the maxims governing the principles of both politeness and impoliteness. Naturally, one also needs to assess and determine the communicative functions played by the central and peripheral intended meanings and context-dependent socio-pragmatic functions of IU's and SU's. To some extent, a related suggestion has been made by Culpeper et al. (2003): "It should be noted that a key difference between politeness and impoliteness is *intention*: whether it is the speaker's intention to support face (politeness) or to attack it (impoliteness)" (p. 1549-50).

Finally, having examined some of the most influential models and theories of irony and sarcasm and having analysed, according to a pair of proposed descriptive matrices, the set of IU's and SU's found in semi-spontaneous conversational exchanges, we feel inclined to conclude that such studies have not sufficiently accounted for all of the socio-pragmatic relationships holding between expressions of irony and sarcasm –at least in semi-authentic conversational discourse. In our opinion, the discussions and the proposals made by the authors reviewed can be summarised as follows: a) irony and sarcasm are nearly equivalent notions (yet, irony being assigned a major status), b) irony is viewed as a broad comprehensive phenomenon, part of which is described as sarcasm (where the latter is then viewed as a manifestation, or sub-category, of the former). However, it seems to us that these approaches have failed to mark off clear-cut boundaries between ironic and sarcastic expressions in conversational discourse. On the basis of a) the critical evaluation made here of such theories, b) the design of the descriptive matrices, and c) our data analysis, we feel that a comprehensive descriptive approach to irony and sarcasm needs to be made within the much broader scope of the notions of politeness and impoliteness (Leech 1983, Brown and Levinson 1987, and Bousfield 2008). Moreover, as already suggested, linguistic expressions of irony and sarcasm should be positioned and

described, with reference to their primary and secondary uses (i.e. pragmatic functions) along the proposed Irony–Sarcasm Continuum (see Figure 2, above) within the scope of the varying points (or degrees) of the politeness and impoliteness principles, respectively. Future further studies of the subject should be able to throw light on the still fuzzy boundaries between irony and sarcasm. The present study has attempted to make a partial contribution in this direction.

8.2. Limitations of the study

First of all, in order to further develop the present research study of irony and sarcasm, it would indeed be necessary to expand the basic corpus already collected, particularly, for analytical purposes. Secondly, even though an attempt has been made here in order to establish clearer descriptive boundaries between ironical and sarcastic expressions, we feel that additional studies should be conducted so that a more accurate distinction may allow analysts to count on more effective descriptive tools in the description, at discourse level, of either notion independently or in combination, as it has been attempted here. In our opinion, there seems to be a theoretical and descriptive gap that needs to be bridged. Even the most prominent current theoretical and descriptive proposals of both categories do not seem to be able to make a satisfactory account of the compositional features and socio-pragmatic meanings involved in each notion.

8.3. Suggestions for further studies

For a more comprehensive research into the uses of irony and sarcasm by native speakers of English, it is certainly necessary to include not only North American television series, as we have done here, but also comedy and drama series that should be representative of, first of all, the British social contexts, as well as the Canadian, Australian contexts, mainly. Our general knowledge of the differences between these societies and the language varieties therein spoken should indicate that there must also be some important differential aspects, both cultural and

socio-pragmatic, involved in the expression of ironic and sarcastic utterances in conversational exchanges.

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10. APPENDIX

10.1 General Results of IU's and SU's

Total number of IU's	IU's present in comedies	%	IU's present in dramas	%
68	34	50	34	50

Total number of SU's	SU's present in comedies	%	SU's present in dramas	%
19	9	47.37	10	52.63

10.1.1 General Results of IU's and SU's for comedies

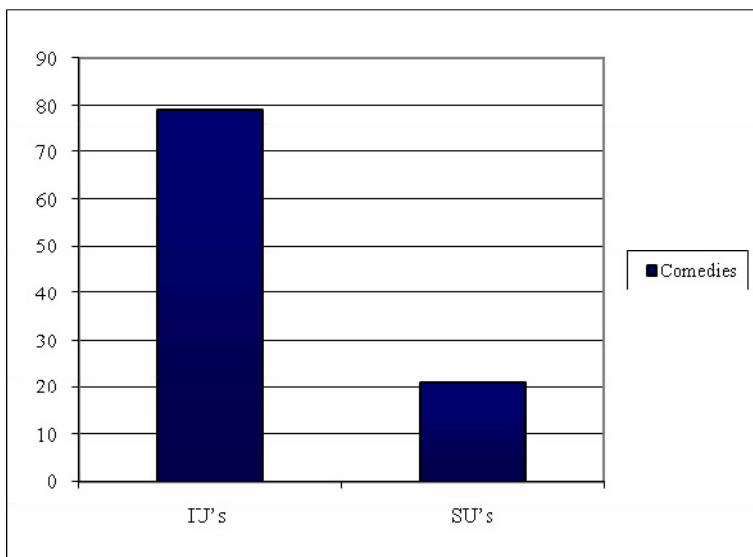


Chart 2

10.1.2 General Results of IU's and SU's for dramas

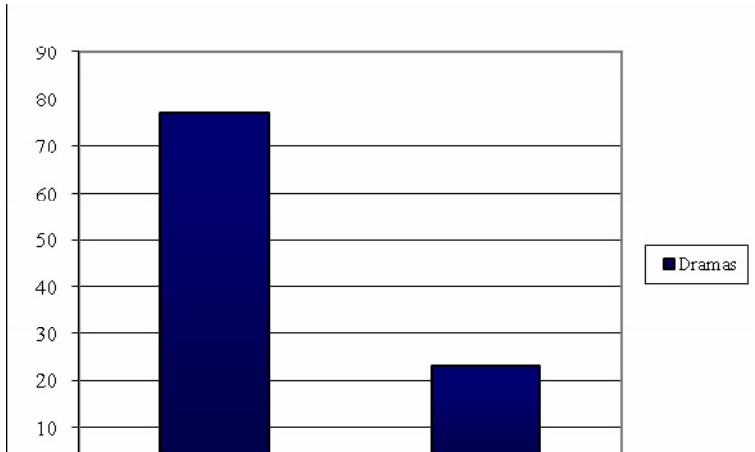


Chart 3

10.2 Specific Results of IU's and SU's

10.2.1 Specific Results of IU's and SU's for comedies

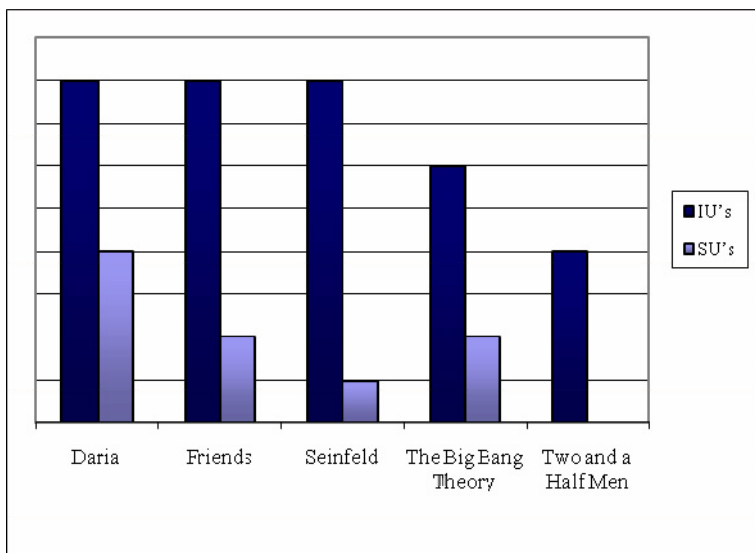


Chart 4

10.2.2 Specific Results of IU's and SU's for dramas

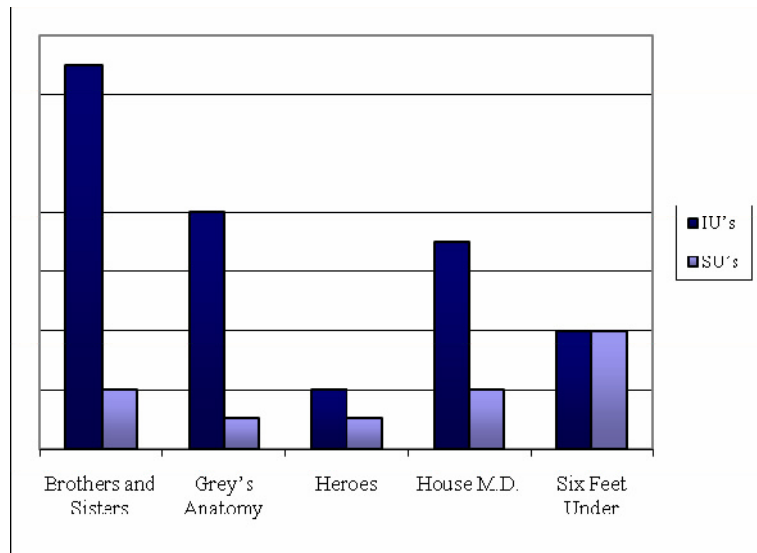


Chart 5

10.3 Internal analysis of IU's in comedies and dramas

10.3.1 Apparent and Intended Speech acts in IU's for comedies and dramas

10.3.1.1 Apparent Speech acts in IU's for comedies

Apparent Speech Act	Number of occurrences	%
Joking	1	4
Asserting	4	16
Congratulating	1	4
Asking a question	5	20
Comparing	1	4
Stating	2	8
Suggesting	1	4

Answering	1	4
Praising	1	4
Thanking	1	4
Warning	2	8
Informing	1	4
Expressing a feeling	1	4
Greeting	1	4
Permitting	1	4
Questioning	1	4
Total	25	100

10.3.1.2 Intended Speech acts in IU's for comedies

Intended Speech Act	Number of occurrences	%
Mocking	10	29.4
Teasing	1	2.9
Criticising	13	38.2
Complaining	4	11.7
Expressing disapproval	1	2.9
Expressing indifference	1	2.9
Joking	3	8.8
Mocking oneself	1	2.9
Total	34	100

10.3.1.3 Apparent Speech acts in IU's for dramas

Apparent Speech Act	Number of occurrences	%
Asserting	11	31.4
Asking a question	1	2.8
Expressing relief	1	2.8
Joking	2	5.7
Thanking	4	11.4
Expressing happiness	1	2.8
Expressing personal preferences	1	2.8
Asking for opinion	1	2.8
Expressing Jealousy	1	2.8
Informing	1	2.8
Asking for information	1	2.8
Celebrating	1	2.8
Showing surprise	1	2.8
Teasing	2	5.7
Agreeing	2	5.7
Correcting	1	2.8
Showing empathy	1	2.8
Expressing desire	1	2.8
Expressing melancholy	1	2.8
Total	35	100

10.3.1.4 Intended Speech acts in IU's for dramas

Intended Speech Act	Number of occurrences	%
Criticising	11	32.3
Reproaching	1	2.9
Scolding	1	2.9

Complaining	9	26.4
Joking	2	5.8
Warning	1	2.9
Mocking	1	2.9
Regretting	1	2.9
Teasing	2	5.8
Stating	2	5.8
Refuting	1	2.9
Showing apathy	1	2.9
Dodging	1	2.9
Total	34	100

10.4 Results of Grice's maxims in comedies and dramas.

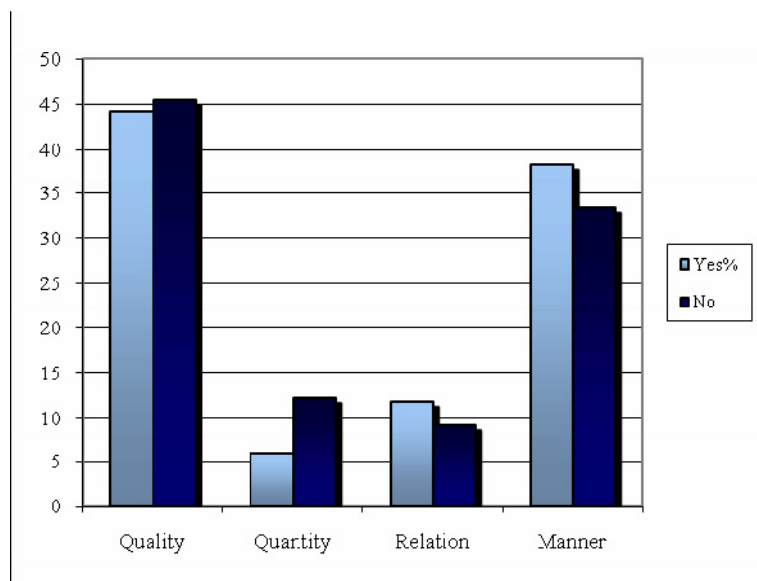


Chart 7

10.5 Operation of the Pragmatic Principles in IU's in comedies and dramas

10.5.1 Pragmatic Principles in IU's in comedies

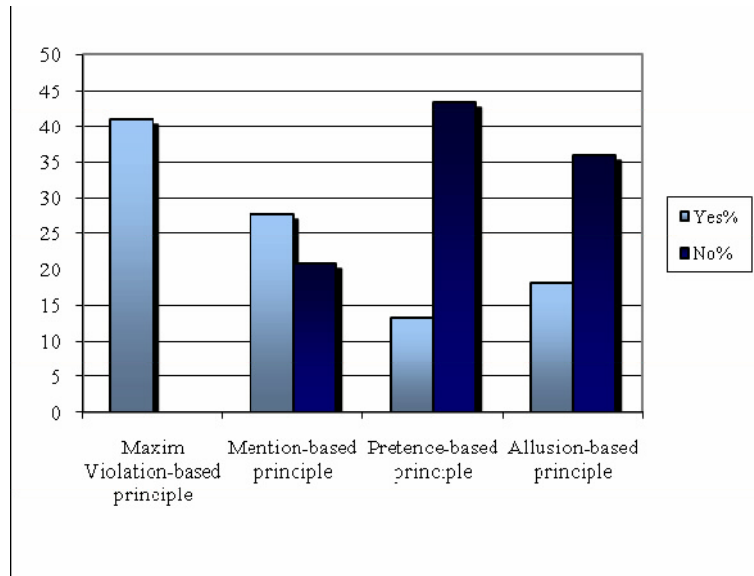


Chart 9

10.5.2 Pragmatic Principles in IU's in dramas

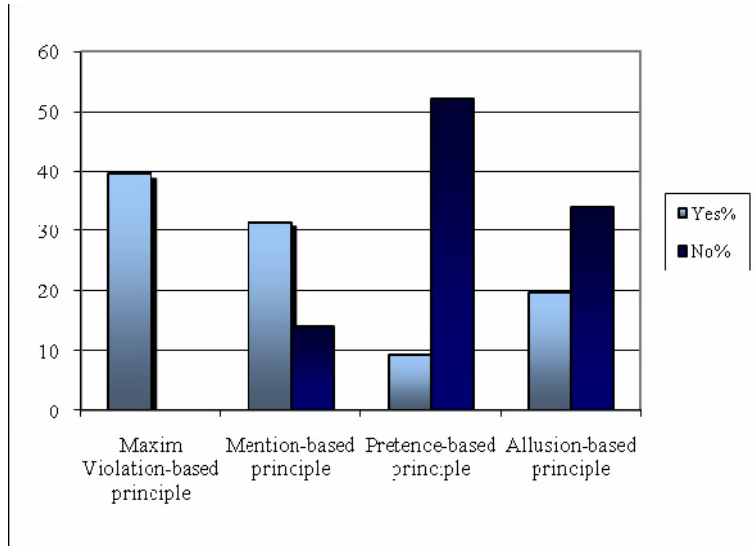


Chart 10

10.6 Presence of humorous effect in IU's in comedies and dramas

10.6.1 Humorous effect in IU's in comedies

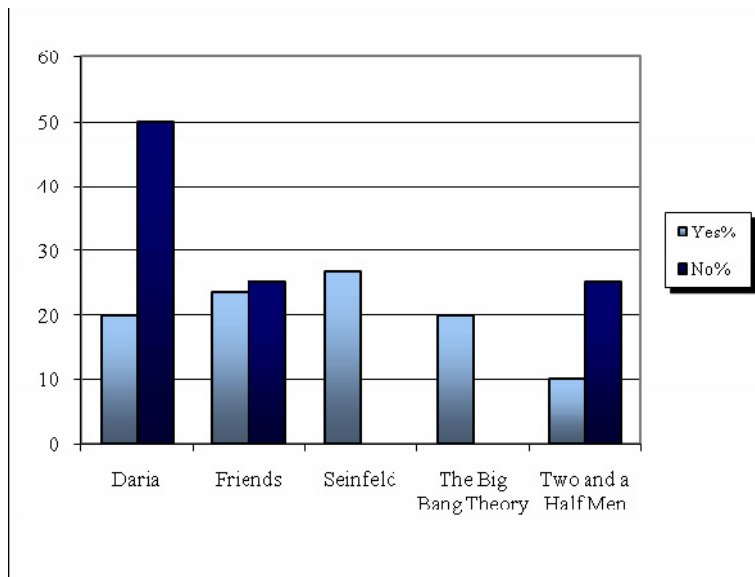


Chart 12

10.6.2 Humorous effect in IU's in dramas

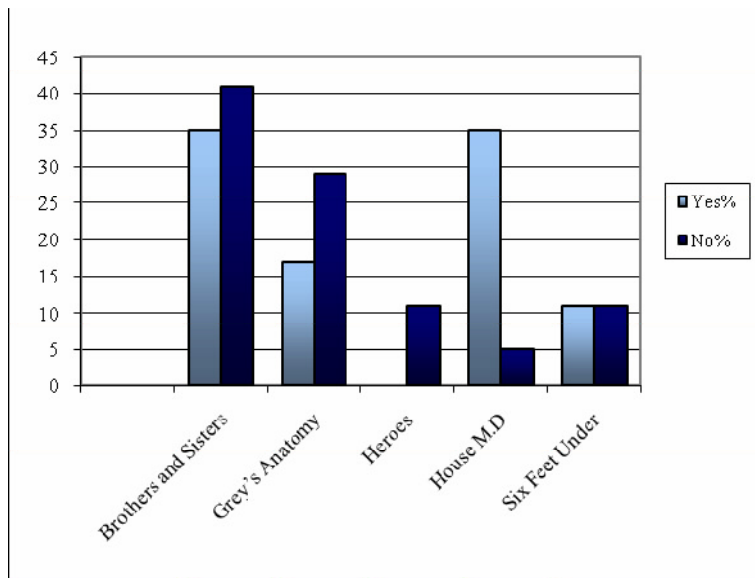


Chart 13

10.7 Socio-pragmatic uses of irony

10.7.1 Socio-pragmatic uses of irony in comedies

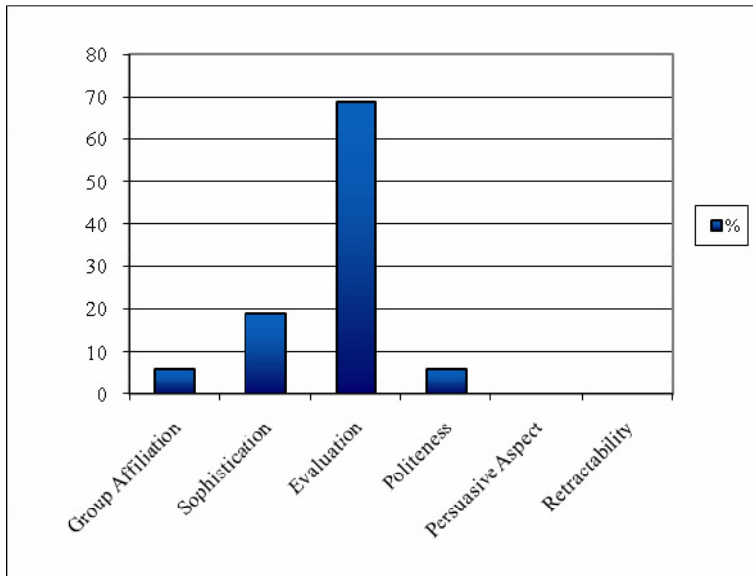


Chart 15

10.7.2 Socio-pragmatic uses of irony in dramas

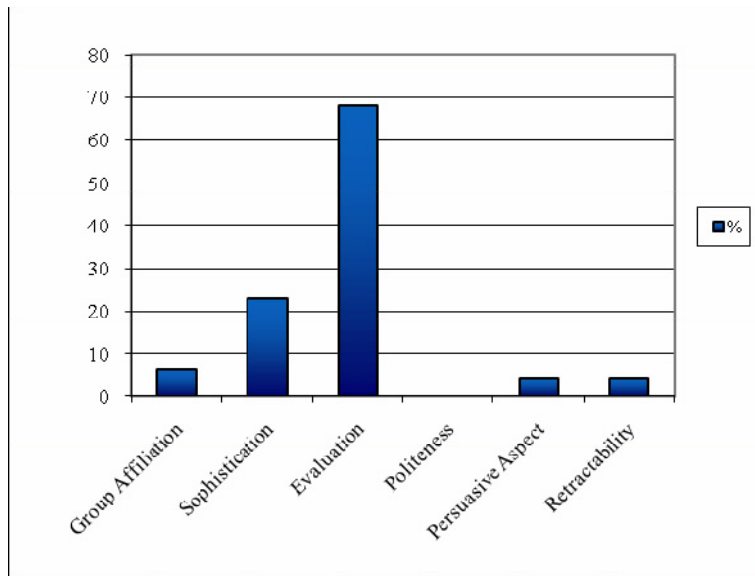


Chart 16

10.8 Internal analysis of SU's in comedies and dramas

10.8.1 Apparent and Intended Speech acts in SU's for comedies and dramas

10.8.1.1 Apparent Speech acts in SU's for comedies

Apparent Speech Act	Number of occurrences	%
Requesting	1	11.1
Asserting	3	33.3
Insulting	2	22.2
Congratulating	2	22.2
Stating	1	11.1
Total	9	100

10.8.1.2 Intended Speech acts in SU's for comedies

Intended Speech Act	Number of occurrences	%
Mocking	5	55.5
Joking	1	11.1
Criticising	1	11.1
Insulting	1	11.1
Attacking	1	11.1
Total	9	100

10.8.1.3 Apparent Speech acts in SU's for dramas

Apparent Speech Act	Number of occurrences	%
Asserting	11	31.4
Asking a question	1	2,8
Expressing relief	1	2,8
Joking	2	5,7
Thanking	4	11.4
Expressing happiness	1	2.8
Expressing personal preferences	1	2.8
Asking for opinion	1	2.8
Expressing jealousy	1	2.8
Informing	1	2.8
Asking for information	1	2.8
Celebrating	1	2.8
Showing surprise	1	2.8
Teasing	2	5.7
Agreeing	2	5.7
Correcting	1	2.8

Showing empathy	1	2.8
Expressing desire	1	2.8
Expressing melancholy	1	2.8
Total	35	100

10.8.1.4 Intended Speech acts in SU's for dramas

Intended Speech Act	Number of instances	%
Criticising	11	32.3
Reproaching	1	2.9
Scolding	1	2.9
Complaining	9	26.4
Joking	2	5.8
Warning	1	2.9
Mocking	1	2.9
Regretting	1	2.9
Teasing	2	5.8
Stating	2	5.8
Refuting	1	2.9
Showing apathy	1	2.9
Dodging	1	2.9
Total	34	100

10.9 Final account of affective functions of SU's

10.9.1 Affective functions of SU's in comedies

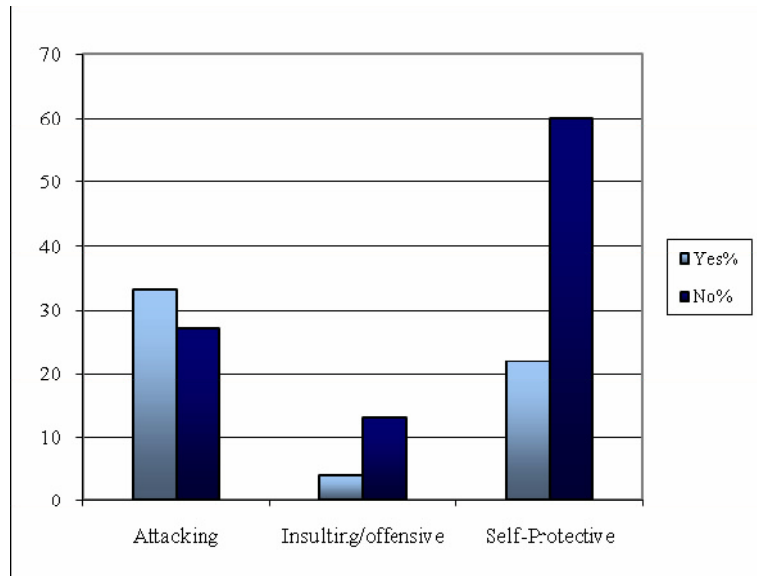


Chart 18

10.9.2 Affective functions of SU's in dramas

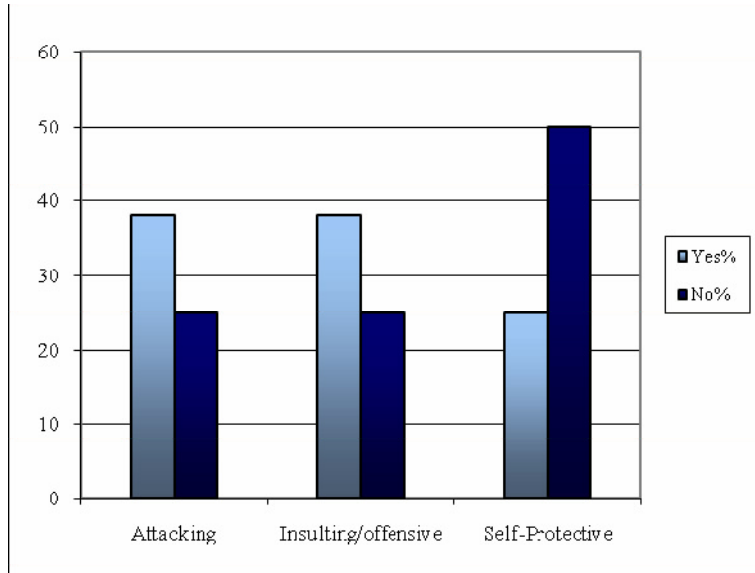


Chart 19

10.10 Discoursal pragmatic functions of SU's

10.10.1 Discoursal pragmatic functions of SU's in comedies

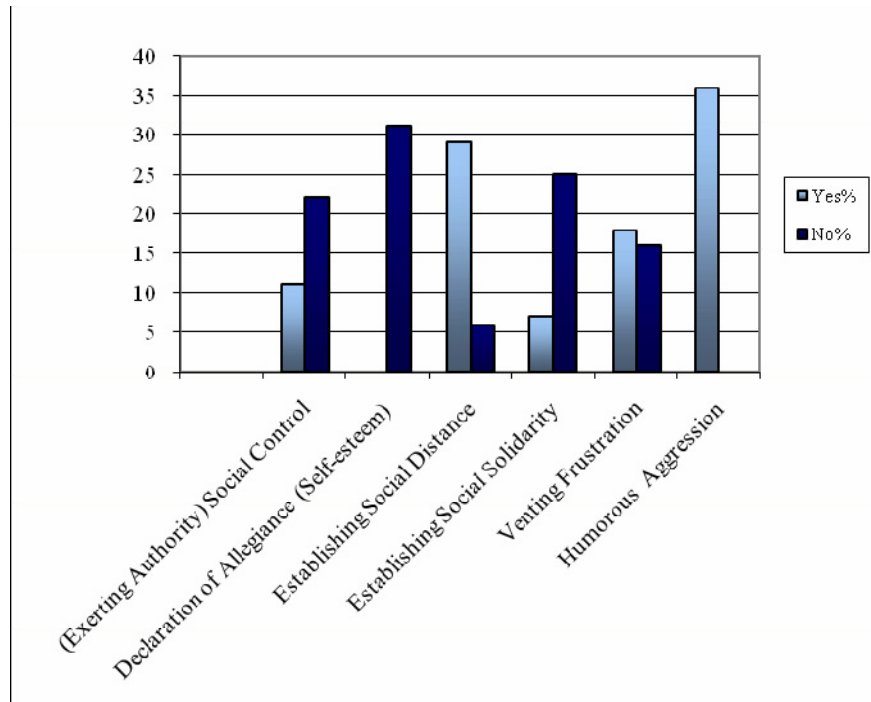


Chart 21

10.10.2 Discoursal pragmatic functions of SU's in dramas

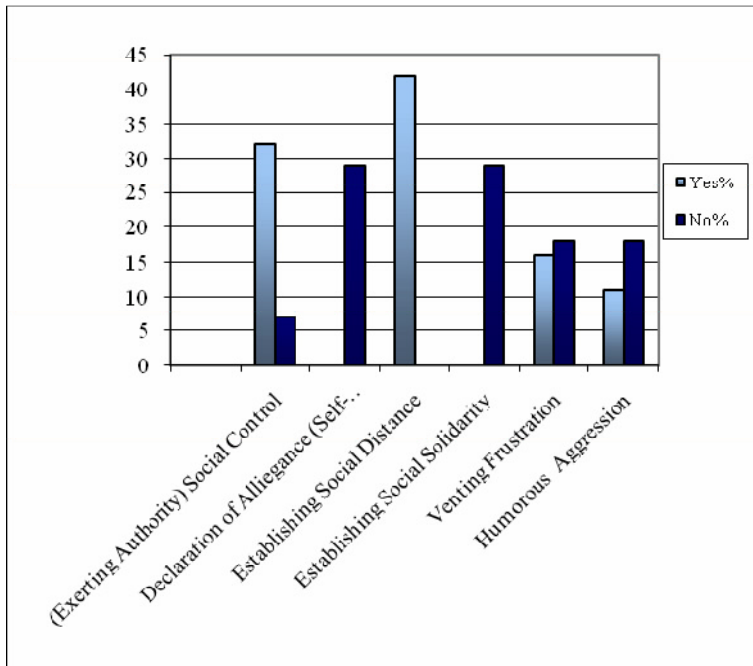


Chart 22

10.11 Final account of humorous effect in SU's

10.11.1 Final account of humorous effect in SU's in comedies

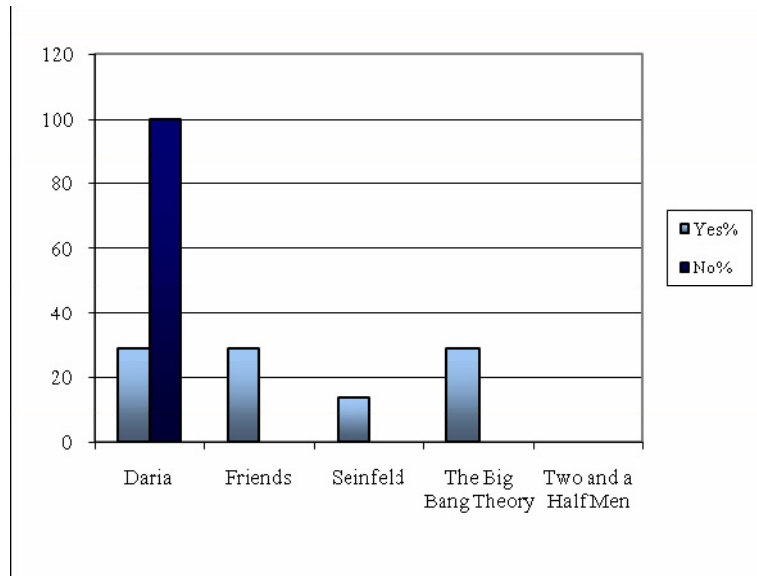


Chart 24

10.11.2 Final account of humorous effect in SU's in dramas

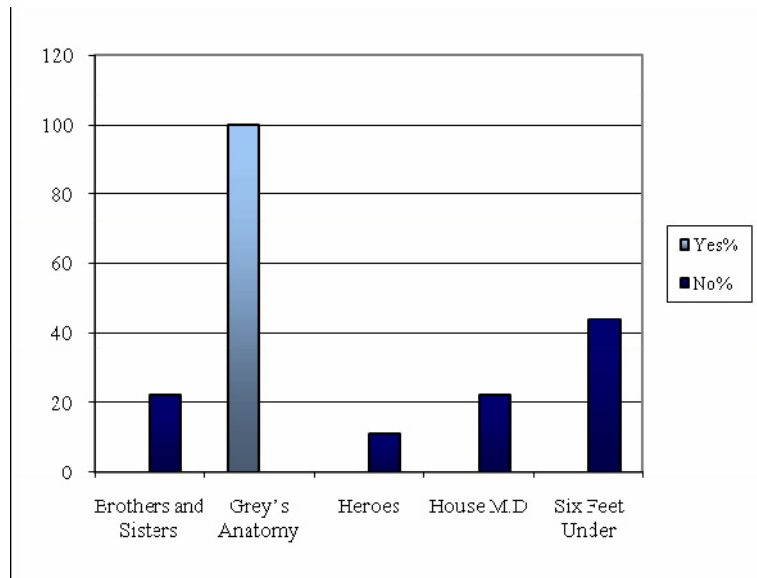


Chart 25

10.12 Scripts

10.12.1 Comedies

10.12.1.1 Daria: “Esteemers”

(Jake, Daria, and Quinn in car)

Jake: Girls, I just want you to know that your mother and I realize that it's not easy moving to a whole new town, especially for you Daria, right?

Daria: Did we move?

Jake: I'm just saying that you don't make friends as easily as, umm, some people.

(Quinn turns up radio)

Daria: Quinn, for instance?

Jake: That's not what I meant, (turns off radio) necessarily. The point is, the first day at a new school is bound to be difficult...

Daria: (turns on radio) Speak up Dad, can't hear you!

Jake: Oh, where was I? (turns off radio) Oh yeah, don't get upset if the other kids take a little while to warm up to you.

(Quinn steps out of car)

Stacey: Hi! You're Cool. What's your name?

Quinn: Quinn Morgendorffer.

Sandi: Cool name.

Boy: Will you go out with me?

Daria: I'll try to help her through this difficult period of adjustment.

Jake: That's my girl! Wait a minute...

Daria: See ya Dad. (Steps out of car)

(Touring the school with Ms. Li)

Ms. Li: As you can see our Lawndale High students take great pride in our school. That's why you'll be taking a small psychological exam to spot any little clouds on the horizon as you sail the student seas of Lawndale High.

Daria: SOS. Girl overboard.

Quinn: No one told me about any tests.

Daria: Don't worry, it's a psychological test. You're automatically exempt.

Quinn: Oh. All right.

(At Mrs. Manson's office)

Mrs. Manson: Now Quinn, what do you see here?

Quinn: It's a picture of two people talking.

Mrs. Manson: That's right! Can you make up a little story about what they might be discussing?

Quinn: I'm not even supposed to be taking this test. I'm exempt.

Mrs. Manson: You won't be graded.

Quinn: Oh, okay then. Let's see... They've been going out for awhile, and he's upset because other people keep asking her out, and she's saying she can't help it if she's attractive and popular, and besides, nobody ever said they were going steady. And if he does want to go steady, he's got to do a lot better than movie, burger, backseat, movie, burger, backseat, because there are plenty of guys with bigger backseats, waiting to take her someplace nice.

Mrs. Manson: Very good, Quinn. Now Dara, let's see if you can make up a story as vivid as your sister's.

Daria: It's Daria.

Mrs. Manson: I'm sorry, Daria, what do you see in the picture, Dara?

Daria: Um, a herd of beautiful wild ponies running free across the plains.

Mrs. Manson: Ah, there aren't any ponies. It's two people.

Daria: Last time I took one of these tests they told me they were clouds. They said they could be whatever I wanted.

Mrs. Manson: That's a different test dear. In this test, they're people. And you tell me what they're discussing.

Daria: Oh. I see. All right then. It's a guy and a girl. And they're discussing, a herd of beautiful wild ponies running free across the plains.

(In Mr. DeMartino's class)

Mr. DeMartino: Class, we have a new student joining us today. Please welcome Daria Morgendorffer. Daria, please raise your hand.

(Daria raises her hand)

Mr. DeMartino: Well Daria, as long as you have your hand raised... he he he he... Last week we began a unit on western expansion. Perhaps you think it's unfair to be asked a question on your first day of class.

Daria: Excuse me?

Mr. DeMartino: Daria, can you concisely and unemotionally sum up for us the Doctrine of Manifest Destiny.

Daria: Manifest Destiny was a popular slogan in the 1840s. It was used by people who claimed it was God's will for the U.S. to expand all the way to the Pacific Ocean. These people did not include many Mexicans.

Mr. DeMartino: Very good Daria. Almost, suspiciously good. All right class, who can tell me what war Manifest Destiny was used to justify. Kevin! How about you.

Kevin: The Vietnam War?

Mr. DeMartino: That came a little later Kevin. A hundred years later. A lot of good men died in that conflict Kevin. I believe we owe it to them to at least get the century right!

Kevin: Uh... Operation Watergate?

Mr. DeMartino: Son, promise me you'll come back and see me one day when you have the Heisman trophy and a chain of oil dealerships and I'm saving up for a second pair of pants. Will you promise me that Kevin?

Kevin: Sure!

Brittany: Can I come too? I mean, if Kevin and I are still together?

Kevin: We will be babe.

Mr. DeMartino: Ah, Brittany. Can you guess which war we fought against the Mexicans over Manifest Destiny?

Brittany: No?

Mr. DeMartino: Please try Brittany...

Brittany: Uh, the Vietkong War?

Mr. DeMartino: Either someone gives me the answer or I give you all double homework and a quiz tomorrow. I want a volunteer with the answer, now!

(Daria sighs and raises her hand)

Mr. DeMartino: Daria, stop showing off!

(At home, sitting around the dinner table)

Quinn: So then they asked me to join the pep squad. They said I didn't have to try out or anything. But I said look, I'm new here. Give me a chance to get used to the place first. So for now I'm the vice-president of the fashion club and that's it.

Jake: Sounds like a well-thought out decision honey.

Helen: As long as you can join pep squad later, if you want to. It's your choice. You never know how much you can handle until you try though!

Jake: What about you Daria, how was your first day?

Daria: Well, my history teacher hates me because I know all the answers. But there are some interesting idiots in my class.

Jake: That's great!

Helen: Jake!

Jake: I mean...

Helen: Daria, your father is trying to tell you not to judge people until you know them. You're in a brand new school in a brand new town. You don't want it to be like Highland all over again.

Daria: Not much chance of that happening. Unless there's uranium in the drinking water here too.

Helen: *I'm talking about you making a friend or two. Don't be so critical. Give people the benefit of the doubt.*
 Daria: *It all boils down to trust.*
 Helen: *Exactly, it all boils down to trust. Show a little trust.*
 Daria: *Mom, Dad, you're right. Can I borrow either car?*
 Helen and Jake: *No.*

(Phone rings)

Quinn: *God, I hope that's not the booster society again.*
 Helen: *Hello? Yes... yes, she's my daughter. I see. Listen, is this going to require any parent/teacher conferences or anything? And if so, is this the sort of thing my assistant can handle? Okay great. Bye! (Hangs up phone) You girls took a psychological test at school today?*
 Quinn: *They said we wouldn't be graded.*
 Helen: *Daria, they want you to take a special class for a few weeks. Then they'll test you again.*
 Quinn: *You flunked the test?*
 Helen: *She didn't fail dear, it seems she has low self-esteem*
 Jake: *What? That really stinks Daria!*
 Helen: *Easy Jake, focus. We tell you over and over again that you're wonderful, and you just don't get it. What's wrong with you?*
 Quinn: *Is she gonna have like, a breakdown or something? Cause, that could really mess me up with my new friends.*
 Daria: *Don't worry, I don't have low self-esteem. It's a mistake.*
 Jake: *I'll say!*
 Daria: *I have low esteem for everyone else.*

(Commercial break)

(In self-esteem class)

Mr. O'Neill: *Esteem, a team. They don't really rhyme, do they. The sounds don't quite mesh. And that in fact is often the case when it comes to a team, and esteem. The two just don't seem to go together. But we are here today to begin realizing your actuality. And when we do, each one of you will be able to stand proudly and proclaim, I am. Now, before we...*
 Daria: *Excuse me, I have a question.*
 Mr. O'Neill: *Sorry, question and answer time is later.*
 Daria: *I want to know what realizing your actuality means.*
 Mr. O'Neill: *It means... look, just let me get through the part okay, and then there will be a video! Now, before we can unlock...*
 Jane: *(to Daria) He doesn't know what it means. He's got the speech memorized. Just enjoy the nice man's soothing voice.*
 Daria: *How am I supposed to follow him if I don't know what he's talking about?*

Jane: I can fill you in later, I've taken the course 6 times.

(Daria and Jane walking home)

Jane: So then after the role playing, next class, they put the girls and the guys in separate rooms, and a female counselor talks to us about body image.

Daria: What do they talk to the boys about?

Jane: A class room full of guys and a male teacher?

Jane & Daria: Nocturnal emissions.

Daria: I don't get it Jane, you've got the entire course memorized, how come you can't pass the test to get out?

Jane: I can pass the test. But I like having low self-esteem. Makes me feel special.

(At home)

Helen: Hi, Honey.

Daria: Mom, are you feeling all right? It's not even 5 yet.

Helen: I'm taking the rest of the day off to work with you on your self-esteem.

Daria: Mom. I'm in the care of experts. Any meddling by an amateur could be dangerous.

Helen: I'm don't pretend I can cure you Daria, but if lack of Mother-Daughter bonding is part of your problem, we're going to remedy that right now. We're going out to do something you want to do.

(At a clothing store)

Helen: What do you think of this one?

Daria: It stands proudly and proclaims, I am.

Helen: Really?

(At school)

Boy: So, like, what do you like to do after school?

Quinn: Oh, nothing special, go to the movies, or like, a theme park, or out for a really fancy meal now and then, and maybe go to a concert if like, I know someone who has good seats and is renting a limo and stuff.

Jane: You hear that? He's hasn't got a prayer.

Daria: Tell me about it. That's my sister.

Jane: Oh, bummer.

Boy: So, you got any brothers and sisters?

Quinn: I'm an only child.

(In self-esteem class)

Mr. O'Neill: So, what are we talking about when we talk about ourselves? Anyone?

(Boy raises hand)

Mr. O'Neill: Yes?
 Boy: We're... talking about us!
 Mr. O'Neill: Excellent! When we're talking about ourselves, we're talking about us! Now guys, I've got a little challenge for you. Today we talked about turning your daydreams into reality. Tonight, I want you to go home and do just that. What do you say? Um, you. What's a day dream that you would like to see come true?
 Daria: Well, I guess I'd like my whole family to do something together.
 Mr. O'Neill: Excellent!
 Daria: Something that'll really make them suffer.
 Mr. O'Neill: Um, well, it's healthy to have these feelings, I think. We'll talk more about this tomorrow. Class dismissed!
 Jane: Nice one.
 Daria: Thanks.

(At home, sitting around the dinner table)

Jake: How's the old self-esteem going, kiddo?
 Daria: My self-esteem teacher says that being addressed all my life as child epithets like "kiddo" is probably the source of my problem.
 Jake: Really?
 Daria: No.
 Jake: Ha ha ha, isn't she great? She's the greatest!
 Helen: She sure is. But what does your self-esteem teacher say?
 Daria: He says I should think back to circumstances that brought me happiness as a child, and replicate them. But I supposed Quinn's here to stay.
 Quinn: What's that supposed to mean?
 Daria: You oughta know. You're the only child.
 Quinn: How do you like to have a sister with, a thing!
 Helen: Come on Daria, finish what you were saying.
 Daria: Well I thought, why don't we go to Pizza Forest for dinner like we did when we were kids!
 Quinn: The place with the singers?
 Daria: Boy, do I miss those songs.

(At the Pizza Forest)

Animals: *(singing "Row, row, row your boat")* Join us! Now you! Your turn! Jump in!
 Daria: Row, row, row your boat!

(Commercial break)

(At Jane's house, watching SSW)

Daria: Show's on.

(Jane turns off music, turns up TV)

SSW: And now back to Sick, Sad World.

SSW Lady: This is just astounding - here you are, blind, deaf, and barely able to walk! Yet you conducted simultaneous affairs with 3 members of the royal family! The question on all of America's mind's is, how did you do it?

Man: What?

Jane: She doesn't get it. It's the royal family. You'd have to be blind.

Daria: Good point.

SSW Lady: UFO Conventions. Once smears as the domain of so-called kooks have become big, big business! Drawing hundreds of thousands of people each year, people as sane and rationale as you and I, who come simply to satisfy a normal curiosity.

Arty: Hi, I'm Arty.

SSW Lady: Arty, hello. Tell me what brought you here Arty.

Arty: It was a cone-shaped craft about 15 feet long with an airspeed about mock 12. They kidnapped me and stripped me, examined my briefly, returned my clothes, and brought me here.

SSW Lady: Oh, I see.

Arty: They pressed my pants, did a nice job...

Daria: You know all the answers on the release test, right?

Jane: I've got it in my notebook.

Daria: Why don't we just take the test tomorrow, and get out of the class once and for all.

Jane: How would I spend my afternoons?

Daria: UFO Conventions.

Jane: Now you're talking.

(In self-esteem class)

Mr. O'Neill: Now, for tomorrow, I want you to make a list of ten ways the world would be a sadder place if you weren't in it.

Boy: Mr. O'Neill, Mr. O'Neill!

Mr. O'Neill: Yes, uh... you.

Boy: It that if we've never been born? Or if we died suddenly and unexpectedly?

Mr. O'Neill: Never been born. See you all tomorrow!

(Daria and Jane come up to Mr. O'Neill)

Mr. O'Neill: Hi! Did you need any clarification on something we covered today?

Daria: We feel really good about ourselves.

Jane: We want to take the graduation test.

Mr. O'Neill: Well, I'm glad your self-image meter is on the up-tick! But there's still three more weeks of class left!

Daria: This first week has been a real eye opener. It must be the way you teach.

Mr. O'Neill: Oh, well, thank you very much. (looks at Jane) You know, you look familiar somehow...

Daria: So can we take the test?

Mr. O'Neill: Well, it's not the way we usually do it but I guess so. Okay, question one. Self-esteem is important because...

Daria: It's a quality that will stand us in good stead for the rest of our lives.

Mr. O'Neill: Very good. Now, the next time I feel bad about myself...

Jane: Stand before the mirror, look myself in the eye, and say, "You are special. No one else is like you."

Mr. O'Neill: You two really have been paying attention. Okay, there's no such thing...

Jane: As the right weight.

Daria: Or the right height.

Jane: There's only what's right for me.

Daria: Because me is who I am.

Mr. O'Neill: I don't think we have to go any further. I am really pleased. I think the whole school needs to hear about this at assembly.

(At the assembly)

Ms. Li: And once again, the bake sale was a tremendous success. We raised more than 400 dollars which was subsequently stolen from the office, but I am confident we will get that money back. In a related note the school nurse will be visiting homerooms tomorrow to collect DNA samples. Now, Mr. O'Neill has some very exciting news about our after school self-esteem class.

Daria: This is really gonna help me ease into student life.

Jane: Usually when I have this dream, I'm wearing pink taffeta.

Mr. O'Neill: Thank you. You know, self-esteem is a little like your car's break fluid. You may not even know you're low on it until one day you go to shift gears, and nothing happens.

Student: That's the transmission fluid!

Mr. O'Neill: That's what I said, anyway, I'd like you to meet two students who have completed the self-esteem course faster than anyone ever before. Please join me in congratulations as I present these certificates of self-esteem to Daria Morgendorffer and Jane Lane.

(Audience class)

Jane Lane: (mumbles) Oh, what the hell. (walks up to podium) I just want to say, how proud I am today. Knowing that I have self-esteem give me even more self-esteem. On the other hand, having all of you know that I had low self-esteem

makes me feel kinda bad, like a big failure or something... I, um, I wanna go home! (runs off stage)

Mr. O'Neill: Daria, wait! (runs after Jane)

Daria: No one can battle a problem like low self-esteem on their own.

Boy: Who cares about these losers.

Corey: Beats algebra though, doesn't it? He he he he he. Did you hear what I said Quinn? I said like, who cares how bad this is, it's still better than algebra! He he he he he!

Quinn: Funny. That's funny, Corey.

Daria: ...realizing my actuality. Winning the fight against low self-esteem takes support, from teachers, from friends, and most of all, from family.

Corey: Is that loser still talking? He he he he he.

Daria: So the one person I would like to thank more than any other is my very own sister Quinn Morgendorffer. My sister Quinn has forgotten more about self-esteem than I'll ever know. Are you out there sis? Stand up and let me thank you.

Corey: That like, brain is your sister?

Boy: Are you a brain too?

(At home, sitting around the dinner table)

Quinn: So then she stands up in front of the whole school and makes a big deal about thanking me.

Helen: That's really sweet Daria.

Jake: Good for you Honey.

Quinn: Ahhh! I'll have to go lock myself in my room until I die! I'll never talk to anyone for the rest of my life! (phone rings) That's for me! Hello? Matthew?

Jake: What was she upset about exactly?

Daria: She felt I should have thanked you and mom as well.

Helen: No, we should thank you for being such a great kid. Graduating from self-esteem school three weeks early is quite an achievement.

Daria: Maybe we should all go out and celebrate!

Helen: Oh, I'd love to Daria, but... (holds up planner)

Jake: Yeah, take a raincheck though!

Daria: I dunno, my self-esteem feels like it's starting to slip...

(At the UFO convention)

Daria: Let's go get our picture taken with the cardboard alien.

Jake: Ah, sure honey, whatever you want.

Helen: Quinn?

Quinn: I'll wait here. Or in the lady's room. Or maybe out in the parking lot.

Jake: Okay, we'll be right back!

Arty: Hi! I'm Arty! You're cool...

Quinn: Mom? Dad? You guys, wait up!

10.12.1.2 Friends: “The one with the football”

(Scene: Monica and Rachel's, the whole gang is there, the guys are watching football, the girls are cooking Thanksgiving dinner.)

The Guys: (reacting to a play) *Yes! Yes! Yes! Yes! Awww!*
Phoebe: *Hey, it's your Thanksgiving too, y'know, instead of watching football, you could help.*
The Guys: *We will. (they don't move)*
Monica: *Okay, Rachel, you wanna put the marshmallows in concentric circles.*
Rachel: *No Mon, you want to put them in concentric circles. I want to do this.*

(Rachel sticks a marshmallow into Monica's nose. Monica takes it out of her nose by closing one nostril, and blowing.)

Monica: *Every year.*

(Opening credits)

(Scene: Monica and Rachel's, continued from earlier.)

Phoebe: *Y'know, for once, I am going to sit down and try to watch one of these things. (just as she sits down).*
Ross: *Halftime.*
Joey: *Hey, who wants to ah, throw the ball around a little, maybe get a little three on three going?*
Rachel: *Oh! That would be sooo much fun!*
Phoebe: *Oh, can I play too? I've never played football, like ever.*
Joey: *Great, you can cover Chandler.*
Chandler: *No, no, no, I don't, I don't really wanna play.*
Joey: *Come on man! You never want to do anything since you and Janice broke up.*
Chandler: *That's not true! I wanted to wear my bathrobe and eat peanut clusters all day. I wanted to start drinking in the morning. Don't say that I don't have goals!*
Joey: *Chandler, you have to start getting over her. All right, if you play, you get some fresh air, maybe it'll take your mind off Janice, and if you don't play, everyone will be mad at you 'cause the teams won't be even. Come on.*
Chandler: *Yeah, all right, I'll play.*
Phoebe: *Yay!!*
Rachel: *Let's do it! Ross?*
Ross: *What?*
Rachel: *Do you wanna play football?*
Ross: *Um, Monica and I aren't supposed to play football.*
Joey: *Says who? Your mom?*
Monica - Ross: *Yeah.*

Monica: Well, every, every Thanksgiving um, we used to have a touch football game called the 'Geller Bowl.'
Chandler: No, no, no, you say that proudly.
Monica: Anyway, Ross and I were always captains, and um, it got kind've competitive and one year, Geller Bowl VI, I accidentally broke Ross's nose.
Ross: It was soo not an accident. She saw I was about to tag her, so she threw her big fat grandma arm elbow right into my face. And just keep running.
Monica: To score the winning touchdown, by the way.
Ross: Whoa, whoa, whoa, ho, ho, ho, you did not win the game, the touchdown didn't count, because of the spectacularly illegal, oh and by the way savage nose breaking.
Monica: (to Chandler and Joey) I won the game.
Ross: Oh yeah! Then how come you didn't get the Geller Cup?
Rachel: Um, there was a Geller Cup?
Ross: Yes, it was the trophy you got if you won the game. But our Dad said, 'nobody won that game, ' and he was sick of our fighting, so he took the trophy and.... (pauses to collect himself, as he is on the verge of tears saying this) threw it in the lake.
Chandler: And was the curse lifted?
Ross: Anyway. That's when our Mom said we were not to play football ever again.
Monica: Y'know what, I think we should play a game. I mean come on, it's been twelve years.
Ross: Can I see you for a second?

(They walk over to the sink and discuss it for a moment)

Monica: (shouting) Once!!
Ross: All right, we're gonna play.
Chandler: But wait a minute though, how are we gonna get there, though, because my Mom won't let me cross the street.

(Scene: The Park, the gang is warming up for their football game.)

Monica: Okay. Let's bring it in.
Rachel: Wait no, honey, honey throw it to me, throw it to me.
Ross: Here you go. (throws her the ball)
Rachel: (knocking it down instead of catching it) That almost hit me in the face.
Joey: All right, we have to pick captains.
Chandler: And then Tineals.
Phoebe: Okay, so how do we decide that?
Monica: Well, why don't we just bunny up.
Chandler - Joey: What?
Monica - Ross: (holding both of their hands above their heads making rabbit ears with their fingers.) Bunny!
Monica: Okay, looks like Ross and I are captains. Okay, so um, I bunnied first so that means I get to pick first. Joey.

Joey: Thank you.
Rachel: Monica, I'm your best friend.
Ross: Sweetie, don't worry you'll get picked. Chandler.
Rachel: Ross!
Monica: Phoebe.

(Phoebe kisses Rachel on the cheek, then joins her team.)

Ross: Sweetie, now I pick you.
Rachel: You don't pick me! You're stuck with me!
Ross: Okay. All right. So let's see, let's play from the trash can, to the lightpost. Right. Two hand touch, we'll kick off.
Monica: All right people listen, I've got exactly twenty-eight minutes before I have to baste again.
Chandler: Wow! Just like in the pros.
Monica: Huddle up.
Joey: *(to his team)* All right, huddle up, right over here.
Phoebe: Wait for me! Wait for me! Wait for me! Oh cool, this is my first huddle.
Monica: Okay.
Phoebe: Okay, so what do you guys really think of Chandler?
Monica: Okay, Phoebe you know what you're doing right?
Phoebe: Yeah.
Monica: Okay, Joey's gonna catch it, and you and I are gonna block.
Phoebe: What's block?
Monica: Phoebe, I thought you said you know what you're doing?
Phoebe: I thought you meant in life.
Monica: Break.

(Chandler is getting ready to kick off, Ross is holding the ball between his foot and finger.)

Chandler: The ball is Janice. The ball is Janice. *(goes to kick the ball but kicks Ross's foot instead.)*
Ross: Oww!! Son of a...!! Ow! Come on!
Chandler: Sorry. I'm sorry. Y'know what, we're just gonna throw it.

(Chandler throws the ball to kick-off.)

Joey: I got it. *(Catches the ball)*
Phoebe: Go! Go! Go!

(Joey runs up field and fakes out Ross and scores a touchdown. His team all celebrates the touchdown.)

Monica: Score!! 7 to nothing!
Rachel: *(coming over to Ross, who is just getting up)* Are you okay?
Ross: Come on, let's go!
Monica: Losers walk!
Ross: Yeah, losers talk!
Chandler: No, no, no, actually losers rhyme.

(Cut to later, Ross's team has the ball.)

Chandler: *(coming up under center, just like a real quarterback does, and puts his hands between Ross's legs.) Twenty-three!! Seventy-four!! (Ross stands up and looks at him) You wanna go shotgun?*

Ross: *Yeah!*

Chandler: *(from the shotgun) Hike!*

Monica - Joey: *One-Mississippi. Two-Mississippi. Three-Mississippi.*

(Rachel runs a quick slant.)

Rachel: *Over here!*

(Chandler throws her the ball, which she drops.)

Rachel: *(proud of her self) I almost caught that one!*

Chandler: *Great! Now, the score is 7 to almost 7.*

Ross: *Okay, (to Chandler) this play, I want you to do a down and out to the right. Okay. Break!*

Rachel: *Wait, what am I gonna do?*

Ross: *You, you go long.*

Rachel: *Wait, how long?*

Ross: *Until we start to look very small.*

Rachel: *Okay.*

Ross: *Break!!*

(Cut to later, Monica's team has the ball.)

Joey: *Set...hike!*

Ross: *One-Mississippi, two-Mississippi, switch! Switch! Switch!!*

Chandler: *No, no, no, no, no!*

(Monica throws the ball over Joey's head, it's stopped from rolling away by a very beautiful woman.)

Joey: *Haaaaa! Hey-hey, thanks for stopping our ball.*

Woman: *(in a foreign accent) You are playing American football?*

Joey: *Yeah! Wow, you're like from a whole other country.*

Woman: *I'm Dutch.*

Joey: *Hi-hi, I'm Joey.*

Woman: *I'm Margha.*

Joey: *I'm sorry Dutch, I didn't get that last little bit.*

Chandler: *(running up) Hey Joey, do you wanna play football or you wanna.. (sees Marhan) Hi, I'm Chandler.*

Margha: *Hello, Chandler.*

Joey: *Her name is Dutch, and also Marklan.*

Margha: *Margha.*

Joey: *Mar-klan.*

Margha: *Mar-gha.*

Chandler: Mar-haaaaan.

(Cut to Ross and Monica.)

Monica: Come on guys! Let's go! Come on, it's second down.

Ross: Uh, hello, it's third down.

Monica: No it's not, it's second.

Ross: Wow!

Monica: Wow, what?

Ross: It just amazes me that your still pulling stuff like this.

Monica: Pulling what? It's second down.

Ross: Okay, it's second down. (turns away) Take all the second downs you need.

Monica: I heard that!

Ross: Well, I said it loud.

(Cut to Chandler, Joey, and Margha.)

Margha: It is okay, if I stay and watch?

Chandler - Joey: Yeah! Why don't you stick around. You can sit right there.

(She goes and sits down)

Chandler: Well, that went well.

Joey: I think so.

Chandler: Y'know, I was thinking about ah, asking her for her number.

Joey: Thanks man, but I think it makes a stronger statement if I ask for it myself, y'know.

Chandler: Whoa-ho, whoa! No, I was thinking about y'know for me, as a part of that whole getting over Janice thing you were talking about.

Joey: Oh, yeah, that. All right, means that much to ya, I'll let you have her.

Chandler: Thanks. What, let me have her?! What do mean? Like if you didn't I wouldn't have a shot?

Joey: Well I don't like to say it out loud, but, yeah! Don't feel bad man, we all have our strengths. You're better with numbers and stuff.

Chandler: Math!! You're giving me math! All right, look y'know what, forget about it, you go for the girl, we'll see who gets her.

(Cut to later, in Ross's huddle.)

Ross: Chandler, I want you to run a post pattern to the left, okay. And sweetie..

Rachel: Yeah, I know, go long. Y'know, it's like all I'm doing is running back and forth from the huddle.

Ross: Well ah, you wanna just stay out there?

Rachel: Can I see that for second.

Ross: Yeah.

(Rachel takes the ball from his hands and bounces it off of Ross's forehead and Chandler catches the rebound.)

Ross: *Okay. Hut! Hike!*

(Chandler runs around behind Ross, who pitches him the ball. Chandler runs upfield, and Joey knocks the ball out of his hands.)

Joey: *Fumble!*

(Joey starts to return the fumble and Chandler grabs Joey's shirt and rips it off of his back.)

Joey: *What the hell's the matter with you?! This is my favourite jersey.*

Chandler: *Well now you have two. Hey, I am good at math.*

Joey: *All right, that's it. Y'know I was still gonna let you have her. But now, forget about it. Prepare to feel very bad about yourself.*

Chandler: *Hey! Well, I've been preparing for that my entire life! Or something about you that's mean!*

Monica: *All right, come on guys, let's go! Tie score, and we're runnin' out of time. Forty-two!! Thirty-eight!! Hike! (the timer sounds as Monica throws the ball to Phoebe.)*

Phoebe: *Oh I got it!! (catches the ball) Oh! Ew! Broken boob! Ow!*

Joey: *Pheeb's, run!*

Monica: *Run, Phoebe, run!*

(Phoebe runs and scores a touchdown.)

Phoebe: *Touchdown!! Touchdown!!*

Ross: *Uh, hello, the buzzer buzzed. It doesn't count.*

Monica: *After the snap!*

Ross: *Before the snap!*

Joey: *After!!*

Chandler: *Before!!*

Rachel: *Now, does it really matter?*

All: *Yes!!*

Phoebe: *Well, okay, I made a touchdown. It was my first touchdown. So?*

Ross: *Oh Pheeb's, that's great. It doesn't count.*

Monica: *Does so count!*

Ross: *Cheater, cheater, compulsive eater.*

Phoebe: *Oh my God!*

Monica: *Y'know what, that's fine, maybe you haven't grown up, but I have.*

Ross: *Oh-ho, okay.*

Monica: *Dead leg!! (kicks him in the thigh.)*

Ross: *Ow! Ow! Okay, okay, fine, fine! All right, you wanna win by cheating, go ahead, all right. Phoebe the touchdown does count, you win.*

Phoebe: Woo-yay!!
 Monica: No! Listen, I'm not gonna go through this with you again, okay. Just once I wanna beat when you can't blame it on the broken nose, the buzzer, or the fact that you thought you were getting mono. Let's just call this, tie score and it's halftime.
 Ross: Okay, first of all, I don't play with cheaters, and second of all, you know I had swollen glands!!
 Monica: Y'know what? I'll think you'll play.
 Ross: Oh really! Why is that?

(Cut to Monica and Rachel's.)

Monica: Because the winner gets this!
 Ross: The Geller Cup.
 Chandler: Is everybody else seeing a troll doll nailed to a two by four?
 All: Yeah.
 Chandler: Okay, good.

(Commercial Break)

(Scene: The Park, the gang is returning to play the second half of the game.)

Ross: Okay, where in the hell did you get that?!
 Monica: When Mom and Dad drove you to the hospital to get your nose fixed, I swam into the lake and fished it out.
 Ross: That cup is mine!
 Monica: No it's not! You want it, you're gonna have to win it!
 Rachel: All right, so are we not having dinner at all?
 Monica: Come on Phoebe, let's go! Come on, it's time to get serious, huddle up. Joey, keep your head in the game.
 Joey: It's hard, y'know, his huddle is closer to Dutch girl.
 Monica: All right look, if I take Chandler out of the running will you be able to focus?
 Joey: What are you gonna do?
 Monica: All right, you just make sure that Chandler catches the ball, I'll take care of the rest.
 Joey: Okay.
 Monica: Break!
 Joey: Here you go!

(Joey throws the ball to Chandler)

Ross: Chandler! Chandler!

(Chandler catches the ball and starts to run upfield.)

Chandler: *(to Margha)* Hi.

(just as he gets in front of Margha, Monica comes up and tackles him)

Monica: Whoa! Whoa!! Tackled by a girl! Bet ya don't see that everyday, do ya?
 Ross: Whoa! Whoa! Whoa! What's with the tackling?
 Monica: What?! I just touched him and he went over.
 Ross: Okay, you wanna play rough, we can play rough.

(They both stare each other down as we hear 'Let's get ready to r-r-r-umble!!!')

(A long football sequence follows.)

(Sequence 1: Monica throws the ball over Chandler's head to Joey who catches it for a touchdown, and starts to dance in celebration. Chandler then tackles him, and he starts to dance in celebration.)

(Sequence 2: Monica runs upfield and stops, waiting for a pass. Ross runs over and pulls her pants down, steps in front of her and intercepts the pass.)

(Sequence 3: Chandler throws a pass to Ross, who catches it. Phoebe starts screaming and runs up to him and tries to tackle him. But all she ends up doing is running around his waist and screaming.)

(Sequence 4: Ross hikes the ball to Chandler, and the camera pans down to show Rachel standing deep in the end zone, playing with her gum. Something hits her on the head and she looks up to see where it came from.)

(Sequence 5: Monica hands the ball off to Phoebe, who runs up field and delivers a fore-arm shiver to Chandler, knocking him over and scores the touchdown, and she yells...)

Phoebe: I love this game!!

(Cut to Ross who walks up to Rachel who is eating a baked pretzel.)

Ross: Hey, where'd you get that?
 Rachel: I went really long.
 Monica: Forty-two to twenty-one! Like the turkey, Ross is done!
 Ross: It's no surprise that your winning, 'cause you got to pick first, so you got the better team.
 Monica: You're so pathetic! Why can't you just accept it, we're winning because I'm better than you.

(Ross makes a 'Yeah. Right.' sound.)

Monica: Oh, what a great argument, exhaling! All right, y'know what, I'll prove it to you, okay. I'll trade you Joey for Rachel, and I'll still win the game.
 Ross: What?! The guys against the girls? See, that's ridiculous Monica, because I'm only down by three touchdowns.
 Monica: Oh, then bring it on! Oh, unless of course you're afraid you might lose to a bunch of girls.

Ross: *Fine, fine, Rachel your with Monica, Joey you're with me.*
 Rachel: *I cannot believe your trading me!!*
 Monica: *Come on Rach, come on. Let's see what's it like to be on a winning team for a change.*
 Rachel: *Are you gonna let me play?*
 Monica: *All right then.*

(Cut to the guys' team.)

Margha: *(coming over) The game is over, we eat now?*
 Chandler: *No-no-no-no, the game's not over, we're just switching teams.*
 Joey: *Yeah, Chandler finds me so intimidating that it's better if we're on the same team.*
 Ross: *Right. Okay, let's play. Let's go.*
 Chandler: *No ah, hold on a second Joe, where do Dutch people come from?*
 Joey: *Ah well, the ah, Pennsylvania Dutch, come from Pennsylvania.*
 Chandler: *And the other ah, Dutch people, they come on from somewhere near the Netherlands, right?*
 Joey: *Nice try. (to Margha) See the Netherlands is this make believe place where Peter Pan and Tinker Bell come from.*
 Margha: *Oh, my.*
 Ross: *Enough with geography for the insane, okay? Let's play some ball, guys.*
 Joey: *Whoa, whoa, no, no, I-I'm not playing with this guy, now.*
 Chandler: *Fine with me.*
 Ross: *Okay, y'know what, let's just cut to the chase here. Okay? Heidi, which of my boys do you like?*
 Chandler - Joey: *What are you doing? What are you doing? What are you doing?*
 Margha: *Which do I like?*
 Ross: *Yeah, y'know for dating, general merriment, taking back to your windmill...*
 Margha: *Well, if I had to choose right now, which by the way I find really weird, I would have to say, Chandler.*
 Chandler: *Yes!!*
 Joey: *Wait a minute! Wait a minute! She obviously didn't understand the question.*
 Chandler: *Well, you don't you have Captain Hook explain it to her.*
 Margha: *I'm sorry, Joey, that is my chose.*
 Chandler: *You hear that! That is her chose, mister I'll let you have her! I win! You suck! I rule all! A mini-wave in celebration of me!! (Does the wave.)*
 Margha: *I'm now thinking I would like to change my answer to, no one.*
 Chandler: *Wh-what?*
 Margha: *I now find you shallow and um, a dork. All right, bye.*
 Joey: *Nice going. You just saved yourself a couple months of sex.*

Chandler: *Y'know what, it doesn't matter, 'cause she picked me. Me! From now on I get the dates and you have to stay home on Saturday nights watching Ready, Set, Cook!*

Ross: *Save the breakthroughs for therapy, okay. The clock is ticking. We have no time, and we are losing, we are losing to girls.*

Chandler: *We're not gonna lose to girls.*

Ross: *Hey! It's 42-21!*

Joey: *This sucks, I was just up by that much!*

Monica: *Are we playing football or what? Come on you hairy-backed Marries.*

(Cut to the girls huddle.)

Monica: *We have to do this. We are playing for women everywhere. Okay, just think about every lousy date that you ever had, okay, every guy who kept on the TV while you're making out...*

Phoebe: *Oh my God! You dated someone with a glass eye too?!*

Monica: *Come on, okay, come on this is for all womankind. Let's kill 'um!*

Rachel: *Yeah!!! Kill 'um!!!*

Phoebe: *All right, no, well I want to kill them to, but their boys, y'know how are we gonna beat three boys?*

(Another football sequence follows)

(Sequence 1: Chandler is running past Phoebe with the ball, Phoebe flashes him, he stops and stares dumbfounded at her. Phoebe then runs up and takes the ball away.)

(Sequence 2: Phoebe throws the ball, and it's intercepted by Joey, who starts to run up field. Rachel jumps on his back in order to try and tackle him, but she doesn't slow him down. Monica and Phoebe then both grab her legs in order to stop Joey, who still manages to fight through the tackle and score the touchdown.)

(Sequence 3: Chandler is running with the ball, Phoebe flashes him again, but Chandler covers his eyes, and keeps running. He then runs into a tree at the end of the field.)

(Cut to the girls huddle)

Monica: *All right, we still have a minute and a half to go, and we're down by two points. Two points.... (she gets interrupted by the guys, who are doing a slow-motion high five.) Phoebe you do a button-hook again. Rachel, you go long.*

Rachel: *No! Come on! Don't make me go long. Use me. They never cover me.*

Monica: *Honey, there's a reason.*

Rachel: *God, I'm not lame, okay. I can do something. I can throw, would you let me throw, come on this is my game too.*
 Phoebe: *Come on Mon, let her throw the ball.*
 Monica: *All right Rachel, you sweep behind, I'll pitch it to you, you throw it down field to Phoebe. All right. Break.*
 Rachel: *Thank you! Break!*
 Monica: *Thirty-two! Seventy-one! Hike!*

(Phoebe snaps the ball to Monica, who pitches back to Rachel.)

The Guys: *One-Mississippi! Two-Mississippi! Three-Mississippi!*

(They all rush toward Rachel, who panics and runs away. She runs out of the park and up along the fence, she then comes back into the park and runs past Monica, as she gets to Monica, she throws the ball at Monica, and it hits her in the eye.)

Rachel: *I'm so sorry! Are you okay?*
 Monica: *No! I'm not okay!*
 Rachel: *I'm sorry, they were just all coming at me, and I didn't know what to do.*
 Joey: *(looking at the timer) Thirty seconds left on the timer!*
 Chandler: *Okay, okay, so we get to take that stupid troll thing home!*
 Monica: *Come on! Come on! Hurry! We're running out of time! Huddle up!*
 Phoebe: *Okay. Oooh! Oh, this is our last huddle, yeah.*
 Monica: *All right, Phoebe get open. Rachel, go long.*
 Rachel: *(on the verge of tears) Okay.*
 Monica: *Break!*

(In slow motion, Phoebe snaps the ball, Rachel goes long. Joey and Chandler and all over Phoebe, leaving Rachel wide open. Ross starts to rush Monica, who sees Phoebe is double covered, in desperation she throws to Rachel. We see flying through the air, and then Rachel running underneath it, then the ball, then Rachel again, then the ball, then Phoebe, Chandler, and Joey staring at it in shock. Then with the grace of Jerry Rice (no offense to Jerry Rice), Rachel catches the ball, and she stops and spikes the ball. Both Phoebe and Monica erupt in celebration.)

Rachel: *(in triumph) I got a touchdown! We did it!!*
 Chandler: *Hey-hey-hey Rachel, funny thing. Actually, the ah, end zone starts at that pole, so you're five feet short, so we win!*
 Phoebe: *Wait-wait-wait-wait! So, explain something to me though, if, if nobody tagged Rachel, then isn't the play still going.*

(They all start to dive for the ball and Monica and Ross grab it at the same time.)

Ross: *Let go! Let go!*
 Monica: *Let go! I'm a tiny little woman!!*

Chandler: Guys! Guys! Come on! It's Thanksgiving, it's not important who wins or loses. The important thing is, (to Joey) the Dutch girl picked me! Me! Not you! Holland loves Chandler! Thank you, Amsterdam! Good night!!

Monica: Ow!!

(Closing Credits)

(Scene: Monica and Rachel's, Rachel, Phoebe, Chandler, and Joey are eating Thanksgiving dinner.)

Rachel: We should defiantly play football more often. Maybe there's a like league we could join or something.

Phoebe: Isn't there a national football league.

Chandler: Yes. Yes, there is, they play on Sundays and Monday nights.

Rachel: Oh shoot! I work Monday nights.

Phoebe: Umm, this stuffing is amazing. Do you think we should bring them some?

Joey: When they're hungry enough, they'll come in.

(Scene: The park, it's dark outside and Monica and Ross are still fighting over the ball.)

Monica: Let go!

Ross: No! You let go!

Monica: No!

Ross: How come it's always us left in the field holding the ball?

Monica: I don't know. I guess the other people just don't care enough.

(It starts snowing.)

Ross: Hey! It's starting to snow.

(They both look up, and watch it start to snow. Then they both start fighting for the ball again.)

Ross: Gimme the this!

Monica: Let go!

10.12.1.3 Seinfeld: "The Strike"

(Setting: Tim Whatley's apartment)

Elaine: So.. Whatley's still Jewish, huh?
Jerry: Oh, sure. With out the parents, it's a breeze.

(Elaine laughs, Whatley enters)

Tim: Hey! Happy Chanukah!
Jerry: Hey, Tim. Great party.

(Tim holds up a mistletoe)

Tim: *(Suggesting a kiss to Elaine) eh?*
Elaine: *(Shrugging it off) eh.*
Tim: *(Accepting) Oh. (Turns to George) Hey, George, thanks again for getting me those Yankee tickets.*
George: *Oh, yeah. Still in good with the ground crew. (Laughs)*
Tim: *(Notices a woman walking by) Oh, hey, listen, I'd better circulate.. (moving over to the woman) Happy Chanukah, Tiffany! (they both move off camera)*
Elaine: *This place is like Studio 54 with a menorah.*
George: *I'm gonna get some more of these kosher cocktail franks.. (leaves)*
Elaine: *Oh.. (sees a guy looking at her) I got denim vest checking me out. (laughs) Fake phone number's coming out tonight.*
Jerry: *You have a standard fake?*
Elaine: *Mm-hmm.*
Jerry: *(Notices an attractive woman walking by, starts to follow her) That's neat.*
Elaine: *(Holds onto Jerry's arm) No, please! Denim vest! He's smoothing it! Jerry! God! (Jerry escapes Elaine's grasp, moves over to the woman. The man wearing a denim vest moves over to Elaine.)*
Denim vest: *Hi!*

(Scene cuts to Jerry talking to the woman)

Jerry: Hi, I'm Jerry.
Woman: Hi. Jerry: You might not know it to look at me, but I can run really, really fast.

(Scene cuts to Elaine)

Elaine: Nice vest. I like the.. big metal buttons
Denim vest: They're snaps. Listen, maybe we should, uh, go out some time?
Elaine: Why don't I give you my phone number?

(Scene ends)

(Setting: Coffee Shop)

(George enters)

George: Hey.

Jerry: Hey! How'd it go with the cocktail franks?

George: Great! I ate the entire platter! Had to call in sick today.

Jerry: Didn't you call in sick yesterday?

George: Hey, I work for Kruger Industrial Smoothing: "We don't care, and it shows."

Jerry: *(Notices George brought his mail)* You're gonna open your mail here?

George: Hey, at least I'm bringing something to this. *(Starts flipping through envelopes, reads one)* "Have you seen me?" *(Flicks it aside)* Nope. *(looks at next envelope)* Woah, something from Whatley.

Jerry: See? You give, and you get.

George: *(Reading the card from Whatley)* "This holiday season a donation has been made in your name to the Children's Alliance."?

Jerry: Oh, that's nice.

George: I got him Yankee's tickets! He got me a piece of paper saying "I've given your gift to someone else!"

Jerry: To a children's charity!

George: Don't you see how wrong that is?! Where's your Christmas spirit? And eye for an eye!

(Elaine enters)

Elaine: Hey!

Jerry: Hey.

(Waitress moves toward the table)

Elaine: *(To waitress)* Oh, nothing for me. *(Waitress leaves)* I'm going to "Atomic Sub" later.

Jerry: "Atomic Sub"? Why are you eating there?

Elaine: I got a card, and they stamp it every time I buy a sub. 24 stamps, and I become a submarine *(makes a gesture)* captain.

Jerry: What does that mean?

Elaine: *(Embarrassed)* Free sub.

(George lets out a depressed sigh while reading a card)

Elaine: What?

George: Nothing. It's a card from my dad.

Elaine: *What is it? (Grabs the card from George, he tries to stop her, but fails. She reads it out loud.) "Dear son, Happy Festivus." What is Festivus?*

George: *It's nothing, stop it..*

Jerry: *When George was growing up..*

George: *(Interrupting) Jerry, No!*

Jerry: *His father..*

George: *No!*

Jerry: *Hated all the commercial and religious aspects of Christmas, so he made up his own holiday.*

Elaine: *Ohhhh.. and another piece of the puzzle falls into place.*

George: *(pleading) Alright..*

Jerry: *And instead of a tree, didn't your father put up an aluminum pole?*

(Elaine starts laughing uncontrollably - and continues to do so)

George: *Jerry! Stop it!*

Jerry: *And weren't there a feats of strength that always ended up with you crying?*

(Jerry joins in with Elaine's laughter)

George: *I can't take it anymore! I'm going to work! ARE you happy now?! (Gathers his things, and runs out of the coffee shop. Elaine and Jerry laugh hysterically)*

(Scene ends)

(Setting: Jerry's apartment)

(Elaine is digging into her purse)

Elaine: *Oh, I can't believe it! I've lost my "Atomic Sub" card!.. Oh no! I bet I wrote that fake number on the back of it when I gave it to denim vest!*

Jerry: *So?*

Elaine: *I've eaten 23 bad subs, I just need 1 more! It's like a long, bad movie, but you want to see the end of it!*

Jerry: *No, you walk out.*

Elaine: *Alright, then, it's like a boring book, but you gotta finish it.*

Jerry: *No, you wait for the movie!*

Elaine: *(Irritated, and through clinched teeth) I want that free sub.*

Jerry: *You don't need the card. High-end hoagie outfit like that, it's all computerized! (Snaps) They're cloning sheep now.*

Kramer: *(Correcting) No, they're not cloning sheep. It's the same sheep! I saw Harry Blackstone do that trick with two goats and a handkerchief on the old Dean Martin show!*

Jerry: *So, why don't you just try your blow-off number and see if he's called it?*

Elaine: *That's a good idea.*

(Kramer's cordless phone rings, startling him. He digs through his coat, and pulls it out of the pocket)

Kramer: (Answering phone) Yeah, Go! Wha.. really? Yeah, ok. Yeah! Bye. (Hangs up) Great news! Yeah, the strike has been settled. I'm going back to work.

Jerry: What strike?

Kramer: Yeah, H&H Bagels. That's where I worked.

Jerry: You?

Elaine: Worked?

Jerry: Bagels?

Kramer: Yeah. Look, see. I still have my business card. (Pulls it out, hands it to Elaine) Yeah, we've been on strike for 12 years.

Elaine: Oh, I remember seeing those guys picketing out there, but I haven't seen them in a long time.

Kramer: Yeah, well, H&H wouldn't let us use their bath room while we were picketing. It put a cramp on our solidarity.

Elaine: What were your.. demands?

Kramer: Yeah, 5.35 an hour. And that's what they're paying now.

Elaine: I believe that's the new minimum wage.

Kramer: Now you know who to thank for that!.. Alright, I've got to go. (Heads for the door)

Jerry: Why didn't you ever mention this?

Kramer: Jerry, I didn't want you to know I was out of work. It's embarrassing! (Leaves) (Scene ends)

(Setting: H&H Bagel Shop)

(Kramer walks through the door)

Kramer: All right, everybody! I'm back!

Manager: Who are you?

Kramer: Cosmo Kramer.. strikes over.

Manager: Oh yeah! Kramer.

Kramer: Huh.. wha- Didn't any of the guys come back?

Manager: No, I'm sure they all got jobs.. like, ten years ago.

Kramer: Oh, man. Makes you wonder what it was all for..

Manager: I could use someone for the holidays..

Kramer: Alright! Toss me an apron, let's bagel! (Takes off his coat, puts it in the display case, then turns to see a plate full of bagels.) What are those?

Manager: Those are rasin bagels.

Kramer: (Picks one up, he's mesmerized) I never thought I'd live to see that..

(Scene ends)

(Setting: Horse Track Betting)

(Elaine confronts two unattractive bookies)

Elaine: So, anyway, I've been giving out your number as my standard fake.

Bookie: So. You're Elaine Benes. We've been getting calls fro you for 5 years.

Elaine: So, listen, when this guy calls, if you could just give him my real number..

Bookie: (Interrupting) Hey, Charlie! Guess who's here. Elaine Benes.

(Co-Worker in the back speaks up)

Charlie: Elaine Benes?!

(Various other men in the line behind Elaine say the same thing)

Bookie: You make a lot of man friends. You know who's a man? Charlie here, he's a man. You know who else? Me. I'm a man.

Charlie: (faintly) I'm a man.

Elaine: Ohh.. my..

Bookie: I'll have this best guy call your real number. You just, uh, give it to me. And that way, I'll have it. (Slides a pad over to Elaine so she can write it down)

Elaine: My number? Ohh.. (looks at Kramer's business card) Okay.. Uh, well, there you go. (writes H&H's number down) And, uh, tell you what.. (looks at the board in the back) put a sawbuck on Captain Nemo in the third at Belmont.

(Scene ends)

(Setting: classy restaurant)

(Jerry and Tim Whatley meet)

Tim: Hey, Jerry.

Jerry: Hey, Tim.

Tim: What's up?

Jerry: Actually, I'm having dinner with a girl I met at your party.

Tim: Mazel Tov.

(Jerry's date, Gwen, arrives. She's completely unattractive)

Gwen: Jerry.. hi.

Jerry: Gwen?

Gwen: Yeah.

Jerry: (Not willing to believe how much uglier she is) Really?

Gwen: Yeah! Come on, our table is ready.

(Tim gives Jerry a face - almost like he feels sorry for Jerry)

(Scene ends)

(Setting: Jerry's apartment)

George: *So, attractive one day - not attractive the next?*
 Jerry: *Have you come across this?*
 George: *Yes, I am familiar with this syndrome -- she's a two-face.*
 Jerry: *(Relating) Like the Batman villain?*
 George: *(Annoyed) If that helps you..*
 Jerry: *So, if I ask her out again - I don't know who's showing up:
 The good, the bad, or the ugly.*
 George: *(Identifying what Jerry said) Clint Eastwood!*
 Jerry: *Yeah.*
 George: *Hey, check this out. I gotta give out Christmas presents to
 everyone down at Kruger, so I'm pulling a Whatley. (Give a
 Christmas card to Jerry)*
 Jerry: *(Reading it) "A donation has been made in your name to the
 Human Fund." - What is that?*
 George: *(With pride) Made it up.*
 Jerry: *(Continuing reading) "The Human Fund. Money for
 people."*
 George: *What do you think?*
 Jerry: *It has a certain understated stupidity.*
 George: *(Once again, Identifying) The Outlaw of Josey Whales!*
 Jerry: *...Yeah.*

(Enter Kramer)

(He is holding a sack full of bagels)

Kramer: *Ah, gentlemen.. bagels on the house!*
 Jerry: *How was your first day?*
 Kramer: *Oh, fantastic! (Jerry and George both pick out a bagel) It
 felt so good to get my hands back in taht dough.*

(Jerry and George stop before they take a bite from their bagels)

Jerry: *Your hands were in the dough?*
 Kramer: *No, I didn't make these bagels. (Jerry and George both take
 a bite) Yeah, they're day-olds. The homeless won't even
 touch them. (Jerry and George stop eating) Oh, we try to
 fool them by putting a few fresh ones on top, but they dig..
 they, they test.*

(George spits his bagel out)

George: *Alright. Uh, well, I'm out of here. (Gets up to leave)*
 Jerry: *Happy Festivus!*
 Kramer: *What's Festivus?*
 Jerry: *When George was growing up..*
 George: *(Interrupting) No!*

Jerry: *His father..*
 George: *Stop it! It's nothing. It's a stupid holiday my father invented. It doesn't exist!*

(Elaine enters while George is exiting)

Elaine: *Happy Festivus, Georgie.*

(George leaves yelling out "God!")

Kramer: *Frank invented a holiday? He's so prolific!*
 Elaine: *Kramer, listen, I got a little phone relay going, so, if a guy calls H&H and he's looking for me, you take a message.*
 Jerry: *You're still trying to gget that free sub?*
 Elaine: *Hey! I have spent a lot of time, and I have eaten a lot of crap to get to where I am today. And I am NOT throwing it all away now.*
 Jerry: *Is there a captain's hat involved in this?*
 Elaine: *Maybe.*

(Scene ends)

(Setting: H&H Bagel Shop)

Frank: *Kramer, I got your message. I haven't celebrated Festivus in years! What is your interest?*
 Kramer: *Well, just tell me everything, huh?*
 Frank: *Many Christmases ago, I went to buy a doll for my son. I reach for the last one they had - but so did another man. As I rained blows upon him, I realized there had to be another way!*
 Kramer: *What happened to the doll?*
 Frank: *It was destroyed. But out of that, a new holiday was born. "A Festivus for the rest of us!"*
 Kramer: *That musta been some kind of doll.*
 Frank: *She was.*

(Scene ends)

(Setting: Kruger Office Building)

(George is in the hallway, dispensing his made-up gifts)

George: *Merry Christmas, Merry Christmas! (Co-worker gives a gift to George) Oh, Sandy! Here is a little something for you.. (hands her a card)*
 Sandy: *(After reading the cheap gift, she's suddenly unimpressed) ..Oh.. thanks. (Walks off)*

(George passes an open doorway)

George: *Phil, I loved those cigars! Incoming! (Flicks his card toward Phil)*
 Phil: *Ow!*

(George meets up with Kruger)

George: *Aw, Mr. Kruger, Sir. Merry Christmas! (Hands him a card)*
 Kruger: *Not if you could see our books.. what's this?*
 George: *The Human Fund.*
 Kruger: *Whatever. (Walks off)*
 George: *Exactly. (Sees an off-camera co-worker) Erica!*

(Scene ends)

(Setting: H&H Bagel Shop)

(Frank is still telling Kramer about Festivus)

Frank: *And at the Festivus dinner, you gather your family around, and you tell them all the ways they have disappointed you over the past year.*
 Kramer: *Is there a tree?*
 Frank: *No. Instead, there's a pole. It requires not decoration. I find tinsel distracting.*
 Kramer: *Frank, this new holiday of yours is scratching me right where I itch.*
 Frank: *Let's do it then! Festivus is back! I'll get the pole out of the crawl space. (Turns to leave, meets up with Elaine)*
 Elaine: *Hello, Frank.*
 Frank: *Hello, woman. (leaves)*
 Elaine: *Kramer! Kramer.. any word from the vest?*
 Kramer: *No. (To manager of H&H) Ah, listen, Harry, I need the 23rd off.*
 Manager: *Hey! I hired you to work during the holidays. This is the holidays.*
 Kramer: *But it's Festivus.*
 Manager: *What?*
 Kramer: *You know you're infringing on my right to celebrate new holidays..*
 Manager: *That's not a right.*
 Kramer: *Well, it's going to be! Because I'm going back on strike. Come on Elaine. (Takes of his apron, and goes for his coat) It's a walk out!*
 Elaine: *No, I got to stay here and wait for the call.*
 Kramer: *What? You're siding with management?!*
 Elaine: *No, I just..*
 Kramer: *(Interrupting) Scab! Scab! (pointing at Elaine) Scab!*

(Scene ends)

(Setting: Taxi Cab)

(Gwen joins Jerry in the cab. She's in her attractive state)

Gwen: Hey.
 Jerry: Boy, am I glad to see you.
 Gwen: You were expecting someone else?
 Jerry: You never know.
 Gwen: *(To driver)* You know, you might want to take the tunnel.
 Jerry: So, uh, what do you feel like eating? Chinese or Italian?

(All the sudden, Gwen is extremely ugly)

Gwen: I can go either way.
 Jerry: *(Shocked)* You're telling me.

(Scene ends)

(Setting: the Coffee Shop)

George: So, she was switching? Back and forth?
 Jerry: Actually, the only place she always looked good was in that back booth over there.
 George: So, just bring her here. This is all you really need.
 Jerry: I can't just keep bringing her to the coffee shop. I mean, what if things, you know, progress?
 George: Lights out.
 Jerry: Alright, I'll give it a shot! I do really like this coffee shop. Nice cuff links, by the way.
 George: *(Pointing to them)* Office Christmas gift. I tell you, this Human Fund is a gold mine!
 Jerry: That's not a french cuff shirt, you know.
 George: I know. I cut the button off and poked a hole with a letter opener.
 Jerry: Oh, that's classy.

(Frank and Kramer enter. Frank is dragging an aluminum pole)

Kramer: Well, Happy Festivus.
 George: What is that? Is taht the pole?!
 Frank: George, Festivus is your heritage - it's part of who you are.
 George: *(Sulking)* That's why I hate it.
 Kramer: There's a big dinner Tuesday night at Frank's house - everyone's invited.
 Frank: George, you're forgetting how much Festivus has meant to us all. I brought one of the cassette tapes. *(Frank pushes play, George as a child celebrating Festivus is heard)*
 Frank: Read that poem.
 George: *(Complaining)* I can't read it. I need my glasses!
 Frank: You don't need glasses, you're just weak! You're weak!
 Estelle: Leave him alone!
 Frank: Alright, George. It's time for the feats of strength.

(George has a break down)

George: *No! No! Turn it off! No feats of strength! (Gets up and starts running out of the coffee shop) I hate Festivus!*
 Frank: *We had some good times.*

(Gwen walks in, and greets Jerry. She's in her unattractive state)

Gwen: *Hey.*
 Jerry: *I there. This is Kramer, and Frank.*
 Gwen: *Hi.*
 Kramer: *(Shocked at her ugliness, he stammers) Hello.*
 Gwen: *So, you ready to go?*
 Jerry: *Uh, why don't we stay here? The back booth just opened up. (They both walk to the booth and sit down. Suddenly, Gwen is attractive) Now this is a good looking booth.*

(Scene ends)

(Setting: H&H Bagel Shop)

(Kramer is picketing out side.)

Kramer: *Protect Festivus! Hey, no bagels, no bagels, no bagels, (Continues to chant)*

(Cut to inside the store)

Manager: *(To a waiting Elaine) Lady, if you want a sandwich, I'll make you a sandwich.*
 Elaine: *(Whining) I want the one that I earned. (Phone rings) I'll get it. I'll get it! (Into phone) H&H, and Elaine.*
 Kramer: *(From a phone booth right outside the store) Elaine, you should get out of there. I sabotaged the bagel machine last night. It's going down.*
 Elaine: *What did you do?*
 Kramer: *You've been warned.*

(Elaine looks out the window, and sees Kramer at the pay phone)

Elaine: *Oh, hi! (Waves at him)*

(Steam starts coming from a pipe on the machine. Elaine hangs up)

Worker: *Hey, the steam valve's broke.*
 Manager: *Can we still make bagels?*
 Worker: *Sure. It's just a little steamy.*

(Kramer knocks on the shop door)

Kramer: Hey! How do you like your bagels now?!

(No one inside seems to care. Kramer waits by the door to see if anyone was affected)

(Scene ends)

(Setting: Kruger Building)

Kruger: George, I got something for you. (Pulls a check from his pocket) I'm supposed to find a charity and throw some of the company's money at it. They all seem the same to me, so, what's the difference? (Hands the check to George)

George: 20 thousand dollars?

Kruger: Made out to the Human Fund. (Tries to enter his office, but it's locked) Oh, damn. I've locked myself out of my office again. Oh well. I'm going home.

(Scene ends)

(Setting: Coffee Shop)

Gwen: Jerry, how many times do we have to come to this.. place?

Jerry: Why? It's our place.

Gwen: I just found a rubber band in my soup.

Jerry: Oh.. I know who's cooking today!

(Enter George)

George: Hey! Surprise, surprise!

Jerry: Hey, Georgie!

Gwen: I think I'm just gonna go.

Jerry: I'll be here.

(Gwen leaves)

George: (Sees Gwen's meal) Hey, soup.

Jerry: She didn't touch it.

(George spoons through his soup, and finds a rubber band)

George: Ohh.. Paco! (Flicks rubber band toward the kitchen) Hey, take a look at this. (Hands Jerry Kruger's check)

Jerry: 20 thousand dollars from Kruger? You're not keeping this.

George: I don't know.

Jerry: Excuse me?

George: I've been doing a lot of thinking. This might be my chance to start giving something back.

Jerry: You want to give something back? Start with the 20 thousand dollars.

George: I'm serious.

Jerry: You're going to start your own charity?
George: I think I could be a philanthropist. a kick ass philanthropist! I would have all this money, and people would love me. Then they would come to me... and beg! And if I felt like it, I would help them out. And then they would owe me big time! (Thinking to himself) ... First thing I'm gonna need is a driver..

(Scene ends)

(Setting: Outside H&H Bagels)

(Kramer is chanting 'no bagels, no bagels..' Elaine walks out, her make-up is distorted, and her face is pale because of the steam)

Elaine: Kramer, the vest just called.
Kramer: (Shocked by the way Elaine looks) Yama - Hama! It's fright night!
Elaine: Oh, yeah, I got a little steam bath. Listen, in 10 minutes, I'm gonna have my hands on that "Atomic Sub" card.
Kramer: And?
Elaine: (Embarrassed) Free sub. (Starts to leave) I'll see ya.
Kramer: Yeah.

(Gwen walks by, she's in her ugly state)

Gwen: Kramer, Hi!
Kramer: Oh, hello.
Gwen: It's Gwen.. We met .. at the coffee shop.
Kramer: Ah-huh.
Gwen: I'm dating your friend, Jerry..
Kramer: Ahh.. I don't know who you really are, but I've seen Jerry's girlfriend, and she's not you. You're much better looking - and like, a foot taller.
Gwen: That's why we're always hiding in that coffee shop! He's afraid of getting caught.
Kramer: Oh, he's a tomcat.

(Cut to Elaine)

(She meets up with Denim Vest on the street corner)

Elaine: Steve.
Denim vest: Hmm?
Elaine: It's Elaine.
Denim vest: From Tim Whatley's party?
Elaine: Yeah.
Denim vest: You look.. different.
Elaine: I see you're still sticking with the denim. (He's wearing a denim coat) Do you have that card that I gave you?

Denim vest: Well, I had it back at my place, but I can't go there now.. I'll give it to you later, or something.

Elaine: No, no, no. You give me your number.

Denim vest: Okay. Sure. (Pulls out a pad, and starts writing a number down) Do you have the mumps?

Elaine: No.

Denim vest: Typhoid?

Elaine: No.

Denim vest: (Hands her the paper, and runs off) Yama - Hama!

(Elaine looks at the number, and sees it's the same as the number on a nearby truck)

Elaine: A fake number! Blimey!

(Scene ends)

(Setting: Kruger's office)

Kruger: George, we have a problem. There's a memo, here, from accounting telling me there's no such thing as the Human Fund.

George: Well, there could be.

Kruger: But there isn't.

George: Well, I - I could, Uh, I could give the money back. Here. (Holds it out)

Kruger: George, I don't get it. If there's no Human Fund, those donation cards were fake. You better have a damn good reason why you gave me a fake Christmas gift.

George: Well, sir, I - I gave out the fake card, because, um, I don't really celebrate Christmas. I, um, I celebrate Festivus.

Kruger: Vemonous?

George: Festivus, Sir. And, uh, I was afraid that I would be persecuted for my beliefs. They drove my family out of Bayside, Sir!

Kruger: Are you making all this up, too?

George: Oh, no, Sir. Festivus is all too real. And.. I could prove it - if I had to.

Kruger: Yeah, you probably should.

(Scene ends)

(Setting: The Costanza's house)

George: Happy Festivus!

Frank: George? This is a surprise. (Looking at Kruger) Who's the suit?

George: Yo, dad. This is my boss, Mr. Kruger.

Frank: Have you seen the pole, Kruger?

George: Dad, he doesn't need to see the pole.

Frank: He's gonna see it.

(Enter Jerry and Elaine. Elaine is still ugly from the steam)

George: *Happy Festivus! (Sees Elaine) Yama - Hama!*
 Elaine: *I didn't have time to go home. What are you doing here?*
 George: *Embracing my roots.*
 Jerry: *They nailed you on the 20 G's?*
 George: *Busted cold.*

(Cut to Kruger and Frank)

(They're looking at the Festivus pole)

Frank: *It's made from aluminum. Very high strength-to-weight ratio.*
 Kruger: *I find your belief system fascinating.*

(Enter Kramer)

(Kramer's with the two bookies from Horse Track Betting)

Kramer: *Hey! Happy Festivus, everyone! (Hugs George, and jumps up and down) Hee, hee, hee!*
 Bookie: *Hello again, Miss Benes.*
 Elaine: *What are you doing here?*
 Bookie: *Damnedest thing.. me and Charlie were calling to ask you out, and, uh, we got this bagel place..*
 Kramer: *(Finishing the story) I told them I was just about to see you.. It's a Festivus miracle!*

(Estelle comes through the kitchen door, hitting Kramer as she opens it)

Estelle: *Dinner's ready!*
 Frank: *Let's begin.*

(Everyone sits around the table. Kruger recognized Kramer from "The Meat Slicer" episode..)

Kruger: *Dr.. Van Nostrand?*
 Kramer: *Uh.. that's right.*

(Cut to Frank)

Frank: *Welcome, new comers. The tradition of Festivus begins with the airing of grievances. I got a lot of problems with you people! And now you're gonna hear about it! You, Kruger. My son tells me your company stinks!*
 George: *Oh, God.*
 Frank: *(To George) Quiet, you'll get yours in a minute. Kruger, you couldn't smooth a silk sheet if you had a hot date with a babe.. I lost my train of thought.*

(Frank sits down, Jerry gives a face that says "That's a shame". Gwen walks in)

Gwen: Jerry!
 Jerry: Gwen! How'd you know I was here?
 Gwen: Kramer told me.
 Kramer: Another Festivus miracle!

(Jerry gives Kramer a death stare. He shuts up. Gwen notices Elaine)

Gwen: I guess this is the ugly girl I've been hearing about.
 Elaine: Hey, I was in a shvitz for 6 hours. Give me a break.

(Gwen leaves, Jerry follows)

Jerry: Gwen. Gwen, wait! Ah! *(runs back to his seat)* Bad lighting on the porch.
 Elaine: *(To bookie)* Hey, how'd my horse do?
 Bookie: He had to be shot.
 Frank: And now as Festivus rolls on, we come to the feats of strength.
 George: Not the feats of strength..
 Frank: This year, the honor goes to Mr. Kramer.
 Kramer: Uh-oh. Oh, gee, Frank, I'm sorry. I gotta go. I have to work a double shift at H&H.
 Jerry: I thought you were on strike?
 Kramer: Well, I caved. I mean, I really had to use their bathroom. Frank, no offence, but this holiday is a little *(makes a series of noises)* out there.
 George: Kramer! You can't go! Who's gonna do the feats of strength?

(Exit Kramer)

Kruger: *(Sipping liquor from a flask)* How about George?
 Frank: Good thinking, Kruger. Until you pin me, George, Festivus is not over!
 George: Oh, please, somebody, stop this!
 Frank: *(Taking off his sweater)* Let's rumble!

(Cuts to an outside view of the Costanza's house)

Estelle: I think you can take him, Georgie!
 George: Oh, come on! Be sensible.
 Frank: Stop crying, and fight your father!
 George: Ow! .. Ow! I give, I give! Uncle!
 Frank: This is the best Festivus ever!

(Scene ends)

(Setting: H&H Bagel Shop)

(Kramer is shaping some dough and chewing gum - his gum falls into the dough. He starts looking for the gum, and starts extracting it from the dough. The manger is watching)

Manager: Alright. That's enough. You're fired.

Kramer: Thank - you! (Gets his coat, and leaves)

10.12.1.4 Two and a Half Men: "Pilot"

(Charlie is in his bedroom with a girl. She holds up a very slinky outfit.)

Girl: So, what do you think?

Charlie: Wow. It's for you, right?

Girl: It's for both of us. Don't go away. (She goes into the bathroom.)

Charlie: Don't worry. There's not enough blood left in my legs to go anywhere.

(The phone rings. Charlie kicks off his shoes, and starts taking off his pants.)

Machine: Hey, it's Charlie. Do your thing when you hear the beep.

Rose: (On machine) Listen, you lousy S.O.B. I will not be treated like this.

(Charlie runs to get to the machine but is trapped by his pants round his ankles and falls over.)

Rose: (on machine) Either you call me, or you are gonna be very, very sorry.

(The girl in the apartment comes out of the bathroom.)

Rose: (on machine) I love you, Monkey Man.

Girl: Charlie? (He appears from the floor.) Who was that?

Charlie: Damn telemarketers.

Girl: A telemarketer who calls you Monkey Man?

Charlie: I'm on some weird list. Okay, it's a woman I went out with once and she got a little clingy.

Girl: You are a bad, bad boy.

Charlie: And yet, you're always the one getting spanked.

(She goes back into the bathroom. The phone rings again.)

Charlie: Jeez.

Machine: Hey, it's Charlie. Do your thing when you hear the beep.

Alan: (on machine) Charlie, it's Alan. Your brother. No big deal, just wanted to touch base. My wife threw me out and I'm kinda losing the will to live. So, when you get a chance, I'd really love to... I don't know...

Charlie: (picks up the phone) Oh hey, Alan, I'm sorry to hear about that.

(The girl emerges from the bathroom.)

Charlie: (on phone) So, where you gonna go, to a hotel or... (to girl) Wow! (on phone) Huh? Well, yea, I guess you could stay

here. Okay, I'll see you when you get here. (hangs up. To Girl) We better hurry.

(They run to the bed and start to make out. The bedroom door opens and Alan peers round, closing his mobile phone. Charlie looks up – angry.)

Alan: Oh, is she staying over? Because I may have parked behind her.

(In the living room. Charlie is sitting on the sofa drinking wine. Alan is pacing.)

Alan: Twelve years, and she just throws me out. I mean, what was the point of our wedding vows? You know, till death do us part. Who died? Not me. Not her.

Charlie: How did you get in my house?

Alan: Okay, Charlie, the key in the fake rock, only works if it's among other rocks. Not sitting on your welcome mat.

Charlie: Excuse me, but if you put the fake rock in with a bunch of other rocks, it's impossible to find when you're drunk.

Alan: You know, I'm a good husband. I'm faithful.

Charlie: Is she?

Alan: Is she what?

Charlie: Faithful.

Alan: (makes a kind of choking noise) Don't be ridiculous. Judith doesn't even like sex. I mean, all she kept saying was she felt suffocated, you know? She kept going on and on, "I'm suffocating", "I'm suffocating". What does that mean, you know? Has a woman ever said that to you?

Charlie: Well, yea, but not a woman who doesn't like sex.

Alan: And Jake, this could just destroy Jake.

Charlie: Jake?

Alan: My son.

Charlie: Oh, yea, teenagers are pretty sophisticated these days.

Alan: He's 10.

(The girl comes down the stairs, she has got dressed and put her coat on.)

Girl: Charlie, I'm going to go.

Charlie: Oh no.

Girl: You two need to talk. I'll call you tomorrow. I'm sorry to hear about you and your wife.

Charlie: Oh come on, you leaving isn't going to bring them back together again.

(She blows him a kiss and shuts the door. Charlie looks round at Alan, mad.)

Alan: Look, this is just until things settle out, okay? A couple of days, max. She will come to her senses.

Charlie: Yea, that's what women do. Look, you can have the guest room. I'll grab some sheets.

Alan: *That's okay, I brought my own.*
 Charlie: *You brought your own sheets?*
 Alan: *I like my sheets.*
 Charlie: *Okay then, good night.*
 Alan: *No, no, wait, wait. Charlie, I mean, we hardly ever talk to each other.*
 Charlie: *What do you want to talk about Alan?*
 Alan: *I don't know. Uh, I was named Chiropractor of the Year by the San Fernando Valley Chiropractic Association.*
 Charlie: *Okay then, good night.*
 Alan: *No. Charlie, what about you? What's going on with you?*
 Charlie: *Well, Alan, there's not much to say. I make a lot of money for doing very little work. I sleep with beautiful women who don't ask about my feelings. I drive a Jag, I live at the beach... and sometimes in the middle of the day, for no reason at all, I like to make myself a big pitcher of margaritas and take a nap out on the sundeck.*
 Alan: *Huh. Okay then, good night Charlie.*
 Charlie: *Good night.*

(Alan goes to his room, Charlie switches out the light and goes up the stairs. We pan across to the deck, where Rose has appeared against the window.)

Rose: *Goodnight Monkey Man.*

(It's morning. Charlie is asleep. He opens his eyes and a little boy comes into focus in front of him. It is Jake.)

Jake: *Boy, is your eye red.*
 Charlie: *You should see it from in here. What are you doing here Jake?*
 Jake: *My mom brought me. Will you take me swimming in the ocean?*
 Charlie: *Can we talk about it after my head stops exploding?*
 Jake: *Why is your head exploding?*
 Charlie: *Well, I drank a little too much wine last night.*
 Jake: *If it makes you feel bad, why do you drink it?*
 Charlie: *Nobody likes a wiseass Jake.*
 Jake: *You have to put a dollar in the swear jar. You said "ass".*
 Charlie: *Tell you what, here's twenty. (Gives Jake the note) That should cover me until lunch.*

(Cut to Judith and Alan in the living room. Judith is perched on the sofa, and Alan on the coffee table.)

Alan: *Now, what I think you need to do is to make a list. On one side, put what you don't like about our marriage and on the other side, what you do.*
 Judith: *Alan, sometimes when I think about coming home to you, I start crying in my car.*
 Alan: *Okay, that would probably go on the "don't" side.*

(Charlie and Jake come down the stairs.)

Charlie: *Why would I lie? The ocean is closed today.*
 Judith: *For God's sake Charlie, do you think you could put some pants on?*
 Charlie: *Look at me, Judy, I could barely make it down the stairs.*
 Alan: *Uh, Charlie, could you and Jake, uh ... (gestures towards the kitchen)*
 Charlie: *Yea, come on kid, we'll have breakfast out on the deck.*
 Jake: *I already had breakfast.*
 Charlie: *Okay, we'll have lunch.*
 Jake: *It's not lunchtime.*

(Charlie indicates to Alan his head exploding.)

Jake: *That's his head exploding.*

(They go into the kitchen.)

Alan: *Judith, I can change.*
 Judith: *Oh please, Alan. You are the most rigid, inflexible, obsessive, anal-retentive man I've ever met.*
 Alan: *Rigid and inflexible. Don't you think that's a little redundant?*

(Cut to Charlie and Jake out on the deck sitting in the sunloungers. Charlie has sunglasses on and is mixing a drink. Jake watches him.)

Jake: *My mom and dad are splitting up.*
 Charlie: *Yea, it looks that way. You're lucky. When I was your age, I could only dream about my parents splitting up.*
 Jake: *Your mom is my grandma.*
 Charlie: *Yep.*
 Jake: *Grandma says you're a bitter disappointment.*

(Charlie looks mad. Alan comes out.)

Alan: *Hey sport, your mom wants to say goodbye. (Jake runs inside) Uh listen, he doesn't know anything about what's going on, so let's just keep this to ourselves.*
 Charlie: *Our little secret. Why is she saying goodbye to him?*
 Alan: *Oh, well, she's going to be spending the weekend with her sister, in Vegas. So, we decided that Jake would stay with me.*
 Charlie: *With you?*
 Alan: *Well, with us.*

(Jake comes out again.)

Jake: *I'm hungry.*

Alan: (to Charlie) *Is this going to be a problem.*

(Charlie looks at Jake who puts on a sweet, innocent smile.)

Charlie: *I guess not.*

Alan: *Thanks. Uh, hey, listen, I've got to call my office. Would you mind making him lunch?*

(Charlie looks at Jake again who pulls the smile... again.)

Charlie: *Sure.*

Alan: *Thanks. (He goes back inside.)*

Charlie: *What are you smiling about?*

Jake: *You don't have any food.*

Charlie: *Yea, but I'm not the one who's hungry. Who's smiling now, shorty?*

(At the supermarket, Charlie is pushing a trolley, Jake walks along beside.)

Charlie: *You drink milk?*

Jake: *Just with cereal.*

Charlie: *Okay. (Grabs a milk off the shelf.)*

Jake: *Not that milk. (points) That milk.*

Charlie: *What's the difference?*

Jake: *That's Dairy Farm, we drink Dairy Barn.*

Charlie: *Fine. (switches the milks) Happy?*

Jake: *Why would I be happy? It's just milk.*

Charlie: *Cute. Keep it up, you'll be on one of the cartons. (They go round to the next aisle.) Okay, cereal. We got Lucky Charms, Cocoa Puffs, Frosted Flakes and Maple Loops.*

Jake: *I want Maple Loops. (Sings) It's got oats and corn and wheat, it's the sweetest breakfast treat... (Charlie joins in)*

Both: *It's maple, maple, maple-icious.*

Charlie: *You know who wrote that song? Your Uncle Charlie wrote that.*

Jake: *No lie?*

Charlie: *Kid, if I was going to lie, I'd say I wrote Stairway to Heaven, not the Maple Loop song.*

(An attractive woman pushes her cart opposite them.)

Woman: *You two are really good together.*

Charlie: *Thank you.*

Woman: *So, does your wife sing too?*

Charlie: *No, I'm not married.*

Woman: *Oh, what a shame. (She continues on her way.)*

Charlie: *Wow, you're even better than a dog!*

(Alan is back at the house, on the phone.)

Alan: *(on phone) Dr Bloom? Yes, yes, this is Alan Harper. Yes, my wife and I need to cancel our marriage counselling appointment for this afternoon...*

(Rose is climbing up onto the decking outside.)

Alan: *(on phone) Yes, well, something came up. Well, it's kind of personal, I mean... Well, yeah, I know the point of these things is to...*

(Rose knocks on the window.)

Alan: *(on phone) I've got to go. (hangs up) Um, hello?*

Rose: *Is Charlie home?*

Alan: *No, I'm Charlie's brother. Can I help you?*

Rose: *Oh, hi Charlie's brother. I'm Rose. I'm Charlie's housekeeper. (obviously lying)*

Alan: *So, you're a housekeeper?*

Rose: *Oh, housekeeper/actress/hand model. (waves her hand at Alan) I just do this to keep the wolf from the door. (Growls – Alan looks scared.) You know what I mean?*

Alan: *Sure, sure, come on in.*

Rose: *(to herself) Oh, yea, I can smell him. (takes deep breaths)*

Alan: *Smell who?*

Rose: *Your brother. He has a very musky scent.*

Alan: *Uh-huh. Well, I'll just uh... let you get to work.*

Rose: *Oh, wait. (She smells Alan.) Oh, no, it's okay.*

(Cut to Charlie and Jake entering the kitchen laden down with brown shopping bags. Jake is still singing.)

Jake: *(sings) It's got oats and corn and wheat, it's the sweetest breakfast treat, it's maple, maple, maaaa...*

Charlie: *Jake, buddy, take a break.*

Alan: *What, er, what took you so long?*

Jake: *We stopped for ice cream because I'm a babe magnet. Got to take a squirt.*

(He runs off. Alan glares at Charlie.)

Charlie: *Why do you assume he learned that from me?*

Alan: *Because I learned it from you.*

Charlie: *Hey, thanks for cleaning up.*

Alan: *Oh, it wasn't me. Rose was here.*

Charlie: *Rose? You let Rose into my house?*

Alan: *She said she was your maid.*

(Charlie goes to his kitchen cupboards and tries to pull the doors open. They are stuck.)

Charlie: *Oh hell, she glued the damn cabinets shut again.*

Alan: *Again? You've got somebody who comes in regularly to glue your cabinets?*

Charlie: *You've met some of the whack jobs I've gone out with, it's not that big a stretch.*

Alan: *So, this is my fault?*

Charlie: *Who let her in?*

Alan: *You are a deeply disturbed man, you know? Move it, move it. Come on. (Starts trying to open the cupboards.)*

Charlie: *Oh, I'm deeply disturbed? Who showed up here in the middle of the night with his own sheets?*

Alan: *(puts a foot on the counter to give him more leverage) Hey at least, I care what I sleep on. Or should I say, who I sleep on.*

Charlie: *Hey pal, of the two of us... I'll bet I'm the only one who's slept with a married woman recently.*

Evelyn: *And isn't that something to brag about.*

(She has appeared in the doorway. Alan and Charlie stare. The cupboard handles pop off the cupboard Alan has been pulling open, and he falls to the floor.)

Charlie: *Hi mom.*

(Cut to: Later. Charlie and Alan are sitting, their mother is standing in front of them, telling them off.)

Evelyn: *Do you have any idea how hurtful it is to hear about your own son's divorce on the street?*

Alan: *What divorce? What street?*

Charlie: *How did you get in my house?*

Evelyn: *You stay out of this. I'm here to help your brother through a very difficult time. (to Alan) How could you do this to me?*

Alan: *Do what?*

Evelyn: *Now, when I want to see my grandson, I am going to have to make an appointment with Judith, who, let's face it, was never very warm to me. And what if there's another man there? Shacking up with her? Have we even stopped to consider that?*

(Alan's eyes open wide.)

Charlie: *I think he's considering it now, mom.*

(Jake enters, carrying a glass.)

Jake: *Here's your iced tea, grandma.*

Evelyn: *Oh, thank you, my little angel. Oh darling, I asked for a lemon wedge. (Jake returns to the kitchen) Alright, here's what you're going to do. You and Jake will come live with me. After all, I'm just rattling around in that big house all by myself.*

Alan: Mom, that's very considerate. But as soon as Judith and I work things out I'm going to be back at my own house.
 Evelyn: Oh, sweetheart, grow up! Think about what I said. You're my son and I'll always have room for you in my house and in my heart.
 Alan: I love you too, mom.

(Evelyn looks round at Charlie.)

Charlie: I love you too, mom.
 Evelyn: Too little, too late.

(A restaurant. Judith and Alan are having a meal.)

Alan: So, Vegas was good?
 Judith: It was fine. Alan, I really want to apologise for putting you through this. I was wrong to blame you for my unhappiness.
 Alan: No, no need to apologise. What's important is that we're here and we're working on our marriage. You look great, by the way. Must be all the extra oxygen they pump into the casinos...
 Judith: Alan...
 Alan: And you were right. I see now that the time apart did us both a lot of good. I know I've grown. I am not that suffocating guy you threw out of the house four and a half days ago. (He dips a napkin into his water and wipes a smudge from Judith's face.) Let me tell you that.
 Judith: Alan...
 Alan: And Jake's doing fine. I, I know you were concerned about him being around my brother but it turns out Charlie's great with kids.

(Cut to the house. Charlie and a group of questionable men are sitting around the table playing poker. Jake is hovering near Charlie.)

Man: Alright, last card, down and dirty. King's bet.
 Man 2: Dollar.
 Man 3: I'm in.
 Man 4: In.
 Charlie: I'll see the dollar and raise it five.
 Jake: You raised five dollars on that?
 All the men: Call!
 Charlie: Queens, full of nines.

(The men all groan.)

Man 4: Kid, don't you know what a full house is?
 Jake: Yea, and I also know what a psych-out is.
 Charlie: I love this boy.

(Cut back to the restaurant. Alan is still talking.)

Alan: *And, and, I think we're gonna look back on this as a new beginning for our marriage. A rebirth, a renaissance, if you will.*

Judith: *Alan, I think I'm gay.*

Alan: *(stunned) Alright. We'll make a list. On one side we'll put gay stuff...*

(Cut back to the house.)

Man 2: *I'll see you, and raise you twenty.*

(Jake is now sitting in the chair, holding the cards and Charlie is hovering beside him.)

Charlie: *I think he's got you, pal.*

Jake: *(whispers) He's bluffing. He always pulls his ear when he bluffs.*

Man 2: *How about it then Mighty Mouse? You in? (pulls his ear)*

(Jake looks at Charlie.)

Charlie: *Take him down.*

Jake: *(Puts in some chips) Call you.*

Man 2: *(Glowers for a moment, then puts his cards down.) I hate this kid.*

(Alan enters.)

Alan: *What the hell is going on here?*

Jake: *You said "hell".*

Charlie: *Throw a dollar in the pot.*

Alan: *What?*

Man: *Hey, we all had to.*

Alan: *Charlie, may I speak with you privately please?*

(They go out to the decking.)

Jake: *Who's deal with it?*

Alan: *(off screen, shouts) Jake, go to bed!*

Jake: *I'm out! (he runs off)*

(Outside)

Alan: *What is wrong with you? Are you insane? Do you have any sense of right and wrong?*

Charlie: *Probably not, how was dinner?*

Alan: *How could you put Jake in a poker game with grown men?*

Charlie: *I obviously can't be trusted. So, how was dinner?*

Alan: *I leave you alone with him for a couple of hours...*

Charlie: *I'm just gonna keep asking, Alan.*

Alan: *Dinner was swell, we both had the veal piccata, and she's gay!!*
 Charlie: *Wow. Most chicks won't eat veal.*
 Alan: *Why do I even try talking to you?*
 Charlie: *Come on, I'm just trying to get you to lighten up a little.*
 Alan: *I don't need to lighten up. The world I live in is dark. Dark and rainy. And you're useless in it.*
 Charlie: *Oh really? I wasn't useless when you needed a place to stay.*
 Alan: *Well, obviously that was a mistake.*
 Charlie: *Are you sure? Maybe we should make a list.*

(Charlie is sat at the piano, playing sad, blue's style music.)

Jake: *(off-screen) Uncle Charlie?*
 Charlie: *What's going on? Can't sleep?*
 Jake: *(stands next to the piano) No. My dad says we're moving to Grandma's tomorrow.*
 Charlie: *Yea, that'd keep me up. If it makes you feel any better, you won eighty bucks on that last hand.*
 Jake: *85.*
 Charlie: *80. House gets a cut.*
 Jake: *I wish my dad was as cool as you.*
 Charlie: *Hey, don't sell your dad short. He loves you more than anything in the world. You know that, don't you?*
 Jake: *I guess. How come you don't have any kids?*
 Charlie: *I don't know. Maybe because I love me more than anything in the world.*
 Jake: *Uncle Charlie?*
 Charlie: *Yea?*
 Jake: *I don't want to go to Grandma's. I'd rather stay here.*
 Charlie: *Yea, well, your dad knows what's best for you.*
 Jake: *Okay, good night Uncle Charlie. I love you.*
 Charlie: *(surprised) Yea, okay.*

(Charlie and the woman from the beginning are on his bed. She is wearing the outfit and they are making out.)

Charlie: *You gotta love a kid like that. I even played him Stairway To Heaven and he still liked the Maple Loops song better.*
 Woman: *Charlie, I haven't seen you in two weeks. You finally got the house back to yourself. Now, do you want to talk about your nephew or do you want to have sex?*
 Charlie: *Oh, sex, definitely sex. (They kiss) Let me ask you something.*
 Woman: *Yea?*
 Charlie: *Do you ever think about having kids?*
 Woman: *Woah, Charlie. We've got a good thing going. Can't we just leave it at that?*
 Charlie: *What are you doing? I thought we were gonna have sex.*
 Woman: *How am I supposed to have sex while your biological clock is going off?*

(She goes into the bathroom with her clothes. The phone rings.)

Machine: Hey, it's Charlie, do your thing when you hear the beep.
Rose: (on machine) Hi Monkey Man. I was just thinking about you and wondering why we hurt each other so much...
Charlie: (picks up the phone.) Rose? It's me, Monkey Man.
Rose: Charlie?
Charlie: Yea, listen, let me ask you a question. Is there something inherently wrong with asking a woman you're involved with if she wants kids?
Rose: Oh, Charlie, we got a good thing going, why do you want to mess it up? (hangs up)

(Evelyn's house. Alan has just shown Charlie in.)

Charlie: Look at you. All grown up and back living with Mom. How good do you feel about yourself right now? On a scale of one to two?
Alan: I'm not back living with Mom. I'm simply staying here until Judith and I work things out.
Charlie: So, one?
Alan: What do you want Charlie?
Charlie: I figured you've been here a couple of weeks, you gotta have blood in your stool by now. So, I thought if you and Jake wanted to come back to my place for a while that... that'd be okay.
Alan: Wait a minute. Are you saying you want me to come back and live with you?
Charlie: Well, truthfully, no. I want Jake to come back and live with me but I figure you're a package deal.
Alan: Thanks, but we're doing just fine here with Mom.
Charlie: Come on Alan, we can't let Jake be exposed to her on any kind of ongoing basis.
Alan: There's no ongoing basis, he's only here on weekends.
Charlie: That's too much. Piranhas can strip an entire cow in an hour. Alan, we've got to get him away from her. I mean, look what happened to us.
Evelyn: (enters the room) And what happened to you?
Charlie: Hi Mom.
Evelyn: Charlie, you're a grown man. Perhaps it's time to stop blaming your mother for your own shortcomings. Alan, (clicks her fingers) the divan is not for sitting. Charlie, get off the couch.
Jake: (enters, wearing a very smart tank top and tie.) Uncle Charlie!
Evelyn: (hugs him to her chest) Oh, there's my good boy. And what did I tell you about yelling in the house?
Jake: (muffled) Grandma, I'm suffocating.
Charlie: (to Alan) Sound familiar?
Alan: You're right. This madness must end.

Charlie: Here, (Pulls a rock out of his pocket) I got you your own key.

(The supermarket. Alan and Charlie are walking together with the trolley. Jake skips along in front.)

Alan: I am not comfortable with this. I mean, maybe I should go wait in the car.

Charlie: You're not waiting in the car. Trust me, this is a great way to meet women.

Alan: I don't want to meet women, I'm still married.

Charlie: Come on, your wife's out meeting chicks, why shouldn't you?

(Jake sings the Maple Loops song and a woman opposite notices. She has very short shorts on, and long legs. She smiles.)

Woman: Your son is just adorable.

Alan: Thank you.

Woman: You and your... (notices Charlie) life partner must be so proud. (She walks off)

Charlie: You're right. Go wait in the car.

10.12.1.5 The Big Bang Theory

Not available.

10.12.2 Dramas

10.12.2.1 Brothers and Sisters

Not available

10.12.2.2 Grey's Anatomy: "Thanks for the memories"

(Opens with Izzie dumping a frozen turkey into the kitchen sink. She's getting recipe's and books out in preparation for cooking Thanksgiving dinner)

Meredith Voice Over (Mvo): Gratitude, appreciation, giving thanks. No matter what words you use it all means the same thing. Happy.

(Cut to Meredith Dressed to go out sneaking down the stairs. She sneaks past the kitchen peeking quickly to see if Izzie is there)

Mvo: We're supposed to be happy. Grateful for friends, family. Happy just to be alive.

Izzie: Hey.

(Meredith stops sneaking instantly and spins around. Izzie is standing right behind her with a recipe book)

Mvo: Whether we like it or not.

Izzie: What do you think you're doing?

(The doorbell rings)

Meredith: Uh ... answering the door.

(Izzie looks at what Meredith's carrying)

Izzie: You're going to the hospital?

Meredith: Yes but after ...

Izzie: (interrupts) Meredith everyone is supposed to be in the kitchen by 9am to help me make dinner. It's Thanksgiving.

Meredith: I'm really not in the mood.

Izzie: But it's like a family ...

(Izzie is interrupted by the doorbell again)

Meredith: Doorbell.

(Meredith makes her way over to the door. She opens the door with a strange look on her face. An older man, who turns out to be George's Dad and his two brothers Ronny & Jerry are standing at the door)

Mr. O'Malley: Is this where Georgie lives?

Meredith: Georgie?

Mr. O'Malley: O'Malley. Where is he, upstairs?

Meredith: Oh George. Yeah.

(They enter the house)

Mr. O'Malley, Ronny & Jerry (yell): O'Malley!

(They run up the stairs chanting O-Mall-ey, O-Mall-ey)

Izzie: *(to Meredith) Should I call the police?*

(She turns her gaze back up to the stairs. Meredith takes the opportunity to sneak out and closes the door. Izzie hears the sound and calls out)

Izzie: *Meredith I'm serious! You need to back here for dinner at 6! I mean it!*

(Cut to George lying in his bed. He has his eyes closed and arms stretched out in the air. He's counting down softly. You can hear the O'Malley chants getting louder. His family opens up the door and yell)

Mr. O'Malley, Jerry & Ronny: *Happy Thanksgiving!*

(Cut to a Ferry boat sailing across Seattle harbor. The camera zooms up close to the boat. Derek is on board with a cup of coffee. Addison is on there with him)

Addison: *So um ... I was thinking that we could ... have sex tonight.*

(Derek half chuckles I think slightly disconcerted by the idea)

Addison: *Look I know we're both gonna feel weird about it. It's the first time ...*

Dr. Shepard: *Since Mark.*

Addison: *And Meredith. ... I have the day off. Do you have the day off?*

Dr. Shepard: *I need to stop by the hospital. I have patients I need to check on. You have the day off what are you doing here?*

Addison: *(shrugs) Was thinking we could have sex tonight. (Derek turns slightly at this) Come on I made a reservation at noon. I figured we could do the Thanksgiving thing you know and then ... I dunno, just rip the stitches. Get it over with.*

Dr. Shepard: *No anesthesia.*

Addison: *Right. ... What do you think?*

(Cut to Meredith by herself getting ready in the staff locker room tying up her shoe laces. Bailey comes in)

Dr. Bailey: *Grey. We're working with a temp attending today. Dr. Kent. He's subbing in for Mercy West. We need to get him orientated. (She turns to walk out but turns back quickly) And thanking you for volunteering to come in. Saving me from having to choose an intern to torture.*

(She starts walking out and Meredith gets up and starts walking with her)

Meredith: *Happy to be tortured.*

Dr. Bailey: *Not a fan of Thanksgiving.*

Meredith: *Not a whole hell of a lot to be thankful for.*

(Bailey nods slightly. They start walking down a hallway together)

Dr. Bailey: I like Thanksgiving. Day people spend with their families. Too much family time triggers depression, repressed childhood rage, bitter disputes over the remotes and way too much alcohol. (They come to a stop in front of an elevator) People get stupid. People get violent. People get hurt.

Meredith: And that's a good thing because?

(The doors open and people walk off. They get on the elevator)

Dr. Bailey: Surgeries Grey! Lots and lots of surgeries.

Meredith: I never thought of that.

Dr. Bailey: The stupidity of the human race Grey. Be thankful for that.

(Cut to Dr. Shepard walking down a hallway in the hospital still in his casual gear. He comes to the O.R board where Richard is standing looking over it also Dressed in casual wear)

Dr. Shepard: You're supposed to be at home.

Richard: So are you.

(Dr. Burke comes into the hall Dressed in his blue scrubs)

Dr. Burke: Ah best mazed procedure I've ever done. Under an hour.

Dr. Shepard: I thought you had the day off.

Dr. Burke: I did. I do. I'm leaving. I simply like to start my day cutting. Gives me a rush.

(He starts walking off)

Dr. Shepard: Yeah admit it you can't function 10 feet away from the hospital.

(Burke stops walking)

Dr. Burke: Uh I notice you're both here.

Dr. Shepard: Well I'm here for an hour.

Richard: I'm on my way home.

Dr. Burke: Ah, say it like you mean it.

(He chuckles and starts walking off again)

Richard: (to Derek, adamant) I know how to have a life outside this hospital.

(Richard walks off and Derek heads the other way)

Dr. Shepard: (chuckles) Yeah damn right you do.

(Cut to a man named Dr. Kent standing in the middle of the hallway looking over some patient files. Bailey & Meredith walk up to him)

Dr. Bailey: Dr. Kent?

(He starts walking off. Bailey & Meredith follow him)

Dr. Kent: Yes?

Dr. Bailey: Uh I'm the surgical resident assisting you today. I know you're subbing in for Mercy West so if there's anything I can do to help ...

Dr. Kent: (stops walking & interrupts) Look, I'm here for one day. I don't need my ass kissed. All I need is to tell you what to do and you do it. And I don't like mistakes.

(Meredith glances at Bailey for her reaction to this)

Dr. Bailey: (off put) I don't make mistakes.

Dr. Kent: Whatever. There's only one resident I want in my O.R. Guy they call the Nazi. Do you know him?

(Bailey & Meredith glance at each other)

Dr. Bailey: The, the Nazi?

Dr. Kent: He's very word of mouth. Stellar rep. Balls the size of Texas?

Dr. Bailey: (raises her eyebrows) That big? (Meredith looks at Bailey trying not to smile) Sounds like an impressively talented man this Nazi.

Dr. Kent: Do you know him or not?

Dr. Bailey: Never heard of him. (Meredith smiles at this) But I'll be sure to keep an eye out.

Dr. Kent: For now you can work on smaller cases. A Guy just came into curtain 3. Page me if you get confused.

(He walks off)

Dr. Bailey: (calls out) I'll be sure to do that. (to Meredith): Like I said the stupidity of the human race.

(Int. Meredith's Town House)

(Cut to George rushing down the stairs with his family)

Mr. O'Malley: Hurry up Georgie! There's a turkey out there with your name on it.

(He walks past the kitchen where Izzie is getting out utensils to start cooking. She sees George being whisked away)

Izzie: Whoa, hey! (She runs into the main foyer entrance) Hey! Where are you going? (She grabs George by his jacket to stop him from leaving) Hey, where are you going?

(His family wait at the door)

George: Every year, my father, my brothers and I hunt, shoot and kill a helpless slow moving turkey. (sarcastic) Isn't that great?

Mr. O'Malley, Ronny & Jerry: O'Malley!

(Ronny & Mr. O'Malley head out the door. Jerry comes forward, grabbing George to go with them)

Izzie: Okay but what about dinner?

Jerry: Oh we'll have him back as soon as he kills his first bird. Right this year Georgie becomes a man, right Georgie?

George: It's George! Come on.

(He moves to close the front door behind him)

Izzie: Okay, wait, wait! I can't make dinner by myself. Who's going to help me?

George: (hisses) Who's going to help me?

(Jerry has run back and grabs George to go with them. The door slams shut)

(Cut to Bailey & Meredith pulling back Curtain 3 where a Guy lies comatose on a bed. Nurse Olivia is already there with his chart)

Olivia: Holden McKee brought in from Mayfield Nursing Home.

Dr. Bailey: Mayfield? He's in the garden?

(Olivia hands Bailey his chart)

Meredith: Garden?

Dr. Bailey: Vegetable.

Olivia: Yeah his chart says he fell into a persistent vegetative state 16 years ago.

(Dr. Bailey gets a confused look on his face as if to say why is he here then?)

Meredith: (now reading the chart) He was a firefighter. Injured by falling debris in the line of duty.

Dr. Bailey: What brings him here today?

Olivia: Fell from his bed while being turned by the orderlies. Insurance says he has to be checked out.

(Bailey points to Meredith to check him out)

Meredith: Temporal parietal scalp laceration with associated haematoma.

Dr. Bailey: What's your plan?

Meredith: Irrigate and explore the wound. Repair the lace. He'll need a CT to rule out intracerebral hemorrhage, contusion or cerebral oedema.

(Bailey nods)

Dr. Bailey: Go to it. Anybody asks I'm off looking for the Nazi.

(She & Olivia leave)

Meredith: (to Holden) Okay it's just me and you. (She starts to explore his head wound) I'd give anything for your kind of serenity. (to herself) Great. Now I'm jealous of vegetables. You just look so peaceful.

(All of a sudden Holden opens his eyes and looks directly at Meredith. Meredith jumps back in alarm, letting out a small yell)

(Cut to Meredith entering a trauma room where Dr. Bailey and several other E.R doctors and nurses are tending to a patient)

Meredith: Dr. Bailey?

Dr. Bailey: This Guy's got 3rd degree burns over here over half his body. Tried to deep fry a turkey. Of course he got Drunk first. It's gonna be good, you want in?

Meredith: My PVS case. He opened his eyes. And I think he was looking at me.

(All the people in their chuckle except for Bailey)

Dr. Bailey: He wasn't looking at you.

Meredith: No he was.

(Dr. Kent comes to the door)

Dr. Kent: Anything good?

(Bailey gestures quietly to the E.R docs to hide the patient from Dr. Kent's view)

Dr. Bailey: Uh nothing you want to waste time on. There are ah 13 patients that need sutures.

Dr. Kent: (points to Meredith) She's the intern. She can do the sutures.

(Meredith gives him a look but he doesn't see)

Dr. Bailey: Uh actually she's on her way to CT with a VIP patient on orders from the Nazi.

Dr. Kent: Tell him I'm looking for him.

(She nods slightly and he leaves)

Dr. Bailey: (to the ER docs) Okay the burn unit is waiting for him. I'll meet in the O.R. (to Meredith) Grey, get a CT. Have neuro consult. But trust me he wasn't looking at you.

(Cut to the outside of Meredith's Townhouse where Burke & Cristina who are both Dressed very nicely talking. Cristina rings the doorbell)

Cristina: Don't mention Shepard. Or Montgomery-Shepard.

Dr. Burke: Okay.

Cristina: Or the fact that Shepard is with Montgomery-Shepard.

Dr. Burke: Okay.

Cristina: Or anything ever to do with syphilis.

Dr. Burke: (chuckles and rings the doorbell again) I've been in social situations before.

Cristina: Yeah well not with me.

Dr. Burke: Well why are we here?

Cristina: Just be nice or something.

(Izzie opens the door wearing an apron. She doesn't see Dr. Burke who is not standing in front of the door directly)

Izzie: (agitated) It's half past 10! You're late! I've had to try to do all ...

(She stops instantly when she sees Burke peering past the corner of the door and puts on an awkward fake smile)

Izzie: Oh hi Dr. Burke. Hello. (He gives her a half-wave) Oh.

(She moves to the side so Cristina & Burke can enter through the door. As Cristina is walking by Izzie, Izzie grabs her arm and pulls to talk closely with her. Burke walks in past them and looks around the foyer of the house)

Cristina: (whispers to Izzie) What was I supposed to do? Blow off my boyfriend for Thanksgiving? (Izzie gives her a look) I tried to. He wouldn't blow. He's like something sticky that won't blow off.

Izzie: (whispers back) Okay, he's gonna ruin Thanksgiving. Now what am I supposed to talk to Dr. Burke about?

Dr. Burke: (speaks up loudly and walks up to them) People who are shocked when I show up uninvited to their homes call me Preston.

(Izzie lets out a forced half chuckle)

Cristina: Nobody calls you Preston.

Dr. Burke: You don't call me Preston. (to Izzie) Nice house.

Izzie: Yeah.

(Burke goes back to exploring. Izzie gets a cordless phone from her apron pocket and dials a number. You can hear the ringing)

Cristina: Izzie why is it so quiet in here?
 Izzie: Uh Meredith went to the hospital and George is off shooting things with his family.
 Cristina: (mortified) So it's just me, you and (she whispers) Preston?
 Izzie: And Alex when he shows up.
 Cristina: Oh great.
 Izzie: (speaks into the phone) Hey Alex it's me, where are you? Okay. Call me back.

(She hangs up the phone)

Dr. Burke: Is something burning?
 Izzie: Oh god yes!

(She runs off to the kitchen)

(Cut to back to the hospital where Dr. Shepard is Dressed in casual gear ready to go home. He walks up to Richard who is standing at a nurse's station)

Dr. Shepard: Hey Chief.
 Richard: I'm on my way home.
 Dr. Shepard: Yeah me too. Was supposed to meet Addison twenty minutes ago.

(Meredith walks up behind Derek just as he says this with Holden's file. Derek putting on his jacket turns and sees Meredith. He's a little put off)

Meredith: Dr. Shepard. You're leaving?
 Richard: Uh I'm also going home.
 Dr. Shepard: Then go home.
 Richard: Adele's sister is in town. I hate that woman.
 Dr. Shepard: The O.R board needs to be checked one more time.
 Richard: It does, doesn't it? Excuse me.

(He walks off)

Dr. Shepard: I didn't think you'd be here today.
 Meredith: Yeah well. ... I need a neuro consult. (She hands him the file) Holden McKee. PVS, 16 years.
 Dr. Shepard: (looks through the file) Well there's no bleed, there's no mass, no fracture. He can be discharged.
 Meredith: Well he opened his eyes when I was examining him. He opened his eyes.

(Meredith hands Derek a pen to sign the file)

Dr. Shepard: Yeah that's normal. Certain reflexes are preserved. There's arousal but no awareness.
 Meredith: (nods) But he was looking at me.

Dr. Shepard: *He wasn't looking at you.*
 Meredith: *He was.*
 Dr. Shepard: *The CT report says he wasn't.*

(He hands her back the file)

Meredith: *Do you wanna argue with what I know I saw?*
 Dr. Shepard: *(grabbing his case) No Meredith. I don't wanna argue with you anymore. I gotta go, I'm late.*

(He starts walking off. Meredith is a little stunned by his behaviour. He stops himself and walks back)

Dr. Shepard: *He was looking at you?*

(Ext. Some wilderness forest area)

(Cut to George, Mr. O'Malley, Ronny & Jerry trekking through some wilderness. They're decked out in camouflage army wear, carrying guns and coolers)

Ronny: *'65 GTO.*
 Jerry: *'67 Bel-air convertible. Two-door.*
 Mr. O'Malley: *The GT 500. Now that was a car. Georgie pick a car. Come on.*
 George: *Do you realize that you can buy a turkey? At the market? They've got hundreds of them. You know all wrapped. They're ready to go. No ammo required.*
 Mr. O'Malley: *You'll be the one to shoot the turkey today. I can feel it.*
 George: *See that's the thing. I dun wanna shoot the turkey.*
 Jerry: *You say that every year!*
 George: *Well and every year I don't shoot the turkey.*

(Int. Meredith's Town House, the kitchen)

(Izzie is on the phone again. Cristina is sitting on a high chair at the island. Burke is holding a pan that is smoking. He points to the pan)

Dr. Burke: *What is that?*
 Izzie: *It was supposed to be my marinade. (speaks into the phone) Alex it's me again. Just wondering where you're at.*
(She hangs up)

Dr. Burke: *(says as a statement) You've never made a Thanksgiving dinner before.*

(Izzie is quiet slightly nodding)

Cristina: *(affronted) You can't cook! Izzie!*
 Izzie: *(defensive) Well I'm a baker! I bake. But I've seen my grandmother cook a million times.*

(Dr. Burke shrugs off his coat and puts it in a nearby chair)

Cristina: Okay that's it. If there's no food I'm going home.

Dr. Burke: Cristina, Cristina, I have this. (to Izzie) What are you using as a reference text?

Izzie: (she gestures to a book on the island) 'The joy of cooking'. I also printed up some recipes from the internet but they all seem to contradict one another. (She wanders over to the sink) And I can't seem to figure which side of the turkey is up and which is the bottom.

(Cristina moves to speak but Burke gestures her to be quiet. He walks over to the sink and washes his hands)

Dr. Burke: Okay. Okay. Um. I'm gonna need the basing brush, a bowl, uh a clove of garlic (Izzie starts looking madly for the stuff) and ah do you have any fennel?

Izzie: Uh yeah right here.

(She brings the fennel to the sink. Burke rolls and cracks his neck. Izzie smiles excitedly. It's very reminiscent of a surgery)

Dr. Burke: Ah okay, well let's get this turkey up and running Stevens. Garlic.

(He holds at his hand)

Izzie: (she slaps the garlic into his hand) Garlic.

(She grins broadly. She looks back at Cristina who looks anything but amused)

Cristina: (to herself) I'm gonna need liquor. Lots and lots of liquor.

(Cut to Holden lying unconscious in a patient room. Dr. Shepard is standing on one side of the bed checking his eyes with a small flashlight. Meredith is standing on the other side of the bed watching)

Dr. Shepard: There's no sustained visual pursuit. You might have just seen his respond to some sort of external stimuli. He wasn't looking at you. I'm sorry.

Meredith: (leans in close over Holden) And I was sure he was. (Suddenly Holden's eyes dart towards Meredith) Look he just did it again.

Dr. Shepard: Mr. McKee can you follow the light?

(He holds the flashlight above Holden's eyes moving it back and forth. Holden's eyes don't move)

Dr. Shepard: Can you hold up two fingers?

(No movement again. Dr. Shepard gives a look as to say see?)

Meredith: (looking at Derek) Well okay I know you're late for something ...

(Derek notices Holden's eyes move towards Meredith)

Dr. Shepard: (looking at Holden) Keep talking.

Meredith: What?

Dr. Shepard: (he gestures to his side) Walk over here.

Meredith: What?

Dr. Shepard: Just keep walking. Talk.

Meredith: (walks over to the otherside) Holden. Holden. Holden, can you hear me? Holden.

(Holden's eyes move to where Meredith is standing)

Dr. Shepard: (amazed) It's you. He's tracking you. He's following your voice.

(Meredith nods slightly)

(Cut to Meredith & Derek looking at some x-ray scans of Holden in the x-ray room)

Dr. Shepard: Well that's why there's no mention of brain atrophy in the CT report. Cause there isn't any.

Meredith: None? He's been PVS for 16 years.

Dr. Shepard: He's not PVS. He's minimally conscious.

Meredith: He's minimally conscious and no-one noticed?

Dr. Shepard: He was in a regular nursing home so they just ...

Meredith: ... missed it.

Dr. Shepard: Mmm.

Meredith: He's been frozen. Sleeping for 16 years and they missed it. That sucks.

Dr. Shepard: There's one thing to be thankful for.

Meredith: What?

Dr. Shepard: We might be able to wake him up.

(Cut to Alex studying in the empty hallway hangout area. He's listening some of the voicemails Izzie has left him)

Izzie: Alex, its Izzie. If you're not coming you could have at least have the decency to call and tell me.

(Alex shuts his phone frustrated and hits his back against the wall but continues to study)

(Cut to George on his mobile phone behind a tree while his brothers and father are a few feet away. He's on the phone to Cristina who's stuck

townhouse searching for liquor but coming up empty handed. The scene alternates between the Townhouse and the Wilderness)

George: I'm in hell.

Cristina: I'm the one in hell. Burke's going all Iron Chef in your kitchen. Get your ass back here and save me.

George: I'm in the woods with shotguns, liquor and car talk. It's like deliverance out here.

(George sees his brother's having a Drinking contest)

Cristina: Well obviously you've got liquor. Where does Meredith keep the booze?

George: Uh I don't think she has any.

Cristina: (mortified expression on her face) How's that possible? She's a wasp. Liquor is like oxygen to a wasp.

George: Which is why we're out of liquor. Listen, can you come and get me?

Cristina: (yells) Okay how am I supposed to get through the holidays without liquor George?!?

(She moves to hang up the phone)

George: Just come and get me! Cris ... hello? (He shuts his phone close and hisses to it) Selfish!

(Cut to Addison sitting by herself at a bench in a courtyard of sorts with a view of the harbor with a picnic basket. She's on her phone)

Addison: Derek, it's me. Where are you?

(She hangs up)

(Cut to Meredith and Derek standing at the top of a stairway looking at the ground floor waiting room packed with people sitting)

Dr. Shepard: (his phone beeps) Which one do you think she is?

Meredith: (looking at the people intently) Holden's wife?

Dr. Shepard: Yeah.

(The camera focuses in on three people. A woman holding a large handbag looking down at the ground. A man on one side reading the paper and a teenage boy just sitting with his palms in his hands)

Meredith: It's her.

(She starts walking down the stairs)

Dr. Shepard: How do you know?

(Cut to Meredith walking a few steps up to the woman with the bag and who is actually pregnant)

Meredith: Mrs. McKee?

(The woman named Mrs. Cheryl Leonard stands up)

MrS. Leonard: It's Mrs. Leonard now.

(Cut to Holden's patient room. The 3 people are all there now. The man is Mr. Hal Leonard and the teenage boy is Colby McKee. Holden & Cheryl's son. Meredith and Dr. Shepard are telling them the news)

MrS. Leonard: *(slightly upset)* What do you mean wake him up?

Dr. Shepard: Well over the years your husband's brain has been slowly trying to heal itself. Now we've given him a course of amphetamine that should give his brain the push it needs to find consciousness.

Colby: *(agitated)* When? How long does it take?

Dr. Shepard: If we're right, your father should be awake in a few hours.

Colby: Is he gonna realize what happened?

Dr. Shepard: Most patients in this situation have no idea how much time has past.

Mrs. Leonard: Oh god.

Colby: I'm gonna be sick.

(He rushes into the bathroom adjoined to the room and slams the door)

Dr. Shepard: I know this is a difficult situation ...

MrS. Leonard: *(interrupts)* I just got married. We're having a baby in December. And Colby turns 17 on Thursday. *(upset)* Difficult? Dif, this is unimaginable! I can't be here when he wakes up. He can't see me like this or Colby. *(she knocks on the bathroom door)* Colby baby we're leaving. *(to Mr. Leonard)* We'll be in the car.

(Meredith moves to talk to Mrs. Leonard who has Dragged her son out of the bathroom and towards the entrance of the room)

Meredith: Mrs. Leonard.

MrS. Leonard: *(upset)* Holden is gonna wake up and find out that we didn't wait for him.

(She walks off. Camera switches to Mr. Leonard who also looks upset)

Mr. Leonard: It took her a long time to move on.

(He walks out of the room)

(Cut to Bailey scrubbing her hands at a sink in a hallway all scrubbed up. Dr. Kent comes up striding towards her looking peeved)

Dr. Kent: What are you doing up here? Get down to the pit. We're backed up.

Dr. Bailey: No can do sir. The Nazi has me on this surgery.

Dr. Kent: We've got a line out the door for sutures. Everybody's an amateur chef until they get a knife in their hands.

Dr. Bailey: (shrugs, making her way towards an O.R) Knives can be tricky.

(Cut to the inside of the O.R. Bailey is getting gloves put on by the scrubs nurses. Richard is standing in there already scrubbed next to the patient lying on the operating table who has a very large knife sticking out of his back)

Dr. Bailey: Your wife know you're working today?

Richard: I'm going home. I just wanted to watch a little bit.

Dr. Bailey: Yeah well don't stay here to long. Could end up like him. (she looks pointedly the patient) Wife stabbed him. Said she didn't like the way he was carving the turkey.

Richard: Ouch.

(Cut to Cristina opening the front door of the townhouse. Joe is at the front with a good looking Asian Guy)

Joe: Happy Thanksgiving!

Cristina: Joe thank god!

Joe: Hey this is my boyfriend Walter.

(Walter raises his hand to say hi)

Cristina: Whatever. Tell me you brought liquor.

Joe: (holds out pie) I brought pie. Pumpkin.

Cristina: (disbelievingly) You're a bartender!

Joe: Did you bring scalpels?

(Cristina motions her frustration and grabs the pie off Joe)

(Ext. Wilderness)

(Cut back to George with his family crouching down near a tree. George is using a tool to make a turkey bird noise)

Mr. O'Malley: (pokes George) Come on, pick a car.

George: I don't wanna pick a car.

Ronny: He doesn't know jack about cars.

George: (mutters) I know plenty I just don't wanna pick one.

(Jerry hears this and rolls his eyes)

Mr. O'Malley: Georgie's just tired. They working you too hard at the hospital? (to Ronny) You know he works 48 hour shifts?

Ronny: 48 hours and you enjoy it?

George: Yeah I enjoy it.

Jerry: Like what do you do?

George: You know medical stuff.

(Jerry rolls eyes again)

Mr. O'Malley: Come on.

George: *(smiling)* They're not gonna get it.

Mr. O'Malley: Make your brothers jealous. Tell them what it's like to be a big time surgeon. Come on.

George: *(little more perked up)* Okay. Last night this was pretty cool. This was a truncal vagotomy and we ah inflated this ...

Jerry: *(interrupts):* Wait this ... what do you mean?

George: I helped a surgeon. Anyway we inflated this Guy's abdomen...

Ronny: *(interrupts)* Woah wait you helped the surgeon?

George: I'm a surgical intern. The resident or the attending, they perform the surgery.

Jerry: So you don't actually cut anybody open? I mean by yourself?

George: *(slightly defensive)* No. Like the point of being of an intern is that you're learning. We watch the surgeries and the attending asks us questions and we have to answer them. It's not easy. I have to be on top of my game 100% of the time. It's incredibly difficult.

Jerry: So you don't actually do anything.

(George gives him a look to which Jerry raises his eyebrows)

George: Yes I do.

Ronny: You just stand there.

George: *(frustrated)* No! I stand ...

Ronny: *(interrupts)* Watching while the real doctors work.

George: No! I uh! I'm a real doctor! What? Dad!

Ronny: *(interrupts)* What? You just stand there, so you don't do anything.

George: No! I didn't ... no you said I didn't do anything!

Jerry: *(interrupts)* Real doctors save lives Georgie. I mean if you're just standing there ...

George: Oh for god's ... !!!

(Jerry & Ronny break out into laughter. Mr. O'Malley whacks Ronny)

Ronny: What?

(George sits stiffly looking upset and starts making the turkey calls again)

George: I wanna go home.

Mr. O'Malley: Just as soon as you shoot your turkey.

(Int. Seattle Grace Hospital, patient room)

(Cut to Meredith sitting on the floor of Holden McKee's patient room. He is still unconscious. Alex comes to the open door and knocks on the inside wall)

Alex: *What are you doing here?*
 Meredith: *Waiting for my patient to wake up.*
 Alex: *Why aren't you at the Thanksgiving?*
 Meredith: *Why aren't you at Thanksgiving?*

(Alex gives her a wry smile and enters the room. He sits down next to her groaning slightly and looks at Meredith)

Meredith: *What?*
 Alex: *I tell you something, you tell me something.*

(Meredith looks at him and closes her patient file that she was looking at)

Meredith: *Okay. I feel like one of those people whose so freaking miserable they can't be around normal people. Like I'll infect the happy people. Like I'm some miserable diseased dirty ex-mistress. Your turn.*
 Alex: *I failed the medical boards. If I tell Izzie she'll be nice about it and all supportive and optimistic. She might as well rip my nads off and turn them into earrings.*
 Meredith: *Alex, you should go to Thanksgiving. I mean don't tell her if you don't want to, but you should go. Otherwise you're just ... me.*
 Alex: *(nods slightly) A miserable diseased dirty ex-mistress.*

(Meredith smiles and Alex whistles continuing to nod)

Alex: *It's hot. (Meredith laughs) It's really hot. I feel better already.*
 Meredith: *(still smiling) See?*

(Alex gives her a reassuring pat, ruffles her hair and stands up)

Alex: *Happy Thanksgiving.*

(He leaves the room. Meredith looks down and picks up her patient charts and starts heading out of the room)

Holden: *Hello?*

(She stops walking immediately and turns to Holden's bedside)

Holden: *Is somebody there? (Meredith walks up quickly to his bed) Somebody?*
 Meredith: *Yes. (He looks at her) Somebody's here.*

(She takes one of his hands in hers)

(Cut back to a later time in the room. Meredith is still there. Dr. Shepard is there with 3 nurses looking over Holden)

Dr. Shepard: Mr. McKee your muscles have suffered deterioration and your joints will be painful for a while which is to be expected. Now the fact that your communication skills are still intact is remarkable.

Holden: Did you reach my wife yet? Is she coming? I mean have you told her? Or do you wait until she gets here because this is gonna be quite a shock.

(Dr. Shepard nods slightly)

Holden: (to Meredith) How long have I been out? (Meredith gives Derek a look) A year?

Dr. Shepard: (to the nurses & Meredith) Could you excuse us please?

(The nurse's and Meredith start making their way out)

Holden: (calls out to Meredith) You tell me. (Meredith stops looking at Derek) Please. You found me. You tell me.

Meredith: I'm only an intern. I've never really done this before.

Holden: Me either. You'll do it quickly. Rip off the bandage.

Dr. Shepard: Hmm. No anaesthesia.

Holden: Exactly.

Dr. Shepard: (nods slightly) Hmm. I'll be right outside if you need me.

(Derek glances at Meredith briefly before he walks out of the room)

Holden: (lets out a shaky breath) Truth time.

Meredith: Truth time.

(Camera pans out so you can't hear what Meredith is saying but Holden all of sudden lets out a cry of shock)

(Cut to Meredith's Townhouse kitchen. Izzie is chopping celery with a large knife on the kitchen island. Dr. Burke is standing beside her. The following scene is very reminiscent of the very first episode with George's first surgery)

Dr. Burke: Hmm. You have to cut the celery into finer pieces Stevens.

Izzie: Uh huh. (She cuts a few more) Like that?

Dr. Burke: That'll do. Put them in with the onions.

(Izzie grabs the chopped pieces and places them with a bowl of chopped onions)

Dr. Burke: Now what should you be concerned about?

Izzie: Um ...

Dr. Burke: The turkey Stevens. I expect you to know that.

Izzie: Right. I need to check the turkey to see if it's cooking at the correct temperature.

(They head over to the oven)

Dr. Burke: And how do we do that?
Izzie: Meat thermometer.

(Camera pans out a bit to show Joe, Walter and Cristina sitting at a table watching the whole cooking show)

Joe: 10 bucks says she Dries out the turkey.
Walter: 20 says she pulls it off.
Cristina: 75 says I don't care.

(Camera pans back to Izzie & Burke. Izzie has opened the oven and pulled out the turkey in its tray out a bit)

Dr. Burke: Hmm. Okay Stevens, let's see what you can do.

(Izzie puts in the meat thermometer)

Dr. Burke: Alright. More pressure. Turkey has a tough shell. Dig in.

(Izzie pushes the thermometer in further)

Izzie: I'm in.

(Camera switches back to Joe, Walter & Cristina)

Joe: Damn she got in.
Walter: Told you she was going to pull it off.

(Cristina looks extremely discomfited by the whole situation. Camera focuses back on Burke & Izzie)

Dr. Burke: Good, not bad. Now all you have to do is get the thermometer deep enough to get a temp. But be careful not too ...

Dr. Burke & Izzie (at the same time): Oh!

Dr. Burke: You hit the bone! The pan is filling with juice and you're losing moisture. What do you do?

Izzie: (panicking) Uh ... um

Dr. Burke: Think!

(Camera goes back to the others and Cristina grabs her stuff)

Cristina: That's it. I'm outta here.

(She gets up and starts walking down the hallway to the front door. Burke runs after her. He stops her in the foyer)

Dr. Burke: Hey what's the problem?

Cristina: You're operating on a turkey and ... and, and you're making friends with my friends.

Dr. Burke: Sssh. You told me to be nice.

Cristina: Yeah, yeah be nice. You know I'm just gonna go to the store and ah get some liquor. Can I have the keys please? (Burke hands her the keys confused) I'll be back.

(Cristina leaves the house. Camera goes back to Joe & Walter who look amazed)

Izzie: (calls out) Dr. Burke!

(Burke makes his way back to the kitchen)

Dr. Burke:| Suction! Use the baster for suction!

(Ext. wilderness)

(Cut to George who is still sitting with his family at the same tree waiting for a turkey to come by)

Mr. O'Malley: GT 500 was a Shelby. He also made the viper, you know that?

George: Yes, we do know.

Ronny: The Shelby 500 is a good car.

Jerry: Yeah.

Mr. O'Malley: And the other car he made is ...

(He stops talking when he sees a turkey all of a sudden appear a few meters away. Jerry instantly lifts up his gun to shoot it but George grabs it stopping him)

George: Jerry, we came out here so I could shoot a turkey. Dad said we're not leaving until I shoot a turkey. I am shooting this turkey!

(Jerry puts his gun down annoyed and George lifts up his rifle taking aim at the bird)

Mr. O'Malley: (whispers) You sure you got it? Squeeze ...

Ronny: (whispers to Jerry) Don't worry about it. He's not gonna do it. He's gonna chicken out and you ...

(All of sudden George fires his gun. Jerry & Ronny get shocked looks on their faces)

Mr. O'Malley: Yahoo!

(They all stand up to look at the bird)

Ronny: (stunned) He got it.

George: I got it?

Mr. O'Malley: (gleeful) You got it Georgie!

George: (happy); Let's go home!

(Int. Seattle Grace hospital, MRI room)

(Cut to Holden lying on the table for the MRI machine. Meredith is standing at his feet)

Holden: (teary-eyed) What's he like? ... My son?

Meredith: You know I didn't really get a chance to speak with him. But he seemed nice. He's ah tall like you and he's got your eyes.

Holden: That ... that's good.

(Meredith nods and looks back to the viewing room where Derek is standing with a MRI tech. He gives her a slight nod. She turns back to Holden)

Meredith: Holden, we're ready to begin.

Holden: (scared) What does the MRI do?

Meredith: Just gives us a better picture of your brain really. You're one for the books you know?

Holden: That's nice.

(Cut to the viewing room with Dr. Shepard and the MRI tech. Meredith comes to the door)

Dr. Shepard: How's he doing?

Meredith: As well as we could expect.

(Meredith walks into the room and they both look at the images of Holden's brain being produced by the MRI)

Meredith: Damn it.

(Cut to the mezzanine floor of the hospital. Holden is lying on a hospital bed that's been propped up. Dr. Shepard & Meredith are talking to him)

Dr. Shepard: An epidural haematoma. When you fell out of your bed this morning you hit your temple, hard. CT didn't catch it but, the MRI did.

Holden: And you can fix it?

(Holden & Meredith make eye contact while Dr. Shepard speaks)

Dr. Shepard: Won't be easy. Sometimes it's impossible to find the vessel and complications can arise but yes I can operate.

Holden: But so there is risk?

Dr. Shepard: Very large risk, yes.

Holden: And what happens if you don't operate?

Dr. Shepard: Best case scenario is that the bleeding resolves itself. Or it can continue to bleed and cause the brain to swell.

Holden: Which means what?

Meredith: Most likely, without the operation you'll die.

Holden: But the operation could kill me too, right?

Dr. Shepard: There are equal risks both ways.

Holden: (to Meredith) What do I do? What would you do?

Meredith: I can't answer this for you.

(Holden sighs sadly and closes his eyes)

(Int. Meredith'S TOWNHouse, The kitchen)

(Dr. Burke & Izzie are preparing more food for the dinner at the island in the kitchen)

Izzie: Could you hand me the spatula please?

(Izzie starts tossing some onions around that are chopped up in a pan. Burke places something on an oven tray and looks over Izzie's shoulder)

Dr. Burke: You want the butter to melt, not to boil.

(Izzie stops with her onions and picks up a wooden spoon and starts mixing the butter in another pan)

Izzie: Dr. Burke, how did you learn to cook like this?

(Burke starts mixing the onions next to Izzie)

Dr. Burke: My mother owns a restaurant in Alabama.

Izzie: Seriously?

Dr. Burke: Seriously.

Izzie: Does Cristina know that?

Dr. Burke: No. Actually she doesn't.

Izzie: She doesn't ask a lot of personal questions. She's kinda hard to get to know.

Dr. Burke: (smiles) Yes, she is. ... Karev didn't show?

Izzie: No he didn't.

Dr. Burke: Is that okay?

Izzie: No, it's not.

(Joe comes up to the kitchen doorway holding an empty wine glass)

Joe: Do you know there's absolutely no liquor in this house?

Dr. Burke: Ah yeah Cristina went to get some.

Izzie: Over an hour ago. Where is she?

(Int. Seattle Grace hospital, waiting room)

(A large black man who looks like he is about to choke stands up when he here's his name called by Cristina who has a yellow gown over her clothes holding his chart)

Cristina: D.I Johnson?

Mr. Johnson: (difficulty speaking) Here.

Cristina: You swallowed a wishbone?

Mr. Johnson: (chokes) Yes.

(She starts walking down a hallway with Mr. Johnson following behind)

Cristina: (smiling broadly) Excellent. We'll have to take some films. Maybe you ruptured your esophagus, huh? That means surgery.

(Ext. wilderness)

(George is packing up the Ute they obviously all Drove down. He slams the back shut)

George: Car's loaded!

(He turns to Jerry & Ronny who are sitting on the Drinking coolers nearby)

George: Guys! Coolers! Come on. Get up, get up, get up!

(They get up and he grabs the coolers and places them in the back as well)

George: Dad, come on!

(Mr. O'Malley comes up to George holding the dead turkey wrapped up and places it in the back as well)

Mr. O'Malley: Hold on Georgie. We've gotta blood you.

(He reaches his hand into the wrapped up turkey)

George: Oh no. No.

(Mr. O'Malley smears two blood finger streaks on both of George's cheeks)

Mr. O'Malley: Now there you go. Now you're officially an O'Malley man.

Jerry & Ronny: (yell together) O'Malley!

Mr. O'Malley: I uh left my hat.

(Mr. O'Malley walks up a bit the road while Jerry & Ronny smother George in a hug)

Jerry & Ronny: (yell) O'Malley!

George: (laughs) Guys! Just get in the car.

Ronny: O'Malley!

Jerry: O'Malley!

Ronny: Come on, let's celebrate for Georgie!

(They both Draw up their guns to shoot)

George: That's not the best idea Guys. I'm serious, don't!

(Ronny's gun accidentally goes off. A large moan of pain is heard from Mr. O'Malley. Ronny looks stunned. Jerry looks up and is also shocked. George upset turns to Ronny)

George: (yells) *You shot Dad in the ass! Are you happy now?*

(He storms off up to his father)

(Int. Seattle Grace hospital, trauma room)

(Mr. O'Malley is lying on a hospital gurney face down Dressed in a hospital gown. Ronny & Jerry are also in there playing with the equipment. George walks in and is dismayed by the sight)

George: *Guys! This is the trauma room, what are you doing?*

(George puts on his gloves and gestures to Ronny who is holding a piece of hospital equipment)

George: *Put it down. Dad I'm gonna inject you with something to numb the area.*

Mr. O'Malley: *Ahhh ah I'm fine. I don't need anything. It doesn't even hurt that bad.*

George: *Dad you have a bird shot embedded in your (he stops himself) ... gluteus maximus. When I start removing it believe me it's gonna hurt very bad.*

Jerry: *(to Ronny) Hey, the '65 GTO.*

(George gets a very frustrated and annoyed look on his face)

Ronny: *(scoffs) The V8 tweeker.*

(Mr. O'Malley smiles)

Jerry: *You don't want that. What you want is the Bel Air. (to Mr. O'Malley) But it's gotta be the two tone right?*

Mr. O'Malley: *Right. (They all chuckle except for George) Pick a car Georgie.*

George: *No thanks.*

Jerry: *Come on Georgie. Pick a car.*

Ronny: *I told you he doesn't know jack about cars.*

Jerry: *He doesn't know jack about jack.*

George: *(in a very controlled voice) Jerry. First you say the GTO. Ronny counters with the Bel Air which never fails to make Dad say the GT 500. (He starts getting louder and angrier. Jerry & Ronny get quiet looks on their face) The cobra, the chieftan. Then someone names a German car which invariably starts the American versus foreign debate that usually ends when one of you brings up the DeVelle. And that always, always leads to the unbelievably long discussion on the merits of the '57 thunderbird. (he is now yelling) So how*

about I just jump to the end and name the thunderbird now so once in our lives we can stop picking cars!!! (He takes off his gloves angrily) And my name is George!!

(He leaves the room angrily)

(Cut to outside Holden's room. Meredith is watching from the nurse's station. Derek walks up to her and notices that Colby is in the room with Holden as well)

Dr. Shepard: What do you know? The kid came back.

Meredith: No he didn't.

(Camera shows Colby leaving the room. He stops in front of Meredith & Derek)

Colby: (shrugs upset) He says we have the same eyes.

Dr. Shepard: Yeah.

Colby: Didn't see it.

(He walks off)

(Meredith opens the door to Holden's room where Holden looks devastated. She stands at the doorway)

Holden: (teary eyed) He said that he couldn't stay ... because of the holiday. But he, he said he'll come back some time soon.

Meredith: (nods) Good.

Holden: (smiles) Yeah. He said she's happy. Ah that this Guy Hal is really good for her. She loves him. (he takes a deep breath. Meredith looks sad for him) So I've decided to ah go ahead with the surgery. Um, they've moved on. I should too. Get this thing outta my head and get on with my life.

Meredith: (slightly teary eyed) Right. (she nods) I'll ah tell Dr. Shepard.

(She moves to close the door)

Holden: Dr. Grey.

Meredith: Yeah.

Holden: Do you think he really will come back?

Meredith: I hope so.

(Int. Town House, kitchen)

(Burke is checking on the turkey in the oven as Izzie walks back into the kitchen)

Izzie: Joe and Walter have got the table set up in the living room. How's our bird?

Dr. Burke: He needs a few more hours.

(Izzie sighs and grabs a few plates from a cupboard)

Dr. Burke: Why did you plan this big dinner if you knew you couldn't cook?

Izzie: (shrugs) I just like Thanksgiving Dr. Burke.

Dr. Burke: Preston.

Izzie: (smiles) Preston.

Dr. Burke: You just like Thanksgiving?

Izzie: We work 18 hours a day, 6 days a week, 50 weeks a year. We don't really have any time for our families. We don't have friends that aren't doctors, but we have this one day, one day where we get to be like everybody else. One day to be normal. One day where nobody lives and nobody dies on our watch. It's like a gift. So I just thought we should appreciate it. That's all. (She grabs the plates and shrugs) Gotta set the table.

(Izzie leaves the kitchen. Burke slowly nods and smiles)

Dr. Burke: A day without surgery.

(Int. SGH, operating room)

(Bailey is operating on the Guy who swallowed the wishbone. She holds up the said wishbone she has just removed eye-level. Cristina is also in there by her side)

Dr. Bailey: Now who swallows a wishbone whole?

Cristina: Dr. Bailey, why are you working on Thanksgiving?

Dr. Bailey: Work the extra shifts and get the extra practice. Trying to get in all the practice I can ... before the baby comes (Cristina looks up at this) and I have to take time off. Husband isn't thrilled I'm working Thanksgiving but he isn't a surgeon so he doesn't get it.

Cristina: Oh.

Dr. Bailey: You and Dr. Burke?

Cristina: Yeah.

Dr. Bailey: He would've made a good father.

(Cut to Holden being placed on a hospital gurney in an O.R room. Meredith is watching from the doorway. Dr. Shepard comes up to her ready to start performing the surgery)

Dr. Shepard: Hey. Coming?

Meredith: Not enough interns. I gotta cover the floor. (Dr. Shepard shrugs at her) What would you have done if you were him? Would you have the surgery?

Dr. Shepard: You would have the surgery.

Meredith: (nods) I would want the future or to be asleep again. One or the other. Nothing in between.

Dr. Shepard: I honestly don't know what I'd want.

Meredith: *I know you don't.*
 Dr. Shepard: *(nods) If you get a chance you can scrub in later. I'm gonna be at this a while.*

(He walks into the O.R)

(Cut to George walking back into the trauma where his father is still lying on the gurney. Ronny & Jerry are nowhere to be seen)

Mr. O'Malley: *I thought you'd forgotten about me.*
 George: *No. (loud) Where are Ronny and Jerry?*
 Mr. O'Malley: *Nurse told them that the cafeteria was open.*
 George: *Oh.*

(George starts prepping again to remove the bullet)

Mr. O'Malley: *You didn't have fun today.*
 George: *It's not that ... (he shakes his head) No. No I didn't have fun.*
 Mr. O'Malley: *You hurt your brothers' feelings.*
 George: *Dad!*
 Mr. O'Malley: *You did.*
 George: *They talk to me like I'm stupid. They call me Georgie. They've never treated me like I'm one of them.*
 Mr. O'Malley: *George, Jerry is a Dry cleaner. Ronny works at a post office. I Drive a truck. You're a surgeon. You're not one of us. I know it and they know it. You make sure we know it.*

(George starts removing the bullet)

George: *Dad.*
 Mr. O'Malley: *I'm, I'm not blaming you. It makes me proud that you're so smart. Like I did something right. It's just ... we try! We try to include you but, you don't like the stuff that we like. And we don't know how to talk about the stuff that you want to talk about. You're not one of us but, dammit we don't treat you like you're stupid. You treat us like we're stupid. And maybe we are but we're your family. Give us an inch Georgie. Every once in a while, pick a car.*

(There's a silence)

George: *I saved a Guy's life on an elevator last month. I performed open heart surgery right there.*
 Mr. O'Malley: *By yourself?*
 George: *By myself. Just like a real doctor.*
 Mr. O'Malley: *Hmm. (amazed) That's something. That's really something.*

(Cut to Meredith washing up in the scrub room adjacent to the O.R with Holden's surgery. She's getting ready to go in when she looks up through the window. Everyone is scrambling around. A doctor is performing CPR. She Drops the bar of soap she is holding shocked. Camera pans into the O.R.

Holden's heart monitor has flat lined. Dr. Shepard sighs and shakes his head slightly to Meredith. Meredith looks down sad)

(Cut to Dr. Shepard and Meredith walking out of the O.R. They see Colby sitting by himself in an empty side waiting room. He stands up when sees them)

Dr. Shepard: (sighs) I'll take care of it.

(Cut to Meredith sitting by herself in the staff locker room. She looks up when she sees Cristina walking by)

Meredith: What are you doing here?

(George walks into the locker room and does a double take when he sees Cristina. He then spots Meredith)

George: Oh. This is beyond bad.

(Cristina looks away slightly ashamed)

(Int. Town House, dining room)

(Izzie is sitting at the head of the table. Joe & Walter walk in. Joe walks up to her and gives her a kiss on the forehead)

Joe: Sorry Izzie it's after 8. Gotta get to the bar.

Izzie: On Thanksgiving?

Joe: It's one of our busiest days of the year. People need a safe haven from the bitterness, loneliness, holiday family time. I'm their important store. See you later?

Izzie: Yeah.

Joe: (to Burke is sitting at the other head of the table) Night Doc.

Dr. Burke: Night Joe.

Izzie: Bye Walter. Thanks for coming.

(They wave and leave the house)

Izzie: You can leave too if you want.

Dr. Burke: I'm not leaving the table until the hostess does.

Izzie: They're not coming.

Dr. Burke: Even so.

(Izzie smiles. Suddenly there's the sound of the key turning the doorlock. George & Cristina enter the house and walk into the living room where the table is set. Cristina sits down near Burke. George approaches Izzie before sitting down)

George: (whispers to Izzie) Today I committed bird murder and I was forced to touch my Dad's ass. I get extra points for showing up at all.

(Cristina reaches into her bag and places some bottles on the table)

Cristina: I brought booze.

(Izzie stands up as if to say something mad but changes her mind and smiles)

Izzie: Let's just eat.

(She sits back down)

(Ext. SGH, Courtyard near parking lot at night)

(Meredith and Derek are sitting on a bench together. He sighs and stands up)

Dr. Shepard: You know today in the waiting room, how did you know Cheryl was Holden's wife?

Meredith: Waiting rooms are full of people hoping for good news. She was the only one who liked she had completely given up.

Dr. Shepard: Yeah.

(He starts to walk off but Meredith speaks)

Meredith: Do you love her?

(He stops, turns around and sits back down)

Dr. Shepard: (shakes his head slightly) I don't know.

Meredith: It's good that you're trying. You wouldn't be you if you weren't the kind of person that was trying to make it work.

Dr. Shepard: (softly) You think so?

Meredith: Yeah. (She smiles) Means I wasn't wrong about you.

Dr. Shepard: Thanks.

(Meredith stands up to leave. She looks at him meaningfully)

Meredith: Goodbye, Derek.

Dr. Shepard: Goodbye, Meredith.

(She turns around and starts walking away)

Mvo: Maybe we're not supposed to be happy. Maybe gratitude has nothing to do with joy.

(Cut to Meredith standing outside on the porch of the Townhouse looking in at Cristina, Burke, George & Izzie all talking and laughing having dinner)

Alex: Hey.

(She turns around and Alex is standing behind her)

Meredith: Hey.
 Alex: Are you going inside?
 Meredith: Nah you go ahead.
 Alex: You sure?
 Meredith: Yeah. Go make her happy.
 Alex: Yeah.

(He opens the front door and walks in. Meredith turns back to watch and sees Alex walk in and hug Izzie)

Mvo: Maybe being grateful is recognizing what you have for what it is.

(Int. SGH, O.R hallway)

(Richard is standing in front of the O.R board. Bailey walks up to him)

Dr. Bailey: You're a surgical junkie! Go home!
 Richard: Adele's already mad. I'm in trouble no matter what. And there's a whipple happening in O.R 2.
 Dr. Bailey: Go home right now!

(She walks off to the nearby elevator which bings open. Dr. Kent gets off as she gets on)

Richard: *(yells at her as she gets on the elevator)* This kinda treatment is why they call you the Nazi!!

(Dr. Kent stops at this shocked and turns around to look at Bailey. She stands smugly)

Mvo: Appreciate small victories.
 Dr. Bailey: *(to Dr. Kent)* Happy Thanksgiving.

(The elevator doors shut)

(Cut to Burke & Cristina sitting in his car outside the townhouse)

Dr. Burke: I was nice.
 Cristina: *(smiles)* Yeah. I noticed.
 Dr. Burke: You don't ask a lot of personal questions and you're very hard to get to know.
 Cristina: Yes.
 Dr. Burke: My mother owns a restaurant in Alabama.
 Cristina: I scrubbed in on a foreign body removal this afternoon. A Guy swallowed a wishbone whole.

(Burke chuckles and starts the car)

Mvo: Admiring the struggle it takes simply to be human.

(Cut to Derek Driving home in the pouring rain. He pulls his car to stop in front of his trailer where Addison sits waiting on the porch. He gets out and walks through the rain and stops in front of her)

Addison: You didn't show. (Derek nods) I waited. (He looks down) Derek, are you done? Hurting me back? I mean cause I need to know. Cause if not ... I gotta special order a thicker skin or something.

Mvo: Maybe we're thankful for the familiar things we know.

(Derek sits down next to her and looks at her)

Dr. Shepard: No anaesthesia this time.

(Addison looks at him hopefully as he starts leaning in)

Dr. Shepard: Here we go.

(They kiss)

Mvo: And maybe we're thankful for things we'll never know.

(Int. Joe's bar)

(Meredith is sitting at the bar by herself reading a book with a Drink. A good looking Guy walks up to her)

Guy: Is this seat taken?

(Meredith looks up and then glances at Joe who awaits her answer. She looks back at the Guy)

Meredith: Do you work at the hospital?

Guy. (smiles) No.

Meredith: You're not a brain surgeon or doctor of any kind?

Guy: No.

(Meredith looks back at Joe who smiles and then looks back at the Guy)

Meredith: Then this seat isn't taken.

(The Guy sits down)

Mvo: At the end of the day, the fact that we have the courage to still be standing ...

Meredith: Do you want to buy me a Drink?

Guy: Actually I do.

(Meredith smiles)

Mvo: ... is reason enough to celebrate.

10.12.2.3 Heroes: "Homecoming"

Narrator: Previously on "Heroes"

Various cuts of: Peter, Niki, Claire, Matt

Narrator: (v.o.) Ordinary people across the globe discover extraordinary abilities.

(Niki)

Narrator: (v.o.) A single mother lost her son...

Micah: Mom!

(Micah runs up to Niki who is on the floor. DL grabs Micah from behind, pulling him away from Niki.)

Narrator: (v.o.) ...and gives in to her dark side to save him

(Niki/Jessica)

(Niki slumps against the bedroom mirror. She talks with Jessica.)

Jessica: I did what had to be done.

(Jessica throws DL against the closet door. It smashes. He falls to the ground.)

Jessica: Like I always do.

(Int. Burnt Toast Cafe)

Narrator: (v.o.) A new hero is discovered.

(Charlie walks up to take Hiro and Ando's orders.)

(Charlie winks.)

(Charlie talks.)

Charlie: I remember lots and lots. It's just something that my brain started doing.

(Sylar sits at a table.)

Narrator: (v.o.) But meets a tragic fate.

(Charlie)

(Blood runs down Charlie's face.)

(Charlie is on the back room floor in a pool of blood.)

(Someone screams.)

(Photo: Hiro and Charlie)

Narrator: (v.o.) And another hero goes back in time to rescue her.

(Hiro talks with Ando.)

Hiro: (subtitled) I'll just go back ...

Hiro: (subtitled) I'll stop her from coming to work.

(Hiro concentrates hard and vanishes.)

(Peter)

(Peter stands at the top of a building.)

Narrator: (v.o.) Peter solves the mystery of his destiny.

(Peter sees Isaac's paintings.)

Peter: The cheerleader. I think we're all trying to help her.

(Mr. Bennet)

(Mr. Bennet leans forward to look at Matt Parkman.)

Narrator: (v.o.) And a father will stop at nothing to avert catastrophe.

(Mr. Bennet hugs Claire.)

(Mr. Bennet points to various painting as he talks with Isaac.)

Mr. Bennet: This girl.

Mr. Bennet: The one you painted here? She's my daughter.

Mr. Bennet: This man here. He's going to kill her tomorrow night at her homecoming.

Mr. Bennet: I need you to paint this painting.

Various flashes of:

(Peter, Isaac)

Narrator: (v.o.) Tonight.

(Hiro, Claire)

Narrator: (v.o.) Their destinies will unite them...

(Dissolve to: A soaring view of the city.)

Narrator: (v.o.) ...to save the cheerleader ...

(Dissolve to: Planet Earth.)

Narrator: (v.o.) ... and save the world...

(The group of cheerleaders led by Jackie Wilcox exits the building and struts out across the concrete.)

(They reach the concrete steps where a number of kids have gathered.)

(Other kids – rockers and Goths, Nerds and Geeks, various cliques – sit on the concrete steps as well. Camera pans over the other students there.)

Mohinder: (v.o.) We are, if anything, creatures of habit ... drawn to the safety and comfort of the familiar.

(Claire and Zach walk out of the building. They're each carrying their own lunch tray.)

(Caption: Claire Bennet, Odessa, Texas)

Zach: So do they actually believe that pudding is a vegetable?

(Claire glances over at the group of cheerleaders sitting together and instead, she veers off to find other seats with Zach.)

Mohinder: (v.o.) But what happens when the familiar becomes unsafe?

(The cheerleaders glare at her and whisper to each other as Claire walks past.)

Mohinder: (v.o.) When the fear that we have been desperately trying to avoid finds us where we live?

(Claire and Zach climb up more steps.)

Zach: Something wrong?

Claire: Jackie just killed my appetite.

(They sit down. Claire sighs.)

(Zach looks up and sees Principal Marks and two other faculty exit the building and walk across the front.)

Zach: Oh, look, the principal's gonna post the homecoming queen announcement.

Claire: Whoopee.

Zach: Well, aren't you gonna go see if you won?

Claire: *What's the point?*

Zach: *You're a finalist, Claire. Go.*

(The group of cheerleaders stand up and head over to see the results being posted. Jackie stands up and smooths down her skirt, lagging behind the others.)

(Claire looks at Zach, rolls her eyes and gets up. She'll check it out if anything just to humor him.)

(Cut to: Brody Mitchum, the football player in his #8 jersey, sits in a wheelchair and stares out blankly in front of him. Some of the football players get up and head down to check the posting.)

(Claire heads down the steps.)

Zach: *(calls out) Good luck.*

(Claire glances back and smiles. Jackie walks alongside Claire.)

Jackie: *Kinda nervy for someone in your position to be running for homecoming queen.*

Claire: *My position?*

Jackie: *You know. Pariah? You hospitalized the MVP, annihilating any hope of us actually winning the game.*

(Jackie laughs.)

Jackie: *You're not deluded enough to think you're actually gonna win?*

Claire: *No delusions. It's a popularity contest, and you've made it very clear that I am no longer popular.*

Jackie: *It's more than a popularity contest. Being selected homecoming queen is about serving your school. God, Claire. I didn't think you were that shallow.*

(The group of cheerleaders and football players gather around the principal who is posting the results.)

Principal Marks: Congratulations, ladies. Make me proud.

(The principal steps away. Cheerleader 1 looks at the list, turns and looks at

Jackie. She blocks our view of the list.)

Cheerleader 1: Oh, my God, don't spaz out.

Jackie: What?

(Jackie steps up to the list and reads the results)

(Jackie turns and looks at Claire.)

Jackie: *I can't believe it.*

Claire: *(shocked) I won?*

(Behind them, up on the high seats, the other students – non-cheerleaders and non-Jocks – have gathered. They clap and cheer for Claire, Zack leading them.)

Students: *Claire! Claire! Claire! Claire! Go Claire! (Woo)*

Students: *Claire! Claire! Go Claire! (Woo)*

(Claire turns around to see the students there supporting her. Claire smiles. Jackie is royally annoyed.)

Jackie: *Shut up, you freaks!*

(She pushes her way past Claire to the front as Claire glances at her annoyed. The chanting continues.)

Students: *Claire! Claire! Claire! Yeah!*

(Claire looks at them and smiles.)

(Nathan uses a crowbar and forces the shipping crate open. Simone watches.)

Nathan: *You didn't tell Peter about me buying this painting, did you?*

Simone: *You asked me not to.*

(Caption: Simone Deveaux & Nathan Petrelli, New York City)

(Off Nathan & Simone: Nathan looks at the painting and shakes his head. The painting is still in the crate.)

Nathan: *I don't get it. What is it?*

Simone: *It's one of a series, the work of Isaac Mendez, a rising artist. Peter believes Isaac can paint the future.*

(Nathan motions to the painting.)

Nathan: *Is it supposed to be Peter?*

Simone: *I'm not sure.*

(Nathan grabs the painting, takes the painting out of the crate, and carries it, the back of the painting facing the camera. Simone follows him.)

Simone: *But Peter thinks he needs to be there to save a cheerleader.*

(Nathan places the painting on an empty easel.)

Nathan: *Union Wells High School.*

(He steps back and crosses his arms over his chest as he continues to study the painting.)

Simone: Yeah. Peter thinks if he saves a cheerleader ... he'll save the world.

Nathan: Right. Is that the only copy?

Simone: Yeah. Why?

(Nathan frowns with grim determination and steps away from both Simone and the painting. He heads over to the back worktable.)

Nathan: Peter's got all these ... ideas in his head.

(Simone turns and looks at Nathan who puts on some latex gloves.)

Nathan: Delusions of grandeur. He thinks he's supposed to make a difference.

(Nathan picks up a screwdriver and opens the can of paint on the worktable.)

Simone: What are you doing?

(Nathan picks up the can of paint, turns and heads back to the painting.)

Simone: No. What are you doing? No! No!

(Too late. Nathan tosses the black paint on the painting completely blotting it out.)

Simone: No!

Nathan: Saving his life. What? You believe it? Save the cheerleader, save the world?

(He removes the gloves.)

Simone: I'm not sure what to believe anymore.

Nathan: I am.

(With one last look at the painting, Nathan turns and grabs his jacket. He heads out.)

(Simone is left looking at the ruined painting – streaks of black paint run down the canvass. We can barely make out the image of a face tilted on the side with one eye open wide.)

(Jessica leans over on the hood of the car using it as a firing platform to brace the rifle as she fires at the target set up in the distance. She aims for the target's head.)

(She cycles the rifle chamber and continues to fire. There's a man standing just behind her watching her. Jessica fires the last shot.)

Gun Seller: Nice!

Jessica: What's the range on this?

Gun Seller: The Kinsella 320Z, been known to pierce body armor at 400 yards. Military grade.

Jessica: That'll work.

(Finished, Jessica picks up the rifle and folds the brace feet back along the barrel.)

Gun Seller: Don't want to see his eyes, huh? Must really hate the guy.

(She starts walking back toward the van.)

Jessica: You have no idea. He took my son.

Gun Seller: Damn. You call the cops?

Jessica: Cops can't stop him. But I can, as long as he doesn't see it coming.

(Jessica laughs lightly.)

Jessica: How much?

Gun Seller: Two large.

(She digs into her back pocket, pulls out a roll of bills and tosses it to the gun seller. The gun seller takes the bills and turns to do his own thing. Jessica turns and looks into the van's side-view mirror.)

(Niki turns around and looks back at her.)

Jessica: We're going hunting.

(D.L. turns the station wagon into the parking lot in front of the roadside cafe.)

D.L.: So how long do you plan on keeping this up?

Micah: Till you turn around.

(He parks the car.)

D.L.: I told you, we can't go back!

Micah: And I told you Mom needs me.

D.L.: It's not safe with her.

(D.L. releases his seatbelt.)

D.L.: Look ... I still love her. No matter what she does, a part of me always will. But your mom has changed. The good news is that it's gonna be you and me from here on out. Partners.

Micah: You mean, like Batman and Robin?

D.L.: Yeah. Like Batman and Robin.

(He reaches into the back seat and takes out a cap. He puts it on his head.)

D.L.: Only ... I ain't wearing no tights. You could wear tights. I'm not wearing tights. Need to hit the head?

(D.L. opens the car door to get out.)

Micah: Nah, I'm good.

(D.L. leaves the car and heads over to the cafe. A cop car turns into the parking lot in front of him and parks.)

(D.L. casually veers off toward the newspaper dispenser and picks up a paper as the officers get out of their car. The officers head into the cafe. DL plays it cool. He stays where he is, reading the newspaper. The door closes behind the officers. D.L. places the newspaper on the dispenser and moves.)

(He turns and heads back toward the station wagon and stops when he sees its empty. Micah is gone.)

D.L.: Micah!

(Mohinder and Nirand walk through the road. Vendors line the side.)

Nirand: Did you ever consider that these dreams that you've been having, are just that, dreams?

Mohinder: It's impossible. They were talking about my sister Shanti, a sister I never knew I had!

Nirand: As children, we absorb powerful archetypes that we bury in our subconscious. Your parents were obviously still grieving over your sister. Freud would tell you the same thing.

Mohinder: What about the boy?

Nirand: The one with the soccer ball?

(Mohinder shows Nirand the file folder.)

Mohinder: Yes, how do you explain his picture being hidden in my father's desk, huh? He was one of them, right here in Chennai. Sanjog Iyer, my father identified the genetic marker. It says the boy can enter your dreams, alter your perceptions, uh, a kind of spirit guide.

Nirand: You must have seen that file before.

Mohinder: I have never seen this file before, and I have had thousands of dreams in my life. These were different, they were--they were real. We have to find this boy.

(Mohinder turns and walks away.)

(Peter heads for the door to the loft. Simone steps outside to meet him.)

Peter: *Hey, what was so important you had me meet you over here?*

(She leads him back inside the loft.)

Simone: *That painting you wanted, Nathan bought it from Linderman, had it shipped here.*

Peter: *It's here ... can I see it?*

(She stops in front of the ruined painting.)

Simone: *There.*

(Peter turns and looks at the ruined painting. He stops, confused.)

Peter: *I-I don't understand.*

Simone: *He said it was to protect you, that you're gonna get yourself killed.*

(Peter thinks about it a moment, then turns to Simone.)

Peter: *Okay, wait a minute. You saw this painting, all right. You can describe it to me.*

Simone: *You really believe this, don't you? Save the cheerleader, save the world.*

Peter: *For reasons I can't begin to understand ... there are people that are counting on me to do this. I don't know if I can, but I have to try.*

(Simone turns and heads for her purse. She looks for something inside.)

Simone: *This doesn't make any sense. (She pulls out a photo.) I probably shouldn't be showing you this. It's a digital image, it came with the painting.*

(Peter takes the photo and looks at it.)

(We see a dark-haired man dead in front of an entryway with a banner across it – Union Wells High School Homecoming. The clock under the banner reads: 8:12.)

Simone: *Is that you, Peter?*

Peter: *I ... I don't know. Maybe.*

Simone: *If it's you, then you're gonna die at 8:12 tonight. Don't go, Peter.*

Peter: *I have to. I have to.*

Simone: *Union Wells High School is in Odessa, Texas. I took the liberty and made a phone call. Homecoming is tonight.*

(Peter sighs with relief and hugs Simone.)

Peter: *Thank you. Thank you.*

Simone: *Look, I don't know if this is gonna happen. Just come back, okay?*

Peter: *I will. I will.*

(They kiss.)

(Peter turns and heads out of the loft. He takes out his cell phone and dials.)

(Ando's phone rings. He gets it out of his bag and answers it.)

Ando: *(to phone) Moshi moshi. Hiro? Hiro!*

(Ext. Walkaway outside Mendez' loft entry – Day)

Peter: *(to phone) Hi, this is Peter Petrelli, is this Hiro Nakamura?*

Ando: *(to phone) No. Ah, he will be right back.*

Peter: *(to phone) Who is this?*

Ando: *(to phone) I'm his friend, Ando.*

Peter: *(to phone) Ando, right. Okay, this is very important. You and Hiro need to get to Odessa, Texas, as soon as you can -- Union Wells High School. Okay, that's where the cheerleader is.*

Ando: *We are in Texas already. Midland, at the Burnt Toast Café. It's outside the airport.*

Ando: *You are? That's great! Listen, I'm gonna get on a flight, tell Hiro that I'll be there before he knows it.*

Ando: *Yes, okay. I will tell him. Good-bye, Peter Petrelli.*

(The blonde-haired waitress walks past Ando on her way back to the counter. She stops to offer comfort to one of the waitresses standing in front of Charlie's mini-shrine with lit candles, a framed photo of Charlie, a message written on an order pad with Charlie's name badge.)

(A close-up of the pictures on the bulletin board shows a particular photo of Charlie holding a birthday cake with Hiro standing next to her.)

(Mr. Bennet stands in front of a completed painting of a burning man. He turns and walks out of the room, through the hallway and opens a door.)

(Int. Paper Company – Isaac's room – Day – Continuous)

(Eden sits next to Isaac and wipes his brow. Mr. Bennet watches from the doorway.)

Mr. Bennet: *It's useless. How is that supposed to help me find Sylar?*

Eden: *He's not a vending machine. (Eden gets up and heads out of the room.) You can't just put the drugs in, pull a lever, and expect a clear response.*

(Int. Paper Company – Hallway outside Isaac's room – Day – Continuous)

(Mr. Bennet closes the door when they exit the room.)

Eden: *I mean, he's a person.*

Mr. Bennet: *Your emotions are impairing your judgment.*

Eden: *Maybe, but I'm not the only one.*

Mr. Bennet: *When he wakes up, have him paint another.*

(He takes a couple of steps when Eden stops him.)

Eden: *No.*

(He turns and looks at her.)

Mr. Bennet: *You think I'm being emotional? Do you have any idea what we're up against? Come here.*

(He motions for her to follow him.)

(Int. Paper Company – Office – Day -- Continuous)

(Mr. Bennet takes a file folder off the filing cabinets and shows Eden the photos inside. The top photo is of Charlie lying in a pool of blood with her head cut open.)

Eden: *Oh, my God.*

(There are a couple more photos.)

Mr. Bennet: *Sylar wants to do that to my Claire. I will do whatever I have to do to stop it.*

(Mr. Bennet closes the file folder, turns and looks at the painting of Claire on the amphitheatre steps, a large menacing shadow cast over her.)

Eden: *Isaac can't help us. It was a mistake to do that to him.*

(He turns and looks at her. After a moment, he nods.)

Mr. Bennet: *Go to the high school. Use the paintings as a guide. Wait for Sylar. You'll have help. When the time is right, neutralize him. I'll keep Claire safe at home.*

Eden: *No, it's homecoming.*

Mr. Bennet: *Find Sylar, take him out. And let me worry about Claire.*

(They look at each other. Mr. Bennet leaves. We hold on Eden.)

(A girl with long, blonde hair and glasses waves to Claire. Claire and Zach head back to the building, passing students along the way.)

Everyday girl: Congratulations, Claire.

Claire: Thanks so much! (to Zach) I don't know that girl.

(A boy reading a 9TH Wonder comic book calls out to Claire.)

Boy: Holla to the queen!

Claire: Holla back! (to Zach) Everybody who wasn't my friend is now my friend, and everybody who was my friend, isn't.

Zach: Well, it's not a popularity contest; it's an unpopularity contest 'cause you rocked the freak vote.

Claire: I what?

Zach: Look, everybody who's like Jackie voted for Jackie, and everybody who isn't voted for you. And in this school, the unpopular vastly outnumber the popular. Made for a good campaign strategy.

(Zach opens his locker. Claire looks at Zach and scoffs.)

Claire: You campaigned for me? Why? You think all this school spirit stuff is stupid.

(He takes a thick book out of his locker and shuts the door.)

Zach: I never said it was stupid. I said it's beneath you. But obviously it's important, so whatever. Now you have a little piece of your old life back, okay? Just don't start acting like a bitch again.

(Claire smiles at Zach.)

Zach: Look, I got this off of the Internet.

(He holds up a book, "Activating Evolution".)

Zach: It supposedly has this really big chapter on spontaneous regeneration, so I thought it might enlighten you on the whole Miracle-Gro of it all.

(He gives the book to Claire. She looks through it. She closes the book and looks up at Zack with a bewildered look on her face.)

Zach: What's with you?

Claire: You're being so nice. I've never been this nice to you. I mean, I've been nice, but I could be nicer.

Zach: Then why don't you?

(Jackie and the other cheerleaders walk up to her.)

Jackie: Congratulations, Claire. Mmm, is the gay boy your date? You should tell him, only one of you gets to wear the tiara.

(Zach stays awkwardly quiet while Claire stews.)

(Suddenly, she belts Jackie one in her face.)

(Jackie goes down. Zach is shocked. The other cheerleaders gather around Jackie who is out cold on the floor. A crowd of students watch in the distance.)

Cheerleader: Jackie

Cheerleader: You okay?

Cheerleader: Jackie!

(Int. Bennet Residence – Den -- Day)

(Claire has just been told that she can't go to Homecoming.)

Claire: What? That is so unfair!

Sandra: Hon?

Mr. Bennet: I've already made up my mind.

Claire: You are being completely unreasonable. Do you have any idea what it means for me to miss this game?

(He turns and looks at her.)

Mr. Bennet: You'll survive.

Claire: But Dad!

Mr. Bennet: No, you listen, and you listen good. As long as you live under my roof, you will do as I say. You may not agree, but don't think for a moment that that matters. You are not leaving this house tonight. Is that clear?

(Claire huffs.)

Claire: Crystal.

(Claire turns and runs out of the room. After a moment, we hear her bedroom door slam shut.)

Sandra: She's gonna hate you for a long time on this one.

Mr. Bennet: Let's hope so.

(Cut to: ext. Bus stop – Day)

(Micah waits at a Greyhound Bus Stop on the side of the road. Micah peers out at the road. D.L. sees him and runs over to him.)

D.L.: Micah! Micah!

(Micah starts to run, but DL catches up with him. He grabs Micah and kneels in front of him.)

D.L.: *What were you thinking? Do you know how scared I was?*
 Micah: *Now you know how it felt when you left us!*
 D.L.: *Micah, what am I supposed to do here?*
 Micah: *Go back! She needs us!*
 D.L.: *We've discussed this. Your mom –*
 Micah: *Dad, I know she's different, okay? I see it too. Something happened to her when you left. It got really bad. Then, sometimes, she'd show up instead of Mom.*
 D.L.: *She?*
 Micah: *Jessica.*
 D.L.: *Jessica?*
 Micah: *Dad, Mom-Mom's sick. She can't help herself. She can't control it.*
 D.L.: *Micah. Does your mom know about Jessica?*
 Micah: *No, I don't think so. Dad, we can't just leave her. If you still love her, you'll help her.*
 D.L.: *You're right.*

(D.L. stands up and they make their way slowly back to the car.)

(Cut to: ext. India streets – Day)

(Mohinder shows a photo of Iyer Sanjog to anyone on the street. Nirand is with him.)

Mohinder: *Do you know this boy?*
 Nirand: *(sighs) You're wasting my afternoon because of a ridiculous dream.*
 Mohinder: *No one said you had to come.*
 Nirand: *And who's gonna keep you from getting killed? This is a dangerous neighborhood. One look at your fancy shoes and we'll both be running for our lives.*
 Mohinder: *(to a woman) Have you seen this boy?*

(The woman shakes her head, no. Mohinder continues through the crowd.)

Nirand: *Come now, Mohinder. Let's stop this nonsense. Go back to the university, talk about this like rational people.*
 Mohinder: *I am not leaving until I find him.*

(A man grabs Mohinder's wrist.)

Man: *I know this boy. For 500 rupees, I can tell you where he is.*
 Nirand: *This man is a crook, give him nothing.*

(Mohinder gets the money)

Nirand: What are you doing?

(He gives it to the man.)

Mohinder: Where?

(The man points off to the side. Mohinder turns and sees a group of kids playing with a soccer ball.)

(Iyer breaks away from the group, looks at Mohinder and smiles. Mohinder heads over.)

(The kids continue playing with the soccer ball. The ball rolls over toward Mohinder who toes the rolling ball and catches it in his hands. He throws it to Iyer.)

(Mohinder kneels in front of Iyer.)

Mohinder: You came to me in my dream last night.

Iyer Sanjog: I don't come to anyone. They come to me.

Mohinder: Why? Why do they come to you?

Iyer Sanjog: They have questions that need answers.

Mohinder: I'm not sure that I have a question.

Iyer Sanjog: *(chuckles and smiles)* Yes, you do.

(Mohinder turns and looks back at Nirand.)

Mohinder: I have two paths in front of me. I need to know which one to take. Which one is my Destiny.

Iyer Sanjog: You already have the answer you seek.

(Iyer smiles at Mohinder, then turns and takes the soccer ball back to the game with the kids. He leaves Mohinder perplexed.)

Mohinder: What is it?

(The kids continue to play.)

Mohinder: *(louder)* What's my answer?

(The kids continue to play. We hold on Mohinder.)

(Fade to white. Fade in: int. Texas Burnt Toast Cafe – Day)

(Ando continues to sit at the table, drinking coffee. Lynette, the waitress, walks over to him and refills his cup of coffee. Ando reaches for the sugar dispenser and finds it empty.)

(He gets up and grabs the full dispenser from another table. He looks up and

stops when he notices the photo of Hiro on the bulletin board. He removes the photo, absolutely stunned by what he sees.)

Ando: Hiro.

(He turns and heads over to Lynette (waitress) who is behind the counter.)

Ando: Excuse me. When was this picture taken?

(He shows her the photo.)

Lynette: Oh, that was Charlie's birthday. About six months ago.

Ando: Do you know him?

Lynette: Hiro? Sure. He and Charlie were tight.

Ando: Please, where is he now?

Lynette: I have no idea, darlin'. He popped out of her life weeks ago.

(Cut to: int. Bennet residence – Claire'S bedroom – Night)

(Claire's Sidekick rings.)

(Claire is on her bed reading the book Zach gave her, "Activating Evolution". She checks her message: From Filmsbyzach: Clack-Clack-Clack.)

(She sends a reply back: Zach? What r u doing?)

(She gets a reply: From: Filmsbyzach: Throwing rocks at ur window. Open up!)

(She goes to the window and finds Zach climbing up a ladder. She opens the window for him.)

Claire: What's going on?

Zach: I'm here to rescue you. Let's go.

Claire: I'm grounded.

Zach: No one grounds the queen, come on.

Claire: Yeah, tell that to my dad.

Zach: You only get to be homecoming queen once.

(Zach climbs into the bedroom.)

Zach: You know what? You've already cemented your victory in the eyes of the student body by punching Jackie. Plus, if you back out now, she becomes the queen.

Claire: My dad would pitch a fit.

Zach: So, big deal. What? He grounds you more. He double grounds you. Come on, you deserve this.

Claire: (smiles) I do deserve this. And tonight, you can be my date to the dance.

Zach: Me?

Claire: Sure, why not?
 Zach: Uh ... For a million different reasons.
 Claire: Is it about what Jackie said? Because I don't care –
 Zach: I don't care about that. You think I care about that? She can call me whatever she wants. I'm not gonna be embarrassed by it. I know who I am. I like who I am. I like who you are. I just ... I just wish that you liked who you are.
 Claire: I'm finally realizing who my friends really are. And that maybe being different isn't the end of the world. That's just who I am.
 Zach: Exactly, you gotta embrace your inner freak.

(Claire giggles.)

Zach: Because the only thing that you'll regret is denying who you really are.

(Cut to: ext. Burnt Toast Diner – Night)

(Ando is leaning up against a parked car reading a newspaper outside the cafe when a taxi pulls up behind him. Peter gets out of the cab and the cab leaves.)

Peter: Ando?

(Peter walks up to him and shakes his hand.)

Peter: Hey, I'm Peter Petrelli. How are you? So sorry it took forever. I-I couldn't get a flight, and then taxis in this town ... We still have time. Where's -- where's Hiro?

(Short time cut to: int. Burnt Toast Diner – Night – Continuous)

(Ando removes the photo from the bulletin board and shows the photo to Peter.)

Ando: Hiro traveled back in time to rescue Charlie. I told him it wasn't a good idea, Peter Petrelli might call, but he insisted.

Peter: What happened to her?

Ando: She was killed.

(Peter puts the photo back on the bulletin board as Ando steps over toward the seat.)

Ando: *(points)* We were sitting right here. It happened so fast. Next thing we know, she was dead and the killer was gone in a flash. Like, okage.

Peter: I don't know ...

Ando: Uh ... boogeyman. Hiro says maybe it is the same man that is going to attack the cheerleader. I told Hiro do over, is too

risky. But Hiro says man who is too afraid to use power, does not deserve to have power.

(Peter shows Ando the photo of the painting.)

Peter: I know when, and I know where the cheerleader gets attacked. I have to stop him.

Ando: Is this you?

Peter: Maybe.

Ando: You have a power, right?

Peter: Sort of.

Ando: Super strength? You bend time and space like Hiro!

Peter: No, I ... I kind of absorb the abilities of others. But only when they're close.

Ando: Hmm?

Peter: Truthfully, I -- when I'm by myself, I don't ... I'm not really anything.

(Ando says nothing. Peter turns and looks at the wall clock. It's 7:19p.)

Peter: I've got less than an hour. Okay, it happens at 8:12, I have to go.

(Peter grabs his jacket and bag off the coat rack.)

Peter: Coming?

Ando: No. I will wait for Hiro. Without him, I'm not really anything either. *(Ando looks at the photo.)* Maybe you should wait too.

(Peter grabs the photo from him and heads for the door.)

Peter: There's no time. I have to save the cheerleader.

Ando: But, Peter!

(Peter stops at the doorway and looks back at Ando.)

Ando: You die.

(Peter takes a breath, then heads out.)

(Fade out. Commercial set)

(Fade in: int. Bennet Residence – Living room – Day)

(Sandra is sitting on the couch reading a magazine with Mr. Muggles on her lap. Mr. Bennet walks into the room.)

Mr. Bennet: Where is she? She's gone!

Sandra: *(not surprised at all)* Oh, right. I saw her and Zach skip out across the lawn ten minutes ago. She must have climbed out her window.

Mr. Bennet: Why didn't you try to stop her?

Sandra: Because she's a good girl, and she deserves this. You are being way too harsh.

(He grabs the magazine from her, forcing her to look at him.)

Mr. Bennet: You don't know what you've done.

(He puts the magazine down, pulls his keys from his pocket and heads for the front door.)

Mr. Bennet: If you hear from her, call me immediately!

(Cut to: int. Mohinder's office (Dream) – Day)

(Mohinder is typing on the computer when Nirand interrupts him.)

Nirand: You're wasting your time. Freud would tell you the boy is merely a manifestation of your subconscious.

Mohinder: (chuckles) Nirand? Haven't we already had this conversation?

(There, in the doorway, is Iyer Sanjog. Mohinder gets to his feet. Iyer smiles at him.)

(Iyer turns and walks out of the room.)

Mohinder: No, wait!

(We stay on Mohinder and see the tops of people's heads as they walk past in front of the camera. In the background, we hear the voices of a street marketplace.)

(Mohinder takes a couple of steps out of his father's office and into a busy marketplace... and we hear an old conversation.)

(Whoosh to: ext. Street Marketplace (Dream) – Day)

(Nirand is talking with Chandra.)

Nirand: You're wasting your time. Freud would tell you that the boy's merely a manifestation of your subconscious.

Chandra: It was more than a dream, it was real. This boy can give me the answers I seek.

Nirand: I'm your friend, Chandra, but you sound like a madman.

(Mohinder stands near Nirand and Chandra as they continue their conversation.)

Chandra: Well, all great thinkers were said to be madmen in their time -
- Darwin, Einstein, Gandhi.

Nirand: Darwin was not ridiculed by his university's biology round table.

(They walk through the street.)

Chandra: *(mutters)* They weren't even listening.

Nirand: You're the one who's not listening! You think you're actually gonna find these people? Levitation, spontaneous regeneration? Chandra, I know that Shanti's death drove you to find answers, but it is time to let go.

Chandra: Ugh.

Nirand: If you persist on espousing this insanity in your writing and in your classroom, they will strip you of your tenure.

Chandra: *(nods)* So be it.

(Chandra turns and walks away, disappearing into the crowd of people.)

(Whoosh to: int. Chandra's office – Day)

(Mohinder finds himself in his father's office. Chandra is busy standing over his desk, an open book in his hand. He puts the book down just as a young Mohinder bursts into the office carrying a book and excited by what he's read.)

Young Mohinder: I just finished reading. It's fantastic, Father. To think that today, all around us, the evolutionary process continues so dramatically!

Chandra: Who told you to read this?

Young Mohinder: No one, I saw it on your desk, so I picked it up.

(Chandra takes the book from him.)

Chandra: You invaded my privacy, Mohinder. This was not for you to read.

Young Mohinder: Well, I'm sorry, but I think it's extraordinary, and I want to help. By using the Human Genome Project, we can locate these people.

Chandra: Not "we"! You can't be part of this.

Young Mohinder: Why not?

Chandra: *(shouts)* Because I don't want you to be!

Young Mohinder: I don't understand.

Chandra: Darwin said a scientific man ought to have no wishes, no affections, a heart of stone. That's me, Mohinder. It's not you. Go home.

(Chandra walks away leaving Young Mohinder stunned. Mohinder is left thinking about the scene.)

(Iyer stands in the office doorway.)

Iyer Sanjog: You have your answer.

(Iyer smiles.)

(White flash to: int. Mohinder's office – Day)

(Mohinder wakes up. He thinks about his dream and picks up a framed photo of Mohinder in his graduation garb and his father, Chandra, with his hand on his shoulder.)

Mohinder: You were trying to protect me.

(He looks at the computer screen: "Are you sure you want to quit? Yes – No)

(Mohinder puts the photo aside and thinks about it. He selects, NO.)

(The garbled pattern of dashes and letters scroll across the screen.)

(Enter password)

(This is new. Mohinder enters: Darwin. The computer beeps: Incorrect Password.)

(Mohinder enters: Sylar. The computer beeps. Incorrect Password.)

(He stops and thinks about it.)

Mohinder: (whispers) Heart of stone. Why did you have a heart of stone? Heart of stone. Heart of stone. (realizes) My sister.

(Mohinder enters: Shanti. The computer chirrup and a list of names appear on screen, the deceased listed in red)

(Mohinder smiles and stares at the screen.)

Mohinder: You found them.

(He takes a deep breath and exhales.)

(Cut to: int. Physical Education Center – Hallway – Night)

(Peter walks past the trophy display and stops. Across the back of the display is a large banner in red: Jackie, You're our hero.)

(In front is a clipping of an article with the headline, "Odessa Honors Local Hero". The photo is of Jackie receiving an award.)

(He steps away from the trophy display and bumps into Claire.)

Peter: Ooh, sorry!

Claire: *Sorry.*

(She drops her bag. He picks it up for her.)

Claire: *That was my fault. I wasn't looking where I was going.*

(She starts to leave when Peter stops her.)

Peter: *Hey, do you ... do you know this girl, Jackie Wilcox?*

(He indicates the trophy display.)

Claire: *Uh, yeah, half-time show starts in about five minutes. She'll be out on the field. She's a cheerleader. (He smiles at her.) Are you a reporter or something?*

Peter: *Alumni. I'm just curious.*

(Claire starts to leave, then turns back.)

Claire: *You know, between you and me, she's not that special. Just your average teenage girl.*

Peter: *She rushed into a fire and saved a man's life, sounds kinda special to me.*

Claire: *Yeah, you're right. I'm jealous. She's our town hero. Me? I don't win too many popularity contests.*

(She starts to leave again.)

Peter: *Hey, it gets better!*

(Claire turns around.)

Claire: *What?*

Peter: *Life after high school. It gets a lot better.*

(She smiles at him, then leaves. Peter leaves as well.)

(Cut to: ext. Physical Education Center – Front -- Night – Continuous)

(The door opens and Peter steps outside. He takes a couple of steps and turns around. He stares at the building, then reaches for the painting photo in his pocket. He takes it out and compares it. Sure enough, it's the banner and large wall clock.)

(The clock reads: 8:00p.)

(Peter stares at the wall clock and tucks the photo back into his pocket.)

(Cut to: Wall clock 8:01)

(The minute hand advances forward.)

(Fade out)

(Commercial set)

(Fade in: int. Physical Education Center – Hallway – Night)

(Sylar stands in front of the trophy display case looking at the articles about Jackie Wilcox.)

(His hand, down at his side, slowly clenches into a fist.)

(We hear the sound of a watch ticking.)

(Sylar is wearing a dark-colored jacket and a baseball cap. His face is hidden in shadows.)

(Int. Physical Education Center – Locker rooms – Night)

(Jackie claps her hands, pumping up the cheerleaders in the locker room.)

Jackie: Half-time, girls! Come on, pump it up! Who!

Cheerleaders: Who! Yeah!

(One of the cheerleaders whispers to her and turns her head to indicate the last row of lockers.)

Cheerleader: (whispers to Jackie) She's here, in that stall.

(Jackie turns to look and heads over there.)

(Claire is sitting on the bench putting her shoes on. Jackie approaches her, followed by the other cheerleaders who gather around to watch the confrontation.)

Jackie: Will the nerviness never cease. I thought you were grounded.

Claire: It didn't take. How's your eye?

Jackie: Nothing I can't cover up.

(Jackie opens her locker. The other cheerleaders leave the two alone.)

Jackie: There's something I wanna say to you, co-captain to co-captain.

(Jackie touches up her make-up. Claire stands up.)

Claire: Say it.

(Jackie whirls around.)

Jackie: *I think you're a menace. And I'm not just talking about you punching me over your boyfriend, the girlfriend. I'm talking about you in general. We used to be BFF's. What happened?*

Claire: *Maybe I've gained some perspective. (Jackie scoffs.) I'm tired of trying to be someone I'm not.*

Jackie: *Well, you've been trying to be me since second grade.*

Claire: *And now you're trying to be me.*

(Jackie laughs.)

Jackie: *How do you figure?*

Claire: *Your little heroic act of pulling the guy out of the burning train car ... wasn't your heroic act, it was mine.*

Jackie: *(bluffs) No, it wasn't.*

Claire: *I have it on tape.*

(Jackie freezes. She turns and puts her stuff back in her locker. She doesn't say anything.)

Claire: *You know, a good friend of mine once said it's more important to be honest with yourself and happy than popular. I think he got it right.*

(Jackie shuts her locker.)

Jackie: *Really? Sounds like a loser to me.*

(Jackie turns to leave, but then the locker room lights turn off -- the circuit breaker trips and the power whirrs to a stop as everything turns dark.)

(Claire looks around cautiously.)

Jackie: *Public schools suck.*

(A shadow whooshes by. Claire whirls around. She doesn't like this at all.)

Claire: *Did you hear that?*

Jackie: *Hear what?*

(Jackie turns and heads out.)

(Ext. Physical Education Center – Amphitheatre – Night)

(Mr. Bennet looks around the amphitheatre. The light from the doorway casts his long shadow across the steps.)

(Cut to: Clock 8:06 pm)

(Ext. Physical Education Center – Front – Night – Continuous)

(Peter looks around the area. He holds the photo in his hands.)

(Int. Physical Education Center – Locker rooms – Night)

(Jackie and Claire walk across the locker rooms.)

Claire: Hello?
 Jackie: Stop it, you're freaking me out!
 Claire: I thought I heard something.
 Jackie: You're imagining it. Let's go!

(Jackie turns toward the front door. Claire runs forward and stops her.)

Claire: Whoa, whoa, whoa.

(Claire doesn't like the looks of it. The front doors are just in front of them.)

(Jackie pushes her away.)

Jackie: What is your problem?

(Claire has a hold on Jackie's hand and pulls her away from the front doors.)

Claire: *(scared)* Don't go that way.

(Claire pulls Jackie back with her and she heads off in another direction, toward another exit.)

Jackie: *(annoyed)* What the hell?
 Claire: Jackie, something's not right.

(Jackie pulls her hand out of Claire's grip.)

Jackie: No, duh! We're missing the coronation.

(Claire is quiet as she looks forward. Behind the two girls, the shadow of someone there grows large against the wall behind them. They don't notice.)

Jackie: Believe me, if you don't want to go out there and get that homecoming crown, I'm more than happy –

(Sylar grabs Jackie's neck and pulls her out from behind Claire.)

Jackie: Aah!

(Claire turns around and sees Sylar with his hand tight around Jackie's neck. He pushes her up high against the lockers. Jackie struggles, her feet kicking helplessly against the locker doors and dangling high above the floor.)

Claire: No!

(Claire jumps on Sylar's back, grabbing him around his neck as she tries to

get him to release Jackie. Sylar's grip is firmly around Jackie's neck. Jackie continues to kick helplessly against the locker doors.)

Claire: No! No!

(Sylar swings his arm and pushes Claire off his back. Claire flies across the aisle and slams hard against the concrete wall. She falls to a crumpled heap on the floor.)

(Jackie claws at Sylar's hand around her neck.)

(She screams.)

(Ext. Physical Education Center – Amphitheatre – Night)

(Mr. Bennet hears the scream and turns around already fearing the worst.)

Mr. Bennet: Claire!

(He runs for the building.)

(Ext. Physical Education Center – Front – Night – Continuous)

(Peter also hears the scream. He heads back to the building.)

(Int. Physical Education Center – Locker rooms – Night)

(Jackie screams. Sylar covers her mouth with his other hand, muffling her screams.)

Jackie: Aah! Aah!

(Jackie continues to kick and struggle.)

(Claire is on the floor, her arm broken.)

(Claire's eye opens and she moves.)

(Sylar uses his finger and slashes a cut clear across Jackie's forehead.)

(Blood spatters across the Homecoming banner hanging on the wall.)

(Jackie continues to struggle against his grip. Blood drips down into her eyes. She pulls his hand off her mouth and gasps.)

(Sylar keeps his hold around Jackie's neck. She continues to kick and struggle against him.)

(Claire is awake. She grabs her broken arm and snaps it back into place. She blinks a couple of times.)

(Jackie stops kicking, blood drips onto her white cheerleader shoes. She's still alive and gasping.)

(Claire gets to her feet. Her outfit is stained with her own blood. Her face is completely bashed in from the force of hitting the wall. The sounds of Claire's bones healing is heard.)

(Sylar keeps his hold on Jackie, but turns to watch Claire. Right before his very eyes, Claire starts healing – her right eye heals and she opens it, her bruises vanish, cuts mend, bleeding stops.)

(Claire takes a deep breath and looks at Jackie.)

Jackie: *(rasps) Run.*

(Sylar drops Jackie and turns his attention to Claire. Jackie hits the floor with a Thud.)

(Claire runs.)

(Int. Physical Education Center – Hallway – Night – Continuous)

(Claire runs out into the hallway and bumps into Peter who is standing in front of the trophy display.)

(He looks at her and sees the blood in her hair and on her uniform.)

Peter: *Are you okay?*

(Claire looks behind him. Peter turns around and sees Sylar step out into the hallway.)

(He and Claire turn and run toward the exit.)

Peter: *Run! Go! Keep going! Run!*

(They reach the end of the hallway. Claire runs out of the building. Peter stops and turns to face Sylar.)

(Sylar faces Peter. There's a whoosh and a rattle and the lockers between them fly off their hinges, hurtling through the air toward Peter.)

(Peter ducks. Most of the locker doors sway to the side; some hit him, but not strong enough to knock him over. Not chancing it, Peter turns and runs out of the building. The locker doors clang to the floor.)

(Sylar starts following them.)

(Int. Physical Education Center – Locker room -- Night – Continuous)

(Mr. Bennet enters the locker room. He stops when he sees the dead body on the floor in front of the lockers.)

Mr. Bennet: Oh, my God. Claire.

(He rushes forward and is surprised to see that it's not Claire.)

(He stops, thinks about it, then heads for the exit.)

(Cut to: Clock)

(The minute hand advances. It is now 8:11 p.m.)

(Ext. Physical Education Center – Amphitheatre – Night)

(The door opens and Claire runs outside, screaming. A long shadow follows her. She starts running up the steps and trips. Peter catches up with her. Sylar shadow appears in the doorway.)

Peter: Hey, hey, hey! Run!

(He helps her up to her feet and they both run up the steps to the edge of the amphitheatre.)

Peter: Run!

Claire: Aah ...

(They reach the top, turn and see Sylar exiting the building.)

Claire: Who is it?

Peter: Go, to the stadium, okay? Find people, find lights. He doesn't want to be seen.

(Peter turns and glances over at Sylar who just stands there watching them.)

Claire: What about you?

Peter: Don't worry about me. Just go!

(Claire doesn't move. Peter shouts at her.)

Peter: Go!

(Claire backs away and runs. She leaves Peter behind. Peter watches her go for a moment, then turns to check on Sylar.)

(Sylar is standing right there in front of him.)

(Sylar grabs Peter to push him out of the way. Peter grabs Sylar and holds onto him. The two men fall off the top of the amphitheatre.)

(Cut to: Clock)

(The minute hand advances. It is now 8:12 p.m.)

(Top view down)

(Peter and Sylar are on the ground. Both men are not moving. Peter is in a pool of blood, his arm and back twisted in an awkward angle.)

(We crane up and twist around on the two men.)

(Fade out)

(Commercial set)

(Fade in: ext. Physical Education Center – Front – Night)

(We open on Peter on the floor in the exact pose of Isaac's painting. Sylar is nowhere to be seen.)

(Cut to: Clock)

(It is 8:12 p.m.)

(The front door opens and Claire runs out. She sees Peter on the ground in a pool of blood.)

Claire: *Oh, no ...*

(She runs over to him.)

(Peter coughs and moves. His bones crunch as he heals. He pants with exertion.)

(Claire kneels, watching Peter with keen interest.)

(Peter grabs his twisted hips and legs and unfolds himself. He grunts, groans, and pants.)

(Claire's eyes widen with surprise and elation.)

Claire: *You ...*

(Peter continues to pant. The bleeding cuts on his face heal right before her eyes, skin mending, blood clearing.)

Claire: *How did you — do...*

(Peter looks just as surprised. He turns and looks around expecting to see Sylar nearby, but there's no one.)

Peter: (gravely) *Where is he?*
 Claire: *I don't know. He ran away before I got here.*

(Peter looks around.)

Peter: *Police. Go get some help, okay?*
 Claire: *Okay. I'll be back.*

(Claire gets up and starts to leave, when she stops and turns around.)

Claire: *Hey. What's your name?*
 Peter: *Peter.*
 Claire: *I'm Claire.*
 Peter: *Are you the one? By saving you, did I save the world?*
 Claire: *(shakes her head) I don't know. I'm just a cheerleader.*

(Claire turns and runs to get help.)

(Ext. Physical Education Center – Stadium – Night – Continuous)

(Claire runs toward the stadium.)

Mr. Bennet: *Claire!*

(She turns and sees her dad.)

Claire: *Dad.*

(She heads for her dad.)

Claire: *Dad.*

(They reach each other and they hug.)

Mr. Bennet: *It's okay. You're okay.*
 Claire: *Dad, it was terrible, Jackie, she—*
 Mr. Bennet: *I know, I know.*

(She pulls away from him a little.)

Claire: *(panting) We have to go back. We -- we have to go back, Peter—*
 Mr. Bennet: *No, no, no.*
 Claire: *-- he saved my life!*
 Mr. Bennet: *No, no, no, he'll be fine.*
 Claire: *But we can't leave him. We can't leave him. He almost died, but then he ... he ... (She turns and pulls him.) (desperate) We have to go back! We have to go back!*
 Mr. Bennet: *The police'll take care of everything. Look at you. You're lucky to be alive.*

Claire: *It's not luck, Dad. I have something I have to tell you.*

(Ext. Physical Education Center – Grounds behind building – Night)

(Sylar pants as he climbs and limps away from the building.)

(Eden is leaning up against a tree, waiting for him. He stops and sees her. He puts his bloodied hand out.)

Eden: *(softly) You don't want to hurt me.*

(Sylar pulls his hand away, turns it over and looks at it.)

Eden: *We just need to talk. (She walks toward him.) You can tell me all about yourself. But first, go to sleep.*

(Her voice echoes quietly. Sylar is quiet.)

Eden: *(echoing) You need to sleep.*

(The Haitian steps out and puts his hand over Sylar's face. Sylar knocks out and falls to the ground.)

(The Haitian nods.)

(Ext. Physical Education Center – Front – Night)

(Police cars arrive at the scene, lights flashing, sirens blaring. Peter glances back at them, then he quickly straightens out his foot which is bent at an abnormal angle. His bones crunch from the force.)

(Officers exit their cars and surround him.)

Officer 1: *That's the guy! He's the one in the overcoat the janitor saw.*

Officer 2: *Put your hands on your head!*

Officer 3: *What the hell?*

Peter: *Wha-- ?*

(Peter puts his hands on his head.)

Officer 3: *Look at all that blood.*

Peter: *It's not what you think, guys!*

Officer: *All right, hands up.*

Peter: *What are you do -- It's not me! He's getting away!*

(The officer snaps handcuffs around Peter's wrists.)

Officer: *Let's go! Stand up!*

(They twist his arms around his back and snaps the handcuffs closed. They pull Peter up to his feet.)

(Fade to white)

(Fade in: ext. Kanyakumari – Day)

(A group of people have gathered to the shore. Mohinder stands and watches them. His mother walks over to him.)

Mrs. Suresh: Mira called. She said you turned down her job offer. You're going back to New York?

Mohinder: He did it, you know. He discovered them. His theory, it was right.

Mrs. Suresh: And that is good news, yes?

Mohinder: Why didn't he tell me?

Mrs. Suresh: He wanted you to live your own life. So now that you know about them, what will you do?

Mohinder: Find them. Tell them who they are, if they don't already know. Warn them of the dangers they face.

Mrs. Suresh: And who will protect you?

(Ext. Side Road Cafe – Night)

(D.L. and Micah walk back to their car parked at the BBQ Cafe.)

D.L.: Next stop, Vegas.

Micah: Dad, we don't need to go back to Vegas.

D.L.: Why not?

Micah: I called Mom. I told her where we are. She's on her way.

(D.L. looks around.)

D.L.: Micah, get in the car. Now, come on!

(Micah climbs into the car. He slams the door shut and hurries around the car.)

Micah: Dad, what's wrong?

(He opens the door.)

Mohinder: (v.o.) We are all, at our cores, the sum of our fears.

(Reverse: Rifle crosshairs)

(Jessica takes aim. She has DL in her crosshairs. He looks around before getting into the car.)

Mohinder: (v.o.) To embrace destiny, we must, inevitably, face those fears and conquer them.

(Jessica adjusts her hold on the trigger.)

Mohinder: (v.o.) Whether they come from the familiar ...

(She fires.)

(Int. Burnt Toast Cafe (present) – Night)

(Lynette turns around as she refills customer's cups of coffee.)

Mohinder: (v.o.) Or the unknown.

(She walks over to the booth and fills Ando's cup.)

(Woosh to: int. Burnt Toast Cafe (six months earlier) – Night)

(Hiro sits in the booth as Charlie fills his cup with coffee.)

Hiro: My name is Hiro Nakamura! (Charlie nods.) I'm here to save your life!

(Caption: six months earlier)

(Before she can respond to that, the Sheriff calls her over to the counter.)

Sheriff: Hey, Charlie!

(She turns and he motions her over. Lynette holds a party hat for her. The other waitresses, cooks and customers have gathered there.)

Sheriff: Charlie! Come over and blow out the candles!

(Charlie laughs with delight and surprise.)

Charlie: (to Hiro) Hold that thought, okay? I gotta go make a wish.

(She makes her way toward the counter. Party favors honk. Hiro sits in the booth. He smiles as he watches her.)

(Lynette puts the party hat on Charlie's head. Charlie glances back at Hiro and motions for him to join them. Lynette picks up her camera.)

(We zoom in on Hiro as he smiles.)

(Fade to black)

(To be continued...)

10.12.2.4 House M.D.: "Son of a coma guy"

(In the "Vegetable Ward"; the camera pans over the sleeping or comatose or vegetative patients, some with respirators attached, and stops at the last bed, which belongs to Gabe, a guy who's in a vegetative state. Oh, and House is there, watching his little TV, and having lunch. Thankfully, the lunch is placed on an empty bed (not on another helpless patient). House is watching "Blind Date". Wilson enters. House looks up from his TV. Wilson does not look pleased at House. Hmm, wonder why?)

Wilson: *What're you doing down here? Thought you usually have lunch with Coma Guy.*

House: *(Mouth full, wiping his hands.) This is Vegetative-state Guy. Better company. (To Gabe.) Hey, hey, tell him about those Sherpa's you dropped acid with in St. Patrick's Cathedral.*

Wilson: *(Upset, loud.) You stole my prescription pad and you forged my name!*

House: *(Beat, then serious.) What'd you tell the cop?*

Wilson: *I lied! He'd have put you away for ten years; after they took your license to practice medicine.*

House: *(Shrugs.) So, everything's good then.*

Wilson: *(Gesturing wildly.) I lied! To the cops!*

House: *There is no case unless they can prove that either I got the drugs illegally or I sold them illegally. I didn't do the second, you lied about the first. Game over.*

Wilson: *Yeah, Tritter's just playing. He's gonna see how clever you are and then just walk away.*

House: *Important thing is you keep prescribing the same amount of drugs to me. Or it'll look suspicious.*

Wilson: *Here's another way to look at it. Having forced me to lie to the police, your first concern is securing your "drug-connection"!*

(The door opens; a 22-year-old guy, Kyle, walks in, backpack slung over his shoulder. He doesn't seem surprised to see House there.)

Kyle: *Joining my father for lunch. I should have called ahead for a table.*

Wilson: *Dr. House was just—*

Kyle: *Enjoying a Reuben. It's okay. After ten years, anything that'll get doctors in the same room is...*

(While Kyle speaks, House starts putting the room light on and off in quick succession. Wilson and Kyle seem confused.)

Wilson: *What're you doing?*

House: *Nothing. What're you doing?*

(Wilson looks at Kyle, who looks equally bewildered. House picks up a packet of Lays.)

House: Chips?

(He tosses it at Kyle, who doesn't move, causing the packet to hit him in the face. Wilson looks a bit interested.)

House: Wanna see something really cool?

(Kyle doesn't answer. House gets up, picking up his cane. And just like that, he disappears! Poof, into thin air. Kyle looks around for House, in fear. House appears directly in front of him, just as suddenly as he disappeared, giving Kyle a start.)

House: I saw you leaving last Tuesday; practically tripped over two guys on your way out. But you had no problem opening doors. It's called Akinetopsia. You can't see things when they move. And since you haven't been hit by a bus, I assume it's intermittent. Probably accompanied by seizures, which made me think that I can set one off by flashing a...

(As if on cue, Kyle crumples to the floor and starts seizing violently. House looks at Wilson, who hurriedly tries to stabilize Kyle.)

House: God, I love this family!

(He glances at the comatose Gabe and then back at Kyle.)

(Hard cut)

(Opening Credits.)

(Kyle's room. Cameron moves her finger slowly in front of Kyle's eyes. Kyle follows the finger with his eyes. Chase is also present in the room.)

Kyle: *(Smiling.)* I can see fine now.

(Cameron smiles back and picks up a clipboard.)

Kyle: I've had seizures before. Most of the time, they're small. Doctors ran me through all the tests, couldn't find anything.

Cameron: Any history of epilepsy in your family?

Kyle: The only things I know that run in my family are they have a lot of chutzpah and the ability to sleep for ten years. *(He chuckles.)* Although I'm not really an expert; Dad never really liked my mother's side of the family and, after she died and he came here, I was raised by a guardian. Wouldn't even know how to get in touch with him.

Chase: How about your father's side of the family? Any relatives we could speak with?

(Chase starts putting a strap on Kyle's arm.)

Kyle: *My father was an only child and my grandparents are dead.*
 Cameron: *Well, what did you put down as the person the hospital should contact in an emergency?*
 Kyle: *(Dismissively.) I-I left it blank.*
 Cameron: *There's gotta be someone, a friend...*
 Kyle: *Plenty of friends, just... no one that would care if I was here.*

(Chase pats down on Kyle's right arm, looking for a vein.)

Kyle: *(To Chase.) Say, do you mind passing me my backpack?*

(Chase obliges, but as he picks up the backpack, the unmistakable sound of bottles hitting each other is heard. Chase and Cameron look at each other and then at Kyle. Kyle looks away, caught. Chase puts the backpack on the bed and opens it. He pulls out a wine bottle and gives Kyle an "Are you kidding me?" look.)

Kyle: *(Sheepishly.) Hair of the dog.*

(The Ducklings obviously don't buy it.)

(Cut to: Diagnostics office. House is going through a couple of papers, while the Ducklings report.)

Cameron: *Could be infection.*
 Foreman: *Or brain tumor.*
 Cameron: *Says he had a CT.*
 Chase: *It's probably the simplest explanation. Trauma.*
 Cameron: *He didn't report any injuries.*
 Chase: *He didn't report being an alcoholic either. Drinking equals falling down equals trauma equals...*
 House: *Maybe it's inherited.*
 Foreman: *How did you jump to genetics? (Coming over to look at the papers.) From his EEG? All you got are some vaguely epileptic-formed waves.*
 House: *It's not his EEG. It's his father's. When it comes to cortical seizures, like father, like son.*

(He hands Foreman the EEG.)

Foreman: *Small seizures aren't unheard of in a patient in a vegetative state.*
 House: *Similarities are interesting though.*
 Chase: *What caused the vegetative state?*
 House: *His house burned down; went back in to get his wife. Firefighters found him unconscious three feet from the bedroom, asphyxiated.*
 Foreman: *Not an inherited condition.*
 House: *Test his DNA. Start with adrenomyeloneuropathy.*

(The Ducklings start to leave.)

House: (Over his shoulder.) Check out the home.

(They leave and he goes over the EEGs again.)

(Cut to: PPTH Lab. Cameron and Foreman are conducting the tests. Chase (in street clothes) enters, obviously fulfilling this week's quota of HOBE (House-Ordered Breaking and Entering).)

Chase: He has a single bed.

Foreman: (Snorts.) They still make single beds?

Chase: Could mean he just doesn't have sex, though there were condoms in the apartment.

Foreman: House asked you to check out the home for toxins.

Chase: No mold, no leaks, no pets.

(He moves out of the way as House enters.)

Cameron: MRI and LP are both inconclusive. Infection's still possible. Tumor's less likely than...

House: DNA?

Foreman: Adrenomyeloneuropathy test was negative.

House: DNA test again. Try Unverricht-Lundborg and late-onset Lafora's.

(Foreman throws his head back in exasperation. House turns to leave.)

Chase: (Protesting.) Genetic tests take forever. You can't just keep testing him for every inherited condition you think it might be.

House: Well, not me. I'll be leaving early. But you guys can.

(The Ducklings exchange a few glances and glare at House, as he leaves.)

(Cut to: Kyle's room. Cameron's taking hair samples from Kyle as Foreman speaks to him.)

Foreman: You said no one's been sick, but what about delivery people, repair guy?

Kyle: I wouldn't know. I work from home. I haven't been to the office in over a month.

Cameron: Visitors?

Kyle: Haven't had any.

(Cameron and Foreman exchange a look.)

Kyle: Only person I've seen in the last week was the pizza delivery guy and he looked pretty healthy.

Cameron: There's gotta be someone you're close to.

Kyle: Actually, the person I see most often is my father. He's asleep so he can't stop me.

(Kyle starts shifting about, uncomfortably.)

Foreman: What is it?

Kyle: Just feeling a little nauseous.

(Cameron opens his gown a bit, exposing his chest and stomach. There's some bruising on the stomach. She puts her hand on the bruise.)

Cameron: I think his liver's failing.

Kyle: (Scared.) God; does-does that mean that I'm...

(Cameron goes to get something, when Kyle suddenly starts to cough out blood. Foreman runs over to his side, to call a code.)

Foreman: Need a central IV! Two units of packed red blood cells, type O-negative!

(Hard cut to: Aerial shot of PPTH. Day.)

(Cut to: Diagnostics office. Chase and Cameron report to House.)

Cameron: He's unconscious and heading for a coma. He's at a four on the RLAS scale.

(House, for once, doesn't seem to know what could be wrong with a patient.)

House: Stop all treatment.

Chase: To see if this is a reaction to our meds?

House: Well, they obviously aren't helping. Given the fact that he's an alcoholic, there's a good chance his liver wasn't so hot when he came in. Anti-seizure drugs, they just pushed him over the edge.

(Foreman enters.)

Cameron: We take him off those meds, what do we put him on?

House: I was hoping you'd know.

Foreman: Maybe academic, I just started him on dialysis.

Chase: Kidney and liver failure; not too many people come back from that.

Cameron: Trauma's out of the picture. Could still be an infection.

Foreman: Or neurological or...

House: Genetic.

(The Ducklings look at him, incredulously.)

House: We need a better history.

(He limps out quickly.)

(Cut to: PPTH dispensary. House is behind the counter, looking for a particular drug. The pharmacist sits idly by, as the Ducklings stand in front of the counter.)

(Beta Comment: Because it is a good idea, when under investigation for drug use and drug trafficking with intent, to start rifling through the hospital dispensary.)

Chase: Did you miss the part where the patient lost consciousness?

(House finds what he's looking for and tosses the vial, from behind his back, to Foreman, who catches it.)

Foreman: L-dopa?!

Cameron: You're not waking Kyle. You're waking his father.

House: I commend your observational skills.

(Holding two other vials, he starts to limp away. The Ducklings follow him.)

Chase: You have no reason to think any manner of drugs will wake a man from a coma.

House: *(Correcting.)* Vegetative state. Much easier. This guy's no Terri Schiavo, his brain's all there, he moves around, muscles have barely atrophied, just waiting for a fairy-tale kiss. After I do that, stick a needle in him.

(Cut to: Back in the "Vegetable Ward", near Gabe's bed, House fills a syringe from one of the vials. The Ducklings watch, protesting.)

Foreman: The amount of amphetamines alone will be dangerous. Besides whatever the hell else you got in there.

(House picks up another vial and starts to fill it into the syringe.)

House: There are reports out of South Africa about a pill that'd temporarily revive someone in a vegetative state. We've all seen Awakenings. It made me cry. I wanna cry.

(House injects the syringe into Gabe's IV line. The door opens.)

Cuddy: *(Voice-only, pissed off.)* Put the syringe down.

(They turn around to see Cuddy, standing there.)

House: *(Chinese accent.)* I can out draw you, mysterious stranger.

Cuddy: *(Mad as heck.)* We don't experiment on helpless patients!

House: Be reasonable. There's no way this is gonna work.

Cuddy: *Even if you woke him, it would only be for a few hours! A day! Two at the most! You're risking his life!*
 House: *I'm risking getting sued. That's the only objection here.*
 Cuddy: *You'll be torturing him and his family.*
 House: *Good news for Legal. Only family he's got is upstairs dying.*

(Cuddy rushes to take the syringe away, but House depresses the syringe's plunger, sending the cocktail into Gabe's bloodstream.)

House: *Whoaaaaaaii!*

(House yanks out the needle and stands back, satisfied. Cuddy looks absolutely stunned. They look at Gabe. No movement. The Ducklings watch with trepidation.)

Cuddy: *(Voice trembling. Still mad.) I want this patient monitored for the next twenty-four hours. (Pointedly at House.) I want someone with him at all times, to make sure you didn't kill him! I want your ass in my office—*

(She's interrupted by a grunt coming from a slowly awakening Gabe. The Ducklings are surprised. House is surprised. Pretty much everyone except the audience is surprised.)

Gabe: *(As if he's only been sleeping a couple of hours.) God. I'm starving.*

(He sits up.)

Gabe: *I could really go for a steak.*

(He looks around expectantly. House looks at him, smiling victoriously.)

(Cut to: Still in the "Vegetable Ward". Cuddy is examining Gabe, as House looks on.)

Cuddy: *Do you know your name? Know where you are?*

Gabe: *(Groggily.) Gabriel Wasniak. I don't know the name of this hospital.*

Cuddy: *How much are three and five?*

Gabe: *(Smiling.) Eight. Also known as half of sixteen, quarter of thirty-two, two to the third power.*

(Beta Comment: I had a paramedic ask me something similar after getting knocked out during a sporting event, my response was "numbers".)

(Cuddy looks at House, who is beaming.)

House: *(Smiling.) Coolest thing ever. Any history of seizure in your family?*

Gabe: *No.*

House: *Liver disease?*
 Gabe: *No. (To Cuddy.) How long have I been here? Got the feeling it's uh, been a long time.*
 House: *Interesting. Your internal clock kept ticking. How deep does that awareness go? Pick up scraps of conversations, do you have a vague sense that the hospital administrator dresses like a trollop?*

(Cuddy doesn't find that last question too flattering.)

House: *Or that the new Star Wars movies were a disappointment?*
 Gabe: *(Pensive.) I know my wife is dead. I don't know how long it's been.*

(He looks questioningly at Cuddy.)

Cuddy: *(Empathically.) Ten years. (Beat.) What's the last thing you remember?*
 Gabe: *The fire. My wife was in the bedroom. She had taken a sleeping pill. I got Kyle out, went back in for her. I knew I didn't make it.*
 Cuddy: *Sorry.*
 House: *How 'bout your wife's side of the family? Any history of seizures there?*
 Cuddy: *Your son, Kyle, is a patient here. I'm afraid his condition is serious. He may be dying.*

(Gabe looks at Cuddy. Finally, he inhales sharply.)

Gabe: *No seizure issues on my wife's side either. What about that steak? Nobody ever answered me.*

(Cut to: PPTH lobby. House gets off the elevator. In the foreground, Wilson is signing a clipboard, held by a nurse. They walk together.)

Wilson: *Ahh! Rumor in the cafeteria was Caustic Guy was waking up Coma Guy.*
 House: *Technically, Vegetative State Guy was woken by... yeah, Caustic Guy.*
 Wilson: *So, what happened?*
 House: *Gotta get him a steak, before I can ask him anymore questions.*
 Wilson: *He doesn't wanna talk about his son?*
 House: *Didn't seem to emotionally register that his son is sick.*
 Wilson: *Brain issue? He was asphyxiated. Spent ten years as asparagus. Who knows what damage is in there?*
 House: *It's possible. 'Course always the simple explanation. Maybe he just doesn't like his son.*
 Wilson: *Only in your world would that be simple.*
 House: *The delusion that fathering a child installs a permanent geyser of unconditional love—*

Wilson: *Maybe your father's feelings were conditional, not everyone's*
 House: *Yes. Well, of course. That would play into your romantic vision of human...*

(Wilson stops walking. House turns around, after a few steps, to look at Wilson.)

Wilson: *Terms you would understand. We have an evolutionary incentive to sacrifice for our offspring, our tribe, our friends. Keep them safe.*
 House: *(Agrees, but...) Except for all the people who don't. Everything is conditional. You just can't always anticipate the conditions.*

(He limps away. Wilson gives up and leaves.)

(Cut to: PPTH corridors. Cameron walks down the corridor. She turns at a corner and is startled with a police badge is flashed in her face. Guess who's holding it - okay, it's Michael Tritter!)

Tritter: *Mind if we talk for a few minutes?*

(Cut to: PPTH office. Tritter "interrogates" a harried-looking Cameron.)

Tritter: *How many pills would you say Dr. House takes a day?*
 Cameron: *I'm uncomfortable saying a number.*
 Tritter: *(He shrugs.) Try.*
 Cameron: *Six.*
 Tritter: *A day?*

(Cameron nods.)

Tritter: *Has he ever had you, write prescriptions for him?*
 Cameron: *No. What is it you want me to say? That he takes too many pills and is a danger to the hospital. Or he takes too few because he's selling them on the side. Either way, it's ridiculous.*
 Tritter: *I meant the former.*
 Cameron: *You're wrong.*
 Tritter: *Can I ask what Dr. House has done to deserve your loyalty? He's not known as a great boss. He's not even much of a friend. Look how he left Dr. Wilson holding the bag.*

(This is news to Cameron. Tritter sees this.)

Tritter: *(Smiling.) It's odd. You don't know about that. You defend him and he won't even tell you what's happening in his life.*

(Cameron's beeper goes off. She gets it.)

(Cut to: Kyle's room. Cameron comes running in. Kyle appears normal (for the moment). Chase and Foreman are sitting nearby, casually.)

Cameron: I was paged.
Chase: Saw you with the cop. What'd he want?

(Cameron closes the door.)

Cameron: How many pills does House take? Did I ever write him a prescription? That sort of stuff. I told him six.
Foreman: *(Amused.)* A day or in a mouthful?
Cameron: I was just hoping you guys would stay consistent.
Chase: He wants to talk to us too?
Cameron: You're next.
Chase: *(Unsettled.)* We've gotta tell House what's going on.
Cameron: Tritter says "no".
Foreman: Then "no" it is. Cops have a thousand ways to make life difficult for you.

(House slides open the door and pokes his head inside, they immediately look guilty and go silent.)

House: Quick! What's the kid's status? Gotta get back to our sleeper before he goes looking for the Orgasmatron.

(Beta Comment: House is a Woody Allen fan! That makes me smile.)

(The Ducklings remain silent.)

House: See, if that were rhetorical, it would mean I could just turn around and leave now, which I'm not doing. From which you should deduce...
Foreman: Stopped all drugs except the antibiotics. His liver's just managing to hang in there.
Chase: He's still sliding into coma.

(House looks grimly at the sleeping Kyle.)

(Cut to: Once again in the "Vegetable Ward". Gabe is looking at himself in a small mirror, seeing how old he's become, tugging at his double chin. He's wearing street clothes. House enters, carrying a tray with food on it.)

Gabe: Your barber sucks.

(He stands up and shows House how much weight he's lost.)

Gabe: "Coma diet". I could make a fortune.
House: "Vegetative State Diet". Who gave you your clothes?
Gabe: Dr. Cuddy. I guess I'll need all new ones anyway. Everything went in the fire.

House: Don't worry about it. We use recyclable clothes now. Wear them once, then eat them. Your son's measles vaccination, d'you remember if he had it and what type it was?

Gabe: You're a piece of work, you know that?

(House sighs.)

Gabe: You weren't gonna tell me, were ya? I don't need new clothes. Dr. Cuddy says my body will adjust to the drugs, and I'll be a vegetable again by tomorrow; if I'm really lucky, the day after.

House: Yeah.

Gabe: If I got a day to live, I'm not gonna spend it in the hospital room, being grilled.

(He picks up his coat and starts to leave.)

House: C'mon, where you gonna go? House burned down, your wife's dead. Business is sold off. The only thing you have left is down the hall, heading for a liver biopsy.

Gabe: Used to be this little um, hole in the wall, run by a guy named Giancarlo. Made the best hoagies in the world. Real Italian rolls. Prosciutto, provolone, *(He smacks his lips.)* Mmm. How far is Atlantic City from here?

House: You have one day to live and you want a sandwich.

Gabe: People on death row get a last meal.

House: State provides it. Who's providing for you? You got a car? Money?

Gabe: *(Smiling.)* You're negotiating with me.

(House smiles back.)

(Cut to: PPTH corridor. Wilson withdraws money from the ATM installed there. House walks up, carrying his backpack.)

House: Take out another hundred, for me. And I need your car.

Wilson: I'm not doing you any favors.

House: You'll get it back tomorrow. Two days max. Road yrip.

(Wilson looks at House and relents.)

(Cut to: PPTH parking lot. Gabe and House walk up to Wilson's car. Wilson is leaning on his car.)

Wilson: This is like trying to control the weather, but I'd prefer if you didn't eat in the car. Just had it detailed.

(He hands House his keys. Gabe opens the driver's side door.)

Gabe: I drive!

Wilson: Oh, the hell he does!

House: Sure!

Wilson: Aside from the fact, he just woke up from a vegetative state; the guy doesn't have a license.

House: How 'bout this? Cops stop us, we lie. You know how to do that. Chips!

(He tosses the car keys across the roof of the car to Gabe, who catches it perfectly. Gabe gets in the driver's seat.)

House: All the drugs pumping through his system right now, his reflexes are better than Dale Earnhardt Jr.'s.

Gabe: *(From inside the car, holding an iPod.)* What's this? It says "Ipp-odd".

Wilson: I'm coming.

(He gets in the back, while House gets in the front passenger's seat. Gabe starts up the car and screeches out of the parking lot.)

House: *(V.O.)* So, let's talk about toxic exposure.

(Cut to: Convenience Store. Outside, Wilson puts his white lab coat in the car trunk. Gabe and House are inside. Gabe is looking at candy that existed 10 years ago, but has undergone some changes. Namely M&M's.)

Gabe: What was wrong with the old colors? I trusted brown. Do the purple ones have chocolate inside?

House: *(Limping up.)* Raspberry cocaine. This house that burned down. Where was it?

Gabe: Morristown, New Jersey. Listen, I really need to know about the candy, because I'm allergic to berries.

House: You didn't mention that.

Gabe: Is it significant?

House: No. So, where else did you live? List everywhere, including vacations. Start with when your wife got pregnant.

Gabe: We lived in Jersey. Then we moved to Jersey; from there, Jersey. What, are you waiting to hear about the little cottage in the Amazon, with the mosquitoes and the lead paint all over the walls?

House: *(Nodding.)* Yes.

Gabe: You know what? I didn't let you come along so you could suck all the fun out of my one day of life.

House: Well, you're out of luck, 'cause that's totally why I'm here.

(Gabe turns around and looks at House.)

Gabe: Okay. Rule change.

House: *(Purses his lips.)* Person with the money makes the rules. Or in this case, person who's friend's the person with the money, makes the rules.

Gabe: Well, you want answers more than I want money. Right, so, here's the game. Ask whatever you want. But for every question I answer, you have to answer one first.

House: Why would you care about anything I have to say?

Gabe: The day before I died, I was a successful man. I had a factory with over two hundred employees. People listened when I talked. I liked power. Now, the only power I have left is the power to annoy you.

(With a smug smile, he turns and walks off. House smiles wryly.)

(Cut to: Aerial shot of PPTH. Day.)

(Cut to: Kyle's room. Kyle is unconscious. The Ducklings are there.)

Cameron: Took Wilson's assistant for coffee.

Foreman: Why?

Cameron: Something Tritter said. She told me the police think that House stole Wilson's prescription pad and forged his name.

Foreman: You believe it?

Cameron: Do you?

Foreman: Why, absolutely. I do. I'm just checking how naïve you are.

Cameron: He's not gonna steal his best friend's pad, jeopardize his career.

Foreman: Until his best friend says "no" to him. House is a junkie. Junkies do whatever they have to do to get what they need.

Cameron: *(Checking the patient.)* Kyle's under three in the RLAS scale. He's only showing localized response.

(Foreman sighs.)

Chase: I'll call House. Tell him I'm gonna need an answer soon.

(He walks out.)

(Cut to: Aerial shot of highway. Wilson's car is seen.)

(Cut to: Wilson's car. Interior. Gabe is driving. House, in the passenger seat, is going through a map.)

Wilson: Get in the right lane for 295. And pass me the Twizzlers.

(Gabe passes it behind. Wilson pops one in his mouth.)

Wilson: I'm curious.

House: No, you're not.

Wilson: Why would a man's first instinct be to drive away from the only family he's got?

House: Noooo! This is no time for you to do your thing! We don't care about his state of mind, we don't care if he's happy. *(To Gabe.)* This factory of yours. What did you make?

(Gabe looks at House, who looks back. House sighs.)

House: *So ask me a question.*
 Gabe: *I'm thinking.*
 House: *(To Wilson, holding up a bottle of Vicodin.) Only six left, by the way.*
 Wilson: *So sign my name. You don't need a doctor, you need a pen.*

(House dry-swallows a Vicodin.)

Gabe: *What is up with you two?*
 House: *Wilson lied to the bulls to keep me out of the big house.*
 Wilson: *(Pissed.) Are you out of your mind?*
 House: *Who's he gonna tell? By tomorrow night, he's gonna be a mindless stalk of celery. Since I answered that one, by the way, my turn. What did you make in your factory?*
 Gabe: *Luxury boats. You ever been in love?*
 House: *Wow! Going right for the closets with the embarrassing stuff. Good move. (His answer.) Yes! Describe the boats.*
 Gabe: *Thirty-five to sixty-five foot hulls, twin engines, Parquet floors in the galley, staterooms with queen beds. How'd you meet?*
 House: *She shot me. These boats - I assume you use mildew-resistant paint on the hulls?*
 Gabe: *Naturally. Shot you?*
 House: *Paintball. Doctors versus lawyers. Ever take your son to the factory?*
 Gabe: *Sure. He used to run all over the place. He was perfectly safe. Ever love anybody else?*
 House: *(Shaking his head.) No more questions. I got my answer. While dad's in the office, son's watching 'em spray-paint. And what kid wears a mask?*

(House pulls out his cell phone and starts dialing.)

House: *Mercury specifically targets the central nervous system.*
 Gabe: *You're saying this is my fault?*

(House has the cell phone at his ear, waiting for a response.)

House: *Mercury poisoning explains the seizures. The liver's like a big soup-strainer. Soup drains through, chicken dumplings stay. For soup read blood, for chicken dumplings...*
 Gabe: *(Morosely.) I get it, I get it. Mercury.*
 House: *Sits more or less idle until your kid pours tequila shooters into his liver. When the liver goes, takes out his kidneys - explains everything.*

(He gets a response on his cell phone.)

House: *(Into the phone.) Yeah, it's me.*

(Intercut with: House's office. Foreman puts House on the speakerphone. Cameron is nearby.)

House: *(From phone.) Foreman, draw blood, test for mercury poisoning. Chase, start heavy-metal chelation while we're waiting for results.*

(Cameron and Foreman exchange uneasy glances.)

Foreman: *Chase isn't here. I'll start the...*
House: *Where is he?*

(Another exchange of uneasy glances.)

Foreman: *The lab.*

(Back in the car, House hangs up.)

(Cut to: PPTH lab (AKA Tritter's interrogation room). Tritter grills a harried-looking Chase.)

Tritter: *How many pills does he take a day?*

Chase: *It's hard to say. Pain levels vary all the time. Could be six, eight... ten.*

Tritter: *Ever write any prescriptions for him?*

Chase: *(Nods.) Yes.*

Tritter: *Why? Did he tell you to?*

Chase: *He asked me to.*

(Tritter smiles, then rolls up a chair and takes a seat in front of Chase.)

Tritter: *Medicine attracts people who are attracted to power. I know how he hates when he is defied by a patient. I doubt he handles defiance from his staff any better. Now you correct me if I'm wrong, but I don't think Dr. House asks for anything. I think he takes it. And I think that you are stuck, lying to the police, to cover up something *(Shaking his head sympathetically.)* you didn't wanna do.*

(Chase stares coldly at Tritter.)

(Beta Comment: Oh Tritter you judgeth wrongly my friend; seriously that was the wrong play for Chase.)

(Cut to: Atlantic City. Evening. Wilson's car comes to a stop at a traffic light.)

House: *(V.O.) We have been up and down St. James like a Monopoly car. It's not here. Giancarlo has left the building.*

(Gabe rests his head on the wheel in disappointment. Then he angrily pounds on wheel.)

Wilson: We can still turn around and go back to Princeto...

Gabe: *(Aloud.)* No! We've come this far, I'm getting the hoagie!

Wilson: *(Beat.)* If your son does have mercury poisoning, there's a good chance he'll respond to the chelation. You might be able to have a few minutes with him before you lapse...

Gabe: *(Turns around, upset.)* Why are you so concerned about me?

(Wilson gives up.)

House: Deep inside, Wilson believes if he cares enough, he'll never have to die.

Wilson: *(To Gabe.)* Your behavior isn't normal.

House: *(Scoffs.)* And you would know normal.

Wilson: What could he have done that you won't forgive after ten years, when this is your last chance?

Gabe: My son is what he is. His mother's side - all drunken losers; he's gone the same way.

Wilson: House told you that drinking had damaged your son's liver.

Gabe: But you said that!

Wilson: But you didn't hear him say that 'til after we left the hospital. So, why did you leave?

(Gabe silently looks outside.)

House: Maybe your son takes after your side; seizures and an allergy to emotional connections.

Gabe: *(Waving wildly.)* Okay, okay, okay, enough! We're in Atlantic City, and my time's not up yet. We'll find a hotel with a casino.

(He starts the car and they drive off.)

(Cut to: Kyle's room. Cameron is flashing her flashlight into Kyle's eyes. Foreman is also checking up on him. Suddenly, the monitors start beeping.)

Cameron: BP's starting to drop.

(Monitor starts to whine and beep.)

Foreman: O2 stats down to 70.

(Cameron puts an oxygen mask on Kyle. Foreman gets a syringe with epinephrine and injects it into Kyle's IV.)

Foreman: Point-three milligrams of epi. In.

Cameron: What're you trying to do? Make him bleed faster?

Foreman: Check the pulse.

(Cameron does.)

Foreman: *It's not his liver.*

(Cameron checks the monitor. HR 126, BP 104/58, SpO2 70, Temp (F) 101.)

Foreman: *It's the heart.*

(Cameron looks nervously at Foreman.)

(Cut to: Aerial shot of Caesar's Palace, Atlantic City.)

(Cut to: Hotel suite. Gabe is on the couch, watching TV, while House limps about. Wilson is on the phone with Room Service.)

Wilson: *(Into the phone.) I understand it's a French chef. But I'm sure he can handle this. Need a twelve-inch Italian roll, Oregano vinegar. No, not Balsamic vinegar. Oregano vinegar.*

(House puts off the TV and stands menacingly in front of Gabe.)

House: *(Hannibal Greg.) Quid pro quo, Clarice. (Regular Greg.) Game's still on.*

Gabe: *I thought the answer was mercury poisoning. What other questions would you care about?*

Wilson: *(Cradling phone.) If you each had one day to live, you'd look for one last meal and House would look for one last answer.*

(House holds up his Vicodin bottle and signals that he has only five pills left. He dry-swallows one.)

Wilson: *(Into the phone.) No, can you just send the ingredients up here and I'll make it myself.*

(Wilson hangs up. Gabe looks disappointed.)

House: *Last ten years. How much awareness did you have?*

Gabe: *I don't know. I knew it wasn't the next day. I knew that, I recognized your voice. How often were you in my room?*

(House is about to answer/lie, when Wilson chimes in.)

Wilson: *No, you're wasting a question. I have a better one.*

(House braces for it.)

Wilson: *(Serious.) Why steal my pad?*

House: *Oh my God, you're right! I'm an addict. Thanks for opening my eyes.*

Wilson: *(Shaking his head.) No, I mean, why my pad? Foreman, Cameron and Chase's pads are just as convenient. But their association with you is involuntary. They're employees. I associate with you through choice and any relationship that*

involves choice, you have to see how far you can push before it breaks.

House: This is easy. You ask the questions, answer them and make tasty snacks. (Gets up.) Let's go try the casino.

Wilson: And one day, our friendship will break and it'll just prove your theory that relationships are conditional and you don't need human connection or deserve it or whatever goes on in that rat maze of your brain.

House: (To Gabe.) Sorry. If I'd known he was gonna be this annoying, I'd have stolen Dr. Cameron's pad and Dr. Foreman's car. She appreciates my brooding melancholy.

(His cell phone rings. He answers it.)

House: (Whiny-voice.) House's house of whining. State your complaint.

(Intercut with: PPTH lab. Foreman speaks to House on his cell phone.)

Foreman: Patient's BP just dropped like a stone.

House: Do an echo. Mercury isn't likely to damage the...

Foreman: It didn't. Mercury test was negative.

House: (Grimly.) Do an echo.

(House hangs up, solemnly. Wilson and Gabe watch him with interest.)

House: I was wrong. Your son's still dying. I need to go over every relative you ever had again. This time, forget their diseases, just tell me how they died. We don't have time to take turns.

(Hurriedly, he sits down and picks up some files from the table.)

House: Give me the answers, you get a big one at the end. Go for whatever you want. Destroy my privacy, my dignity.

(Cut to: Hotel suite. Room service has delivered the hoagie ingredients, except the foot long Italian roll. Instead, they've delivered triangle-shaped bread slices. Wilson is already on the phone, waiting to complain. House is still pestering Gabe about his relatives' deaths.)

House: Your grandmother?

Gabe: Heat exhaustion. Fourth of July picnic. The woman was 92.

(Wilson gets an answer.)

Wilson: (Into phone, pained) Does anyone in the kitchen know the hoagie shop that used to be on St. James' place?

House: Your sister-in-law with diabetes. As far as you know, she's still alive?

Gabe: *She's not. Killed in a traffic accident while driving home from a Phillies game; I'm sure lot of beer was consumed. Phillies lost!*

House: *Your father?*

Gabe: *Old age. Heart finally gave up.*

House: *Your wife's father?*

Gabe: *Hit-and-run. Walking the incontinent dog.*

(Wilson has got a number and has dialed it. He gets an answer.)

Wilson: *(Into phone, hopefully.) Hi, you guys deliver? (Beat.) Lemme put it this way. If you deliver, there'll be a hundred dollar tip in it for you.*

(The answer must be "Yeah!", because he exults.)

Wilson: *(Into the phone.) Excellent! (To Gabe.) Victory.*

Gabe: *(Laughs.) The night is finally going my way. Wilson, toss me a soda.*

(Wilson picks up a beer can and tosses it at Gabe. Gabe's hand is positioned to catch it, but he doesn't clasp it as it hits his hand. His hand remains open. The can falls to the floor. This event is not lost on any of the three men in the room. Gabe slowly curls his fingers inward to make a fist. House and Wilson exchange a knowing glance.)

(Cut to: PPTH lobby. Foreman is on his laptop. Tritter walks up behind him.)

Tritter: *Should we go somewhere to talk?*

Foreman: *(Sighs and ignores the question.) House is an ass. But he obviously needs pain medication. How much pain one person feels is not a call the government should be making.*

Tritter: *So you think I'm a bureaucrat with a badge, following some arbitrary guideline?*

Foreman: *(Pretends to think about it.) Yeah. I do.*

Tritter: *So you're saying I should, just trust him. Do you?*

Foreman: *You're not qualified to make...*

Tritter: *I'm not sure you are either.*

(Foreman stares at Tritter.)

Tritter: *I've been a cop for twenty years. Not a day goes by that someone doesn't try to sell me some self-serving story.*

(Foreman tries to ignore Tritter and resumes his work.)

Tritter: *If you had my job, you'd know. (Beat.) Everybody lies.*

(Foreman stops, obviously feeling an uncomfortable feeling of déjà vu. Tritter walks off.)

(Cut to: Hotel room. House's questioning seems to be losing steam.)

Gabe: *Think you've run out of relatives. So, it's my turn.*

(House remains silent.)

Gabe: *Why did you become a doctor?*

(House sits on the couch.)

House: *That's the big question? I give you complete license to humiliate me and that's the best you can do. Well, okay. Let's discuss the wonder of the human body.*

Gabe: *No, no, no. You're a curious guy. You like to figure things out. Why not go into research? Why work with people when you obviously hate people.*

(Wilson finds the question pertinent and waits for an answer.)

House: *Oedipal fixation. I was seeking my mother's love and she thought that Ben Casey was just the dreamiest.*

Gabe: *All right ine. You don't think you'll need any more answers from me? Give me a hard time.*

(House looks at Wilson, who is waiting for the answer. Finally, he relents.)

House: *When I was fourteen, my father was stationed in Japan. I went rock-climbing with this kid from school. He fell, got injured and I had to bring him to the hospital. We came in through the wrong entrance, passed this guy in the hall. It was a janitor. Friend came down with an infection and doctors didn't know what to do. So they brought in the janitor. He was a doctor and a buraku; one of Japan's untouchables. His ancestors had been slaughterers, gravediggers. And this guy knew that he wasn't accepted by the staff, didn't even try, didn't dress well, he didn't pretend to be one of them. The people around that place, they didn't think that he had anything they wanted, except when they needed him. Because he was right; which meant that nothing else mattered, they had to listen to him.*

(Silence.)

(Cut to: Kyle's room. Cameron and Chase prepare to perform an ultrasound on an unconscious Kyle. Cameron hands Chase the bottle of gel.)

Chase: *'Kyou. (It's "Thank you", not the other thing!!!)*

(Just as he's about to apply it on Kyle's chest, Kyle goes into convulsions. The monitor begins to whine. Chase and Cameron try and hold him down.)

Chase: *Need twenty milligrams of diazepam in a syringe!*

(The nurse goes to get it. Cameron holds Kyle's head to the side. Then, the monitor starts beeping.)

Cameron: *Heart beat's irregular and accelerating!*

(Kyle's head is jerking too much for Cameron to hold it down.)

Cameron: *It's at two hundred!*

Chase: *He's gonna crash!*

Cameron: *Allergic reaction to diazepam?!*

(Chase gets the paddles from the crash cart and starts to charge them up.)

Chase: *Better hope so! Either that or his heart's done!*

(Chase zaps Kyle.)

(Cut to Hotel room. Wilson and Gabe lounge on the couches. House gazes at a light fixture.)

House: *What happened on the night of the fire?*

(Gabe glares at House.)

House: *Yeah, sure it's a stressful, emotional question. Suck it up!*

Gabe: *My wife had taken a sleeping pill and gone to bed. It was Christmas Eve. Kyle popped corn in the fireplace. He managed to knock loose some tinder. Wrapping paper caught on fire. Spread so fast. I got Kyle outta there. When I went back in for... (Chokes, takes a beat, then.)*

Wilson: *You're a disappointment.*

(Gabe looks at Wilson in surprise.)

Wilson: *You act as though you don't need anybody. You just blame your son for what happened.*

Gabe: *(Sitting up.) I don't blame him. He was a twelve-year-old boy. You don't blame a kid for an accident.*

Wilson: *Then what are we doing here? Why aren't you with him?*

Gabe: *(Yelling.) Because it wouldn't matter! (Gets up and walks around, still yelling.) I failed to keep my family safe! I couldn't stop the fire, I couldn't save my wife! (Getting angrier.) Now you want me to stick around watching while I fail to save my son?! (Through clenched teeth.) Thank you so much for waking me up!!*

(Wilson backs down.)

House: *How did your son dislodge the tinder?*

(Gabe chuckles wryly and sits down, his face buried in his hands. Then, as if to humor the crazy doc, he replies.)

Gabe: *He dropped the popcorn tray. He had been complaining it was too heavy. I should have listened.*

House: *And the hit-and-run, walking the pissy dog. That happen at night?*

Gabe: *(Cooling down a bit.) I think so, yeah. Why?*

House: *Car accident after the Phillies lost. Night game?*

(Gabe nods. Wilson seems to see where House is going with this.)

House: *Ragged Red Fiber. It's an inherited condition. Dropping things, muscle weakness, poor night-vision. These people seem uncoordinated and accident-prone. Careless. It's transmitted in mitochondrial DNA, so it only passes through the mother. Your wife's family weren't drunks, they were sick.*

Wilson: *It wouldn't have affected his liver.*

House: *The kid is a drunk. Thinks that he killed his mother and turned his father into a vegetable. I might have a few shots myself.*

(As he speaks, he pulls out his cell phone and dials a number. He waits for a response. He gets it.)

Foreman: *(From phone.) Foreman.*

House: *Test his DNA for Ragged Red Fiber.*

(Intercut with: PPTH lobby. Foreman speaks on a landline phone.)

Foreman: *It's not gonna...*

House: *Here's a thought. Why don't we not assume that the test is negative 'til we actually do it.*

Foreman: *House. The kid has severe cardiomyopathy. Alcoholic and no shot of a transplant. So yeah, maybe you figured out why. Good for you, but he's gonna die anyway.*

(Foreman looks behind into Kyle's room at Kyle, unconscious, hooked up to monitors and a respirator. Foreman hangs up.)

(House hangs up as well, looking grim. He looks at the others.)

(Cut to: Hotel room. Night. The hoagie's finally here but no one is eating it. It's raining outside and thunder can be heard. Wilson sits morosely on the couch, while House paces the room. Gabe peers out the window at the view. Finally.)

Gabe: *(Decisively.) I want to give Kyle my heart.*

(House stops pacing. He and Wilson look at Gabe. Gabe faces them and speaks.)

Gabe: This thing, whatever it is. You said he gets it from the mother. My heart's fine.

Wilson: And it could go on being fine for the rest of your life.

House: Yeah. 'S not like he's gonna do anything with it.

Wilson: (Standing.) Well, you woke him up once. Maybe, someone will come up with some other answer. We've both seen breakthroughs no one expected. (To Gabe.) And Ragged Red Fiber's treatable, but not curable. Even if he gets your heart, there's no guarantee.

(Gabe doesn't care.)

Gabe: He's my kid.

(Cut to: Cuddy's office. Night. Cuddy's on the phone with House.)

Cuddy: No! Did you really expect a different answer?

(Intercut with: Hotel room. House is on his cell phone.)

House: We have arranged transplants before when a patient is near death.

Cuddy: Except he isn't near death. He's saying "Kill me and cut out my heart". Are you out of your mind?

House: Fine. I'll think of something else.

Cuddy: I'm sorry.

(She hangs up.)

(House does the same. He shakes his head. He limps over to an armchair and sits.)

House: Wilson, get out.

(Wilson guesses what House is going to do.)

Wilson: (Firm, yet unsure.) No.

House: You've lied to the cops enough for me. Maybe I don't wanna push this 'til it breaks.

(Wilson seems to understand. He looks at Gabe and slowly walks out, taking his jacket and House's cane as he goes. He closes the door behind him. House waits till Wilson is gone. In a somber tone, he speaks to Gabe.)

House: Pills are the simplest. Hanging has less chance of damaging the heart.

Gabe: (Thinks about it.) I'm okay with pain.

House: Strangulation's better than breaking your neck. Which means this'll be slow.

Gabe: *(Sighs.) I wouldn't get to see him even if we got in a car right now and broke the speed limit, driving back, would I?*
 House: *Small shake of his head.) No.*
 Gabe: *(Nod.) Tell him... (Long beat.) I don't know what to tell him. (Sighs.) Think it's my turn to ask a question, isn't it?*
 House: *I don't think so. 'Cause you've just asked me that thing about the speed limit.*

(Gabe looks at House with a "Humor me" look. House relents.)

House: *What do you wanna know?*
 Gabe: *If you could hear on thing from your father, what would it be?*
 House: *I wouldn't help you.*
 Gabe: *Try me.*
 House: *I'd want him to say, "You were right. You did the right thing".*
 Gabe: *(Smiles.) Yeah, it doesn't help.*

(House chuckles and looks at Gabe, the smile disappearing slowly. Gabe looks solemnly at House.)

(Cut to: Hotel casino. Gamblers do their thing, as Wilson stands at the craps table. He "hits" on a woman there.)

Wilson: *Hi.*
 Mrs. Schaeffer: *Hi.*
 Wilson: *(Clearly enunciating.) I'm Dr. Wilson.*
 Mrs. Schaeffer: *I'm Mrs. Schaeffer.*
 Wilson: *I'm from Princeton.*
 Mrs. Schaeffer: *(Trying to blow him off gently.) My husband and I and our three children are from Philadelphia.*

(Wilson nods and rolls his eyes. He braces himself.)

Wilson: *So, uhh, do you like to swing?*

(Mrs. Schaeffer looks at him and laughs.)

Mrs. Schaeffer: *No.*
 Wilson: *Well, if you change your mind, I'm in...*

(He turns around and yells.)

Wilson: *House! House!*

(A balding guy with a long face, stubble and House's cane looks up. Mrs. Schaeffer turns to see "House".)

Wilson: *Is it Room 622? 642?*
 "House": *(Rehearsed speech.) 622.*
 Wilson: *(To Mrs. Schaeffer.) It's 622.*
 Mrs. Schaeffer: *(Get lost.) Yeah.*

(Wilson seems satisfied by this rejection. He walks over to "House" and slaps some money in his hand and takes back House's cane. He walks away, his and House's alibi made.)

(Cut to: Hotel corridor, outside their room. House is sitting on the floor, near their room door. Wilson walks over and gives House his cane back.)

Wilson: *(Explaining.)* Alibi.

House: I figured.

(They wait silently for a while. Then an ominous thud is heard from inside their room. They look at each other, sadly.)

(Fade to: Aerial shot of PPTH. Night.)

(Cut to: The Operation Room doors are thrown open as surgeons, orderlies and nurses hurriedly wheel in two gurneys, one with Kyle on life support and the other with Gabe. Gabe has a red ligature mark on his throat. As they move out of view, we see House watching expressionlessly through the glass portion of the OR doors. He dry-swallows a Vicodin. He turns away from the door and walks into Cuddy.)

Cuddy: They found an open bottle of Aspirin by the body. Lucky he had a headache. Reduced trauma to the heart in transit.

House: *(Expressionless nod.)* Lucky.

(Cuddy knows better than to waste time, chewing House out. Eyes closed in defeat, she walks off.)

(Cut to: Kyle's room. Kyle is recuperating from the heart transplant. He's conscious. House is in the room.)

Kyle: That can't be all.

House: Well, you got a heart out of it. How many organs do want from the guy?

Kyle: I mean, my father must have said something. He couldn't just... he must have given you some kind of a message for me.

House: *(Beat.)* He said you were right. You did the right thing.

(He starts to walk out.)

Kyle: *(Confused.)* Right about what? What does that mean?

House: How should I know? He's your dad.

(He leaves. Kyle fights back tears and sniffles, remembering his dad.)

(Cut to: PPTH lobby. Wilson's at the ATM again, trying to withdraw money, but can't seem to get any. House appears behind him.)

House: You know what I found interesting about this case?

Wilson: That it proved people can love unconditionally and you can tell yourself it's not true, but you'll just end up in a hotel room in Atlantic City, asking someone to cut your heart out?

House: The hoagie.

(The ATM beeps again. No transaction. Wilson frowns.)

House: You thought this guy was emotionally confused and the hoagie was just a mask to hide his real feelings towards his son.

Wilson: It was. Did you know Tritter was talking to your team while we were away?

House: Yeah. Yet you moved heaven and earth to get him that mask with mustard and proscuitto.

Wilson: Which one of them told you?

House: All of them. Which means that none of them said anything that I have to worry about. Now, back to the hoagie. You think that my addiction's out of hand? Your need to be needed is so strong that you give people what they want, what they need, what they think they need.

(Wilson gets on his cell phone to the bank.)

Wilson: I don't think my enabling is anything you should be complaining about.

(He gets a response.)

Wilson: *(Into the phone)* Yes, my name is Dr. James Wilson, account number 835687. The ATM says I've got zero *(Beat.)* What does that mean? A hold? *(Beat.)* Yeah, okay. Thanks.

(Beta Comment: Whose account number is six numbers long? Mine is like sixteen and I need to know the special three digit number on the back of the card, my social security number, my mom's maiden name AND promise them my first born before they'll admit I even have an account let alone give me info like that.)

(He hangs up and leans against the machine in frustration.)

Wilson: *(Sighs.)* My accounts have been frozen as part of a police investigation.

House: *(Trying to be supportive.)* They can't keep your money forever.

Wilson: No, they can keep it 'til I agree to help send you prison for ten years. *(Sighs again.)* You're getting dinner.

(He walks away. House remains behind, a troubled look on his face. Then he leaves, following Wilson.)

10.12.2.5 Six Feet Under: "The Will"

(Prelude)

(Scene: An Outdoor Pool in the Backyard of a House: Chandler James Swanson, a handsome man in his mid-thirties, stands talking to a group of three men. Meanwhile, his wife, Adele, sits at a nearby table, chatting with these men's wives. She is a young woman, holding her baby. Chandler lights a cigar. "Ain't That A Kick in the Head" plays in the background.)

Chandler: You can have anything you want. It's yours for the taking. Now, we've been conditioned to think that this isn't fair somehow, that that's taking away something from someone else, right?

Other Men: (ad lib) Right, right.

Chandler: Wrong. The bounty of the universe is without limits.

(The camera moves to the women.)

Woman: What exactly is Beauty Vision, anyway?

Adele: Oh, it's a personalized life management system.

Woman: Sounds kinda culty.

(Back to Chandler.)

Chandler: Everybody wants a better life. Shit, two years ago, I was living out of my fuckin' car.

(Back to Adele.)

Adele: He told me the first time we went out, he was going to marry me. It was unbelievably romantic, and now I have this beautiful baby.

(Back to Chandler.)

Chandler: And this is what Beauty Vision is. It's a way of seeing the world without fear. Now, these new territories, they're gonna go so fast. Franchise fee is 45,000.

Man: Sign me up.

Chandler: Are you really ready for this?

Man: (smiles) Fuck, yeah. (laughs)

Chandler: Well, welcome to Beauty Vision. (shakes his hand)

(Back to Adele.)

Woman: Your husband is gorgeous.

Adele: Thank you. (Meanwhile, Chandler dives into the pool.) He spends an hour on the Stairmaster every day.

(Chandler does not surface right away. Then, a tumult arises among the men.)

Man: Jesus, is that blood? Shit!
Man #2: Must have hit his head on the bottom of the pool.

(The man jumps into the pool, where we see Chandler lying at the bottom, bleeding profusely from the head. Adele stands up, horrified.)

Adele: Chandler! Chandler! Oh my God!

(The screen fades to white.)

("Chandler James Swanson. JULY 29, 1967-JANUARY 8, 2001" Act One. Scene One: Keith's Apartment: David and Keith are lying naked in bed together. It is the morning.)

Keith: Wake your tired ass up, sleepyhead. (kisses David)

David: What's for breakfast?

Keith: Me, stupid.

(David laughs and starts to make out with Keith. Suddenly, Nathaniel, Sr. appears, sitting beside the bed. David stops, horrified.)

Nathaniel, Sr.: Now, uh, which one of you is the wife? (David pushes Keith away.) No, no, keep going, keep going. I'm kind of curious as to how this works.

(David awakes with a start. He is alone in the bed. He jumps up and puts on his pants in a hurry. Keith enters in a robe.)

Keith: No breakfast?

David: Why'd you let me sleep so late?

Keith: I didn't have the heart to wake you up. You looked so relaxed, which I don't see that often.

David: Today's the reading of Dad's will. You know about that.

Keith: It'll all be over real soon. Thank you for sleeping over.

David: You snore.

(Keith laughs and they kiss on the lips.)

Keith: Don't forget about the meeting tomorrow night.

David: You think I'd miss a meeting of gay police and firemen?

Keith: You'll like these guys. They're cool. I'll pick you up around 7. We'll get a bite to eat first.

David: Call me before you head over.

Keith: So you can weasel your way out of it?

David: I never know when I'm gonna have to work, Keith. And this is a busy time for us. A lot of people hold on for one last Christmas and then buh-bye. (Kisses him again.)

(Scene Two: Brenda's House. Nate is lying on his stomach on Brenda's floor. His shirt is off. She is giving him a shiatsu massage.)

Nate: *I always thought shiatsu was more intense than this.*
 Brenda: *Oh, we'll get there. I'm just trying to find out where you're wounded.*
 Nate: *Wounded? I got stabbed in the thigh with a Bic pen once.*
 Brenda: *I wasn't speaking literally.*
 Nate: *Aah!*
 Brenda: *Oh, here's a good one. Old but recently reopened.*
 Nate: *You're so full of shit.*
 Brenda: *We're all wounded. We carry our wounds around with us throughout life and eventually they kill us. Things happen that leave a mark in space, in time, in us.*
 Nate: *Alright.*

(Nate rolls over onto his back.)

Brenda: *No.*
 Nate: *I'm sure this is all very deep and profound, but I get enough death at home. You're supposed to be my haven away from all that.*
 Brenda: *I'm not supposed to be anything. (They kiss.)*

(Scene Three: Outside the Fisher House. Nate and David each pull into the driveway, in their respective cars.)

Nate: *(speaking in a robot voice, similar to HAL in "2001: A Space Odyssey") Morning, Dave. Aren't those the same clothes you had on yesterday?*
 David: *Everything I own looks alike.*
 Nate: *I sense you're not being completely honest with me, Dave.*
 David: *Have you changed any since you were 14?*
 Nate: *(laughs) Hey. I'm all for you getting laid, believe me.*

(Scene Four: Fisher Kitchen. Nate enters. Ruth is at the sink, washing peaches.)

Nate: *Morning. (Shows Ruth a container of raspberries) You gotta try these. They're hydroponic. Put them in water. I know the guy who grows them. He's a big supplier to the co-op.*
 Ruth: *So my peaches are no good?*
 Nate: *What? No, they're fine.*

(Claire enters.)

Ruth: *Mr. Hickey wants us there on time for the reading of the will. We should all go in the same car.*
 Claire: *Great, I have to miss another day of school? What am I, like some poor knocked-up Victorian waif who has to stay hidden from view?*
 Ruth: *Fine, go to school; stay out all night; live in the streets; see if I care.*

(She leaves.)

Claire: Was she like this when you were growing up?

Nate: No, not really, but she was well on her way.

(David enters.)

David: Morning.

Nate: *(doing the HAL voice)* We are looking quite spiffy in that suit, Dave.

David: *(sarcastically)* That's so clever. You're talking like the computer in the movie. Wow, you're funny.

Nate: *(laughs, speaks normally)* Hey, have a hydroponic raspberry, grown by a guy named Gunther, once slept with Stevie Nicks.

Claire: Eew!

Nate: So, Dave, you gonna tell us about her?

Claire: Who?

Nate: Well, he's got a friend. Hey, are you and Jennifer back together?

David: No.

Nate: *(Hal voice)* Have you met someone else, Dave?

Claire: Leave him alone.

Nate: *(Hal voice)* Someone from outside your pod?

Claire: Shut up, asshole.

David: Thank you, Claire.

(The doorbell rings, and David goes to answer it.)

Claire: Why are you still here, anyway? Why don't you go back to Seattle?

Nate: Because I would miss the joyful sense of belonging I get here.

(Scene Five: Fisher Front Door. David answers the front door. Adele Swanson stands on the porch, holding her baby.)

(Scene Six: Room Behind the Curtain)

Adele: I have no idea what kind of service he'd want.

David: Well, the scale depends on who he was and how he saw himself, the statement that he made with his life.

Adele: He was... He was like, so dynamic. He had his own business-- Beauty Vision.

David: The infomercial?

Adele: Chandler invented it.

David: Large scale. *(writes in his pad)* I'll arrange viewings for tomorrow and the next day at Cedar Hill. Service 4,200. Now, we should choose on an appropriate resting vessel, one that befits a man of his stature. *(Adele begins to cry. David passes her the tissue box.)* May I ask what kind of car your husband preferred?

Adele: He drives a BMW.

David: Do you know which model?
 Adele: The biggest, fastest one.
 David: (taking out catalogue) I recommend the Titan Series. Solid mahogany, pan finished with burwood accents, the same wood used in luxury automobile interiors.
 Adele: Looks expensive.
 David: 9000. It's more than just a casket. It's a tribute, really.
 Adele: OK. Are we finished?
 David: Major credit card to get us started. (waves at the baby) Hi!

(Scene Seven: Lawyer's Office. Mr. Hickey, the lawyer, reads Nathaniel, SR.'s will to Ruth, Claire, Nate and David.)

Hickey: (reading) I, Nathaniel Samuel Fisher, a resident of Los Angeles County, California, declare this to be my last will, and revoke all former wills and codicils. First, to my wife, Ruth, I leave all cash, bank accounts, stocks, and bonds that are in my name. (aside, to Ruth) That's in addition to the life insurance. (continues reading) Second, I bequeath the company, Fisher & Sons Funeral Home, and all real property in business interest, attached as follows: 50% to my son, David James Fisher, and 50% to my son, Nathaniel Samuel Fisher, Jr.
 Nate: What?! (laughs) Was he high? Why would he do that?

(David stands up and leaves abruptly. Nate follows.)

Nate: David!
 Claire: Wow, I guess I don't even rate.
 Hickey: No, he set up a trust for you.

(Scene Eight: Hallway Outside Office)

Nate: David, hey wait. David, David, David, David. I don't want it.
 David: Well, excuse me while I go contemplate the irony of that.

(David goes down the stairs.)

(Scene Nine: Lawyer's Office)

Claire: What's my recourse here?
 Hickey: Recourse? Your entire college education is provided for.
 Claire: So I don't get anything?
 Ruth: You get education, Claire. A privilege that not everyone gets.
 Claire: Well, what if I don't wanna go to college?
 Hickey: Well, you need it these days, not just to succeed but to survive.
 Claire: OK. Spare me the tough love rationalization. Just bottom line it, please.
 Hickey: Should you decide not to go to college, the money will become available to you when you're 25.
 Claire: So this is like blackmail from beyond the grave!

(Scene Ten: First Floor of Building)

Nate: What in the hell was Dad thinking? Is this some kind of sick joke?
 Ruth: It's Fisher and Sons. You're the sons.
 Claire: Mom gets half a million in life insurance, which is completely fair, but I have these huge strings attached?
 Ruth: Let's not talk about what's fair.
 Nate: Mom, you can have my half.
 Ruth: No, your father knew exactly what he was doing. He wanted everybody happy, and we will be happy!
 Claire: I guess what I want is totally irrelevant!
 Nate: Dave, listen. I think this is all wrong. It should be yours. Or yours and Mom's.
 David: I really don't wanna discuss it now.
 Ruth: Maybe I'll move to Florida.
 David: That's ridiculous, Mom, and it's not helping.
 Ruth: You're all adults, and Claire will be leaving next year.
 Claire: Yeah, to join the Marines! I wanna learn to kill, kill, kill!

(Scene Eleven: Outside the Fisher House. The Fishers pull up in the car. Meanwhile, Federico is taking a corpse out of his trunk. The Fishers get out of the car.)

David: Is that Mr. Swanson? How does he look?
 Federico: Easy. Head split open. Some scalp work, hair extensions to cover the stitches. Maybe.

(Claire gets into her car to go to school.)

Claire: You guys are in my way.
 Federico: *(to Ruth)* Mrs. F. *(Ruth goes into the house; to David)* Vanessa just called. We've got a fresh one at Baybury's.
 David: You pick it up. I'll get Swanson started.
 Federico: No can do. I've still got to finish Mrs. Huffington.
 David: Federico, her viewing is at 3 o'clock.
 Federico: Yeah, well, she's majorly jaundiced.
 David: Well, just crank up the pink pen spots over her casket.
 Federico: David, the woman looks like a banana. I don't dare brush her, the family's gonna freak! You wanna put her out like that? Then take my name off the certificate!
 David: Nate, I need you to pick up at Baybury's Nursing Home.
 Nate: Uh... I don't really know how.
 David: You put him on a gurney, put the gurney in the car, bring it home, take the elevator to the basement, put him in the freezer. You think you can handle that? You own half the business now. Start pulling your weight.

(Claire honks her horn.)

Claire: Newsflash! Other people exist!

(The men move out of the way, as Claire zooms out of the driveway.)

Federico: (aside, to Nate) Hey, uh. Give me 20 minutes. I'll go with you.

Nate: Thanks.

(Scene Twelve: The Van. Federico drives Nate.)

Nate: So did Dad ever say anything that might explain why he'd do this? Like, "Hey, Federico, I've lost my fucking mind!"

Federico: It's a good business. Steady.

Nate: I guess he was still pissed at me for not going into it, but what does he think? He can force me?

Federico: Maybe he was pissed at Dave.

(Scene Thirteen: Parking Lot of the High School. Claire leaves her school and heads for her car. She gets in. Gabriel is standing nearby, talking to two girls. When he sees Claire, he approaches her.)

Gabriel: Hey... Do you wanna go to a thing tonight?

Claire: I'm really not in the mood for a thing tonight, Gabriel.

Gabriel: Come on, don't go through this alone.

Claire: Fat chance. It's like I've got a big sign on my head that says, "Freak with the dead dad." And like all these people who are so tragic even knew him.

Gabriel: I met your dad once. Remember? He buried my grandmother, Alice.

Claire: Why are you talking to me?

Gabriel: You think I'm a jerk?

Claire: Yes.

Gabriel: You know, you're different now. You can see through walls.

Claire: Uh huh. Don't your skanks need to be walked?

Gabriel: I wanna see you.

(Claire drives away.)

(Scene Fourteen: Outside the Fisher House/Fisher Front Hall. Ruth is standing on her porch, and she is approached by Matt Gilardi.)

Gilardi: Mrs. Fisher? I'm Matthew Gilardi. Do you have a moment? Did David mention me, by any chance?

(They enter the house.)

Ruth: I don't think he did.

Gilardi: Well, I thought I'd drop off the details of our buy-out offer so you can look it over. The terms are quite generous, especially the stock options. (hands her a brochure)

Ruth: Who are you to buy us out? I never saw you before in my life.

Gilardi: I represent Kroehner Services International.

Ruth: A chain?

Gilardi: Kroehner is a family of quality death-care facilities, Mrs. Fisher. We have 157 units in Southern California, and we're inviting you to be 158. You really should discuss this situation with your son, David.

Ruth: I have two sons.

Gilardi: Really? I was only aware of one.

Ruth: I know how many sons I have, Mr. Gilardi.

Gilardi: Yes, ma'am. Just look at the numbers. I'll let myself out.

(Scene Fifteen: Baybury Nursing Home)

Nate: (to some elderly patients) Good morning. How are you folks today?

Federico: Don't expect to be popular.

(Vanessa Diaz, Federico's wife, who works at the nursing home as a nurse, approaches Federico and kisses him. She is visibly pregnant.)

Vanessa: Hey, baby! (to Nate) Nate, look at you.

Nate: Look at you!

Vanessa: Four and a half months, and this one wants out already.

Federico: Mr. Suarez ready to go?

Vanessa: Yeah, honey. We got a little problem. My sister can't pick up Julio from pre-school. She got another call back from that cat food commercial.

Federico: Your sister. Well, what about my career, huh? I can't do it. Not today. David's head would explode.

Vanessa: Nate, you oughtta remind your brother how many clients I have referred to you guys from here, and tell him to cut Rico some slack.

(Federico speaks to her angrily in Spanish. She replies angrily, and marches out of the room.)

Nate: Rico, go. I'm the new boss, right?

Federico: OK. I'm telling Dave you said I could.

Nate: Yeah.

Federico: Yeah.

Nate: I can do this. I just need some help getting him onto the gurney.

(Nate puts on disposable gloves, and again has the flashback to himself as a young boy, from the previous episode.)

Nathaniel, Sr.: You can touch him if you wear one of these. Believe me, he won't mind.

(Nate snaps out of it.)

Federico: Alright. Pull the bed back. Line it up with the gurney.

Nate: (after doing that) Alright. Like this?

Federico: (referring to the body bag on the gurney) Let me take this off for a second. (He does that) Alrighty. You grab his shoulders. (Nate does this, Federico takes the legs) On 3. Ready? 1,2,3

(They lift Mr. Suarez, and the sheet that had been covering him comes off. Mr. Suarez's penis is erect.)

Nate: Whoa!

Federico: Angel lust.

Nate: Does that happen a lot?

Federico: A fair amount. You can be dead, but you're never really dead.

(Scene Sixteen: The Van/Restaurant. Nate drives the van, with Mr. Suarez's corpse in the back. Mr. Suarez begins to make strange groaning noises. Just then, Brenda calls on Nate's cell phone. We see her seated at a table in a restaurant.)

Brenda: So I've been thinking. We skipped way too many steps. We need to have a first date.

Nate: OK.

Brenda: I'm at Pino, Hollywood. Know where that is?

Nate: You mean right now?

Brenda: Yeah.

Nate: Uh, I'd love to, but I've got a dead body in the car with me.

Brenda: Wow, I can certainly understand why you wouldn't want to get away from that. Come on. Just a glass of wine. 15 minutes. The dead guy won't mind.

(Scene Seventeen: Outside the Restaurant. Nate pulls the car up to the front of the restaurant, and hands the keys to the valet.)

Nate: Do me a favor. Keep out of the sun.

Valet: Yeah, sure.

(Scene Eighteen: Restaurant. Brenda and Nate are seated, each with a glass of wine. They are in the middle of a conversation.)

Nate: I'd forgotten. They make these noises, and air comes out. It's like--(He simulates the noise Mr. Suarez made).

Brenda: No!

Nate: Dad knew that I hated this whole fucked up business. He should respect that. And poor Dave, I'd be pissed, too, although he does seem to take to this extra Old Testament level.

Brenda: So does that mean you're not going back to Seattle on Sunday?

Nate: Fuck!

Brenda: OK. Don't think about it. Tell me about yourself. Like this is our first date and we never had sex before you knew my name.

Nate: You mean the recap of major life events told in a humorous and self-deprecating manner, which almost always gets me laid? No.

Brenda: Why not?

Nate: *I'm not that guy with you.*
 Brenda: *Who are you?*
 Nate: *I don't know. Somebody new.*
 Brenda: *It's because of your father. You were with me at your most vulnerable. You felt comfortable. You felt really accepted.*
 Nate: *You always analyze guys on the first date?*
 Brenda: *Only if they're interesting.*
 Nate: *Oh, so you think I'm interesting?*
 Brenda: *Oh, yeah. I don't meet that many men with dead guys with hard-ons in their car.*

(Scene Nineteen: The Van. Nate is driving. All of a sudden, he hears a fart noise from the back of the car, and starts to make faces as he smells an awful smell.)

(Scene Twenty: Fisher Kitchen. David and Ruth are sitting at the table.)

David: *So when Mrs. Swanson's credit card didn't go through, I ran a credit check, and they were in debt up to their ears. We have a \$3,200 Titan Casket being delivered tomorrow.*
 Ruth: *Why didn't you tell me there's an offer to buy us out?*
 David: *I know what you and Dad thought of Kroehner Service International.*
 Ruth: *You don't know what I think. Not that it matters to you. And Nate is not your enemy. He'll do whatever you want.*
 David: *Why do you say that? He spent his entire life doing what he wants. Dad must've really hated me.*
 Ruth: *Hush!*

(Nathaniel, Sr. appears in the doorway.)

Nathaniel, Sr.: It's Fisher & Sons, and that's gotta continue. And you're never gonna have any kids.

(Nate enters.)

David: *Well, it's about time. What took you so long?*
 Nate: *I stopped to eat.*
 Ruth: *I wish you'd called.*
 Nate: *I think Mr. Suarez kinda shit himself. Is that normal?*
 David: *You stopped to eat? Do you have any respect for human life at all?*
 Nate: *I have a huge respect for human life. I just didn't know they can take a dump when they're dead.*
 David: *Well, they can. Make a note.*
 Ruth: *Boys, I don't like this bickering.*
 David: *Yeah? Well, I don't like you sleeping with hairdressers.*

(Ruth slaps David hard in the face.)

(Scene Twenty-One: Fisher Front Hall. Nate follows David into the front hall.)

Nate: Look, don't take this out on Mom. What is it you wanna say to me?

David: Well, there's a body that spent over two hours in a van, unrefrigerated, decomposing at a rate much faster than you could ever imagine. Thanks for making my life just that much more difficult. Thanks for undermining my authority with our employees. And thanks for making it so clear to me that my choice to dedicate myself to this business and to this family was really stupid, because, apparently, I would've been rewarded just the same for wasting my life.

Nate: Oh, my life is a waste? Fuck you! At least I enjoy it.

David: Well, lucky you.

Nate: Dave, at least let me help.

David: You've helped enough.

(Scene Twenty-Two: Claire's Car, parking lot, nighttime. Claire and Gabriel are sitting in the car, smoking pot.)

Claire: It's just not fair that my whole life is being decided by other people.

Gabriel: Hey, college is paid for, they have great parties, no student loans to pay off.

Claire: I'm not exactly a party person. By the way, that shit you gave me the night my dad died, it really fucked me up.

Gabriel: I'm sorry about that.

Claire: You should be. Why is college like the only option? I don't even know what I wanna do. I just feel like there's something inside me. I'd just like to figure out what it is before I get like completely reprogrammed.

Gabriel: Hey, nobody could reprogram you. You're the most original girl in the school. Come on. Look at this car that you drive. This face that you drive.

Claire: Thanks a lot, liar.

Gabriel: I'm serious. You know how much guts it takes to be somebody like you? (They kiss.)

(Act Two. Scene One: Basement of the Fisher House. Once again, we see the flashback of Nate and David as boys, in the basement with their dad. This time, however, David is remembering the scene, so we see more of it.)

Nathaniel, Sr.: You can touch him if you wear one of these. Believe me, he won't mind. He won't care.

(Nate runs out of the room, just as we had seen before.)

Nathaniel, Sr.: Well, whaddaya got there, David? (David shows him a naked G.I. Joe doll, which he had previously pretended to use as a gun.) Who is that? (David points to the corpse.) That's him?

That's Mr. Bloomberg? Put him right down next to him there, and see if it is. (David does.) Oh, my goodness! Yeah, you're OK, David.

(David is standing next to both dead bodies, and Nate walks in.)

Nate: Mom wants to see us.

(Scene Two: Kitchen. Ruth is drinking coffee from a thermos, when David and Nate enter. She is dressed for a hike.)

Ruth: I'm going on a hike with someone.

Nate: OK.

David: OK?!

Ruth: I am not asking your permission, David. I am your mother. How dare you? You both have private lives, and I know it. Why shouldn't I?

Nate: You should. Go.

David: Excuse me. I need her to meet with Mrs. Swanson.

Ruth: It's Fisher and Sons. (she leaves)

David: Well, this sucks. I have to go to fight for a hole in the ground at Rosemont Cemetery, or Mr. and Mrs. Suarez won't be buried together. They'll be on opposite sides of the goddamned freeway.

Nate: Dave, listen. Can I do anything to help?

David: Can you tell Adele Swanson we know she's broke and can't afford the funeral she ordered? Can you do that?

Nate: I guess. (David gives him a look.) Yes.

David: The Swansons are con-artists. They run a franchise pyramid scheme. They have no money, and they're not gonna con us too. I made some notes in case you're not familiar with credit reports.

Nate: You know, I work with vendors. Big ones. National ones. I'm not an idiot. I can do this.

David: Thank you. (David leaves.)

Nate: Shit.

(Scene Three: Outside the High School. Claire meets Gabriel outside.)

Gabriel: What? Do you have to be anywhere tonight?

Claire: Not really.

(They kiss. She laughs warmly.)

(Scene Four: Room Behind the Curtain Adele: The other Mr. Fisher recommended the \$9000 coffin. I didn't ask for it.)

Nate: I think cremation is much more dignified, and it's within range, given the financial situation.

Adele: Chandler created Beauty Vision. We have franchises in 13 states and the nation of Uruguay.

Nate: *How much did you know about your husband's business? Because he's been running up bad debts for some time.*

Adele: *We were always moving. I just thought it was because he was making so much money. Each place was nicer than the last.*

Nate: *His former partners are suing him. He had several credit cards maxed out, run-ins with the IRS dating to 1996, and Yale University would like him to stop telling people he went there.*

Adele: *This can't be happening. I have a baby. I can't go back to waitressing, and now you're telling me we can't even afford a coffin? What will people think?*

Nate: *Mrs. Swanson, I'm sitting here thinking why don't you rent it?*

Adele: *How much would that be?*

Nate: *How much do you have?*

Adele: *I don't know. My ATM card's not working.*

Nate: *We'll work something out. And afterwards, we'll give you his ashes in an urn.*

(Adele cries. Nate sits beside her and holds her hand.)

Nate: *You really loved him, didn't you? (She nods and begins to cry. He hugs her.) OK. It's OK. It's alright, let it out.*

(Scene Five: The Woods. Ruth and Hiram Gunderson are on their hike.)

Hiram: *I think it's good you told your boys about me.*

Ruth: *Are you kidding? It was insane. I certainly didn't choose to do it. It just happened.*

Hiram: *It was brave.*

Ruth: *It was guilt. I loved my husband.*

Hiram: *I know you did.*

Ruth: *Hiram, when I think of us now, I feel like I'm watching the whole thing on some sex channel on cable TV.*

Hiram: *Is that right?*

Ruth: *Yes, and that my husband might be watching us, too. I want some changes made, I'll tell you that. I'm not answering dead calls all night long anymore. Let them hire somebody, or sell the business, or whatever.*

Hiram: *I want to take you somewhere away from all of this.*

Ruth: *No.*

Hiram: *They're adults. They can take care of themselves. I have 2 plane tickets to Costa Rica a week from Monday. Separate rooms.*

Ruth: *I was 19 when I got married. I've never been on my own. I wouldn't even know how. I'm sorry. You're a very kind person, and you've been good to me. I'm sorry. Goodbye.*

(She leaves a very dejected Hiram.)

(Scene Six: Chandler's Viewing. Chandler lies in the coffin. We hear loud, boisterous music playing in the background, and see that Nate and Adele are the only people there.)

Nate: Good choice in music.
 Adele: It's from his car. It's the last CD he ever heard.

(An angry man enters from outside.)

Angry Man: Adele Swanson, your husband owes me \$45,000!

(Nate gets up and walks the man out.)

Nate: Listen, he kept it all from her. Now she's broke with a baby, and you're going to leave her alone.

Angry Man: Who the fuck are you?

Nate: I own this place. Now get the hell out before I call the cops.

Angry Man: You people suck!

(He leaves. Meanwhile, David comes down from upstairs.)

David: What was that?

Nate: Some freak Swanson owed money to.

David: Nate, I notice Mr. Swanson is in the Titan Casket.

Nate: Yeah, yeah, yeah, yeah, but she's giving it back. I made the deal for cremation.

David: They can't give it back. By law, it has to be burned with him. You just cost us \$9000, you fucking moron.

Nate: What?! *(The doorbell rings.)* How was I supposed to know that?

(David answers the door. His former fiancée, Jennifer Mason, stands, holding a basket.)

Jennifer: I'm so sorry about your father.

David: Jennifer.

(They hug.)

(Scene Seven: Kitchen. Jennifer sits at the table with David and Ruth.)

Jennifer: I was in Boca Raton. My mom had to have her hip replaced.

Ruth: Oh, dear. How is she?

Jennifer: She's fine, thanks. So I didn't find out about Mr. Fisher till yesterday. I'm just heartbroken about it. I'll miss him.

David: Well, he adored you.

Ruth: Oh, David, I won't be answering the phones anymore.

David: Uh--ok.

(Scene Eight: The Back of Claire's Car. Claire and Gabriel are naked, wrapped in sheets. They just had sex.)

Gabriel: Now every part of your body has a new meaning to me.

Claire: We should go.

Gabriel: Like your nose. *(touches her nose.)*

Claire: Come on.

Gabriel: And your little hand. (touches her hand)
Claire: Hands, I get.
Gabriel: And your toes. (touches her toes.)
Claire: You're tickling!
Gabriel: Alright, here, try these. (puts his foot in her hand) You can play with mine.
Claire: You're right, now I don't feel anything.
Gabriel: See? It's perfect. Would you, um, no, I'm embarrassed.
Claire: What?
Gabriel: Would you rub it?
Claire: OK. (She starts to rub his foot.)
Gabriel: You're making my toe hard. (She laughs.) Do you wanna kiss it?
Claire: Your toe?! No.
Gabriel: Come on, I'll do something for you. Anything.
Claire: Aren't you forgetting something?
Gabriel: Oh... Please!

(She starts to suck his toes. He closes his eyes, with an orgasmic expression on his face.)

(Scene Nine: Fisher Driveway. Nate is scrubbing the back of his car, and Keith approaches him.)

Nate: Uh... Filthy... Shit... Fuck.
Keith: Hey, Nate. Keith. I met you at your Dad's viewing.
Nate: Oh, yeah, David's racquetball partner.
Keith: Yeah. Is David inside?
Nate: No. He went out for dinner with his ex-fiancee. She missed Dad's funeral, and they were pretty close, so--
Keith: Yeah, that's cool. I understand completely.
Nate: I have his cell phone number, if you wanna give him a call.
Keith: Already gave it a shot. He didn't answer.
Nate: Hey, is David any good? At racquetball? Because we used to play when I was in high school, and he was pathetic, running into walls-
Keith: Yeah, I think you'd be surprised just how good he's gotten.
Nate: Well, I'll tell him you came by.
Keith: Thanks.

(Scene Ten: Slumber Room. Adele is trying to wrench Chandler's watch off of his arm. Ruth walks by.)

Ruth: Dear God!

(She walks over to Adele, who is crying.)

Adele: I need to get his watch. I need to sell it for the money. My life is over!
Ruth: This is a hard time. The hardest.
Adele: It was all a lie! He left us with nothing, because there never was anything. (She pulls the watch off and hits him.) Bastard!

(Adele leaves. Ruth smooths Chandler's suit.)

(Scene Eleven: Restaurant, nighttime. David and Jennifer are having dinner. David is drinking a lot of wine.)

Jennifer: I almost died when I saw our engagement pictures still on your mantle.
 David: Why? My family loved you. My father especially.
 Jennifer: He loved you.
 David: Yeah, he had a funny way of showing it. (He laughs.) I'm drunk.
 Jennifer: Then I can ask. Are you happy?
 David: I'm still me.
 Jennifer: Your father knew. We had coffee once, and he said he understood why we couldn't be together. He said you spent so much time trying to make other people happy, you never thought about yourself. He worried about that. So, do you have anyone now? (David nods.) Can you tell me about him?
 David: You're completely wrong about my father. You didn't know him at all. Nobody did. Let's get a room at a hotel and fuck our brains out. How about it?
 Jennifer: (looks repulsed) Jesus, David!

(Scene Twelve: Hallway outside Keith's Apartment. David drunkly saunters to Keith's door and knocks gently. Keith opens the door.)

David: Hi. I got your message. Sorry I didn't call you back. I had to go out to County Hospital. The body's still in Long Beach. Autopsy's not even finished yet. It's unbelievable. How was the meeting?
 Keith: Everyone asked about you. They wanna meet you.
 David: I wanna meet them. (He rests his head on Keith's chest.) I'm a little drunk. You might have to undress me.
 Keith: OK. Right after you stop lying to me.

(Keith closes the door in David's face. David walks away.)

(Scene Thirteen: Brenda's Front Porch. Brenda answers her door. Nate is there. She lets him in.)

(Scene Fourteen: Brenda's Bedroom. Brenda and Nate are on the floor, with their clothes on, making out. Eventually, she rolls over on her back. Nate starts to unzip her dress. Then he notices a tattoo near her posterior. It says "Nathaniel".)

Nate: Um, Brenda.
 Brenda: Yes, Nate?
 Nate: Why is my name tattooed on your ass?
 Brenda: It's not your name.
 Nate: Yes, it is.

Brenda: You're not the only person named that. (She rolls onto her back.) Nate, it's a coincidence. It's not you or anyone you know. (She smiles.) Come on, you think I'm so enamored with you I had your name burned into my flesh?

Nate: Then how come I never saw it before?

Brenda: We've had sex twice: once with our clothes on, and once in the dark after three martinis a piece.

Nate: Well, you obviously liked some guy enough to have his name burned in your flesh.

Brenda: I would have done a lot more than that for him. (They kiss.)

(Act Three. Scene One: Brenda's Bedroom. Nate enters the Fisher house. He soon hears a hissing noise, similar to the one Mr. Suarez made earlier. He goes to the coffin lying in the Slumber Room, and opens it. David is lying in it. David talks to him with the "Hal" voice he was using on him earlier.)

David: It's about time, you fucking moron.

Nate: What are you doing in there?

David: Could you help me out, you fucking moron?

Nate: Why can't you just climb out?

David: I think we both know the answer to that, you fucking moron.

(Nate wakes up in bed with Brenda the next morning. She is caressing a small area of his chest.)

Brenda: You really should do something about this. It's really deep. Might as well be bleeding.

Nate: Could you be a little more dramatic?

Brenda: Oh, I could be a lot more dramatic. What are you doing today?

Nate: Dave and I have to go get the registration out of the wrecked hearse. Insurance won't replace without it.

(She kisses his chest.)

Brenda: What time?

Nate: 2:30, I think.

Brenda: Take your cell phone.

Nate: OK.

Brenda: Promise me you will.

Nate: Alright.

(They kiss and she gets up.)

Brenda: OK.

(Scene Two: Fisher Kitchen, breakfast. Claire enters. Ruth gives her a plate of pancakes.)

Claire: Oh, I don't feel like carbs this morning. Do we have any more of those Stevie Nicks raspberries?

Ruth: Claire, do you have an eating disorder?

Claire: What?! No, Mom, I wish.

(Claire takes the raspberries and leaves. Scene Three: Room Behind the Curtain)

David walks in to see Mr. Suarez, JR. sitting on the couch.)

David: Are you being helped?

Suarez: Yeah, my pop's here--Suarez. *(He looks at the catalogue.)*

David: Of course. *(looks at the page Suarez is reading)* The Titan Series. Quite beautiful.

Suarez: Yeah? Give me a number.

David: 9000.

Suarez: You guys oughtta get your act together. You see, your brother said that this was on special, 4500, and then he came down to 4000, so why don't we start there?

(Scene Four: Basement)

Federico: That's not legal, reselling a coffin. There are fluids that seep, OK? And Mr. Swanson, he seeped.

(David enters.)

David: What did you tell Mr. Suarez?

Nate: Hey, he wants a quality coffin. We happen to have one available.

Federico: I don't agree with this at all. It's against my beliefs.

David: Thank you, Federico.

Federico: And it's insanitary.

Nate: Well, they're dead. What disease can they possibly catch?

David: It's too late, Nate. It's a \$9000 retail item. Our cost is 3200. We eat that, plus we lose the profit.

Nate: Wait. There's a \$6000 mark-up?

(Nate leaves, David follows.)

(Scene Five: Room Behind the Curtain. David: Mr. Suarez, we cannot let you have that casket.)

Suarez: I'm sorry to hear that.

Nate: We can't legally sell it to you, because, very briefly, it was occupied by another person.

Suarez: 3500.

Nate: Sold!

David: Absolutely not.

Nate: David, don't be a fucking moron.

Suarez: Look, fellas, let's split the difference, because I've gotta get a haircut before the service.

David: My brother has no authorization--

Nate: *Mr. Suarez, it's a \$9000 product. It's used one night. You're getting it at cost to us. Would you be willing to stipulate that you understand the condition of the coffin?*

Suarez: *Sure, whatever. May I make a suggestion? You've closed. Don't overclose. It kills the word-of-mouth.*

(Scene Six: Cementary. Nate jogs through the cemetery, and reaches Nathaniel, SR.'s grave. He looks at it. It is a large stone, that says "Nathaniel Samuel Fisher--June 9, 1943-December 24, 2000--Father, Husband, Caregiver." Beside it, there is a space that says "Ruth O'Connor" with no information filled in. Nathaniel, Sr. steps beside Nate.)

Nathaniel, Sr.: *Is that the best anybody could come up with? "Father, husband, caregiver"?*

Nate: *How would you prefer? "Introvert, sadist, mindfucker"?*

(Gilardi approaches Nate.)

Gilardi: *Excuse me, Mr. Fisher? Matt Gilardi. Kroehner Services International. I understand you're now part owner of the business. You are aware we've made a very rich buy-out offer for your unit.*

Nate: *OK.*

Gilardi: *This is a one time offer.*

Nate: *I don't know about that.*

Gilardi: *You think you can hold out? We control suppliers now. Where are you gonna get your chemicals? How about your caskets and liners? What about this Diaz kid? I mean, this guy is a top-notch restorative artist.*

Nate: *Are you threatening to put us out of business?*

Gilardi: *We look at it as a partnership. In the death care industry now, it's consolidate or die. Decide which, Nate, and give me a ring, 'cause we will put things into motion, either way. (He leaves.)*

Nathaniel, Sr.: *He'll put things in motion either way? Ooo hoo! Tough guy!*

Nate: *Shut up.*

(Scene Seven: Garage. Nate and David approach the wrecked hearse.)

Man: *Right in here. Sign this right here.*

(Nate walks up to the hearse. The driver's side is completely smashed in.)

David: *Well, it's totaled. The insurance company was right about that.*

Nate: *(looking in) Fuck! There's still blood on the wheel!*

(David goes around the car, reaches into the glove compartment, and pulls out the insurance papers.)

David: *OK, let's go.*

Nate: *Jesus, don't you feel anything?*

David: *Yeah, I feel betrayed.*

(Nate's cell phone rings.)

Nate: (answering) Hello?

Brenda: Meet me at the corner of Sunset and Borden. Now. It's important.

Nate: What?

Brenda: Bring your brother. Trust me. You need to do this.

(Scene Eight: Bus Stop/Bus)

Nate: I spoke to Gilardi.

David: And?

Nate: He says we sell or they put us out of business.

David: Fuck.

Nate: I think we should sell.

David: And erase everything this family has meant for fifty years?

Nate: That might not be such a bad thing.

(The bus pulls up to the bus stop. The doors open, and Brenda is standing inside.)

Brenda: Hey.

Nate: Brenda. Uh, this is my brother, Dave.

Brenda: Come on.

Nate: Come on, let's do this.

(Nate and David get into the bus with Brenda. It starts to move. David sits down.)

Brenda: This is the bus.

Nate: What bus?

Brenda: The bus.

Nate: Brenda, this isn't funny. This is fucked up. What gives you the right to do something like this?

(She points his attention to David, who is sitting, and shaking. Nate sits down next to him.)

David: He's... I never...

(David looks out the window and sees his father, as a younger man, holding him, as a young boy, in his arms, and smiling. David looks stunned. Nate holds his hand, caressing it, and David begins to cry. Brenda watches them, kindly.)