

HUMOR IN DISCOURSE:  
HERR FLICK AND LIEUTENANT GRUBER IN '*ALLO* '*ALLO*

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Toke Van Gehuchten

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COMMITTEE MEMBERS

Committee Chair: Dr. Leslie Barratt, PhD

Professor of Linguistics of Department of Languages, Literatures and Linguistics  
Indiana State University

Committee Member: Dr. Melanie D'Amico, PhD

Assistant Professor of Spanish and Linguistics of Department of Languages, Literatures  
and Linguistics  
Indiana State University

Committee Member: Dr. Cecil Nelson, PhD

Professor of Linguistics of Department of Languages, Literatures and Linguistics  
Indiana State University

## ABSTRACT

Humor in discourse is often characterized by the specific, i.e. humor arises in a particular context. Sitcoms often provide a medium for humor in that the characters act as types through the aid of linguistic tools. In the case of *'Allo 'Allo*, for instance, the German character of Herr Flick is exemplified by his extensive usage of syntactic features, which are associated with speaker dominance, e.g. frequent use of the imperative, deontically used modal verbs and conciseness of utterance. On the other hand, the character of Lieutenant Gruber is typified by his usage of mitigation speech devices, such as the use of the modal phrase “could/can you” in requests and the avoidance of the imperative and deontically used modal verbs. This study shows how the use or avoidance of five syntactic features contributes to the linguistic personification of the sitcom characters Herr Flick and Lieutenant Gruber in *'Allo 'Allo*.

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## CHAPTER 1

### INTRODUCTION

The syntacto-pragmatic analysis of humor can provide ways to understand how language works and how it can be used to achieve a certain goal in a particular situation, e.g. to make an audience laugh. The study of humor requires a limited discourse in order to analyze what makes a joke humorous to an audience. Firstly, humor involves a cultural component; for instance, the genre of *Commedia dell'arte* genre, which emerged in 16<sup>th</sup> century Italian culture, and which is still identified as a primarily Italian comedy genre. Secondly, humor often surfaces in limited discourse and in different forms, for instance stand-up comedy, newspaper cartoons, comedy novels and other media. Finally, there are different types of humor, such as political satire, irony, situational humor and parodies to name a few.

One example of a limited discourse is a situation comedy or sitcom, which is defined as

A radio or television comedy series that involves a continuing cast of characters in a succession of episodes. Often the characters are markedly different types thrown together by circumstance and occupying a shared environment such as an apartment building or workplace. Typically half an hour in length and either

taped in front of a studio audience or employing canned applause, they are marked by verbal sparring and rapidly resolved conflicts. (*Encyclopædia Britannica Online Academic Edition: 2013*)

In the 1970s and 1980s, quite a few British sitcoms emerged which were similar in layout. Usually, these sitcoms would include references to other European countries, either in the form of an historical event such as World War II or in the shape of a supposedly foreign character. One example of this is *Fawlty Towers* with the Spanish waiter Manuel. Given the fact that these sitcoms contain characters with patterned personality traits, the humor used is usually formulaic, e.g. numerous misunderstandings between the Spanish character Manuel and the *Fawlty Towers* hotel owner due to Manuel's lack of proficiency in English.

Another notable example of a British sitcom from the 1980s is *'Allo 'Allo*. The outset and general setting of this sitcom make the characters prone to misunderstandings. It is set in an unusual situation, i.e. during WW II in the fictional town of Nouvion in Northern France, which is portrayed as being occupied by the Germans. Apart from French and German characters who are played by British actors who imitate the corresponding accents, there are also characters from other nationalities such as Brits, Italians and Swedes who take on a less significant position in the sitcom.

This study will focus on two of the German characters in *'Allo 'Allo*: Herr Flick and Lieutenant Gruber, the former of whom conforms to the stereotype of the German militant type, whereas the latter is an effeminate gay character, who is the complete opposite of Herr Flick. The aim of this study is to analyze a set of syntactic features used by the

characters Herr Flick and Lieutenant Gruber in order to see how they convey humor in their speech. Since syntax is concomitant with pragmatics, the current study will focus on five syntactic features as the starting point of the pragmatic analysis. For each character, these five syntactic features will be analyzed according to their pragmatic significance, and how this may contribute to humor. The features to be analyzed are imperative/command, length of utterance, use of mitigating speech tools, use of deontic modal verbs, and use of epistemic modal verbs.

#### Short introduction to *'Allo 'Allo*

Every episode lasts about twenty-five minutes with a regular but extensive cast who meet each other in regular locations. *'Allo 'Allo* was broadcast 1982 – 1992 and was voted 13<sup>th</sup> best British comedy show of all time (British Comedy Guide, 2013). The sitcom was created by Jeremy Lloyd and David Croft, who also scripted *Are You Being Served?* in the 1970s and 1980s.

*'Allo 'Allo* takes place in the fictional town of Nouvion in North France, which is occupied by the Germans during World War II. The plot centers around café owner René Artois and his efforts to remain loyal to the local resistance while, at the same time, trying to sympathize with the German occupiers. However, René's seemingly opportunistic efforts are in fact selfish attempts to feed his self-interests. This character trait is also found among other characters such as the German officers who would rather sell a stolen painting and leave France with the monetary proceeds in order to start a new life in an exotic location than serving the Führer. In addition, there are a couple of resistance members who

are also after that painting in order to make money rather than freeing France from its occupiers.

The names of some characters were not chosen at random. Bar owner René's last name *Artois* is a fictional surname with two possible meanings. Firstly, since Artois refers to a historic county that was situated in what is currently France and Belgium, the last name could implicate that René is a heir of the noble family D'Artois who used to rule this county. The second possible meaning is a reference to the Belgian beer *Stella Artois*, which is Latin for "star of Artesia". Given René's professional occupation, the second meaning is probably more plausible.

Similarly, the names Von Smallhausen and Herr Flick have an underlying meaning as well. For one, Von Smallhausen is not a German name as such. In fact, the German equivalent for *small* is *klein* or *schmal*. The literal meaning is therefore *from small/narrow houses*, which is a parody of names of the German nobility such as *Von Münchhausen*. The fact that Von Smallhausen comes from small houses emphasizes his inferiority to Herr Flick. The name of the latter is also not an original German name. *Flick* means to patch or to fix something, but it could also have the meaning of putting somebody at a disadvantage. In other words, Herr Flick literally refers to someone who attempts to put others at a disadvantage.

Given that *'Allo 'Allo* consists of an extensive cast, there are many underlying intrigues and feuds among characters. The war setting is a factor that creates forced relationships among characters, which are supposed to be enemies, and it reinforces René's ambivalent position as a business owner who tries to make money off both sides by sympathizing with whomever frequents his bar. Among his customers are the German

Lieutenant Gruber and the Gestapo officer Herr Flick. Both characters have seemingly different personalities, e.g. Lieutenant Gruber seems polite, whereas Herr Flick seems dominant. They also seem to use language differently in order to bring out these traits, e.g. Lieutenant Gruber seems to use mitigation in his speech more frequently than Herr Flick.

In brief, this thesis will study how the relation between five syntactic features and the linguistics realization of these two characters contribute to humor in the sitcom *'Allo 'Allo*.

## CHAPTER 2

## REVIEW OF THE LITERATURE

In this chapter, a few general humor theories and a couple of previous studies on sitcoms, that are relevant for the present study will be explored. Concretely, sitcom studies center around a few factors that are typical of the comedy genre, such as the use of the laugh track and its timing, a formulaic structure and the viewers' background knowledge. A new element in sitcom research is the study of the linguistic realization of a character as done by Bednarek (199-229).

In recent years, the study of humor has shifted from a comparative analysis as supported by the Theory of Superiority towards a cognitive analysis in the shape of the Theory of Incongruity. The latter serves as an umbrella term for a set of semanto-pragmatically-oriented theories, which analyze the semantics of humor within its pragmatic context. Among the landmark theories of the Theory of Incongruity is Attardo's (1-426) General Theory of Verbal Humor, which is an extension of Raskin's (1-284) concept of semantic scripts. The General Theory of Verbal Humour presents a semantic model that points out the incongruities between these semantic scripts. For instance, consider the following joke

"Is the doctor at home?" the patient asked in his bronchial whisper.  
"No," the doctor's young and pretty wife whispered in reply. "Come right in." (Raskin, 85)

In this example, the semantic scripts DOCTOR/PATIENT and LOVER are exploited. The incongruity between a patient seeking a doctor vs. a patient seeking the doctor's wife to have an affair with is cause for the joke. In addition, as Raskin (100) points out, Grice's maxims in the conversational Principle of Cooperation (183-198) are being violated because the visibly sick patient is not seeking the doctor as one would expect (=presupposition: being sick => entailment: going to see a doctor). Although Attardo's model (1-426) from 1994 is rather theoretical, the terminology introduced by the General Theory of Verbal Humor still remains relevant in humor discourse analysis as claimed by Krikmann (37).

Film provides a crucial platform for humor discourse analysis. The first subgenre of film that comes to mind with regard to humor discourse is comedy. Moreover, within the realm of TV comedy, the genre of the sitcom is among the most prevalent and most researched. Although ample studies have been done in this field about various sitcoms, they mainly focus on an abstract aspect of the discourse such as the treatment of gender (Scharrer, 23-40; Quimby, 713-731; Bubel and Spitz, 71-104; Markert, 148-165; Walsh, Fürsich and Jefferson, 123-132; Kelly, 107-113; Birthisel and Jason, 64-80), the treatment of race (Brook, 269-285; Krieger, 387-404; Esposito, 521-535), the treatment of national identity (Free, 215-227; Rees, 28-33; Chitnis, Thombre and Rogers, 131-145; Beeden and de Bruin, 3-19), friend relationships (Bubel, 71-104) and the use of irony (Detweiler, 727-748).

There are several restrictions that are associated with the genre of sitcoms and which researchers are faced with. Firstly, as Bubel and Spitz (73) point out, the dialogues between characters must be based on knowledge patterns, which are shared by the audience in order to make a joke successful. For example, in order to understand the jokes revolving around the character of Lieutenant Gruber in the sitcom *'Allo 'Allo*, the audience must be aware of his

homosexuality. In 5:12, for instance, Colonel Von Strohm insinuates that they – as German army officers – should hide in the Vatican until the war is over.

Lieutenant Gruber: What about Helga? Didn't we promise to cut her in?

Colonel Von Strohm: We can cut her out. They don't like women in the Vatican. (*laugh track*)

Lieutenant Gruber: Sounds quite an amusing place. (*laugh track*)

Not only does this example make an inference about Lieutenant Gruber's homosexuality, it also alludes to the absence of women in the higher clergy positions of the Catholic Church of which the Vatican is the headquarters. This example shows that background knowledge of both the sitcom characters at hand and the world in general are sometimes needed to understand a joke.

Secondly, sitcoms commonly use laugh tracks. In studies about humor in discourse such as Scharrer's (23-40), the laugh track is an expedient tool in determining the beginning and end of a joke. However, this also leads to the fact that jokes are confined within the boundaries of the laugh track. According to Bore (25), the laugh track serves two purposes; it establishes a collective feeling among the audience as in "we" are watching and laughing, but at the same time as stated by Neale and Krutnik (69) it provides a secure space in which the audience's schadenfreude elicited by the characters' misfortunes is "okay". For instance, when a protagonist such as René Artois in *'Allo 'Allo* encounters a mishap, it is unlikely that the audience will show empathy towards his circumstances, but rather a feeling of schadenfreude, because the entire setup of the sitcom is to be taken lightly to the extent that the audience does not take the characters too seriously. In Bore's (24-34) study on the perception of the laugh track by British and Norwegian viewers, it turns out that the fifty British participants in the study tend to

associate the use of a laugh track with ‘cheesy’ American sitcoms, whereas only one out of fifty Norwegian participants shares this view. According to Bore (24-34), these results point to the fact that the British audience considers the American remake of the British sitcom *The Office* as a cheesy attempt to establish their own national identity, i.e. outsiders cannot comprehend ‘our’ humor.

Thirdly, and concomitant with the use of the laugh track, is the concept of timing. Norrick (263) states that the repetition of formulaic phrases sets the rhythm for a joke, i.e. they signal the advent of the punch-line in a conversational narrative. For example, Kravitz (1977) compiled jokes about the Irish which seemed to follow the same pattern, e.g. “A Paddy is going down the M-1 to London when he sees a sign ‘Clean Toilets Ahead.’ He cleaned 38 before he got to London.” (Kravitz: 277) According to Norrick (258), the first line of the joke “A Paddy is going to London [DIRECTION] when he sees a sign ‘Clean Toilets Ahead’ [ACTION]” is a formulaic phrase which leads up to the punch line in the second sentence of the joke “He cleaned 38 before he got to London”. Norrick’s analysis shows that the formulaic phrases in jokes and their timing have an influence on how well the joke is received. Once a formulaic phrase occurs, the punch-line is supposed to follow thereafter in order to make the joke successful.

The last restriction on sitcoms is the formulaic structure, which is often associated with the genre. These TV shows tend to employ a narrative structure in which its characters are bonded by either family ties such as in *The Cosby Show* or by their professional relationship such as in *The Office*. In Morreale’s (108-115) article on the American sitcom *Seinfeld*, she points out that since the characters within a sitcom are somehow bounded together, they create a community of insiders with their viewers. In the case of *Seinfeld*, this relationship between the discourse and its viewers was easily created as the sitcom only consists of four main characters

who were depicted as friends. The relationships between these characters lie at the basis of the humor. The characters Kramer, George and Elaine embody the grotesque in that each of them has their own “flaws” which contribute to the humor in the conversational discourse. For instance, the entrance of Kramer to every scene has become a formula, because he turns it into a gymnastic exercise. (Morreale, 113) Linguistic examples of such formulas include the repetition of a catchphrase that is typical of a character, e.g. “Listen very carefully! I shall say this only once” by Michelle from the resistance in *‘Allo ‘Allo*, and certain situations that lead to misunderstandings, e.g. in the American sitcom *According to Jim*, Jim’s wife Cheryl tries to explain the meaning of the phrasal verb “to knock up” to her eight-year old daughter Gracie.

Gracie: How do you knock someone up?

Cheryl: Well, you know how to knock someone down. It is opposite of that.

Gracie: Hey, let’s go knock Kyle up!

Apart from habitual entrances, certain personality traits such as a preoccupation with sex and a bizarre toilet obsession in combination with relationships among the characters help shape the narrative structure in which sitcom humor arises.

Even though traditional sitcom research is usually done with regard to gender studies and communications, and with a focus on abstract concepts such as for instance gender, the field of linguistics tends to employ sitcoms in order to study humorous mechanisms (Veale, 305-338; Brône, 1-35), the linguistic construction of specific sitcom characters and their realization within the discourse (Bednarek, 199-229), and the discourse in its entirety (Dynel, 2013).

In the light of the Theory of Incongruity and with regards to sitcoms, Veale (305-338) introduces the concept of *hyper-understanding*, which is to be understood as “the recognition of subtleties of conceptual meaning” (Veale, 307). This linguistic tool is also employed by Brône

(1-35), who makes a distinction between *hyper-understanding* and misunderstanding. The former occurs when the hearer playfully recasts the words of the speaker while implicating a second or third meaning of these words, whereas the latter involves a “contextually inappropriate reading of a conversational partner’s words.” (Brône, 6) An example of *hyper-understanding* is found in Curtis’ (1-480) work in the form of an excerpt from the British sitcom *Blackadder* which is set in France during WW I. The conversation between Officer Darling and Edmund Blackadder about finding the German spy is interrupted by a woman.

Darling: You’ll regret this, Blackadder. You’d better find the real spy or I’ll make it very hard for you.

Edmund: (Protesting) Please, Darling – there are ladies present.

In this instance, the hearer gives a sexual reading to an utterance, which originally has a different meaning. The adjective “hard” as uttered by Darling is used in a context where it is framed as a synonym for “difficult”. However, Edmund turns the tables by giving the utterance a sexual meaning in which “hard” is framed as a reference to the male organ. This is different from a misunderstanding in which the hearer genuinely misreads the context of an utterance. In pragmatic terms, the presupposition is violated in the *Blackadder* example. The presupposition is that there is a German spy whom Edmund must find; the entailment is that Edmund Blackadder must aim more intensively to find the German spy; otherwise, Darling will assert his authority over Edmund if the latter fails to identify the spy. The presupposition of the audience with regard to “I’ll make it hard for you” lies in the semantic frame of “difficult”. However, Edmund Blackadder turns this around by transferring the meaning into a different semantic frame of the same lexeme “hard”. According to Brône (22), this is a clear example of *hyper-understanding*.

Therefore, the field of pragmatics draws examples from sitcoms in order to study humorous mechanisms such as *hyper-understanding*.

Bednarek (199-229) studied the linguistic realization of the character Sheldon Cooper in *The Big Bang Theory*. Again, this study is pragmatically-oriented in that it analyzes the linguistic deviant utterances made by Sheldon in terms of politeness. Based on cues such as “being highly intelligent”, “struggling with social skills”, “believing in his own intellectual superiority”, and “being different from others”, Bednarek (199-229) tries to reconstruct the stereotype of “nerdiness” through Sheldon’s utterances. For instance, Bednarek (199-229) uses the frequent occurrence of the constructions “let me remind you”, “you’re going to have to”, and “you might want to” as cues that indicate Sheldon’s arrogance. The fact that he uses these phrases quite often signal his feeling of superiority over the other characters, whom he regards as less intelligent than himself.

Ultimately, although the genre of the sitcom conforms to certain restrictions such as the interjection of a laugh track and a formulaic structure, it provides a discourse of analysis for linguists, and more specifically for pragmatists. Apart from conducting humor research on sitcoms like Veale (305-338) and Brône (1-35), linguists can also study the linguistic realization of a character within the discourse as done by Bednarek (199-229). In the case of the latter, long transcripts of dialogues and linguistic cues such as the use of particular syntactic constructions are indispensable. The current research will study the linguistic realization of the German characters Herr Flick and Lieutenant Gruber within the discourse of the British sitcom *‘Allo ‘Allo* using a methodology similar to the one used in Bednarek’s (199-229) study. Since previous studies tend to focus on the field of semantics and/or pragmatics, the current study attempts to

incorporate syntax by examining how the use of five syntactic structures contributes to the linguistic realization of two sitcom characters and the jokes that revolve around them.

## CHAPTER 3

### METHODOLOGY

#### 3.1. Purpose of the Study

It seems worthwhile to analyze the language used by Herr Flick and Lieutenant Gruber from a pragmatic point of view in order to reconstruct their characters, and to uncover how specific syntactic constructions eventually result in jokes that remain funny to the audience despite their repetitiveness. In order to determine the context of the joke, the laugh track appears to be a good indicator as to when the audience is supposed to laugh or when a joke occurs, and this laughter will become a useful tool in defining the precise context. As a connecting thread throughout ten different episodes from seasons 5-7, five syntactic constructions in Herr Flick and Lieutenant Gruber's speech will be analyzed.

#### 3.2. Research Question

How are the German characters Herr Flick and Lieutenant Gruber linguistically depicted in the sitcom; how do their linguistic features convey humor?

### 3.3. Methodology

Similar to Bednarek's (199-229) methodology in her study on the linguistic realization of Sheldon Cooper in the *Big Bang Theory*, the current study will compile syntactic features used by both Herr Flick and Lieutenant Gruber in order to see how their characters are linguistically depicted, and ultimately how these contribute to the humor in *'Allo 'Allo*. The laugh track will be used as a tool to signal the occurrence of a joke.

In *'Allo 'Allo*, there are five, occasionally six German characters. They include Herr Flick from the Gestapo and his sidekick Von Smallhausen, Herr Flick's girlfriend Helga who herself believes to be his girlfriend despite his distant behavior towards her, and a couple of German army officers such as Lieutenant Gruber, Colonel von Strohm and occasionally General von Klinkerhoffen.

This study will focus on two of the German characters, namely Herr Flick and Lieutenant Gruber. The justification for the selection of these two characters stems from the fact that they seem to be each other's opposite. Herr Flick is a seemingly dominant character, whereas the soft-spoken Lieutenant Gruber seems to be a more effeminate character. Since Herr Flick seems to incorporate the stereotype of the dominant, militant one that was prevalent before the 1990s as described by Whisnant (359), the question is how this is visible in his speech.

Similarly, Lieutenant Gruber comes across as a rather caring character. He is unique from the other German characters because he is openly gay as often demonstrated by his attempts at seducing bar owner René Artois in public. He also has a fixed phrase pertaining to taking a ride in his little tank. This refers to a pick-up line which Lieutenant Gruber uses with French bar owner René Artois whereby he invites the latter to take a ride in his little tank ("Would you like

to take a ride in my little tank?”). The laugh track is always played whenever a fixed phrase like this occurs.

The laugh track is a valuable tool that indicates the occurrence of a joke. I use the laugh track as a reference to a joke. Concretely, all utterances in which one of the syntactic features is mentioned will be grouped per feature. This means that the laugh track is not played at every instance where such an utterance occurs. However, if an utterance containing one of the five features comes about with the laugh track, there will be an indication of this in the form of the code LT.

The grouping of the utterance by feature will help to uncover the underlying pragmatic mechanisms at hand, e.g. a command in imperative (syntactic) used to save face (pragmatic), repeating a phrase (syntactic) to violate one of Grice’s maxims or turning it into a case of *hyper-understanding* where the presupposition is deliberately misinterpreted by the hearer (pragmatic). An analysis will be provided for each utterance of the syntactic feature at hand.

Table 1

Syntactic features to be analyzed

Syntactic feature	Examples
Imperative	<p>“Tell her to come in (1) and shut the door (2)” (Herr Flick)</p> <p>“Take off your clothes” (Herr Flick)</p> <p>“Pass me the binoculars. Not the Mickey Mouse binoculars” (<i>Helga</i>) LT (Herr Flick)</p>

Mitigating speech tools	“Could you get me my slippers? (Lieutenant Gruber)
Length (longer than 5 words)	<p>“In this uniform I have to be married” (7) (Herr Flick)</p> <p>“A dressmaker has prepared for you an appropriate wedding dress. Von Smallhausen, instead of groping go and get [zə] tailor.” (20) (Herr Flick)</p> <p>“It is my opinion that they are planning the assassination of Hitler. I shall make it my business to be [zɛr].” (21) (Herr Flick)</p>
Deontic modal verbs	<p>“In this uniform I have to be married” (Herr Flick)</p> <p>“I shall make it my business to be there” (Herr Flick)</p>
Epistemic modal verbs	“Oh, you must miss those days” (Lieutenant Gruber)

This table contains examples of the syntactic features to be studied. The utterances for both characters will be counted, e.g. in the case of the imperative, Herr Flick makes use of the imperative four times, of which two instances occur in the same utterance. In addition, each individual instance will be analyzed according to its pragmatic context, e.g. in the imperative example of the Mickey Mouse binoculars, Herr Flick exploits the semantic script of GESTAPO in that an established organization such as the secret intelligence service of the Nazis would not use Mickey Mouse binoculars to spy on people. This semantic discrepancy gives rise to humor in the Gestapo context.

Furthermore, ten random episodes from season 5, 6 and 7 will be analyzed. The reason for this is that these seasons contain the majority of all episodes. An additional argument is the proximity of time in these seasons. They were all broadcast from 1988 until 1991, making this the apex of the series with 42 broadcast episodes. As a comparison, *'Allo 'Allo* produced 85 episodes over the course of ten years.

The hypotheses for each syntactic feature are the following:

- Frequent use of the imperative form points to a dominant character, whereas the opposite points to a more polite character;
- Frequent use of mitigating speech tools points to a polite character, whereas the opposite points to a less polite character;
- Frequent use of deontic modality suggests that the speaker is dominant, which ties in with the use of the imperative;
- The use of epistemic modality suggests that the speaker is making an assumption about the physical present, which can give rise to a humorous situation;
- Conciseness in length can lead to misunderstandings, or violate conversational maxims as devised by Grice (41-59) and Leech (1-250), which could ultimately give rise to a humorous situation.

In brief, this study will analyze the linguistic realization of Herr Flick and Lieutenant Gruber, and their contribution to the humor used in *'Allo 'Allo* by looking at five syntactic features in their speech. Their utterances will be compiled per syntactic feature. Afterwards, the statistics per feature will be analyzed, e.g. Herr Flick only uses x out of y number of mitigating speech tools, whereas Lieutenant Gruber uses z number. These statistics will enable the analysis

of how these characters are linguistically depicted and how their personalities contribute to humor.

It is expected that Herr Flick will be a rather dominant character, which makes use of deontic modal verbs and imperatives more frequently, which avoids syntactic constructions such as mitigating speech devices and epistemic modal verbs, and which makes more concise utterances. It is also expected that Lieutenant Gruber will be a more polite character, which makes use of mitigation and epistemic modal verbs more often, which uses imperatives and deontic modal verbs less frequently, and which utters longer statements.

## CHAPTER 4

## DATA ANALYSIS

This chapter lists five syntactic features that are used in Herr Flick and Lieutenant Gruber's speech. Their utterances are organized per syntactic feature and per character.

1. The imperative mood

The imperative is one of the three moods, which expresses the attitude of the speaker, and which can be assigned to a verb phrase. As Nelson and Greenbaum (62) state, the imperative mood is used "chiefly as a directive to request action." This syntactic definition implicates that the imperative mood is only employed in directives, or in other words, calls for action on the part of the hearer.

This means that the imperative mood is usually attributed to one rigid speech act category, namely *directives*. Yule (53) divides speech acts into five categories.

- (1) *Declarations*: Speech acts that alter something after its utterance.

e.g. Referee: You're out!

- (2) *Representatives*: Speech acts that state the beliefs of the speaker.

e.g. The earth is flat.

- (3) *Expressives*: Speech acts that express the feelings of the speaker.

e.g. I'm sorry.

(4) *Directives*: Speech acts used by speakers to get something done from the hearer. These can include commands, orders, requests, and suggestions.

e.g. Gimme a cup of coffee. Make it black/ Could you lend me a pen, please?

(5) *Commissives*: Speech acts that express the speaker's intentions.

e.g. I'll be back.

These examples show that utterances in the imperative mood are traditionally classified as *directives*. However, this category does not limit itself to the scope of the imperative mood, but also includes utterances in the indicative mood such as in the example of "Could you lend me a pen, please?" The latter also serves for a call to action on the part of the hearer, but request remains less explicit. Yule (1-138) calls this an *indirect speech act*. Due to the fact that the structure and the function of an utterance do not correspond, the speech act becomes indirect. As opposed to indirect, a speech act can also be direct. Yule (1-138) points out that the imperative is the only structure that can convey a command/request, e.g. "Move out of the way!" According to Yule (1-138), the correspondence between structure (imperative) and function (command) transforms the utterance into a *direct speech act*. The use of imperatives specifically is also known as *bald on record*. (Yule: 63)

*Bald on record* utterances tend to be associated with directness. In terms of politeness, Yule (61-62) introduces the term *negative face*, which refers to the individual's need for being independent. This need can be threatened by a command in the form of an imperative, because it leaves the listener with no other option than to obey the command. Therefore, since the use of

the imperative threatens the *negative face* or need for independence of an individual, it can be considered as a bald, impolite way of addressing others.

However, not all utterances using the imperative mood imply a threat against the negative face of the listener. Cowan (114) for instance, attributes additional functions other than commands to the imperative. He makes a distinction between commands, requests, advice/recommendations/warnings, instructions/expository directives, invitations, permission, acceptance, and wishes. In other words, an imperative is formally always a directive but its function depends on the context.

The frequency and manner of using the imperative mood with its respective functions provide insight into the characters. A character who addresses others in the imperative mood with an implied command function can be considered as direct or impolite, whereas a character who frequently uses other constructions such as *directives* with the function of a command, i.e. *indirect speech acts*, can be regarded as considerate or more polite. The question is what character traits are conveyed by the frequency and function of the imperative mood usage by Herr Flick and Lieutenant Gruber.

### 1.1. Results for Herr Flick

The table below contains all utterances in the ten episodes made by Herr Flick in the imperative mood, i.e. utterances in which the verb is in the imperative mood. In the left column, the episode number is listed with the number of utterances in the imperative between brackets. In the right column, all utterances in the imperative mood during the respective episodes can be found. The addressees are listed per utterance between brackets.

Table 2

## Results for Herr Flick: Imperative

Episode	Utterances in the imperative
5:2 (3)	<p>“Play on” (<i>Lieutenant Gruber</i>) LT</p> <p>“Correct! Stand up! (1) March! (2) (<i>Helga</i>)</p>
5:6 (0)	N/A
5:13 (2)	<p>“Pass me the binoculars. Not the Mickey Mouse binoculars” (<i>Helga</i>)</p> <p>LT</p> <p>“And do not go over any bumps as I wish to go to the potty.” (<i>Helga</i>)</p> <p>LT</p>
5:26 (9)	<p>“Bring [zəm] in.” (<i>Von Smallhausen</i>)</p> <p>“Shut up!” (<i>Madame Edith, Mimi, Yvette</i>)</p> <p>“Take off your clothes.” (<i>Madame Edith, Mimi, Yvette</i>)</p> <p>“Take [zəm] off!” (<i>Madame Edith, Mimi, Yvette</i>)</p> <p>“Bring it here!” (<i>Von Smallhausen</i>)</p> <p>“Drink!” (<i>Madame Edith, Mimi, Yvette</i>)</p> <p>“Drink!” (<i>Madame Edith, Mimi, Yvette</i>)</p> <p>“Release [zəm]!” (<i>Von Smallhausen</i>)</p> <p>“Stop! Nobody is to leave the café” (<i>all customers in the café</i>)</p>

- 
- 6:1 (1) “Stop! I have got it.” (*Von Smallhausen*)
- 
- 6:5 (2) “Do not squirm for [zæm], Von Smallhausen” (*Von Smallhausen*)  
“Come here” (*Von Smallhausen*)
- 
- 6:7 (5) “Bring her in!” (*Von Smallhausen*)  
“Take off your clothes.” (*Helga*) LT  
“Silence, Von Smallhausen. Go to your cabin!” (*Von Smallhausen*) LT  
“Find out the position of the explosives (1) and see if we can defuse them. (2)” (*Von Smallhausen*)  
“Pull up on it!” (*Von Smallhausen*)
- 
- 6:8 (4) “Give the password” (*Von Smallhausen*)  
“Then stay in the passage forever” (*Von Smallhausen*) LT  
“Turn to the chapter headed disconnection procedure!” (*Von Smallhausen*)  
“Stop [zə] big hand [wɪz] your nose!” (*Von Smallhausen*)
- 
- 7:2 (2) “Make no noise with your stick, Von Smallhausen” (*Von Smallhausen*)  
“Then follow me!” (*Von Smallhausen*)
- 
- 7:3 (5) “See who it is, Von Smallhausen. If they’re selling anything, tell them to go away or we will have them shot.” (*Von Smallhausen*)  
“Von Smallhausen, go behind the screen and no peeping.” (*Von*
-

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*Smallhausen*)

“Erase your mind of sin, Von Smallhausen. We must act the part of monks. (*Von Smallhausen*)

“Do not call me Herr Flick. I am Brother Otto now.” (*Von Smallhausen*)

“Give me it, Brother. We will do it later.” (*Brother in the monastery*)

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As the table demonstrates, the ten randomly selected episodes generated 33 directives uttered by the character of Herr Flick. A couple of elements stand out in his speech. Firstly, Herr Flick uses the vocative imperative seven times; the prior of a monastery is addressed once, and his sidekick Von Smallhausen is addressed six times. By addressing his sidekick directly, Herr Flick asserts his power over Von Smallhausen who can no longer ignore the command once he is called on. In this case, the use of the vocative is an example of a *negative face threatening act* in which Von Smallhausen’s need for independence is subdued by the fact that his attention is directed towards the actions required by Herr Flick. The fact that the vocative is reserved for Von Smallhausen might point to the intensity of their relationship as boss-servant in which Herr Flick is obviously the dominating one, whereas Von Smallhausen is accustomed to obeying orders. This motto of *Befehl ist Befehl (Orders are orders)* signifies that soldiers cannot be held liable for their actions if they have to obey an order from a higher-ranked officer. Similarly, Von Smallhausen’s commitment to carrying out Herr Flick’s commands is ubiquitous. In one particular instance, Von Smallhausen is ordered to locate explosives, which could hazard his own life. Nevertheless, he follows the command. Strikingly, Herr Flick calls his sidekick by his last name “Von Smallhausen”. However, throughout the sitcom, Von Smallhausen’s first name is only revealed a couple times, and he is also called “Von Smallhausen” by all other characters.

From the ten episodes, which form the scope of this study, it turns out that the use of the vocative does not influence Von Smallhausen's decision to obey an order, because he carries them out nonetheless.

When it comes to the single instance in which Herr Flick employs a vocative with someone other than his loyal sidekick Von Smallhausen, namely with the prior of a monastery, it is important to note that this prior is not addressed with his name, but rather with his religious title "Brother". Moreover, the vocative does not necessarily involve the name of the addressee, but refers to their title, e.g. a professional title such as "professor" or, in this case, the religious title "brother". A speaker evinces awareness of the social status of their conversational partners by addressing them by their professional title. This is what Herr Flick attempts to do when he talks to the monk, because the fact that the former is disguised as a novice leaves him in a hierarchically inferior position in relation to the prior of the monastery.

Secondly, Herr Flick uses the imperative with all characters, not only with his sidekick Von Smallhausen. There are several instances where Herr Flick also commands other characters such as Helga, Lieutenant Gruber, Madame Edith, and even a monk whom he had never met before. This suggests that Herr Flick does not mitigate his speech for anyone and basically employs directives with all of his conversational partners. His consistent use of the imperative with all characters signals his inclination towards abiding by the motto of *Befehl ist Befehl* (*Orders are orders*), in which highly-ranked officers are supposed to give orders to their subordinates. Interestingly, all commands given by Herr Flick in these ten episodes are carried out, except for one in episode 7:3. In this particular instance, an unknown monk does not give Herr Flick the self-torture instrument as ordered, which is followed by the latter's statement "This was not a good idea, Von Smallhausen". This utterance with an invoked vocative

implicates that it was Von Smallhausen's idea to dress up as monks and join the monastery. By addressing him directly, Herr Flick attempts to shift the blame to his sidekick rather than accepting the fact that the prior has superiority in the situation. Nonetheless, apart from this one example, which involves a stranger, Herr Flick succeeds in having his commands carried out by his conversational partners.

Thirdly, although Herr Flick's commands are directed towards all of his conversational partners, the examples compiled in this study indicate that the majority of his orders are given to either his sidekick Von Smallhausen or his lover Helga. The reason for this is that Herr Flick commonly does not interact with other characters, nor frequents social settings such as René's café, unless he is on a quest for the valuable painting of *The Fallen Madonna with the Big Boobies* or uncovering potential cheating by Helga. Although this limits Herr Flick's social interactions with others, it also shows that he only leaves office to seek out others if he has an incentive to do so.

Fourthly, all of Herr Flick's imperatives have the function of a command. The only exception is the abovementioned encounter with the unknown monk who brings out a torture device for Herr Flick to self-inflict pain. In this situation, Herr Flick's imperative makes the suggestion of handing over the device to him so that he could use it on himself at a later time. From a pragmatic perspective, imperatives used as commands involve manipulation on the part of the speaker. Since direct commands are less gentle than, for instance, a request, which would be followed by a tag (Cowan, 117), they signal that the speaker is manipulative towards his listener in that the latter is expected to carry out the command of the former. Apart from the context with the monk where Herr Flick was disguised as a novice monk, which put him in an inferior social position as compared to the other monks, Herr Flick always uses imperatives with

the function of a command. The lack of mitigation in his usage of the imperative indicates that Herr Flick is a dominant character.

In brief, Herr Flick's use of the imperative demonstrates that his commands are aimed at all characters. Furthermore, from the examples compiled, imperatives including a vocative are restricted to his sidekick Von Smallhausen with whom Herr Flick has a superordinate-subordinate relationship, and one instance with an unknown monk. The data also show that Herr Flick does not have a large social network but mainly interacts with his sidekick Von Smallhausen and his lover Helga, whom most of his commands are directed at. This exemplifies his personality as being socially isolated, since he only leaves his office or talks to other characters whenever he has a stimulus to do so, e.g. looking for a valuable painting, disguising himself in order to elicit information from others, etc. Apart from leaning towards antisocial personality traits, Herr Flick is also manipulative in that all of his imperative forms have the function of a command which signals speaker manipulation. From that perspective, Herr Flick's imperatives are – with a few exceptions – threatening the negative face, or need for independence of his conversational partners.

Table 3

Frequency of imperative forms (Herr Flick)

Episode	Number of occurrence/Number of times Herr Flick has the floor
5:2	3/13
5:6	0/3
5:13	2/12

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Episode	Number of occurrence/Number of times Herr Flick has the floor
5:26	9/16
6:1	1/10
6:5	2/15
6:7	5/12
6:8	4/23
7:2	2/13
7:3	5/19
<hr/>	
Total	33/136

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In the ten episodes, which form the scope for this study, Herr Flick has the floor 136 times. Out of all the instances where he has the floor, he uses an imperative on 33 different occasions, which is roughly a quarter of the time he has the floor. Given that all of his imperatives have the function of a command and that he consistently uses directives with all of his conversational partners, this makes Herr Flick a manipulative character.

Although there are quite a few examples in which Herr Flick uses an imperative form, there are only a few instances in which the laugh track is played. The first example occurs in 5:2 when Herr Flick enters Café René. Since he usually does not leave his Gestapo office, the customers in the café are startled to see Herr Flick enter. The café consequently falls into silence, and Herr Flick gestures Lieutenant Gruber to continue playing the piano (“Play on!”). The humor lies not so much in the utterance of an imperative as such, but rather with Lieutenant Gruber’s

physical reaction to Herr Flick's command, i.e. Lieutenant Gruber frantically starts playing the piano.

The second example in which a laugh track is played upon the usage of an imperative is in 5:13. Herr Flick and Helga are sitting in a car while attempting to spy on the resistance. Herr Flick demands that Helga give him his binoculars ("Pass me the binoculars"), which she subsequently passes to him. Herr Flick then responds with "not the Mickey Mouse binoculars". This utterance is semantically incoherent with the semantic network underlying the context of this situation. For one, the semantic networks BINOCULARS and GESTAPO implicate a secret observation with hostile intent. Given that the Gestapo was the secret intelligence service in Nazi Germany, the addition of the semantic network BINOCULARS affirms that Herr Flick must be conducting a close observation of the actions of his target. However, the insertion of "Not the Mickey Mouse binoculars" is completely unexpected in an espionage situation. Moreover, the sudden mention of Mickey Mouse binoculars not only ridicules the professionalism of Herr Flick's Gestapo mission, but it also adds an element of anachronism to the situation, since Mickey Mouse was banned in Germany during World War II. Therefore, it would be highly unlikely for a Gestapo officer to possess Mickey Mouse merchandise.

A third example takes place in the same episode and situation as the second example. In 5:13, Herr Flick and Helga are about to drive off, when Herr Flick tells her; "And do not go over any bumps as I wish to go to the potty". The humor here lies in the fact that a Gestapo officer uses the word "potty" which refers to a small pot used as a toilet by young children. The fact that a seemingly daunting Gestapo officer needs to go to the "potty" makes him seem infantile and hence less intimidating.

The fourth example occurs in 6:7 in which Herr Flick commands that Helga should take off her clothes; “Take off your clothes”. This phrase has become one of Herr Flick’s catch phrases throughout the earlier seasons 1-4, which fall outside of the scope of this thesis. Throughout the ten episodes analyzed in this paper, however, he only uses his fixed phrase once. Additionally, these phrases are always followed by the laugh track because the audience has become familiar with these.

In the same episode 6:7, a fifth example is found in a situation where both Von Smallhausen and Helga are present. Herr Flick confronts Helga about his suspicion that she has been cheating on him with the Italian Captain Bertorelli. In response to Helga’s confession that she did it in order to make Herr Flick jealous, Von Smallhausen confirms that her endeavor succeeded in causing the desired effect. Frustrated by Von Smallhausen’s comment, Herr Flick commands him to “go back to your cabin.” This imperative is subsequently followed by the laugh track. The reason for this is that Von Smallhausen shows a sign of rebellion against Herr Flick by agreeing with Helga. The pragmatic mechanism at work here is a threat against Herr Flick’s *positive face*, or the need to be liked by Helga. Admitting that he is jealous of her romance with Captain Bertorelli poses a threat against his *positive face*, because jealousy is usually considered as a negative trait in a lover. The command uttered by Herr Flick serves as an attempt to save his *positive face*. By commanding his sidekick to go back to his cabin, Herr Flick exploits the semantic network of DOG – as devised in Attardo’s General Theory of Verbal Humour (1-426) – within the framework of his own hierarchic relationship with Von Smallhausen. Herr Flick draws the similarity between a hierarchically inferior officer and a dog by uttering a command that would usually be employed within the semantic network of a dog, i.e. a command in the form of “Go back to your place!” By ordering Von Smallhausen to go back

to his cabin, Herr Flick signals whom the hierarchically superior one is, and at the same time, he saves his *positive face* in front of Helga. In this situation, the comical effect is created by the discrepancy between the semantic networks at hand; dog and hierarchic inferiority. However, the underlying mechanism of the command is a *positive face saving act* by Herr Flick.

The last two examples of the usage of an imperative followed by a laugh track take place in 6:8. Von Smallhausen knocks on Herr Flick's office door, upon which the latter tells him; "Give the password!" Von Smallhausen indicates that he does not know the password, and Herr Flick replies with "Then stay in the passage forever!" The latter is followed by the laugh track. The humor arises from the fact that Von Smallhausen is told to stay in the passage forever, instead of being given any hints about the password.

## 1.2. Results for Lieutenant Gruber

As opposed to Herr Flick, Lieutenant Gruber seems to come across as a more sensible character. His use of the imperative appears to be limited, which subsequently leads to the assumption that he is less dominant than Herr Flick. Table 4 lists all instances in which Lieutenant Gruber uses an imperative form throughout the ten episodes in this study. The number of utterances per episode is listed between brackets after the episode number.

Table 4

Results for Lieutenant Gruber: Imperative

Episode	Lieutenant Gruber
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- 5:2 (6) “No, no, stay by me. (1) Hand me my towel. (2)” (*René*)
- “Stay here for a moment.” (*René*)
- “Give it to me so we will roast it in front of the fire” (*René*)
- “Don’t worry. The doors are thick and the walls are stout.” (*René*)
- “Come inside.” (*René*)
- 
- 5:6 (1) “Forgive me! I must sit down.” (*René*)
- 
- 5:13 (1) “Let us hope he washed it first.” (*René*) LT
- 
- 5:26 (3) “Mind you, they do need a good man out there.” (*Colonel Von Strohm*) LT
- “René, do not look so surprised! I’m doing this for you!” (*René*)
- “Hide me, René. If she reveals me to the Colonel, I’m done.” (*René*)
- 
- 6:1 (3) “But Colonel, suppose the trail should lead to the café and René.”
- (*Colonel Von Strohm*)
- “Ah Helga, shut the door. Be sure that no one approaches.” (*Helga*)
- “René! Forgive me!” (*René*)
- 
- 6:5 (2) “René, tell me nothing.” (*René*)
- “Tell the people who you do not know [zæt] tomorrow at lunch time would be a very good time for me not to see [zæm].” (*René*)
-

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6:7 (3)	<p>“René, I implore you, if you hear anything, let me know. The last thing we want to do is blow you up.” (<i>René</i>) LT</p> <p>“Think about it, René.” (<i>René</i>)</p> <p>“René, be assured that if we are going to blow up your café, I will give you all the warnings I possibly can.” (<i>René</i>)</p>
6:8 (1)	“Oh dear! What are we going to do? You better show him in.” ( <i>Helga</i> )
7:2 (0)	N/A
7:3 (2)	“Do not worry, René! (1) Leave this to me. (2)” ( <i>René</i> )

---

Out of the 160 times that Lieutenant Gruber has the floor, he uses an imperative on 22 different occasions. This is relatively less frequent than Herr Flick. In addition, Lieutenant Gruber generally uses the imperative mood in a different way than Herr Flick. Strikingly, almost all directives are aimed at bar owner René Artois. As opposed to Herr Flick’s commands, Lieutenant Gruber’s utterances tend to be significantly longer, and he uses the vocative more frequently. The table above shows at least ten instances in which Lieutenant Gruber addresses his conversational partner directly by calling out their name. Apart from one instance in which Lieutenant Gruber uses the expression “I implore you” followed by a directive, his imperatives usually do not function as commands. Concretely, Lieutenant Gruber’s directives are not always face threatening like Herr Flick’s due to a couple of techniques.

Although directives are generally considered as face threatening acts, Lieutenant Gruber attenuates the baldness of the directives by adding a reason, e.g. “René, do not look so surprised!

I'm doing this for you!" or "Give it to me so we will roast it in front of the fire!" These directives are clearly requesting René to do something, but at the same time they also include a reason for the imperative, e.g. the first example contains a vocative in which the addressee René is advised not to look surprised because, after all, Lieutenant Gruber is disguised as a woman to inform René about the plans of the Germans. In the second example, Lieutenant Gruber mollifies the directive by mentioning the consequence of the request; i.e. if René gives it to him, they would roast it in front of the fire. In that sense, these directives do not fulfill the function of a command, but rather as an advice or a request. Hence, they are less face threatening than a directive with the function of a command.

Other techniques include specifying a time or reason, e.g. "Stay here for a moment!" Even though "Stay here for a moment!" is a command which clearly threatens the need for independence on the part of the listener, i.e. René, the addition of "for a moment" weakens the command in the sense that René is not obliged to stay for an unspecified amount of time which would be the case in "Stay here!" A moment usually does not equal several hours. This means that René does not have to sacrifice a large amount of time. In addition, this allows him to leave whenever "the moment" is over according to René's own accord. Therefore, this technique of mentioning a temporal vacuum lessens the intensity of the request and thus becomes less of a *face threatening act*.

Another technique to weaken the intensity of a directive is the use of the vocative. Although the examples with Herr Flick show evidence of the fact that addressing someone directly gives them no choice but to obey, the examples with Lieutenant Gruber show a different perspective; i.e. the use of the vocative functions as an indication of a more intimate relationship between the speaker and their listener. Lieutenant Gruber seems to employ the vocative almost

exclusively with René Artois. Apart from one instance in which he calls on Helga, who is his subordinate, and a second one in which he addresses the Colonel by his professional title, Lieutenant Gruber uses the vocative mainly with René. As opposed to Herr Flick's relationship with Von Smallhausen where addressing someone by their last name indicates less familiarity, the Lieutenant's use of the vocative seems to imply a more intimate relationship between him and René, or at least the desire for having one. The data for both Herr Flick and Lieutenant Gruber suggest that a given name vocative is an expression of a close relationship, e.g. a boss towards his servant, in the case of a last name address, or two lovers between each another. On the other hand, the vocative containing a professional title expresses respect towards the addressee, e.g. "Brother" for a monk or "Colonel" for an officer of a military rank, which is higher than that of the speaker.

Another technique, which attenuates the intensity of an imperative form includes the use of the *let's*-imperative which functions as an instruction or advice for the speaker and his listener. However, the ten episodes compiled in this study show that a *let's*-imperative does not always request action from the listener. In 5:13, for instance, Lieutenant Gruber utters the directive "Let us hope he washed it first" in response to René's claim that the canvas of his painting is coarse because the painter must have used the skirt of an old native as his canvas. After the Lieutenant's utterance, the laugh track is subsequently played. In this instance, using a skirt as a canvas implies two semantic networks; the skirt refers to clothing items that get smelly and dirty after wearing them, and the canvas invokes a piece of cloth that is coarse and suitable for painting, and which shouldn't be washed. The Lieutenant's utterance "Let us hope he washed first" implicates that the skirt must have been worn for a long time so that it became coarse, and therefore needed to be washed before it could be painted. This directive does not call for action

and is hence not face threatening. However, it is rather an exploitation of the semantic networks “clothing items” and “canvas” as employed by René, which ultimately forms the source of the joke.

The last technique that lessens the straightforwardness of a directive is the use of an adverb such as “better” in combination with a visible subject, e.g. “Oh dear! What are we going to do? *You better show him in!*” The presence of the adverb “better” and the visible subject “you” modifies the function of the directive. It is an advice rather than a command. In this instance, there is no face threatening act going on, because the listener retains their need of independence in that they can opt to show the visitor in or not.

In brief, Lieutenant Gruber utters directives more frequently than expected. However, he uses them in a more subtle way because they do not always equal the function of a command, which is the case with most of Herr Flick’s directives. Concretely, Lieutenant Gruber’s directives function as a request or an advice, which are consequently less face threatening than commands. In addition, the use of the vocative with René Artois signals a close relationship, which is more prone to the use of directives with the function of a command than superficial relationships. Intimate relationships have already established mutual respect in a way that there is no need for competition in terms of face saving or threatening acts as much as in superficial relationships where the respect has not been established yet. Another subtle use of a directive is the example of the *let’s*-imperative which was not a request or command of any sort, but rather an exploitation of two semantic networks in order to contribute to contextual humor. Also, adding a visible subject such as “you” in combination with a gradual adverb such as “better” assuages the intensity of a command in such a way that it becomes a request.

Table 5

Frequency of imperative forms (Lieutenant Gruber)

Episode	Number of occurrence/Number of times Lieutenant Gruber has the floor
5:2	6/21
5:6	1/23
5:13	1/9
5:26	3/14
6:1	3/22
6:5	2/14
6:7	3/11
6:8	1/20
7:2	0/14
7:3	2/12
Total	22/160

Out of the 160 times that Lieutenant Gruber has the floor, he uses an imperative on 22 different occasions, which is roughly 14% of the time he has the floor. This is relatively less frequent than Herr Flick, who uttered 33 imperatives out of 136 floor times, which is roughly a quarter (24.3%) of the time he has the floor. Given the fact that Lieutenant Gruber's imperatives

usually do not function as commands but rather as requests or pieces of advice, he is generally not as dominant as Herr Flick.

Throughout the ten episodes, which form the scope of this study, Lieutenant Gruber's use of the imperative is only followed by the laugh track in three instances. The first example occurs on 5:13 in which Lieutenant Gruber's utterance refers to using a skirt as a canvas: "Let us hope he washed it first!" The second example is found in 5:26. In this instance, Colonel Von Strohm is afraid of being sent away to Africa, which is dreaded by most German army officers. Lieutenant Gruber's response to Colonel Von Strohm's concern is: "Mind you, they do need a good man out there." Although "mind you" formally resembles an imperative form, the meaning is rather to draw someone's attention to the information that follows rather than to convey a command. Nevertheless, Lieutenant Gruber's comment transmits humor by implicating that all the other officers in Africa are not suited for their jobs. If Colonel Von Strohm were to be sent to Africa, there would be "at least one good man".

The third and last example occurs in 6:7 in which Lieutenant Gruber utters his concern about the plans of the Germans with René's café: "René, I implore you, if you hear anything, let me know. The last thing we want to do is blow you up." The issue is that the Gestapo plans on placing explosives in the basement of Café René, if René refuses to cooperate with them and withhold the names and location of the members of the resistance. Since Lieutenant Gruber is not in a decision-making position, the only thing he can in order to save René is ask him to let him know whenever the resistance attempts to contact him. The insertion of "the last thing we want to do is blow you up" seems to be a rather extreme manifestation of *Befehl ist Befehl* in which commands from higher officers must be executed without question. Lieutenant Gruber attempts to mitigate the threat by the addition of "the last thing we want to do". This implicates that he

does not want the explosion to occur, but since he is not in a position to make that decision, he needs to convey his concern to René in order for the latter to take the appropriate measures, i.e. confess the hiding place of the resistance.

### 1.3. Overall imperative use

The use of imperative forms is a linguistic display of personality. The frequency and assigned function of a directive reveals the degree of manipulation on the part of the speaker in a given context. According to the compiled data in this study, Herr Flick uses directives more frequently. In almost all cases, they function as genuine commands. He employs these directives with all other characters and hence does not seem to mitigate his speech while conversing with specific characters. Interestingly, Herr Flick does not have a broad variety of social contacts so his conversations are usually limited to his sidekick Von Smallhausen and his lover Helga, unless he has an incentive to question other characters about possible betrayal or espionage.

Lieutenant Gruber, on the other hand, uses directives less frequently than Herr Flick. His use of the imperative does not implicate commands, but rather requests or pieces of advice. As opposed to Herr Flick, Lieutenant Gruber has a broader variety of conversational partners such as all the German officers, the Italian captain, and the staff of Café René. However, his use of the imperative with the function of a command seems to be limited to René, whom he has a crush on. In addition, his use of the vocative concomitant with his directives are also reserved for René. Since the latter is a heterosexual, it is unlikely that they will move beyond the friendship level, yet the fact that the Lieutenant tends to use directives with the function of a command with René implicates a certain level of intimacy. Given that in intimate relationships a sense of mutual respect has already been established, there is no need to compete for the need for independence,

which is the case in more superficial relationships where this respect has not been established yet. The fact that Lieutenant Gruber uses directives with the function of a command with René exclusively signals that, in his opinion, they have established mutual respect.

## 2. Mitigating speech devices in requests

Mitigating devices are expressions that moderate the intensity of a *bald on record* command, e.g. “Would you give me the salt” versus “Give me the salt.” The former contains a mitigating device in the shape of “would you” which not only mollifies the intensity of the command, but also turns it into a request. According to Cowan (316), one of the extended meanings of the modal verb *would* is a polite request, e.g. “Would you please stop talking so loudly?” In addition, Cowan (316) points out that requests with *would* are considered more polite than those containing *will*.

A second modal verb that expresses mitigation in requests is *could*, e.g. “Could you open the window?” Despite the fact that Cowan (316) does not include requests as an extended meaning of *could* specifically, he categorizes them under “permission”, e.g. Could I be excused? Again, the usage of *could* is considered to be more polite than *can*.

The last example of a mitigating speech device in this paper is the use of *please*, e.g. “Can you pass me the salt, please?” Similar to the use of *would* and *could*, the insertion of *please* makes a request more polite. Therefore, a person who often uses mitigating devices can be considered as more polite than someone who avoids these.

With regards to the characters of Herr Flick and Lieutenant Gruber, this study will restrict itself to the frequency in use of the mitigating devices *would*, *could*, and *please* in requests. Usually, these come in the shape of a question like “would you pass me the salt?” The results

should indicate which character is more polite according to how many times and in which contexts they employ these mitigating devices.

### 2.1. Mitigating speech tools: Herr Flick

Table 6 lists all requests containing mitigating devices as uttered by Herr Flick.

Table 6: Results for Herr Flick: Mitigating devices

Type of mitigation	Utterance ( <i>addressee</i> )
Please	N/A
Would	N/A
Could	N/A

Table 6 shows no use of the mitigation devices by Herr Flick over the course of the ten episodes in this study. Based on the results of the use of an imperative, Herr Flick does not use mitigating devices. Moreover, given his predilection for *bald on record* commands, it is quite unlikely that he would be a frequent user of mitigating devices. The fact that he avoids mitigation in his speech suggests that he is a rather bold character. Given his frequent use of imperative forms, Herr Flick clearly expects that his commands will be carried out by his listeners without a need for mitigation. This correlates with his dominant nature in which he

attempts to assert power over others, and in which there is no room for *face saving acts* directed towards his counterparts.

## 2.2. Mitigating speech devices: Lieutenant Gruber

Table 7 lists all requests containing mitigating devices uttered by Lieutenant Gruber with the number of mitigating devices listed per episode.

Table 7: Results for Lieutenant Gruber: Mitigating devices

Type of mitigation	Utterance ( <i>addressee</i> )
Please (1)	“May I speak please to René?” (on the phone: <i>Madame Edith</i> )
Would (3)	<p>“René, the general needs wine. Also, he would like to have a woman to sit with him.” (<i>René</i>) 5:2</p> <p>“Would I be allowed to attend the ceremony to say goodbye?” (<i>René</i>)</p> <p>“Would you like to donate something?” (<i>General Von Klinkerhoffen</i>)</p>
Could (5)	<p>“Could you get me my slippers?” (<i>René</i>) 5:2</p> <p>“René, it is not too late to change your mind, you know. There is a fire exit. We could run.” (<i>René</i>)</p> <p>“Could we not drop him a hint?” (<i>Colonel Von Strohm</i>)</p> <p>“Could we not make an anonymous call?” (<i>Colonel Von Strohm</i>)</p> <p>“Could not Helga distract him?” (<i>Colonel Von Strohm</i>)</p>

Lieutenant Gruber took the floor 160 times throughout the ten episodes, which form the scope of this study. With regard to the mitigating devices listed above, he uses them in 9 different instances. However, since the context always differs, it is impossible to categorize them all as “permission” or “polite request.”

Firstly, the question containing *please* is uttered while Lieutenant Gruber is on the phone with Madame Edith from Café René. In this instance, he asks her if he could talk to René. In addition to the use of *please*, Lieutenant Gruber inserts another modal verb *may*, which can also be used to request for permission; in this case, he is asking for permission to talk to René. In addition, the modal verb *may* expresses a formal request for permission (Cowan, 299), and therefore differs from the less formal *can*, as in “Can I talk to René? The usage of both the formal request modal verb *may* and the mitigating *please* turns this question into a formal, polite request, which clearly takes the *negative face* of its listener into account.

Secondly, the search for examples with *would* rendered three instances. The first example “Would I be allowed to attend the ceremony to say goodbye?” is clearly a request for permission. In this case, Lieutenant Gruber is asking for permission to attend René’s wedding; furthermore, he indicates the reason for his request, i.e. to say goodbye to René. In the second example, “René, the general needs wine. Also, he would like to have a woman to sit with him.” Lieutenant Gruber performs an *indirect speech act*, in that he conveys a request for his superior General Von Klinkerhoffen in the form of a *declarative*. According to Yule (56), *indirect speech acts* exhibit greater politeness than *direct speech acts*. This fits in with Lieutenant Gruber’s polite personality. The last *would*-example that was drawn from the discourse of the ten episodes is “Would you like to donate something?” In this instance, Lieutenant Gruber suggests a donation rather than requesting one from General Von Klinkerhoffen. Given the context in which René

pretends to have become a monk in order to avoid receiving a medal from the German army, this instance gives rise to a joke. General Von Klinkerhoffen's response to Lieutenant Gruber's suggestion is "Don't be ridiculous, Gruber. The German army doesn't give to the church. It takes from it." In this instance, Lieutenant Gruber takes an ironic stance as a German officer politely trying to collect donations for a local, French monastery from his superior. General Von Klinkerhoffen's response to this obviously reminds Lieutenant Gruber of his position as a German officer in occupied France by pointing out that the German army does not finance nor support the church as an institution. As a German army officer, Lieutenant Gruber should have known this. However, his eagerness to support the French peasant René seemingly overpowers his duties as a German army officer, which contributes to the humor in this scene.

Lastly, there were five examples for requests involving the modal *could*. The first example "Could you get me my slippers?" is quite a straightforward request in the sense that Lieutenant Gruber is asking René to get his slippers for him. The second example is "René, it is not too late to change your mind, you know. There is a fire exit. We could run." Again, Lieutenant Gruber performs another *indirect speech act* because his suggestion takes the form of a *declarative*. According to Cowan (299), one of the extended meanings of the modal verb *could* is a suggestion, i.e. advising someone to do something. Lieutenant Gruber proposes to abscond with René throughout the sitcom, yet he always fails to accomplish this. The fact that he makes the same suggestion using an *indirect speech act* makes the utterance more polite. However, the increased degree of politeness in the suggestion does not make it more successful; it consequently falls on deaf ears. The last three examples are fairly similar in their layout. They all use the modal verb *could* concomitant with a negation, and they all address Colonel Von Strohm; "Could we not drop him a hint?"; "Could we not make an anonymous call?"; "Could not Helga

distract him?” Again, these are merely suggestions, since Lieutenant Gruber obviously has less authority in military decisions than Colonel Von Strohm. Interestingly, all of these suggestions are relating to René Artois, and if they were to be carried out, the consequences would compromise the German army. This pattern ties in with Lieutenant Gruber’s impressionable personality, since he would rather betray the German army, which he is part of, than abandon the French peasant, René. Since Lieutenant Gruber is not a frequent user of *bald on record* commands, he will likely insert more mitigating devices in his speech than Herr Flick. Furthermore, his *bald on record* commands seemed to be restricted with characters, with whom Lieutenant Gruber perceives to have an intimate relationship. Hence, he will use mitigation more frequently with characters he is less familiar with than with his intimate acquaintances.

### 2.3. Overall use of mitigating speech devices

Mitigating speech devices are often used to express politeness and to lessen the intensity of a request. When considering the results for Herr Flick and Lieutenant Gruber, their individual usage of mitigation is significantly different. For instance, there is not a single instance in the ten episodes where Herr Flick uses one of the mitigating devices. He does not employ *please*, or a form of the verbs *would* or *could* to express requests, but rather resorts to the imperative mood to utter commands instead. Lieutenant Gruber, on the other hand, uses mitigating devices quite a few times with either the function of a polite request or a suggestion. In two instances, he even employs an *indirect speech act*, which is considered to be more polite way of expressing oneself. (Yule, 56) Lieutenant Gruber is not only a polite character; he is also devoted to René, because he makes suggestions to his superiors which either go against the beliefs of the Germans, i.e. the

example of donating money to the church, or could compromise the German army and their position in the war setting, i.e. dropping a hint to René about their war strategies.

### 3. Deontic modal verbs

#### 3.1. Deontic modality

Deontic modality is a linguistic term, which refers to obligation on the part of the listener. One manifestation of deontic modality is the imperative mood. Another instance expressing deontic modality is the modal verb *must* used deontically, e.g. “You must open the window.” Given that deontic modal verbs such as *must* carry the meaning of obligation, they are similar to the usage of an imperative mood. For instance, if a speaker wants to signal obligation to his listener, he can do that through the utterance of an imperative, e.g. “Open the window”, or through an utterance containing deontic modality, e.g. “You must open the window.” In both utterances, the speaker conveys obligation to his listener.

### 4. Epistemic modal verbs

Whereas deontic modality emphasizes obligation on the part of the listener, epistemic modality implicates a judgment or evaluation on the part of the speaker. For instance, consider the modal verb *must*; like most modal verbs, it can be used both deontically and epistemically, e.g. “You must be home at 10” versus “The lights are on, so he must be home.” In the first example, *must* is used deontically, i.e. the speaker utters an obligation to which the listener must adhere. In the second example, the speaker employs *must* epistemically in order to formulate a logical deduction from the physical present, i.e. the speaker sees that the lights are on, hence he

assumes that someone must be home. Therefore, although epistemic modality does not implicate obligation, it does express an assumption about the physical present of the speaker.

This study will compile examples of the verbs *must* and *may*. Deontic *must* expresses obligation, e.g. “You must open the window”, whereas as epistemic *must* expresses an assumption, e.g. “The lights are on, so he must be home.” Deontic *may*, on the other hand, expresses permission, e.g. “You may leave the classroom”, whereas epistemic *may* expresses an assumption, e.g. “He failed the test because he may have not had time to study.” The distinction between deontic and epistemic also shows a difference in speaker intention; for instance, the deontically used modal verbs relate to the intention of the speaker to convey obligation or permission to the listener, whereas the epistemically used modal verbs express the speaker’s uncertainty or assumption about a situation.

#### 4.1. Deontic and epistemic modality: results for Herr Flick

Table 8: Results for Herr Flick: Deontic and epistemic modality

Deontic	Epistemic
<p>“You can show your appreciation and gratitude by first releasing your hair. Now, you <u>may</u> put your arms around me and kiss me until you are giddy with ecstasy.” LT (<i>Helga</i>) (5:2) (1)</p>	<p>“Von Smallhausen heard it with his very own ears. Lieutenant Gruber is to do the blowing up. He <u>must</u> be on the alert. You will report all conversations between these guilty parties. As soon as I have enough evidence, I will arrest them” (<i>Helga</i>) (5:2) (1)</p>
<p>“The Colonel, the Lieutenant and the Italian Captain have been taken into the</p>	<p>“Silence, Von Smallhausen. Go to your cabin! Helga, we live in dangerous times. “We know not what fate has in store. One day the Gestapo <u>may</u></p>

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sawmill by working-class women [wɪz] become unpopular.” LT (*Helga*) (6:7) (1)

guns. We must assume that their plans have failed.” (*Helga*) (5:13) (1)

---

“You must make a phone call for me to my godfather Heinrich Himmler to inform him of my plight.” (*Helga*) (6:5) (1)

---

Helga: “I will do my insignificant best to help you, Herr Flick.”

HF: “Good, you may kiss me”

Helga: “Like we did in the old days?”

HF: “If you insist. Take off your clothes.” LT (6:7) (1)

---

“I have made many enemies here. It would take months to make as many enemies in a strange town. We must not allow this blowing up to happen.” (*Von Smallhausen*) (6:7) (1)

---

HF: “Well done, Von Smallhausen. Did the General remember the Schilling?”

Von Smallhausen: “I have it here.”

HF: “Good! You may contribute it to the home for fallen Gestapo gentlewomen.”

LT (6:8) (1)

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“Von Smallhausen, go behind the screen and no peeping. You may kiss me now, Helga. *To Von Smallhausen*: I said no

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---

peeping.” LT (7:3) (1)

---

“Erase your mind of sin, Von Smallhausen. We must act the part of monks.” (7:3) (1)

---

Total number of deontically used modals: 8

Total number of epistemically used modals: 2

---

Throughout the ten episodes, Herr Flick utters a form of *must* and *may* with deontic meaning in 8 different instances and with epistemic meaning in 2 instances.

Interestingly, he uses deontic *may* with Helga in three instances where he conveys almost the same utterance, i.e. giving her permission to display affection towards him. These statements are usually followed by the laugh track, although the latter is sometimes delayed in some situations due to a turn in the conversation, for instance Von Smallhausen peeping through the screen in 7:3, the *bald on record* utterance in the form of the imperative “Take off your clothes” made by Herr Flick in 6:7, and the verbalization of an act of affection by Herr Flick, “Now, you may put your arms around me and kiss me until you are giddy with ecstasy”, in 5:2.

Throughout the ten episodes, Herr Flick only uses deontic *may* with someone other than Helga once, namely with his sidekick Von Smallhausen. The context underlying the utterance is that Von Smallhausen was sent to General Von Klinkerhoffen’s office in an attempt to confiscate a valuable Schilling. Von Smallhausen succeeded but now Herr Flick wants to possess the Schilling. Instead of demanding it, he uses a different technique, i.e. giving Von Smallhausen permission to donate it to a good cause concocted by Herr Flick; “You may contribute it to the

home for fallen Gestapo gentlewomen.” The reason why this utterance is followed by the laugh track is double; on the one hand, deontic *may* is usually reserved for Helga, and on the other hand, the insertion of “the home for fallen Gestapo gentlewomen” adds an absurd element to the context. Not only is such an institution nonexistent, it also serves as a cover for Herr Flick’s real intention, i.e. having Von Smallhausen pay him the valuable Schilling.

According to the ten episodes in this study, Herr Flick uses a modal verb epistemically in two different instances. Firstly, he uses *must* with an epistemic meaning, as in “Von Smallhausen heard it with his very own ears. Lieutenant Gruber is to do the blowing up. He must be on the alert.” (5:2) In this situation, Herr Flick utters the assumption that Lieutenant Gruber must be on the alert, because he is to do the blowing up. The fact that Lieutenant Gruber is in charge of the blowing up gives rise to Herr Flick’s logical conclusion that he must be on the alert before the explosion. This exemplifies the epistemic meaning of *must* as the speaker’s perception of a situation.

Secondly, Herr Flick uses the modal verb *may* epistemically in 6:7, “One day the Gestapo may become unpopular.” Unlike the epistemic *must*-example, this utterance with epistemic *may* is followed by the laugh track. The reason for this is double; on the one hand, Herr Flick expresses his uncertainty about the future in the form of an assumption, i.e. the Gestapo can potentially lose its popularity in the future. On the other hand, this utterance can be interpreted by the 1980s audience as an anachronism, because the Gestapo will indeed lose its popularity by the end of WWII. In other words, this humor in this scene is tailored towards the background knowledge of the 1980s audience, who is already familiar with the outcome of the WWII situation in which the sitcom takes place.

In brief, Herr Flick uses *may* and *must* deontically in eight different contexts. The use of deontic modal verbs is usually associated with an insinuated obligation of the listener, i.e. the latter is expected to carry out the command in the form of a deontically used verb by the speaker. Whereas deontic modal verbs implicate obligation, epistemic modal verbs convey the speaker's assumption or evaluation of a certain situation. For instance, Herr Flick makes the logical deduction that Lieutenant Gruber must be on the alert, since he is responsible for the explosion, which is to take place later in episode 5:2. The second and last instance in which Herr Flick utters an epistemically used verb is in 6:7 in which he makes an assumption which seems plausible during the early 1940s, but which will become true by the mid-1940s. The Gestapo will indeed lose its popularity, and it is exactly this discrepancy in time perception that makes this utterance humorous to an audience living in the future from the perspective of the time period enacted in the sitcom.

#### 4.2. Deontic and epistemic modality: results for Lieutenant Gruber

Table 9: Results for Lieutenant Gruber: Deontic and epistemic modality

Deontic	Epistemic
<p>“You were taken prisoner as a woman soldier and you <u>must</u> be taken out as a woman soldier.” (<i>René</i>) (5:2) (1)</p>	<p>Captain Bertorelli: “All women have the hots for him.” (<i>about René</i>)</p> <p>LG: “It <u>must</u> be because he is all man.” LT (5:13) (1)</p>
<p>LG: “If the enigma machine is not returned within half an hour, you are to be arrested and shot.”</p>	<p>“Our problem is this, Colonel, if the airmen are interrogated in Berlin, they <u>may</u> implicate René from the café. He in turn <u>may</u> reveal that</p>

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René: “But Lieutenant we do not have the machine.” he has been hiding for us the portrait of the Fallen Madonna.” (*Colonel Von Strohm*) (6:5)

LG: “Then you must leave at once.” (5:26) (1)

---

Captain Bertorelli: “Hey you, how do you like the good times with the big hero?” Colonel Von Strohm: “General, don’t you think you’ve had enough?”

LG: (*in women’s voice*) “You must excuse me but I’m not very keen on moustaches.” General Von Flockenstoff: “I could drink 3 men off the table.”

LT (5:26) (1) LG: “Oh, you must miss those days.” LT (7:2) (1)

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“We must not be seen. Can we use the back passage?” (*René*) (6:7) (1)

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“We must think of a way to get General Von Klinkerhoffen to change his mind about the medal. If the monastery becomes too hard, you can come and stay in my room at the chateau.” LT (*René*) (7:3) (1)

---

Total number of deontically used modals:	Total number of epistemically used modals:
5	3

---

Lieutenant Gruber uses the modal verb *must* deontically in 5 different instances, and there are no results for deontic *may*. In the examples of 5:2 and 5:26, Lieutenant Gruber uses *must* deontically in order to convey an obligation to René. In these examples, René is ordered to leave the chateau in women’s clothing in 5:2 and to leave at once in 5:26.

In the third example, which also occurs in 5:26, Lieutenant Gruber is sitting in René's café disguised as a woman. When Captain Bertorelli notices the newcomer, he attempts to court her. Lieutenant Gruber consequently rejects the Italian officer by uttering the statement, "You must excuse me but I'm not very keen on moustaches." According to the felicity conditions in this situation, the modal verb *must* does not express an obligation as such, but rather functions as a segment of the apologetic expression "you must excuse me." An apology is usually considered as a *face-threatening act* for the speaker, because it affects his *positive face* or need to be accepted. The humor in this situation lies within the fact that, although Lieutenant Gruber commences with a *face threatening act* for himself, he concludes with a *face threatening act* against Captain Bertorelli's *negative face* or need to be independent. Since Captain Bertorelli grooms his moustache on a daily basis, Lieutenant Gruber's expression of dislike for facial hair threatens Captain Bertorelli's need to be independent.

The last two examples occur in 6:7 and 7:3. In these instances, Lieutenant Gruber uses deontic *must* in combination with the first person plural. The insertion of the negation in 6:7 adds the meaning of a prohibition to the deontically used modal verb *must*. In this situation, Lieutenant Gruber attempts to hide from Colonel Von Strohm in René's café. However, when the Colonel enters the bar, Lieutenant Gruber needs to find a different hiding place before the Colonel discovers him. Therefore, Lieutenant Gruber must not be seen with René in his café because it would have repercussions for both of them.

In 7:3, René will be awarded with a medal for a good deed he accidentally performed in favor of the German army. Since the reception of such a medal would jeopardize René's reputation in his village, he tries to avoid picking the award up. René's evasion of his duty to receive the medal is supported by his feigning to be a monk. According to local laws, clergymen

are exempt from receiving medals. Therefore, René pretends to having entered a monastery as a monk. However, since Lieutenant Gruber is infatuated with René, he wants to help him leave the monastery and lead a mundane life. In order to achieve that goal, Lieutenant Gruber attempts to withdraw René's medal, which is an impossible task for a lower-rank officer in the German army. In this context, he utters the statement that they must find a way to get General Von Klinkerhoffen to reconsider René's medal. The usage of the "we"-form implicates that, not only the listener, René, but also the speaker himself, Lieutenant Gruber, is included in the obligation. By incorporating himself in the utterance, Lieutenant Gruber employs a positive politeness strategy, which attempts to minimize the threat against René's *positive face*. However, the addition of a possible solution – in case their initial plan of convincing General Von Klinkerhoffen fails – functions as a *face threatening act* against René's *negative face*. Lieutenant Gruber's suggestion of having René move in with him in the chateau poses a threat towards his need for independence, because despite the fact that Lieutenant Gruber refrains from employing an imperative or deontically used modal verb, the mere invitation pertaining to a future action – moving in with him – invokes an obligation on the part of René as the listener. This obligation can either consist of accepting the invitation, or rejecting it. In the case of the latter, Lieutenant Gruber's *positive face* or the need to be accepted would be threatened. Given the background knowledge of the sitcom in which Lieutenant Gruber is a homosexual male character, and René is a heterosexual male character, the audience can already foresee that René will reject the invitation of cohabitation. Since the discrepancy in sexual orientation of both characters is known to the audience, a humorous twist arises when Lieutenant Gruber opts to ignore their personal differences, and invites René to live with him nonetheless.

Regarding the epistemically used modal verbs, Lieutenant Gruber employs them in three different instances throughout the ten episodes studied. The first example occurs in 5:13 when Captain Bertorelli seeks to inquire about René's prosperity with the women in the village. Lieutenant Gruber subsequently utters the assumption that this must be due to René's masculinity; "he must be all man." The humor here arises from the fact that Captain Bertorelli is a machismo heterosexual male character, whereas Lieutenant Gruber is an effeminate homosexual male character. Not only does the discrepancy between their intentions in discovering the reason for René's successfulness with women give rise to humor, also the audience's awareness and Captain Bertorelli's unawareness of Lieutenant Gruber's sexual orientation amplifies the audience's understanding of the situation. Since the audience is aware of both Lieutenant Gruber's sexual orientation and his infatuation with René, they are one step ahead of Captain Bertorelli who is unaware of Lieutenant Gruber's sexual preferences. Therefore, although Lieutenant Gruber's utterance appears to be an assumption for Captain Bertorelli, the audience is aware that it is not merely an assumption, but possibly the genuine reason for René's successfulness with the opposite – and the same – sex.

The second example is found in 6:5 in which Lieutenant Gruber employs the modal verb *may* epistemically. In this instance, Lieutenant Gruber attempts to convince Colonel Von Strohm to release the British airmen because they could turn in René to the officers in Berlin. René could then disclose the location of the valuable painting he is hiding for the German officers in Nouvion. By verbalizing these assumptions, Lieutenant Gruber tries to convince Colonel Von Strohm that it would be better to release the British airmen instead of deporting them to Berlin.

The last example of a modal verb with epistemic meaning occurs in 7:2. When Colonel Von Strohm points out that General Von Flockenstoffen seems slightly intoxicated in René's

café, the General refutes this statement by claiming that he could drink three men off the table. Lieutenant Gruber's suggestion then is that the General must miss those days. The humor in this instance lies within the discrepancy between the General's and the Lieutenant's interpretation of the semantic networks MAN and COMPETITION. For General Von Klinkerhoffen, the semantic network of MAN in this instance involves drinking alcohol with his peers in a competitive setting (COMPETITION). For Lieutenant Gruber, on the other hand, the semantic network of MAN is interpreted as a feature that not only represents him, but which he is sexually attracted to. The General's invoked competitive setting (COMPETITION) is then reinterpreted in a sexual manner through the metaphor of "love as a conquest." The General defeats his opponents by drinking them off the table, whereas Lieutenant Gruber's idea of defeating his opponents is by conquering them as lovers. Therefore, the exploitation of both semantic networks creates a discrepancy in speaker intention on the part of both General Von Klinkerhoffen and Lieutenant Gruber, which only the audience is aware of.

### 3.5 Overall use of deontic and epistemic modality

Deontically used modal verbs usually pose a threat against the *face* of the listener. Herr Flick uttered *must* or *may* with a deontic meaning in eight different instances, whereas Lieutenant Gruber provided five examples. Epistemically used modal verbs express the assumption of a speaker about a certain situation. Herr Flick's lines generated two examples, whereas Lieutenant Gruber uttered three examples.

## 5. Length

### 5.1. Length of utterance in Herr Flick's and Lieutenant Gruber's speech

The length of a statement determines the extent to which the speaker conveys a concise message. This is in concordance with Grice's (41-59) *maxim of quantity*, which states that grandiloquence should be avoided, i.e. the speaker must not convey more information than needed. Violation of this maxim can give rise to humor within certain settings, for instance when a person named Maier is asked about the spelling of their name, a cooperative answer would include all the letters of their name. However, a violation of the *maxim of quantity* transmits redundant information, e.g. "Maier without k." The insertion of "without k" is completely superfluous, and does not only convey more information than necessary, it also mentions an irrelevant piece of information, which is also a violation of the *maxim of relation*. Although Grice's maxims are measurements for the level of cooperation between conversational partners, they can also be deliberately exploited for the purpose of humor, e.g. the "Maier without k"-example.

Leech (1-250) expanded on Grice's maxim by dividing them into six categories.

- 1) *Tact maxim*; minimize the expression of beliefs which imply cost to other; maximize the expression of beliefs which imply benefit to other.
- 2) *Generosity maxim*; minimize the expression of beliefs that express or imply benefit to self; maximize the expression of beliefs that express or imply cost to self.
- 3) *Approbation maxim*; minimize the expression of beliefs which express dispraise of other; maximize the expression of beliefs which express approval of other.
- 4) *Modesty maxim*; minimize the expression of self-praise; maximize the expression of dispraise of self.
- 5) *Agreement maxim*; minimize the expression of disagreement between self and other; maximize the expression of agreement between self and other.

- 6) *Sympathy maxim*; minimize antipathy between self and other; maximize sympathy between self and other.

Leech's maxims are prescriptions for conversational cooperation. Similar to Grice's maxims, they can be exploited for humor purposes, e.g. when someone is given a compliment "You look pretty today", and they say "I know" instead of accepting the compliment by saying "thank you." This is a violation of Leech's modesty maxim, which prescribes that the speaker should minimize his expression of self-praise.

The table below contains all examples from the ten episodes in which a statement of five words or fewer by either Herr Flick or Lieutenant Gruber is followed by the laugh track. Concise statements that are not followed by the laugh track are omitted due to their lack of relevance to humor research.

Table 10: Length of utterance and conciseness of statement for Herr Flick and Lieutenant Gruber

Herr Flick	Lieutenant Gruber
N/A (5:2)	N/A (5:2)
Helga: "Very well, Herr Flick. Now, would you like me to kiss you?" HF: "No." LT (5:6) (1)	"Not a shotgun wedding?" LT (5:6) (1)
Helga: "It is a devious and brilliant plan, Herr Flick." HF: "I know." LT (5:13) (1)	N/A (5:13)

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 N/A (5:26)

N/A (5:26)

---

 “N/A (6:1)

N/A (6:1)

---

 Helga: “Of course, what is his number?”

N/A (6:5)

HF: “Berlin Wann.” LT (6:5) (1)

---

 N/A (6:7)

N/A (6:7)

---

 N/A (6:8)

N/A (6:8)

---

 HF: “I open my door to no one unless they  
get the correct, secret knock.”

 Helga: “Lieutenant Gruber might be shot by the  
British.”

*Knocking on door*

LG: “That would be most distressing.” LT(7:2)

HF: “Wrong!” LT (7:2) (1)

(1)

---

 N/A (7:3)

N/A (7:3)

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In 4 instances out of 136 times when Her Flick has the floor, he utters a concise statement followed by the laugh track. The first example can be found in 5:6 in which Helga inquires if he would like to kiss her. Herr Flick’s answer to the question is a plain “no.” The humor here lies not only in the conciseness of his answer, but also in the fact that this reply is a threat against Helga’s *positive face* or the need to be accepted. By saying “no”, Herr Flick not only rejects her request, but also Helga as a lover.

The second instance in 5:13 is an example of a violation of Leech’s *modesty maxim*. When Helga compliments Herr Flick on concocting “a devious and brilliant plan”, he answers

with “I know.” Instead of accepting the compliment, he uses the opportunity to indulge in self-praise, which is to be avoided according to Leech’s maxim. The occurrence of unexpected self-praise au lieu of the expected acceptance of the compliment gives rise to humor.

The third example in 6:5 provides a violation of Grice’s *maxim of relation*. When asked for the telephone number of Herr Flick’s uncle, he answers with a place instead of a number. However, the place of residence is not relevant to the context of the situation. Instead, Herr Flick should have given a number. This discrepancy between the expectation of the audience and what is said creates a joke.

The fourth example in 7:2 is partially physical. When a visitor attempts to enter Herr Flick’s office, they are asked to perform the secret knock. Since this is not a recurring topic throughout the sitcom, this secret knock is both unknown to the audience and the visitor on the scene. However, despite the sense of uncertainty, which arises through this new situation, the audience creates an expectation of the situation, i.e. when someone knocks, the door will be opened. Against the expectation of the audience, Herr Flick answers “wrong” when the visitor knocks on the door. This unforeseen element gives rise to humor.

Two examples of five words or fewer followed by the laugh track were generated from Lieutenant Gruber’s lines. The first example occurs in 5:6. In this situation, Lieutenant Gruber learns about René’s upcoming wedding. Since Lieutenant Gruber is in disbelief about the event, he questions René about the circumstances of his wedding. When René indicates that everything went “a bit of a sudden”, Lieutenant Gruber assumes it could not be “a shotgun wedding.” In this instance, the semantic network of WEDDING is exploited. René mentions the adjective “sudden” which – in the context of weddings – are usually brought into relation with shotgun weddings. However, this is not in line with René’s situation, who mainly uses the wedding with

his wife Madame Edith as a cover for a resistance action. Nonetheless, the concept of a shotgun wedding introduced by Lieutenant Gruber adds an unexpected element to the conversation from the audience's perspective, who is already familiar with the situation underlying the wedding.

In the second example in 7:2, Lieutenant Gruber violates Leech's *sympathy maxim*. When Helga utters the assumption that Lieutenant Gruber – using the third person – might be shot by the Brits, Lieutenant Gruber answers that such an event would be most distressing. According to Leech's *sympathy maxim*, a speaker should maximize sympathy between himself and his listener. The unexpected element here is that Lieutenant Gruber does not sympathize with his listener, but rather expresses sympathy for himself, which subsequently gives rise to humor.

## 5.2. Overall use of concise utterances followed by the laugh track

Concise utterances followed by the laugh track mainly violate either Grice's (41-59) or Leech's (1-250) conversational maxims. However, the humor used in these instances is not limited to pragmatic principles, as Lieutenant Gruber's shotgun wedding-example in 5:6 suggests. In the case of the latter, the semantic network of WEDDING invoked a shotgun wedding due to the usage of the adjective "sudden", which is usually associated with a shotgun wedding. Nonetheless, most examples, which are considered as jokes through the playing of the laugh track, seem to violate conversational maxims.

## 6. Discussion

Sitcoms are often criticized for their formulaic humor. However, the humor used in a sitcom usually starts with its characters and the relationships between them. In order to create a

sitcom setting, the sitcom characters must be distinct and clear to the audience. In addition, an ideal sitcom consists of characters that clash due to differences in personalities, for instance a dominant wife and a submissive husband. In the case of *'Allo 'Allo*, much of the humor arises through Herr Flick as the dominant Gestapo officer who is bossing around all other characters, including his lover Helga, and Lieutenant Gruber, the effeminate gay German army officer.

The usage of syntactic features plays a significant role in realizing sitcom characters. Herr Flick, for instance, frequently makes use of the imperative mood and deontic modal verbs, but tends to avoid mitigating speech devices such as “please.” This makes him a rather dominant character. On the other hand, Lieutenant Gruber mitigates his speech more often, and tends to reserve the imperative mood for René, whom he believes to have a more intimate relationship with. These features seem to turn him into a more polite character than Herr Flick.

Although the scope of this study is limited to only ten out of eighty-five episodes, a couple of elements stand out. Firstly, the frequency with which certain syntactic features are used, such as the imperative mood or deontic modal verbs, seems to contribute to the linguistic realization of the characters. Herr Flick, who is a frequent user of the imperative mood with all of his conversational partners, is a more dominant character than Lieutenant Gruber, who tends to avoid the construction with characters he perceives to be less intimate with. An argument in favor of the latter is provided by the usage of the vocative. Lieutenant Gruber usually calls upon his listener in an imperative construction by mentioning their name, which is René in most of the cases, whereas Herr Flick only uses a vocative when addressing his sidekick Von Smallhausen or his lover Helga. Within the setting of the sitcom, these are the characters whom Lieutenant Gruber and Herr Flick respectively feel most familiar with. In the case of Lieutenant Gruber, it is

his perceived relationship with René, whereas with Herr Flick, it is his business relationship with Von Smallhausen and his romantic relationship with Helga.

Secondly, Herr Flick does not seem to mitigate his speech as frequently as Lieutenant Gruber. This makes Herr Flick a rather direct, impolite character, whereas Lieutenant Gruber is a more indirect, polite character. Speech mitigation is namely associated with empathy towards the listener.

Thirdly, Herr Flick uttered more statements using a deontic modal verb than Lieutenant Gruber expressing speaker obligation. However, with regard to epistemically used modal verbs, respectively three and two examples were generated for Lieutenant Gruber and Herr Flick.

Fourthly, the length of utterance is not only an indicator of conciseness, but also tends to be followed by the laugh track in more cases than the last three points. Furthermore, Herr Flick has more concise statements followed by the laugh track than Lieutenant Gruber.

In brief, despite the limited scope of this study, the results suggest that there is a relationship between the (frequency of) use of certain syntactic features and the realization of a sitcom character. For instance, syntactic constructions that express speaker dominance, such as deontic modal verbs and imperatives, tend to be used by seemingly dominant characters more frequently. At the same time, syntactic features that express speaker empathy towards the listener, such as speech mitigation and epistemic modal verbs, tend to be used by seemingly polite characters more frequently. Concise statements followed by the laugh track are more common with a dominant character.

## 7. Conclusion

This study focused on ten episodes from the British sitcom *'Allo 'Allo*. The aim was to analyze the linguistic characterization of Herr Flick and Lieutenant Gruber using five syntactic features. To this end, five hypotheses were formulated in chapter 3.

The first hypothesis centered around the use of the imperative form.

- (1) Frequent use of the imperative form points to a dominant character, whereas the opposite points to a more polite character.

The results show that Herr Flick uttered 33 imperative forms out of the 136 times he had the floor throughout those ten episodes. Lieutenant Gruber, on the other hand, used 22 imperatives out of the 160 times he had the floor. Since the use of an imperative form is usually associated with speaker dominance, the script of the ten episodes studied suggest that Herr Flick is a more dominant character because of his more frequent use of this syntactic feature.

Lieutenant Gruber, on the contrary, can be considered as more polite, because the avoidance of an imperative form also points to empathy towards the listener, i.e. their *negative face* or need to be independent remains intact if such a *bald on record* construction is avoided. This is in line with Bednarek's (199-229) study on the character of Sheldon Cooper, in which she uses the frequent occurrence of the constructions "let me remind you", "you're going to have to", and "you might want to" as cues that indicate Sheldon's arrogance. Similarly, Herr Flick's frequent use of the imperative with all characters signals as a cue for his dominance. Furthermore, the element of the audience's shared background knowledge as formulated by Bubel and Spitz (75) is definitely present. Despite the limited discourse of this study, one example could be generated from Herr Flick's lines, i.e. his catch phrase "take off your clothes" towards Helga is mentioned once in the ten episodes studied. Given that this phrase has established itself as a fixed one in the

first four seasons, the audience is familiar with it. This is in line with Morreale's (108-115) study in which the sitcom builds a close-knit community filled with insider jokes with its viewers.

Therefore, the laugh track is usually scripted to play after Herr Flick utters his fixed phrase, which was also the case in the abovementioned example. Apart from the fixed phrases, the laugh track was not automatically played upon Herr Flick's imperatives. Nevertheless, his usage of this syntactic feature contributes to his characterization as a dominant figure.

The second hypothesis explored the relation between the use of mitigating speech devices and politeness.

- (2) Frequent use of mitigating speech tools points to a polite character, whereas the opposite points to a less polite character.

As expected, from the ten episodes compiled in this study, Herr Flick does not mitigate his speech, whereas nine examples could be generated for Lieutenant Gruber. This lack of mitigation makes Herr Flick a rather direct, impolite character, whereas Lieutenant Gruber is a more indirect, polite character. Again, this is also in line with Bednarek's (199-229) study in that speech mitigation signals speaker politeness towards the listener.

The third and fourth hypotheses examine the relationship between deontic modality and dominance, and epistemic modality and an assumption made by the speaker.

- (3) Frequent use of deontic modality suggests that the speaker is dominant, which ties in with the use of the imperative.

- (4) The use of epistemic modality suggests that the speaker is making an assumption about the physical present, which can give rise to a humorous situation.

As expected, Herr Flick uttered more statements – 8 in total – using a deontic modal verb than Lieutenant Gruber who used 5 deontic modals expressing speaker obligation. Again, this suggests that Herr Flick is more dominant than Lieutenant Gruber.

Surprisingly, Lieutenant Gruber only used an epistemic modal verb in three different instances versus Herr Flick's two examples. This signals that Lieutenant Gruber makes more assumptions about the physical present than Herr Flick. However, these assumptions do not always give rise to a humorous situation. In two of the three instances, in which Lieutenant Gruber uses an epistemic modal, the laugh track is played. In both cases, the verb *must* is used versus *may* in the example without the laugh track. Herr Flick's lines generated two examples of an epistemically used modal verb, of which one was followed by the laugh track. Although the corpus in this study is rather small, the current results show that three out of five epistemic modal examples are followed by the laugh track, and therefore signal a humorous situation.

The fifth hypothesis explored the relationship between conciseness in length and the violation of conversational maxims, which could give rise to humor.

- (5) Conciseness in length can lead to misunderstandings, or violate conversational maxims as devised by Grice (41-59) and Leech (1-250), which could ultimately give rise to a humorous situation.

In all six instances – four of Herr Flick and two of Lieutenant Gruber – the laugh track was played. In most instances, this was a result of a violation of one of Grice's (41-59) or Leech's (1-250) conversational maxims. However, Yule (1-138) theories of pragmatic politeness, i.e. threatening and saving face, and the exploitation of semantic networks as devised by Raskin (1-284) and Attardo (1-426) are also not uncommon with jokes that rise from concise statements.

In brief, the syntactic features studied do provide an argument for the realization of the two sitcom characters. However, the indication of humor is not always concomitant with the syntactic features that would exemplify a certain character, for instance the use of an imperative by seemingly dominant Herr Flick is not always followed by a laugh track. In addition, much of the humor is partially physical, i.e. Lieutenant Gruber is characterized by his naïve facial expressions whenever he engages in conversations with non-German characters. Nevertheless, the types of jokes found in these ten episodes and with regards to the limited number of syntactic features studied tend to be either exploitations of semantic networks, which have been previously researched by Krikmann (27-57), Brône (1-35), and Dynel (22-60), violations of pragmatic maxims or acts of *face threatening* versus *face saving*.

In this study, the importance of five syntactic features with relation to the linguistic realization of a sitcom character has been suggested. Although these features did not establish a direct relationship with the humor used in the discourse, some of the jokes could be predicted from the context in which the personalities of these characters were found, e.g. the homosexual character Lieutenant Gruber finds the Vatican an amusing place due to the fact that no women are allowed there in response to Colonel Von Strohm's claim that they could always hide in the Vatican until the war was over. Future research in the field should focus on a larger corpus in order to get a more accurate characterization of the figures in the sitcom. In addition, the study of more syntactic features can give a more exact profile of not only the character, but also the context in which humor arises in a sitcom. Furthermore, the study can be expanded by the use of human subjects in order to gauge their reaction to the characters as to what they find humorous.

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APPENDIX A: TRANSCRIPT FOR *THE CAMERA IN THE POTATO* (5:2)

*opening scene: René Artois is chained to a wall dressed in women's underwear*

00:00

René: Is there anyone among you that thinks it's a little strange that I am chained to a wall of a dungeon wearing ladies' underwear? (*laugh track*)

If there is, then you're not paying attention. (*laugh track*) I was tricked into this ludicrous situation by Herr Flick of the Gestapo. I'm now awaiting rescue by Lieutenant Gruber, who is the one who fancies me (*laugh track*). I would rather not be rescued by him, but in World War France, one has to make strange bed fellows. (*faint laugh track*) I wish I had not said that. (*laugh track*).

(*Lieutenant Gruber enters the scene*)

LG: René, I will help you out of [hi:jə]. Oh, [jɔ: a:mz] look quite pale.

René: That is because the blood has fallen down below my elbows. (*laugh track*)

LG: I hope you will soon be able to remove this experience from your memory.

René: I hope you will be able to do the same. (*laugh track*)

LG: [hɪə a: zə] clothes in which you can leave. I hope this skirt is not too tight. It's the largest I could find. (*laugh track*)

René: Why do I have to wear a skirt?

LG: René, I could not walk through the town with you dressed in ladies' underwear. (*laugh track*)

René: Why could you not bring me trousers?

LG: You were taken prisoner as a woman soldier and you must be taken out as a woman soldier.

René: Won't my moustache arouse suspicion?

LG: In the German army, lady soldiers are permitted to grow them. (*laugh track*)

02:00

Helga: You sent for me, Herr Flick?

HF: Yes, Helga. You have shown great devotion with assisting my escape. Here!

Helga: What is it, Herr Flick?

HF: It is the Gestapo certificate of special merit. Your name is at the top. My signature is at the bottom.

Helga: this is a great honor.

HF: It is not only a great honor, but you can get into the cinema for free before 5 o'clock.

*(laugh track)*

Helga: What can I say?

HF: You can show your appreciation and gratitude by first releasing your hair. Now, you may put your arms around me and kiss me until you are giddy with ecstasy. *(laugh track)*

Helga: Thank you, Herr Flick.

HF: You are leaving the ecstasy point vaguely these days. *(laugh track)*

Helga: It comes with practice.

HF: Before I was imprisoned, I overheard the colonel and General von Klinkerhoffen plotting to blow up the Führer when he visits the chateau to celebrate his birthday.

Helga: I find this impossible to believe, Herr Flick.

HF: Von Smallhausen heard it with his very own ears. Lieutenant Gruber is to do the blowing up. He must be on the alert. You will report all conversations between these guilty parties. As soon as I have enough evidence, I will arrest [ZEM]

Helga: It is frightening to have so much power.

HF: Yes, isn't it. Now it is my turn to go giddy. (end 03:48)

10:05

*LG sings while playing the piano in René's café.*

11:24

*HF enters the café*

René: Ahhh good evening, Herr Flick!

Helga: Oh my God!

HF: There is no reason to cease your jollification because a senior Gestapo officer in a particularly foul mood is entering your café. *(laugh track)* to LG: Play on! *(laughing track)*

*To Helga:* So there you are. What kind of funny old game is this? I have two tickets to a film featuring Herr Laurel and Herr Hardy *(laugh track)*

Helga: Sorry, Herr Flick. I have been ordered by General Von Klinkerhoffen to be his companion for the evening.

HF: You will learn that no one stands up the Gestapo. *(laugh track)* I suspect that the general is involved in a plot to assassinate the Führer. This is a very common fault with our

generals. *(laugh track)* I'm arresting you. You will come away with me for interrogation.

Helga: Herr Flick...

HF: See this bulge under my coat? *(laugh track)* Do you know what it is? *(laugh track)*

Helga: A gun?

HF: Correct! Stand up! March!

LG: Helga! Where are you going?

HF: She is coming back to my place to be interrogated at length.

*(HF and Helga leave the café)* end 12:50

13:47

*LG continues singing*

14:25

*General Von Klinkerhoffen enters the café*

Von Klinkerhoffen: Where is my companion?

LG: Unfortunately, she left with Herr Flick.

Von Klinkerhoffen: What?

LG: It was against her will.

Von Klinkerhoffen: Again, this man wants me. The sooner he is pushing up the daisies, the better.

LG: I am most sorry, general!

Von Klinkerhoffen: It is not your fault. I will not have my evening ruined. Find me a woman and some wine.

LG: René, the general needs wine. Also, he would like to have a woman to sit with him.

Mimi: I will sit with him. In the top of my stocking is a dagger. I will engage him in conversation in a low voice and as he leans forwards to hear me, I will plunge the dagger into his chest. He will die instantly. End 15:00

19:35

*LG is taking a bath. René enters the room looking for the safe but makes too much noise.*

LG: Who is there? René! What a surprise!

René: I was delivering food. I lost my way.

LG: There are many passages. It is most confusing.

René: I'm really sorry. I'll be going.

LG: No, no, stay by me. Hand me my towel.

*René hands LG his towel.*

LG: Thank you. Could you get me my slippers? Stay here for a moment. I will get me my dressing gown.

*LG leaves. René is on the bed trying to look for the safe. LG returns.*

LG: I'm glad to see you're making yourself at home. *(laugh track)* What is it that you're holding in your hand?

René: Oh, just an ordinary potato.

LG: Give it to me so we will roast it in front of the fire. Now, do you fancy a little Schnapps?

René: I do not fancy a little anything. *(laugh track)* I really should not be here. I must be getting back.

LG: Think of all the times I have invited you here and now you arrive by chance. Or did you?

René: I probably should not be here. It is probably against regulations. *(laugh track)*

LG: Don't worry. The doors are thick and the walls are stout.

*Alarm goes off.*

LG: Oh an air raid. It's probably a false alarm.

René: It's probably the RAF. They're due about this time. *(laugh track)* They have not been for such a long time.

LG: This wardrobe is solid oak. It will be a lot safer in here. Come inside.

*(LG accidentally locks himself in and starts moving the wardrobe. René sees the safe behind the wardrobe and leaves).* End of episode.

APPENDIX B: TRANSCRIPT FOR *A MARRIAGE OF INCONVENIENCE* (5:6)

2:50

Colonel Von Strohm: Come here, Gruber. General Von Klinkerhoffen has given me a flea in my ear about the painting stolen from the safe in your room.

LG: Most regrettable.

Colonel Von Strohm: He is going to order me to shoot people if they're not recovered. (*laugh track*)

LG: Oh dear! That will make you very unpopular. You would not be able to sit outside Café René drinking Schnapps and enjoying the sun shine.

Colonel Von Strohm: It would make this whole occupation most unpleasant for me.

LG: What are you going to do?

Colonel Von Strohm: My instinct tells me that René is the key to the situation.

LG: But he has been kidnapped by [zə] communists.

Colonel Von Strohm: No, no, he is back on the café.

LG: Oh, what a relief!

Colonel Von Strohm: Gruber, tell me, how would you describe your relationship with René?

LG: Well, just a normal conquerer and oppressed peasant.

Colonel Von Strohm: (...)You must have some indication about the whereabouts of the paintings.

LG: But Colonel, I do not wheedle very well. What inducements do you suggest I should offer?

Colonel Von Strohm: Let me think. (...)

LG: I will slip it in into the conversation. Somehow. (*laugh track*) 4:12

6:18

HF: It is a very serious situation, Helga. What is worse, today I received a very heavy letter from my Uncle Heinrich.

Helga: Heinrich Himmler?

HF: The head of the Gestapo. *Starts reading the letter.* Dear Otto, I am most displeased with your lack of progress. Hitler still doesn't have the painting of the Fallen Madonna with the Big Boobies which he promised to Eva for her birthday. And you have provided no evidence of the plot to blow up the Führer. What is more, you have so far cost us two staff cars, one blown up and one flattened by a steam roller. What sort of a Gestapo are you running up there? Get your act together or you could find yourself

limping around the Russian front. Your affectionate uncle Heini.

Helga: Sounds very cross.

HF: I have information that there is to be some resistance activity at the Church of St. Paul next Saturday.

Helga: You wish me to be present, Herr Flick?

HF: We will both be present. We will observe and if necessary we will act.

Helga: Very well, Herr Flick. Now, would you like me to kiss you?

HF: No. (*laugh track*) 7:31

13:34

Madame Edith: I have to attend a wedding.

LG: Oh, is it anyone we know?

Madame Edith: It's a very private affair. Excuse me.

LG: Just one thing before you go. It is most important that I have a talk with René.

Madame Edith: Sorry, he is busy.

(...)

Colonel Von Strohm: Gruber, he is avoiding you. We must find out where the painting are.  
Go find him, search the building! Use force if necessary!

LG: Yes, Colonel. 14:30

15:30

LG: René? Oh, so you are also going to the wedding?

Monsieur Leclerq: There would be no wedding without him. He is the groom.

LG: The groom? You? René, you did not tell me. (*laugh track*)

René: It was all a bit sudden.

LG: Not a shotgun wedding? (*laugh track*)

René: No, with an automatic with silence around.

LG: *\*in tears\** Forgive me! I must sit down. This has been a shock to me, a severe shock. I had the distinct impression that you were not the marrying kind. (*laugh track*)

René: It was an offer I could not refuse.

LG: Oh, rich is she? What business is she in?

René: The demolition business. (*laugh track*)

LG: Would I be allowed to attend the ceremony to say goodbye?

René: Of course, but wear plain clothes. 16:40

19:34

Colonel Von Strohm: Ask him!

LG: This is a most inappropriate moment, Colonel.

Colonel Von Strohm: This could be a most appropriate moment to send you back to the  
Russian front. (*laugh track*)

LG: René, have you any idea what has become of the painting of the Fallen Madonna with the  
Big things I cannot mention in church? (*laugh track*)

René: They are safe. I have been so busy getting engaged, I forgot to mention it to you. 20:04

22:48

LG: René, it is not too late to change your mind, you know. There is a fire exit. We could run.  
It has been done before. No one will think the worst of you.

René: There are 20 pistols aimed at me.

LG: My God, what have you done to this girl? 23:05

25:25

*Officer Crabtree is dressed up as a priest and starts the service.*

Colonel Von Strohm: I don't understand what he is saying.

LG: These Roman Catholic services are always conducted in Latin. (*laugh track*) 25: 27

APPENDIX C: TRANSCRIPT FOR *RIBBING THE BONK* (5:13)

3:13

René: We can get for these Germans a large ransom.

LG: Speaking for myself, I [zɪŋk] [zæt] what the holy father is saying is very sensible.

3:45

3:46

Helga: I don't see anything, Herr Flick.

HF: Pass me the binoculars. Not the Micky Mouse binoculars. (*laugh track*) Our Gestapo binoculars.

Helga: What do you see?

HF: The Colonel, the Lieutenant and the Italian Captain have been taken into the sawmill by working-class women [wɪz] guns. We must assume that their plans have failed.

Helga: What do we do now?

HF: We will be back to my headquarters.

Helga: Yes, Herr Flick.

HF: And do not go over any bumps as I wish to go to the potty. (*laugh track*) 4:33

9:23

LG: Looks like dog food.

Resistance member: It is dog food. (*laugh track*)

Colonel Von Strohm: How do we eat with our hands tied behind our backs?

Resistance member: How do dogs eat? (*laugh track*)

(...)

LG: Fortunately, their leader seems to be on very good terms with René.

Captain Bertorelli: What does she see in him when there is a me with the figure, the uniform with the medals, the strong face with the broad smile and the white teeth?

Colonel Von Strohm: I bet she doesn't like the dead chicken on your head. (*laugh track*)

René: I have persuaded them not to kill you.

Colonel Von Strohm: Thank you, René!

LG: I shall be forever in your debt. (*laugh track*)

René: They have asked to negotiate with you about a ransom.

LG: How much are they asking?

René: One million francs for the Germans.

Captain Bertorelli: How much for a brave captain of the Italian army?

René: Ten tins of baked beans. *(laugh track)*

LG: Have you recovered the paintings from their secret hiding place?

(...)

René: Do you like them down the left side or the right?

LG: I think it's all the same to you on which side. I had not formally realized how coarse is the canvas used by Van Klomp.

René: He probably painted it on the skirt of some old native.

LG: Let us hope he washed it first. *(laugh track)*

(...)

Captain Bertorelli: All women have the hots for him.

LG: It must be because he is all man. *(laugh track)*

(...) 13:34

16:14

HF: I'm hatching a plot. I was intending to obtain that painting to sell after the war in order to mellow you.

Helga: Great.

HF: There is however a swifter way of obtaining money.

Helga: What is this, Herr Flick?

HF: By pretending to be a member of the Communist Resistance, I will telephone the General and demand that he pay a ransom for the return of the German officers.

Helga: It is a devious and brilliant plan, Herr Flick.

HF: I know. *(laugh track)* \*dials the Colonel's number and pretends to be a Resistance member\* Allo, allo, is this General Von Klinkerhoffen?

General Von Klinkerhoffen: Speaking.

HF: I am a French peasant working for [zə] Resistance. If your German officers alive you wish to see, you will ransom of two million francs pay.

General Von Klinkerhoffen: You foolish fellow. If I will not pay a ransom of one million francs, why should I pay two million? \*hangs up\*

HF: He will not pay. These German generals, they are ruthless scoundrels. *(laugh track)*

Helga: What are you going to do?

HF: I shall kick Von Smallhausen with my good leg.

Helga: What wrong has he done?

HF: None, but I shall feel better for it. 17:47

APPENDIX D: TRANSCRIPT FOR *ALL IN DISGEESE* (5:26)

04:22

General Von Klinkerhoffen: The Fuhrer is electrified with rage. The enigma machine has been missing for two days, and here is his ultimatum. If it is not recovered in 24 hours, I am sent to the African front.

Colonel Von Strohm: That is terrible news, General!

LG: Mind you, they do need a good man out there. (*laugh track*)

(...)

LG: What do you intend that we should do, Colonel?

Colonel Von Strohm: Gruber, we do what we have been trained for in officer's school. We obey orders.

Helga: The Colonel is right. We must start peasant shooting (*laugh track*)

Colonel Von Strohm: This evening we will arrest everyone at the café.

LG: Colonel, this will most definitely go against the dictates of my conscience.

Colonel Von Strohm: For this reason I'm confining you in this office until further notice. And make sure that you remain here or you surrender to me your uniform.

End: 6:36

6:37

HF: Bring [zəm] in.

(*Mimi, Yvette and Madame Edith enter the scene and start singing la Marseillaise*)

HF: Rotten! Shut up!

Madame Edith: I command to know why we were brought in here.

Yvette: We know nothing.

Mimi: Our lips are sealed.

HF: In a few minutes you will not be so confident. Take off your clothes.

(all three women): No!

HF: Take [zəm] off!

Madame Edith: Oh well...

HF: Not you! Von Smallhausen! What is the progress of the kettle?

Von Smallhausen: It is about to sing, Herr Flick!

HF: That will be hot enough for my purpose. Bring it here! If you tell me all that I need to know, you will leave here unharmed. In any of these cups I'm placing a new German

invention known as [zə] tea bag. (*laugh track*)

HF: It was invented by Bernd von Tickler. He was fed up with the sink left by leafs.

Madame Editch: You Germans are most ingenious.

HF: Drink!

Yvette: Are you trying to poison us?

HF: That drink is quite harmless. You have my word as a Gestapo officer. (*laugh track*).

Drink!

HF: Little do they know that mixed in with the tea bag is a red drug distilled from the Patagonian foot path. (*laugh track*)

Madame Edith: It was quite palatable.

Von Smallhausen: What is the effect of this drug, Herr Flick?

HF: It is said to be more powerful than sodium pentanol. They will be compelled to tell the truth. (*laugh track*)

HF: What is your name?

Madame Edith: Edith Melba-Artois.

HF: And yours?

Yvette: Yvette Cartebianche.

HF: Yours?

Mimi: Mimi LeBonk.

Von Smallhausen: I think it is working, Herr Flick!

HF: How old are you?

Mimi: 18

Yvette: 19

Madame Edith: Nearly 27. (*laugh track*)

HF: Obviously another 40 batch. Release [zæm]!

End: 09:24

13:45

*LG walks into the café dressed up as Helga.*

LG: René, do not look so surprised! I'm doing this for you!

René: Well, you really need not have bothered.

LG: There have been one or two very serious developments.

René: So I see.

LG: If the enigma machine is not returned within half an hour, you are to be arrested and shot.

René: But Lieutenant we do not have the machine.

LG: Then you must leave at once.

René: Thank you for the warning and going through such incredible lengths.

LG: The Colonel confiscated my uniform in case I tipped you the link. I pinched this while  
Helga was having a bath. *(laugh track)*

René: But the wig?

LG: It's her spare one. You know the saying lipstick, powder and a little bit of paint make a  
girl look like she truly ain't. *(laugh track)*

René: You know, I've never heard.

LG: Women, René, are all deceivers.

René: I think the bath must have run cold. Helga is about to enter the café.

LG: Hide me, René. If she reveals me to the Colonel, I'm done.

René: Sit there! Hold this menu in front of your face!

End: 16:04

19:43

Captain Bertorelli: Hey you, how do you like the good times with the big hero?

LG: *(in women's voice)* You must excuse me but I'm not very keen on moustaches. *(laugh track)*

Colonel Von Strohm: That's Gruber!

(...)

*HF enters the café.*

HF: Stop! Nobody is to leave this café.

General Von Klinkerhoffen: How dare you point your gun at the General!

HF: How dare you point your gun at an officer of the Gestapo!

Colonel Von Strohm: The General said it first! Gruber, do you have a gun?

LG: I will have a look! Lipstick, nail polish, suspender,...

Colonel Von Strohm: Helga!

Helga: I am unarmed!

Von Smallhausen: I am stunned!

HF: Have you discovered the enigma operators?

General Von Klinkerhoffen: Mind your own business!

(...) End: 25:00

APPENDIX E: TRANSCRIPT FOR *DESPERATE DOINGS IN THE GRAVEYARD* (6:1)

6:13

HF: I will continue pacing until I have found an answer to my question.

Von Smallhausen: If I knew the question, perhaps I could be of any help.

HF: Your single brain cell would be better employed putting on the kettle. (*laugh track*)

Von Smallhausen: Yes, Herr Flick.

HF: Stop! I have got it.

Von Smallhausen: May my single brain cell ask what you have got?

HF: The answer to [zə] question [zæt] has vexed ever since we have occupied [zɪs] town.

Von Smallhausen: How do we pull a crumpit?

HF: [zæt] is not [zə] question [zæt] has vexed us.

Von Smallhausen: It has vexed me.

HF: [zə] question is [zɪs]. How do we discover who hides the British airmen when they have been shot down? Answer: we disguise ourselves as British airmen who have been shot down.

Von Smallhausen: I wish I had thought of that.

HF: You have been busy thinking about crumpits. (*laugh track*) Question two: how do we convince the Resistance [zæt] we are genuine British airmen?

Von Smallhausen: We carry the cricket bats.

HF: Rather obvious! No, we wear British uniforms and we both jump out of a captured British Wellington.

Von Smallhausen: Our British Wellington is not big enough.

HF: I am talking about a British Wellington bomber. [zə] Resistance will [zæn] take us to their headquarters. We will make a note of their whereabouts and identities and we will return to the army to effect the capture.

Von Smallhausen: Oh, a most ingenious plan, Herr Flick! I cannot see it failing.

HF: Then we have about one task: to learn enough English to fool the French. Fortunately, the Gestapo have provided a comprehensive record library. Here it is. \*starts reading\* There will be big bombers over the white cliffs of Dover tomorrow, just you wait and see. How to fool the French that you are English in one easy lesson.

Record: Repeat after me [fɔfɔfɔfɔ] (*laugh track*) 8:56

10:08

Colonel Von Strohm: I do not like the Gestapo being successful where we have failed.

LG: But Colonel, suppose the trail should lead to the café and René.

Colonel Von Strohm: If René is involved, it is entirely his own fault. We've warned him often enough.

LG: Could we not drop him a hint?

Colonel Von Strohm: No Gruber, I absolutely forbid you to drop anything.

(...)

LG: Could we not make an anonymous call?

Captain Bertorelli: Lieutenant Gruber, that is a great idea. You make the call.

LG: I would willingly do this, I fear that he would recognize the tone of my voice.

Colonel Von Strohm: You're quite right, Gruber. I will make the call.

13:00

16:55

Helga: General Von Klinkerhoffen!

General Von Klinkerhoffen: I am most unsatisfied with the way you are running this town.

You have not arrested any member of the Resistance. You have failed to find any trace of any missing airman. It has now come to my attention that there is curious activity in the churchyard. Mounds of earth are appearing all over the place but nobody is being buried.

Colonel Von Strohm: Gruber, arrest Monsieur Alfons the undertaker and we will interrogate him.

(...)

Colonel Von Strohm: Go ahead, Gruber!

LG: Good morning!

(...)

LG: What is your name?

General Von Klinkerhoffen: We know his name! There are distinct guidelines for interrogation. Use them!

LG: Of course, General! \*reads\* Now listen to me carefully and understand it. We know everything.

Monsieur Alfons: In that case, can I go?

General Von Klinkerhoffen: He can't go. Ask him about the mounds of earth!

LG: Of course, what about the mounds of earth?

Monsieur Alfons: What mounts of earth?

LG: We ask the questions! \*points at his book\* (*laugh track*) Where exactly did you see them, General?

General Von Klinkerhoffen: In the graveyard!

LG: In the graveyard! Why are little mounts of earth appearing in the graveyard?

Monsieur Alfons: Could it perhaps be the moles?

LG: That's a perfectly logical explanation. (*laugh track*)

General Von Klinkerhoffen: Not to me! You are up to something.

(...) 20:43

24:17

LG: Ah Helga. Shut the door. Be sure that no one approaches. I am calling René in case he did not seriously take the Colonel's warning.

Helga: It is in all our interests that he keeps clean his nose.

LG: Hello, may I speak please to René? Oh dear, thank you. He has gone to the churchyard to place flowers on the grave of his brother.

Helga: The one you shot?

LG: I'm afraid so. You will understand, Helga, that I still feel most uncomfortable about that matter. I feel his presence, you know. I wake at night seeing him by the end of the bed. He points his finger at me and he says: j'accuse, j'accuse.

Helga: Who is this Jack Huse?

LG: No idea! I too feel as if I should place flowers on his grave. Unfortunately, I have no flowers and the shops will be shut.

Helga: I would take some from the grave of a peasant.

LG: No Helga, that would not be appropriate. We will steal some from the Colonel's garden.

(*laugh track*) 25:37

27:04

Helga: The churchyard is very spooky, is it not?

LG: Yes, there is a strange chill. I feel the presence of René's twin brother most strongly.

Helga: Let us quickly place the flowers on his tomb and return to the headquarters.

LG: I think it's just over there! 27:17

27:48

LG: There it is! I feel his presence even more strongly.

*(...) René is pushed out of the tomb by Monsieur Alfons. Lieutenant Gruber and Helga fall onto their knees.*

LG: René! Forgive me!

René: You are forgiven, my son.

LG: That was a terrible experience!

Helga: At least he hasn't mentioned Jack Huse. 28:28 (end of episode)

APPENDIX F: TRANSCRIPT FOR *THE AIRMEN DE-NICKED* (6.5)

02:11

LG: René! You had a very narrow squeak last night. It took all [zə] guile that I possessed to keep [zɑt] general from coming downstairs to investigate [zə] commotion.

René: Well... About the noise. I understand. What happened?

LG: René, tell me nothing. It is better that I remain in complete ignorance. You were saved by [zə] arrival of Herr Flick and Von Smallhausen who had disguised themselves as army officers in an attempt to [æb'dakt] [zə] British airmen so that the Gestapo could question [zæm].

René: If I had been there, which of course I was not, I would indeed have had a narrow squeak. (*laugh track*)

LG: Of course. Fate is fortunately on our side. [zə] officers who were to collect the airmen are not arriving from Berlin until tomorrow. [zə] general will be in Calais visiting Big Boefer.

René: Is that his better stuff? (*laugh track*)

LG: No, it is a very big gun. It has been stored to shell the British. This would be an excellent time if the resistance who you do not know but who rescue the airmen before they talk. (*laugh track*)

René: I will pass the message to the resistance who I do not know. (*laugh track*)

LG: Tell the people who you do not know [zæt] tomorrow at lunch time would be a very good time for me not to see [zæm]. End: 03:40

04:25

Helga: Herr Flick! Where are your clothes?

HF: [zeɪ] were removed by the general's troops. German thugs. (*laugh track*)

Helga: How humiliating. They treated you like an animal.

HF: [zeɪ] do not wish me to make a run for it. Or in my case, a fast limp. (*laugh track*)

Helga: I could tell you look exhausted. Shall I hold it for you?

HF: No.

Helga: Would you care to rest it on the desk while you're waiting?

HF: You must make a phone call for me to my godfather Heinrich Himmler to inform him of my plight.

Helga: Of course, what is his number?

HF: Berlin Wann. (*laugh track*)

Helga: I'll write it down. Herr Flick, the sight of you in your underwear with your ankles stilted is most stimulating. Do you wish me to kiss you?

HF: It would not be seemingly without my hat. (*laugh track*)

(*Von Smallhausen enters the scene*)

HF: Why do you have a smaller one than me?

Von Smallhausen: I'm not that important as you are, Herr Flick.

HF: [zIs] is correct.

(*Bertorelli enters the scene*)

Helga: They are under arrest for impersonating high ranking German officers.

Von Smallhausen: I was a field marshall. It was a lovely uniform. I wanted to take a picture to send to my mother but they stripped me before I had time.

(...)

HF: This is exceedingly heavy.

Bertorelli: Put the ball at your feet and dribble.

Colonel Von Strohm: I hope you realize that impersonating German officers carries with it severe penalties. The higher the rank, the greater the penalty. For impersonating a captain, the sentence is 10 years in a labor camp. For impersonating a field marshall, the sentence is a minimum of 20 years in the labor camp.

(...)

Von Smallhausen: He made me do it! I am weak-willed.

HF: Do not squirm for [zæm] Von Smallhausen. You will change your tune when this comes to [zə] ears of my godfather Heinrich Himmler. End: 08:03

11:19

LG: Our problem is this, Colonel, if the airmen are interrogated in Berlin, they may implicate René from the café. He in turn may reveal that he has been hiding for us the portrait of the Fallen Madonna.

Helga: With the big boobies.

LG: By Van Klomp.

Colonel Von Strohm: That damn painting. Is it worth it?

LG: Every day it increases in value.

Helga: He may also try to keep your mouth shut.

LG: If a rescue attempt should occur during the absence of the general, it would be in our best interest to look the other way.

Colonel Von Strohm: What are the chances that such an attempt be made?

LG: Well, I'm going to bars, people drop things. Need I say more?

Colonel Von Strohm: I would rather you did not. (*laugh track*) One thing worries me and it's that damn inquisitive wop.

LG: Yes, Captain Bertorelli. I have given thought to this matter. Could not Helga distract him?

Helga: How?

LG: Well, by inviting him to lunch at your luxurious quarters in the chateau.

Helga: Certainly not!

LG: We will tell the general that in his absence there have been more soldiers marching in and out of your door than the Brandenburger Gate. (*laugh track*)

Helga: You wouldn't!

LG: I would. End: 12:49

19:40

HF: I came to bring you these flowers to thank you for calling my godfather. I find you in the arms of another. What is worse, the other is an Italian. (*laugh track*)

Helga: I can explain. No I can't. (*laugh track*)

HF: I consider our engagement, which was on is now off. I will of course confirm [ZIS] with a letter on Gestapo notepaper. End: 20:28

23:31

HF: There go the British airmen to Berlin.

Von Smallhausen: We have been thwarted.

HF: I was also thwarted this afternoon.

Von Smallhausen: That's twice today that you have been thwarted. Maybe I bring bad luck.

HF: That is true. Come here!

End: 23:50

APPENDIX G: TRANSCRIPT FOR *CRABTREE'S PODGEON PIST* (6:7)

*(opening scene: it's night in René café. He is about to close the café to go to bed when the German officers enter)*

3:27

LG: The Colonel handed over the gold and we got nothing!

René: This explains everything. I've just had a visit from a man of the church whom I do not know. No, he gave me this money saying give these notes on to the man who gave the gold to the church readily. He must have meant you.

LG: René, I knew you would not let us down.

René: Well, I was as mystified as you being just the man in between.

*(knock on the door)*

Colonel Von Strohm: Who is that?

LG: We must not be seen. Can we use the back passage?

René: Yes, of course. It's right outside the backdoor.

LG: See you later. End: 4:13

5:13

Von Smallhausen: Helga is here, Herr Flick.

HF: Bring her in!

Von Smallhausen: Bring her in here!

Helga: You sent for me, Herr Flick?

HF: You were at the castle when [zə] British airmen left [vɪz][zə] officers from Berlin.

Helga: Yes, Herr Flick.

HF: [zeɪ] were in fact abducted by [zə] Resistance. At [zə] time, you were smooching [fɪz]

Captain Bertorelli who was in charge of [zə] guard.

Helga: Nobody noticed except you.

HF: Precisely. I could keep quiet providing you promise not to smooch [fɪz] him again.

Helga: I did it only to make you jealous.

Von Smallhausen: You succeeded. He came back here and he jumped up and down on his Gestapo hat.

HF: Silence, Von Smallhausen. Go to your cabin! *(laugh track)* Helga, we live in dangerous times. We know not what fate has in store. One day [zə] Gestapo may become unpopular. *(laugh track)*

Helga: Surely not.

HF: To safeguard against this, I have decided to sell the Fallen Madonna with [zə] Big Boobies by Van Klomp for hard cash. In case we have to make a run for it. Von Smallhausen is making an effort to find defense. You being a corporal and mixing with inferior people maybe able to be of assistance.

Helga: I will do my insignificant best to help you, Herr Flick.

HF: Good, you may kiss me.

Helga: Like we did in the old days?

HF: If you insist. Take off your clothes. (*laugh track*) [zæt] is sufficient. I have an appointment at the hairdresser's... [zæt] can wait. (*laugh track*) End: 07:04

10:41

Helga: General Von Klinkerhoffen is outside. He is in a steaming rage!

Colonel Von Strohm: Keep calm, everybody! Keep calm! Remember, we know nothing.

Helga: General Von Klinkerhoffen!

General Von Klinkerhoffen: In a steaming rage!

(...)

LG: Do we place explosives in the chateau?

General Von Klinkerhoffen: Don't be ridiculous! I live there!

End: 12:07

14:40

René: I have heard about the explosives. That is terrible news!

LG: What is worse, René, one hundred pounds of it is going to be in the sewer under your café.

René: Oh no!

Captain Bertorelli: If you got the airmen, you better give them up!

Madame Edith: We are proud Frenchmen. We do not give in to threats.

René: But Edith, one hundred pounds of explosives under the café, I mean...

Madame Edith: He has no idea where they are.

LG: René, I implore you, if you hear anything, let me know. The last thing we want to do is blow you up. (*laugh track*)

Colonel Von Strohm: You would make us very unpopular!

LG: Think about it, René.

René: I am thinking about it, Lieutenant. End: 15:48

16:48

Colonel Von Strohm: René, more wine!

LG: I will get it! René, be assured that if we are going to blow up your café, I will give you all the warnings I possibly can.

René: Thank you, Lieutenant Gruber.

LG: You look very pale, René.

René: This strain has played with my nerves.

LG: Understandable, I suppose. Shall I take the wine? End: 17:36

17:37

Von Smallhausen: Here is the poster, Herr Flick!

HF: Do you realize what will happen if they carry it out? There will be no Nouvion.

Von Smallhausen: You'll have to move to another town.

HF: I have made many enemies here. It would take months to make as many enemies in a strange town. We must not allow this blowing up to happen.

Von Smallhausen: The Colonel is going to personally press the plunger.

HF: Find out the position of the explosives and see if we can defuse them.

Von Smallhausen: That will be very dangerous work, Herr Flick!

HF: I have every confidence that you will succeed, Von Smallhausen. (*laugh track*) Here is the Gestapo's defusing explosives handbook. It is by the late professor of Bremen who as you know is buried in Munich and Hamburg and Bremen. Pull up on it!

Von Smallhausen: Yes, Herr Flick. End: 18:30

23:26

LG: How well do the clothes of the bestman suit Monsieur René. You got quite a dashing figure, René!

René: Thank you, Lieutenant. 23:45

APPENDIX H: TRANSCRIPT FOR *RISING TO THE OCCASION* (6:8)

02:50 (*The German officers leave the church as Monsieur Alfons is taking pictures of the newlywed couple Fanny and Monsieur Leclercq*)

LG: What a simple rural scene!

Colonel: An everyday story of simple country folk.

Helga: And if they do not surrender the airmen, the General will blow them all up. (*laugh track*)

LG: We could refer [zə] matter to a higher authority, so we do not carry [zə] can.

Colonel: Quite right, Gruber. We'll see the General von Flockenstofften gets the message.

Captain Bertorelli: The General von Flockenstofften? This is the General who is a bit this way, that way? (*laugh track*)

LG: That is a lie.

Helga: Lieutenant Gruber will give him the message. (*laugh track*) End: 03:36

04:25

HF: Who is this?

Von Smallhausen: It is I, von Smallhausen.

HF: Give [zə] password!

Von Smallhausen: I do not know the password.

HF: Then stay in [zə] passage forever. (*laugh track*)

Von Smallhausen: Abracadabra

HF: Why you got up in the manner of a boy scout?

Von Smallhausen: In order to enter the General's quarters in the chateau. It is Bob-a-job week. (*laugh track*) The General first admired my woggle and then he asked me to clean his medals. During this, I obtained a map of the position of the mines which the General is about the blow up in Novion.

HF: Well done, Von Smallhausen. Did the General remember the Schilling?

Von Smallhausen: I have it here.

HF: Good! You may contribute it to the home for fallen Gestapo gentlewomen. (*laugh track*)

Von Smallhausen: Where exactly is this home?

HF: You do not get [zɛt] information for one Schilling. (*laugh track*)

End: 05:38

07:28

LG: How are the bride and groom?

René: Oh, looking forward to a good blowout, you know. (*laugh track*)

(*Balloon explodes and Monsieur Leclerq wakes up*)

Leclerq: It is I, Leclerq (*laugh track*)

Colonel Von Strohm: René, we must warn you. There has been a serious development!

LG: [zə] General has hidden a 500-pound bomb in [zə] sewer under your café.

Bertorelli: You not hand a back the airmen, your café go poof. (*laugh track*)

René: I will mention this to the resistance, whom of course I do not know.

End: 07:58

08:40

René: Unfortunately, I cannot introduce the father of the bride because he lost his life during the storming of the Bastille. (*laugh track*)

LG: How old is he?

René: Let me read that again. He lost his life during a storm outside of the Bastille. (*laugh track*)

End: 08:56

12:54

HF: According to your map, Von Smallhausen, Von Roth's exploding devices is around [hi:jə].

Von Smallhausen: I have found it, Herr Flick.

HF: My, my, my! What a whopper! (*laugh track*)

Von Smallhausen: It is in the Gestapo handbook under the fusing of explosives. Behind the panel is the detonator. To make the mine safe, first we move the panel.

HF: It is ticking!

Von Smallhausen: There is a writing on the back of the panel, Herr Flick.

HF: What does it say?

Von Smallhausen: The opening of this door activates the timing mechanism. Disconnection procedure must be carried out before...

HF: Turn to the chapter headed disconnection procedure!

Von Smallhausen: It is headed three-minute fuse. Does that mean it will explode in three minutes, Herr Flick?

HF: Quite possibly. You will follow the instructions to the letter. You will announce each move that you make on this microphone. I will listen to you and take notes from my position. Should you make an error, I will be able to learn from your mistake. (*laugh track*)

End: 15:17

17:55

Von Smallhausen: I have moved the detonator so it cannot move the main charge. How much time do I have?

HF: Twenty-five seconds.

Von Smallhausen: That is not much, Herr Flick.

HF: It is surprising how time passes when you are not enjoying yourself. (*laugh track*) I will count for you. 16, 15, 14... (*Bomb explodes*)

HF: It would seem [zɛt] my watch is slow. (*laugh track*)

End: 18:28

19:20 (*HF enters René's café*)

HF: Quick! A large Cognac!

Von Smallhausen: Two large Cognacs!

(*Resistance women hold them at gunpoint*)

Von Smallhausen: Troubles never come singly.

HF: So, René Artois, you are revealed at last in your true colors as a worker for [zə] resistance.

René: I was just going about my business when these girls burst in brandishing guns.

HF: Then why are you not holding up your hands?

René: I'm getting your Cognac. (*laugh track*) I can't pour your Cognac with my hands in the air. (*HF is taken away by the resistance*)

End: 20:00

21:16

LG: It's a real mystery. The Colonel said he would only be a couple of minutes but [zɛt] was

an hour ago.

Helga: General von Flockenstofften is here.

LG: Oh dear! What are we going to do? You better show him in.

Helga: General von Flockenstofften!

*(General enters the scene)*

General von Flockenstofften: Heil Hitler.

Bertorelli: Heil Mussolini. *(laugh track)*

General von Flockenstofften: That will be the day. Gruber! Nice to see you again! Where is the Colonel?

LG: He is missing.

General von Flockenstofften: Didn't he know I was here?

LG: Yes, General.

General von Flockenstofften: He should be here. I am very important. *laugh track*) Now, between me and you, Gruber. I heard disturbing things about Klinkerhoffen. Is he serious in his intention to blow up the town?

LG: He is very earnest.

Bertorelli: He has been this way since the escape of the British airmen.

LG: He said he would depress the plunger personally.

General von Flockenstofften: Even as a junior staff, he was a bit of a hothead. Whenever we had a fancy dress ball, he always came dressed as Atilla the Hun. *(laugh track)* We always used to go dressed as nuns and school girls. *(laugh track)*

LG: [zɔ:s] were [zə] days.

Bertorelli: In Italia in college, we went dressed as the men.

General von Flockenstofften: You could have fooled me in that hat. *(laugh track)*

Helga: Excuse me. René Artois is outside. He says he has news of the Colonel. He says he was brought here at gunpoint by the resistance under rather trying circumstances.

General von Flockenstofften: Who is this René Artois?

LG: A friendly peasant.

General von Flockenstofften: Bring him in.

Helga: Come in here!

*(René Artois enters the scene)*

General von Flockenstofften: Yes, he does look rather friendly. How long has he had the hernia?

LG: René, you have news of the Colonel?

René: It is terrible. I've been abducted by the Communist resistance, whom I do not know.

*(laugh track)*

Helga: Oh, I didn't know it was the Communist resistance.

René: Well, they gave me this message on their note paper. *(laugh track)*

*(LG takes the note and starts reading)*

LG: Colonel von Strohm is being held as a hostage together with Herr Flick and Herr von Smallhausen of the Gestapo. They have been placed next to a 500-pound bomb. If you proceed with the plan to blow up the town, they will also be blown up. Yours faithfully. *(laugh track)*

Bertorelli: These communists stop at nothing.

General von Flockenstoff: Did you recognize their faces?

René: No, they were rough peasant women. Not our sort at all. *(laugh track)*

LG: Where have they taken them?

René: I do not know. They did not tell me anything because I do not know them and what is more, they blindfolded me, and took away my trousers.

LG: They could be anywhere. What are we going to do?

General von Flockenstoff: This is of course Piggy's area. We could send for him and see what he has to say.

René: Excuse me, what about this lock?

General von Flockenstoff: I could always shoot it off. *(laugh track)*

LG: I could try my keys.

René: I will settle for the bullet.

End: 23:00

23:00

Colonel von Strohm: Can anyone wiggle anything free?

Von Smallhausen: Nothing that would be of any use to us.

HF: Can you not release the secret Gestapo cutting tool from the false heel of your Gestapo boot?

Von Smallhausen: There at the men's room. *(laugh track)* They'll be back on Thursday.

HF: This is all the fault of your stupid piggy-faced General.

Colonel von Strohm: Next time I see him, I will tell him what you said.

Von Smallhausen: Sneak! *(laugh track)*

HF: With my keen eye, I have spotted wires running from the clock. My analytical mind tells me that if we interfere with the movement of the hand, we will prevent the detonation.

Von Smallhausen: I have managed to undo a knot.

Colonel von Strohm: Get on with it. (*jumps to the clock*) I can't reach high enough.

HF: Stop [zə] big hand [wɪz] your nose!

Von Smallhausen: I have to stand on tiptoes, not very comfortable.

Colonel von Strohm: Nevermind, it's only for twenty-four hours. (*laugh track*)

End: 25:00

25:00

Helga: General von Klinkerhoffen!

General von Flockenstoff: Hello Piggy! (*laugh track*)

Von Klinkerhoffen: Von Flockenstoff, what brings you to my headquarters?

General von Flockenstoff: Well, I hear you're having a little running with the resistance.

Von Klinkerhoffen: Well, that's no problem. If they do not release the airmen, I'm going to press this plunger to blow up the town.

General von Flockenstoff: Isn't that a little severe?

Von Klinkerhoffen: My patience has been tried to the limit. We must show these folks who are the masters. We must teach them a lesson they will not forget.

LG: General, in your absence, the Colonel has been abducted. And at [zɪs] very moment, sitting on a bomb with Herr Flick and his little assistant Von Smallhausen. [zə] resistance sent us a note saying [zɛt] if you proceed with your plan, they will explode all three of them.

Von Klinkerhoffen: What is the life of one Colonel and two Gestapo officers compared to keeping law and order? The victorious German army has swept across Europe crushing anything in its path. The final victory is the life of a Colonel and two Gestapo officers worth.

General von Flockenstoff: Yes, Piggy old boy, when is the last time you had a holiday?

Von Klinkerhoffen: in '38. You were there. We went to a fancy dress ball. I went as Atilla the Hun.

General von Flockenstoff: Get me the military hospital.

End: 26:58

(*Episode ends with Von Klinkerhoffen in the hospital*)

APPENDIX I: TRANSCRIPT FOR *AN ALMIGHTY BANG* (7:2)

05:06

HF: I open my door to no one unless they get the correct, secret knock.

*Knocking on door*HF: Wrong! (*laugh track*)

Helga: It is me, Herr Flick, Helga!

*HF opens the door.*

HF: Why did you not shout? So, did Von Smallhausen commit a crime in the colonel's office and get himself sent to jail in order to ingratiate himself as Madame Fanny and the old piano player who are also prisoners there to find out if they know the whereabouts of the British Airmen?

Helga: No.

HF: What?

Helga: He did get sent to jail. Unfortunately, the old couple had already been released. Von Smallhausen was arrested for having no papers in suspicious circumstances.

HF: What suspicious circumstances?

Helga: He was dressed as a burglar riding a bicycle with a rear light. (*laugh track*)

HF: Von Smallhausen does nothing right. Thank you for forgetting the rear light. I will go and have him released.

Helga: May I kiss you now, Herr Flick?

HF: Not until you have passed your secret knocking test.

*Helga knocks once.*

HF: That is near enough. End 6:20

6:21

General Von Flockenstoff: Gruber, the decorations are lovely!

LG: [zEnk] you, General!

(...)

General Von Flockenstoff: That is about to be changed.

LG: What did you have in mind, General?

General Von Flockenstoff: Something. If it succeeds, we will put our names down in the history books alongside the great German war heroes of the past.

(...)

LG: We shall be behind him all [zə] way. And if the plot fails?

(...)

General Von Flockenstoff: I know how keen you are on the Russian army.

LG: I'm very adaptable.

General Von Flockenstoff: I will put your name forward. End: 09:58

14:30

HF: Good, [zə] coast is clear. We will sneak upstairs and interrogate [zə] old couple without being seen. Make no noise with your stick, Von Smallhausen.

Von Smallhausen: Yes, Herr Flick. End 14:48

15:08

HF: This is to interrogate Madame Fanny and [zə] old piano player. Is this their room?

René: You cannot go in there.

HF: [zə] Gestapo can go anywhere. (*laugh track*)

René: There has been a severe gas leak. It is very dangerous.

HF: I cannot smell anything. Von Smallhausen, you are near the ground. Does your big nose smell anything?

Von Smallhausen: Apart from a hint of cheese, nothing.

HF: Then follow me!

*HF walks into Madame Fanny's room and the bomb explodes. Laugh track.*

(...)

Madame Edith: You wished to interrogate my mother and Monsieur Leclerq, Herr Flick?

Well, here they are.

HF: We will come back when our headaches are better. (*laugh track*) End 16:14

16:15

Helga: Lieutenant Gruber might be shot by the British.

LG: That would be most distressing. (*laugh track*)

Colonel Von Strohm: We must get into the hospital, see General Von Klinkerhoffen and alert him of the situation.

Captain Bertorelli: But he is around the twist.

LG: For a German general, that is not unusual. *(laugh track)* And left around the twist is better than right around the twist. *(laugh track)*

Colonel Von Strohm: If we can get to him, he can use his influence in Berlin to have Von Flockenstoff removed and this mad plan aborted.

LG: But no one can see General Von Klinkerhoffen.

Colonel Von Strohm: We must find a way of getting in.

Helga: May I suggest that you arrange for a little entertainment at the Café René tonight to keep General Von Flockenstoff out of the way while I disguise myself as a nurse and go to the hospital.

LG: On what pretext?

Helga: I will take Captain Bertorelli with me who will pretend to be a patient in need of psychiatric help. Together we will gain access to the General's room.

Colonel Von Strohm: I was going to suggest something like that myself. *(laugh track)*

Captain Bertorelli: Wait a minute. Why I have to play the fruit cake?

LG: You will be the most believable. *(laugh track)* End 17:51

18:30

General Von Flockenstoff: What is the cheese for?

Colonel Von Strohm: To stuff in your ears.

General Von Flockenstoff: I'm sure that won't be necessary.

LG: It is optional End 18:37

19:57

Colonel Von Strohm: René! Lieutenant Gruber wants to play.

LG: René, it is very appropriate for the café. *Starts singing "See What the Boys in the Backroom Will Have"* *(laugh track)* End 21:00

23:00

Colonel Von Strohm: General, don't you think you've had enough?

General Von Flockenstoff: I could drink 3 men off the table.

LG: Oh, you must miss those days. *(laugh track)* End 24:12

27:26

General Von Klinkerhoffen: Where is General Von Flockenstoff? I wish to speak to him,

he is under arrest.

LG: In the cellar, General.

(...)

René: I'm sorry, I did not intend to give him dynamite. It was left there by somebody I do not know to give to somebody I had never heard of. (*laugh track*)

LG: You carried out our instructions to the letter, René. You are quite a hero. This man had great personal risk, gave the general an exploding candle to render him unable to carry out his mad camp scheme which could have reflected badly onto your command.

End 29:15

APPENDIX J: TRANSCRIPT FOR *FLEEING MONKS* (7:3)

05:06

Colonel Von Strohm: I have a terrible headache, Gruber. I'm too old for all this drinking.

Helga: Colonel, René from the café is here for you.

Colonel Von Strohm: Very well, show him in.

Helga: Guards!

LG: Not so loud, Helga! The Colonel has a hangover.

Helga: Bring him in here! Go away!

Colonel Von Strohm: René, what on earth are you doing dressed up as a monk?

René: I have come to tell you I cannot accept the collaboration, Colonel.

LG: What do you mean, René? You have not really become a monk, have you?

René: I have renounced my former life and I am forbidden by my vows to accept any worldly goods because I have joined the order of St. Chrispin the Silent.

Colonel Von Strohm: For a silent monk you did an awful lot of talking.

René: I am only a novice but I'm thinking of giving my life to the cause. A voice has whispered in my ear that I should live apart from society with other men of the same persuasion.

LG: Yes, I can see that might have attractions but surely this is a bit drastic.

René: It is the only way.

LG: And is this rough cloth not uncomfortable? (*laugh track*)

René: There are no comforts in the monastery, Lieutenant.

Colonel Von Strohm: I am not sure that becoming a monk, René, is that a good excuse for refusing a medal?

René: Please Colonel, if I get that medal, not only will I break my vows but the people of Nouvion will assassinate me as a collaborator.

LG: No?

René: Yes! There have been threats already.

LG: Colonel, perhaps we should reconsider this. After all, René has done us many favors.

René: Do not mention that!

Colonel Von Strohm: There is nothing we can do.

(...)

LG: We must think of a way to get General Von Klinkerhoffen to change his mind about the medal. If monastery becomes too hard, you can come and stay in my room at the chateau. (*laugh track*)

René: Thank you, Lieutenant.

(...)

René: You must not expose me.

LG: Do not worry, René! Leave this to me.

General Von Klinkerhoffen: Who is the man in the dressing gown?

LG: He is a monk collecting for the local monastery restoration fund. Would you like to donate something?

General Von Klinkerhoffen: Don't be ridiculous, Gruber. The German army doesn't give to the church. It takes from it. (*laugh track*)

(...)

Colonel Von Strohm: Gruber chose the paintings and the color of the carpet.

LG: I was only acting on the orders.

General Von Klinkerhoffen: Where is the brave French peasant who is to receive the collaboration medal?

LG: I'm afraid he is not well enough to attend, General. The explosion, which blew up General Von Flockenstoff, left him in rather bad state of shock.

(...)

LG: Thank you very much for dropping me in it.

Colonel Von Strohm: It was a pleasure. End: 10:15

10:16

HF: See who it is, Von Smallhausen. If they're selling anything, tell them to go away or we will have them shot.

Von Smallhausen: Yes, Herr Flick. It is Helga!

Helga: I brought you some intelligence, Herr Flick.

HF: And what is this intelligence?

Helga: The owner of the café in the square, René Artois has become a monk and has joined the holy order of St. Chrispin the Silent.

HF: This is most interesting, Helga. Now, why would he do that?

Von Smallhausen: I have an idea.

HF: I hope it is a sensible idea.

Von Smallhausen: Perhaps he is tired of the material world and wishes to find solace in the simple life of being in the monastery life. (...)

HF: That is one of the longest ideas I've ever heard.

Helga: Is it not possible, Herr Flick?

HF: We're all familiar with René Artois. I do not believe that a man with his earthy appetites would willingly go into a monastery where monks are wearing itchy clothes and are permanently deprived of nookie.

(...)

HF: He is not known as Ménage Artois for nothing. (*laugh track*) My keen analytical mind tells me that this has something to do with the British airmen.

Helga: You could be right.

HF: What better place to hide them than in a monastery as they can mingle unnoticed with the monks. Von Smallhausen, you will acquire for us two monks outfits. One medium-sized one for me, one midget-sized one for you. We will enter the monastery and sniff around.

(...)

HF: Von Smallhausen, go behind the screen and no peeping. You may kiss me now, Helga.

*To Von Smallhausen:* I said no peeping. (*laugh track*) End: 12:53

17:55

HF: Erase your mind of sin, Von Smallhausen. We must act the part of monks.

Von Smallhausen: Yes, Herr Flick.

HF: Do not call me Herr Flick. I am Brother Otto now.

Brother: What brings you to our monastery?

HF: I though this was a silent order?

Brother: We are silent between the bells of 6 and 12.

HF: We are traveling monks who are tired of the road and wish to find solitude in your order.

Brother: First you must agree to abide by the rules of the monastery and to follow at all times the vows of poverty, chastity, obedience and silence between the bells.

HF: We agree.

Brother: Very well. Have you any money or worldly goods on your?

HF: A few coins that is all.

Brother: Hand them over. And your spectacles.

HF: Our spectacles?

Brother: They are worldly fripperies on becoming a man of God.

Von Smallhausen: But I cannot see without them.

Brother: St. Chrispin will guide you. You will have your heads shaved too.

HF: We have already shaved them.

Brother: Every hair on the body must be removed so you are truly naked.

(...)

Brother: All monks must discipline themselves once a day.

HF: Give me it, Brother. We will do it later.

Brother: No on this occasion I will do it for you.

HF: This was not a good idea, Von Smallhausen! End 20:51