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Manipulative Discourse in TV Series *Better Call Saul*

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Abstract

The present paper focuses on manipulative discourse in the first season of TV series *Better Call Saul*. The aim of the paper is to pragmatically analyse the manipulative language in the TV series by investigating how the protagonist of the series employs three manipulative techniques described by Sorlin (2017). This paper employs both quantitative and qualitative methods of analysis as well as relies on some pragmatic conceptual tools that come from Grice's Cooperative Principle (1975, 1989) and Brown and Levinson's politeness strategies (1987). The results reveal that *Better Call Saul* indeed contains manipulative discourse and Sorlin's manipulative techniques are present in these TV series. Nevertheless, the findings showcase that some dialogues can be manipulative without making use of Sorlin's manipulative techniques. Finally, the results of the analysis demonstrate that all dialogues are highly dependent on the context, and this affects the pragmatic realisation of the dialogues.

1. Introduction

The exercise of manipulative behaviour is thought to have been practised since ancient times (Pettman 2007: 165), but it was only in the late 1960s that the phenomenon of manipulation received scholarly attention. Socio-psychologists were the first ones to attempt to theorise the phenomenon. By analysing manipulation empirically, they aimed at systemising manipulative methods that have a significant impact on the cognitive behaviour of human beings (Sorlin 2017: 132). Since the scholarly interest in manipulation is relatively recent, it is no wonder that the fascination with manipulative techniques has not abated in recent academic research (Van Dijk 2006; Maillat and Oswald 2009; Beetz et al. 2010; Tenorth et al. 2010; Danciu 2014; Al-Hindawi and Ibrahim Kamil 2017; Sorlin 2017; Walker 2018; Sapitri et al. 2019; Pintilie 2021; Fischer 2022). One of the many reasons why the interest in manipulative behaviour is so prevalent may be the fact that manipulation is a universal practice that is consciously or unconsciously performed by thousands of people all around the globe every single day (Beetz et al. 2010; Tenorth et al. 2010; Sorlin 2017: 139; Fischer 2022: 170). In addition, various forms of manipulation occur not only in the sphere of interpersonal relationships but also, more broadly, in different areas of social and public life, such as politics, economics, marketing, advertising (Danciu 2014; Sorlin 2017: 132; Walker 2018; Mokshin 2021; Pintilie 2021: 85; Fischer 2022: 170) and many more.

Manipulation could be defined in many different ways, but there are some underlying characteristics that scholars agree upon. The process of manipulation is described as capable of and tending to transform the addressee's perception of the world by disguising what is negative as something positive (Rigotti 2005: 68). In simple terms, manipulation can be defined as a strategy to deceive others (Fairclough 1989: 6), whereby the speaker aims at concealing his or her true intentions from the hearer. This means that manipulation is an inherently goal- and addressee-oriented phenomenon used to satisfy the interest of the speaker and restrict the addressee's ability to interpret the received message (Maillat and Oswald 2009: 353; 359). Furthermore, manipulation can be perceived as 'illegitimate' rule of one powerful group or a single person over others in order to uphold social inequality (Van Dijk 2006: 359). This means that the process of manipulation is concerned with the establishment of power relationships among certain individuals or groups of people.

Manipulation has historically been perceived unfavorably, namely, as a form of coercive deception (Fairclough 1989; Rigotti 2005; Van Dijk 2006; Maillat and Oswald 2009; Sorlin 2017). However, some contemporary scholars have tried to reconceptualise the notion by providing a fresh and to an extent controversial perspective on the matter. Fischer, for instance,

believes that manipulation does not automatically make the subject (to whom the manipulation is directed) unfree, even if it may limit and alter his or her rational freedom (Fischer 2022: 170-171). Rational freedom can be explained as a socio-relational and ethical view of freedom according to which individual liberty is dependent on and defined by the quality of one's relationships with other people (Critchley 2001: 9). Since almost everything, with the exception of virtue or good will itself, can be misused, Fischer tries to redefine manipulation in line with Aristotle's understanding of it as a neutral tool which employs both problematic and unproblematic tactics to be used by virtuous or depraved people, for good or bad purposes (Fischer 2022: 170-171). In other words, Fischer alongside his supporters claims that manipulation should not be blindly treated as a negative process by nature (Noggle 2018; Fischer 2022). They argue that manipulation can be even moral in some cases or at least morally problematic (Noggle 2018; Fischer 2022: 172; 175). This proves that the phenomenon itself is highly complex, multilayered and difficult to define.

As may be expected, both experimental and theoretical studies on manipulation usually focus on manipulative factors that affect human behaviour and/or the cognitive abilities of a human being. Ong and Jun Zhang (2013), for example, were interested in how the manipulation of cognitive processes can affect the quality of English as a foreign language learners' writings. Furthermore, the systematic study by J. de Bruin et al. (2017) investigated the impact of experimental sleep manipulation on teenage cognitive functioning. Hence, the language of manipulation has been only marginally addressed since the attention of focus has been directed to manipulation in relation to cognitive processes (Sorlin 2017: 132). Nevertheless, discursively, manipulation operates in a pretty much the same way as manipulation as a singular phenomenon. Meaning, discursive manipulation involves the usual forms and purposes of manipulation as a specialised occurrence (Van Dijk 2006: 359). Thus, the main objective of manipulation (in discourse) is to dominate the Other and steer the interaction or the conversation in a direction that is important to the Self while maintaining the appearance of politeness since the goal is not really to attack the Hearer but to gain something from them. Therefore, it can in fact alter how evident the underlying coercion is. Paradoxically, manipulation as well as manipulative discourse may seem to be cooperative while yet most often it is actually secretly uncooperative and disguisedly impolite. The utilisation of deceptive speech that is based on the so-called fake politeness is far more prevalent in both daily professional work and private encounters than is commonly acknowledged (Sorlin 2017: 133-139). Thus, it becomes clear that the phenomenon requires some more investigation.

As already mentioned, manipulative discourse and especially its socio-psychological aspects often tend to be neglected when it comes to various accounts on manipulation as such. This may be due to the fact that, interestingly, there are no clearly recognisable linguistic features of manipulative discourse because these characteristics typically adhere to the established boundaries of regular speech conventions (Asya 2013: n.p.). To put it plainly, the traces of manipulation can be quite difficult to notice in discourse. As a result, manipulative discourse is immensely hard to theorise and consequently, analyse, especially when it comes to linguistic approaches to the phenomenon. In addition, there is no comprehensive and systematically unified theory of the mechanisms and procedures that are usually involved in the process of manipulation (Van Dijk 2006: 359; Maillat and Oswald 2009: 348-349). The same process of context construction or context selection is used in manipulative discourse as it is in regular ordinary speech communications (Maillat and Oswald 2009: 362). Naturally, there have been attempts to address this complex phenomenon of manipulative discourse or to explore some of its facets by academics from a variety of disciplines. Yet agreement, let alone a unified account of the matter under discussion, has not yet been reached. This may be due to the heterogeneous nature of manipulation: while the majority of approaches do concentrate on some of the unique features of manipulation, researchers rarely, if ever, go further to evaluate the phenomenon as a whole (Maillat and Oswald 2009: 348-349). Thus, obviously, the concept of manipulative discourse is in need of supplementary analysis in relation to what has already been done.

Despite the lack of thorough account on the matter generally, the interest in one particular sphere of manipulation has been growing quite rapidly in the past few decades. Specifically, more researchers have started to investigate the linguistic and socio-psychological presence of manipulative communication in TV-discourse. For example, both Balkin (1999) and Mutz (2007) investigated how the manipulation of mass media (including TV-discourse) can play with people's minds in terms of political situations. Moreover, Gambier (2003), Kodak et al. (2013), Sasamoto (2014) and Lento (2020) were interested in the way manipulative TV-discourse can affect viewers' attitudes, habits and even the way they perceive and respond to the stimuli material. The increasing curiosity regarding the presence of manipulative language in dialogues occurring in TV-interactions could be perceived as a result of TV-discourse being acknowledged as one of the most manipulative discursive types. The reason behind it may be the fact that TV-discourse is highly interrelated with socio-cultural and as a result, socio-psychological, factors, and it usually deals with crucial scientific issues in order to develop a socio-cultural and socio-psychological model of society (Ogneva et al. 2018). In short, socio-

psychological aspects are usually present in TV-discourse, which naturally makes TV-discourse prone to manipulative usage of language.

Sorlin, for instance, analysed TV series *The House of Cards* by employing three manipulative tactics concerned with the relationship between the Self and the Other. In her paper, Sorlin primarily focuses on the pragmatic working of manipulation in the TV series, particularly its socio-psychological aspects. The scholar aims at displaying that manipulative discourse exploits both Grice's Cooperative Principle (1975, 1989) and Brown and Levinson's politeness strategies (1987). Therefore, she transcends both frameworks and develops a specific model of manipulation that places equitable emphasis on the Self and the Other. Hence, the present BA paper aims at extending the previous knowledge in respect of manipulative discourse. The purpose of the paper is to pragmatically investigate manipulative TV-discourse in a single TV series, namely *Better Call Saul*. The TV series was selected for the analysis since manipulation is a recurring theme there as the main character is a lawyer who manipulates people to achieve his career goals and is also a cunning personality who manipulates people in his personal life. Also, an effort will be made to take into account the relationship between the protagonist and his interlocutor(s) and the socio-psychological portrayal of the protagonist.

The present paper will rely on both Grice's Cooperative Principle and Brown and Levinson's politeness strategies. Moreover, this study will endeavour to follow the path that was treaded by Sorlin by utilising her tactics of manipulation which are as follows: 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs, 2) agreeing to a cost to the Self in anticipation of a later higher benefit, 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy. It is hypothesised that all the manipulative tactics described by Sorlin will be present in *Better Call Saul* and manipulative technique No. 1 will turn out to be the most frequent one. Additionally, this paper proposes that Sorlin has synthesised the main manipulative tactics that are usually found in any movie discourse related to manipulative practices.

The research questions of the study are as follows: 1) were all three manipulative techniques provided by Sorlin used by the protagonist of *Better Call Saul*? 2) which one of the three manipulative tactics will be the most prominent one? 3) what is the relationship between the employment of Sorlin's manipulative tactics and the usage of specific pragmatic conceptual tools, namely, Grice's maxims and Face-Threatening, Flattering or Saving Acts?

2. Data and methods

This paper employs both quantitative and qualitative methods and makes use of a self-compiled corpus. The corpus is comprised of 76 dialogues that were extracted from the first season of TV series *Better Call Saul* (2015-2022). The TV series consists of 10 episodes, each running approximately 47 minutes in length. The dialogues were taken from the website transcripts.foreverdreaming.org. The audio of the episodes was consulted for the sake of making sure that the transcriptions were accurate and did not contain any errors.

As concerns the criteria for the selection of the dialogues, almost all the dialogues that Saul engaged in during the first season of the TV series were taken into account. However, there were two exceptions. Firstly, the communicative exchanges between Saul and minor characters, the ones that were only present in a single episode of the first season, were disregarded since this paper is also interested in the personal relationships between Saul and his interlocutors. Secondly, very short dialogues that do not contain any meaningful information regarding the relationship between the parties involved in the conversation or the character of the protagonist of the TV series were disregarded as well.

The data were analysed manually because it is a highly qualitative study that tries to discern how manipulation manifests itself in the dialogues pragmatically. Hence, in short, the quantitative approach was employed for the purpose of answering the research questions as follows: firstly, were all three manipulative techniques provided by Sorlin used by the protagonist of *Better Call Saul*? Secondly, which one of the three manipulative tactics will turn out to be the most prominent one? Additionally, the qualitative approach to the data was utilised to deal with the following research question: what is the correlation between the usage of Sorlin's manipulative techniques and the utilisation of specific pragmatic conceptual tools, namely, Grice's maxims and Face-Threatening, Flattering or Saving Acts?

After the manual analysis of the dialogues, the data was transferred to an excel file where all the calculations regarding the frequency of manipulative techniques used took place. As concerns the qualitative research, the manipulative techniques were ascribed to specific dialogues after analysing them pragmatically in terms of Grice's Cooperative Principle and Brown and Levinson's politeness strategies. Specifically, such notions as the Gricean maxims, Self or Other Face-Threatening, Flattering or Saving Acts towards positive or negative face were employed for the purpose of the analysis. Each dialogue was analysed separately and the relationship between Saul and his interlocutor(s) was taken into consideration since the present study is interested in emotionally-driven relationships between the Self (in this case, Jimmy)

and the Other (his interlocutor(s)). Furthermore, the background knowledge regarding Jimmy's past, his character traits and his family relations was also consulted in order to pay some respect for the socio-psychological aspects of the main character of the TV series.

With regard to the methodological part of the study, as already mentioned, this paper relies on both Grice's Cooperative Principle (1975, 1989) and Brown and Levinson's politeness strategies (1987). This specific framework was chosen because, as highlighted by Sorlin, both of these approaches deal with notions such as the Speaker and the Hearer, or the Self and the Other. These concepts are immensely important in terms of analysing manipulative discourse since they introduce the parties that are always involved in the process of manipulation. Moreover, the already mentioned approaches perceive the Self and the Other as distinct individuals, each with their own personality quirks and egotistical goals. Yet it is essential to highlight that these pragmatic principles, as regards the practice of manipulation, place the emphasis strictly either on the Self or on the Other (Sorlin 2017: 138-139; Al-Hindawi and Alkhazaali 2016: 1541), depending on the Speaker's intentions. That is to say, these politeness strategies do not discuss the manipulative tactics that would target both the Self and the Other. The manipulative techniques synthesised by Sorlin (see the penultimate paragraph in the Introduction), on the contrary, are inclusive of both the tactics directed at the Self and at the Other.

Hence, this paper will follow the path treaded by Sorlin as in her work she attempted to transcend the boundaries and shortages of both aforementioned frameworks and offer a paradigm of manipulation that balances and equalises the importance of the Self and the Other. Thus, by employing Sorlin's ideas and her manipulative techniques as a secondary theoretical framework, this paper tries to provide a new perspective on the issue of manipulatively targeting language by paying equal attention to both the Self and the Other specifically in *Better Call Saul*.

3. Results and discussion

This section will provide quantitative and qualitative results of the analysis. Section 3.1 will present the quantitative findings and section 3.2 will deal with the qualitative results and interpretations of the study.

3.1 Quantitative results of the analysis

Figure 1 presented below displays the quantitative results of the analysis. As can be seen, the majority of the dialogues included at least one manipulative technique. Out of 76 dialogues that were analysed, 54 (71.05%) dialogues included at least one manipulative strategy described by Sorlin that was intentionally performed by the main character in order to influence and/or affect the behaviour of his interlocutor(s). 16 (21.05%) dialogues contained no manipulative techniques described by Sorlin, but they can still be treated as potentially manipulative. That is to say, these dialogues consisted of some Face-Threatening, Flattering or Saving Acts and/or flouted or violated some Gricean Maxims and yet the manipulative behaviour in these dialogues does not manifest itself in the form of Sorlin's deceptive strategies. Interestingly, only 6 (7.89%) dialogues were classified as non-manipulative. Dialogues that were put under 'non-manipulative' category did not contain any manipulative language whatsoever.

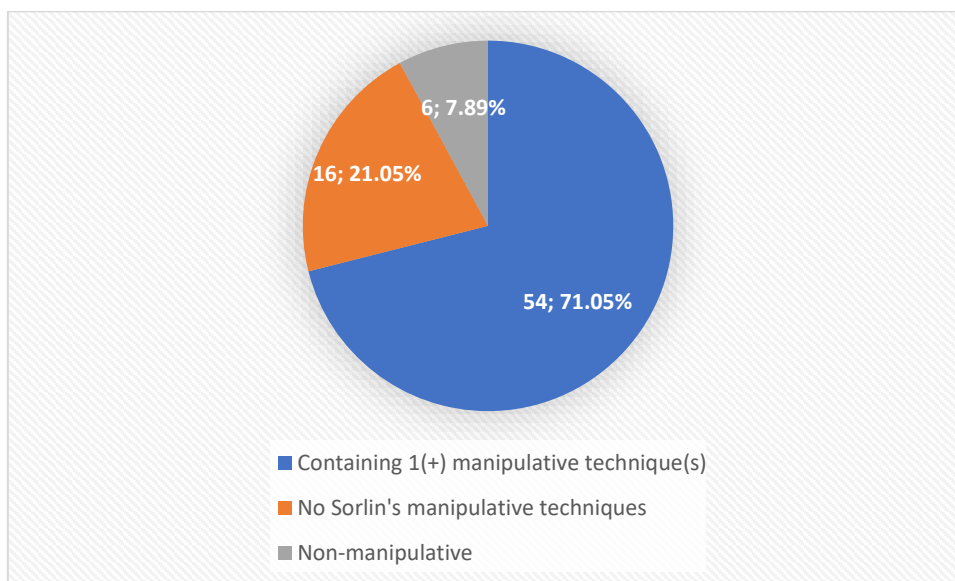


Figure 1. *The overall distribution of analysed dialogues*

As concerns the frequency of the three manipulative techniques, the results are displayed in Figure 2 below. Manipulative technique No. 1, which deals with exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs, was employed in 31 (40.79%) dialogue and turned out to be the most frequent one. Manipulative technique No. 3, which is concerned with employing Self Face-Flattering Acts as a seductive technique to make

the Self seem more authoritative and/or worthy, was used in 30 (39.74%) of the dialogues. Finally, manipulative technique No. 2, which is concerned with agreeing to a cost to the Self in anticipation of a later higher benefit, was utilised in 9 (11.84%) dialogues which makes it the least frequent technique. It also should be highlighted that in 17 (22.37%) dialogues more than one manipulative technique was present. These findings will be analysed and interpreted in an in-depth manner in the sub-section for the qualitative results of the analysis.

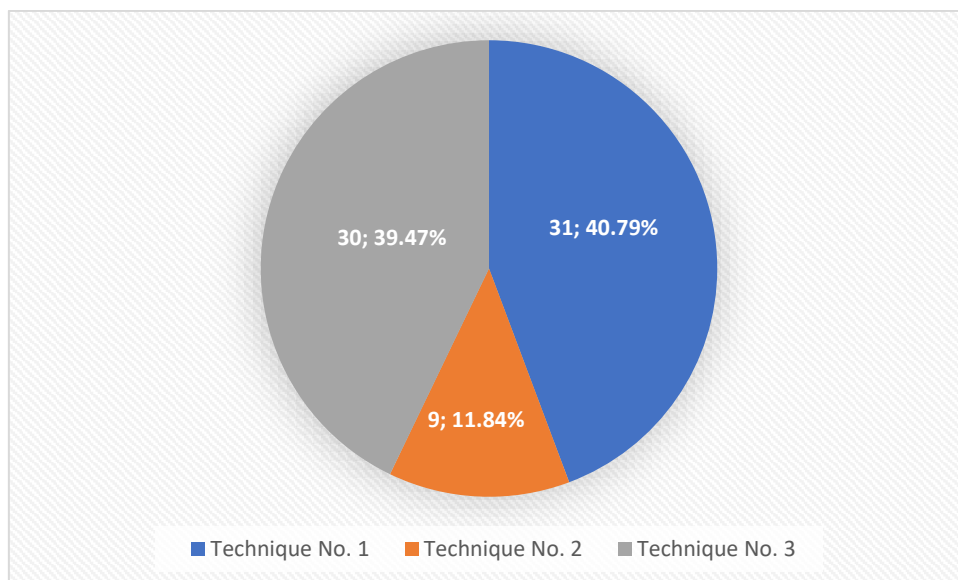


Figure 2. *The distribution of the three manipulative techniques*

3.2 Qualitative results of the analysis

This sub-section will introduce the use of manipulative techniques in more detail. Then, the further implications in terms of the qualitative analysis of the study will be dealt with.

3.2.1 Manipulative techniques No. 1 and No. 3

Manipulative technique No. 1 was used most frequently by the protagonist of *Better Call Saul*. Manipulative technique No. 3, however, was employed only one time less than the aforementioned manipulative tactic. Thus, obviously, both manipulative strategies are equally important to the manipulative discourse present in *Better Call Saul*. Also, they often occur in the same dialogues. For these reasons, both techniques will be dealt with together. To exemplify how these techniques manifest themselves in a dialogue, an extract from the dialogue No. 51 is provided below:

(1) JIMMY/SAUL:

<...> Now, here's what we're gonna do.

BETSY:

Oh, you don't tell us what to do. You stole from us. We'll... we will have you arrested.

JIMMY/SAUL:

I... I can see how upset you are, and, even on a good day, you and logic are... [Whistles]
But think about what you just said. Criminals have no recourse. And you two... you're criminals, big-time.

<...>

BETSY:

We'll tell... about the bribe you took.

JIMMY/SAUL:

You could do that. You absolutely could. And I'd be in a mess of trouble... a real pickle...
But so would you, Mrs. Kettleman. 'Cause right now, only Mr. Kettleman is on the hook for the whole embezzlement kerfuffle. But the bribe... w... we're back to calling it a bribe?... Yeah, that implicates you, as well.

CRAIG:

It does not. It was all me.

JIMMY/SAUL:

No, it wasn't. I'll make sure everyone knows that. [Sighs] Look on the bright side, you know? They could work out some kind of inter-prison visitation program, the occasional conjugal. Maybe it won't be all bad. You... you'll probably wind up running your own gang. Thing you folks need to know about me... I got nothing to lose. Christ, you should see my office.

To introduce some context, Jimmy's interlocutors in this dialogue are Betsy and Craig Kettlemans. Craig is the treasurer for Bernalillo County who has been accused of embezzling \$1.6 million. Soon it becomes clear that he is actually guilty of the crime. The couple wanted to hire Jimmy as their lawyer and even bribed him since they were hoping he will 'prove' Craig to be innocent. Nevertheless, Jimmy realised that the best option for the married couple is to return the money (which they absolutely refused to do) and re-hire the lawyer they hired and then fired because she let them know it is impossible for Craig to be 'proven' innocent since he is not. Therefore, Jimmy steals all the embezzled money from the Kettlemans and sends it to the district attorney.

In this dialogue, Jimmy performs a Face-Threatening Act towards Betsy and Craig's negative face. Negative face is concerned with having the freedom of choice and not being imposed upon (see Mesman et al. 2009). Meaning, Jimmy is aware that the wedded couple is immensely anxious and stressed regarding the situation so in this case he has more power in his hands than they do. As a result, Jimmy can control the situation and tell the couple what they should do. Moreover, Jimmy reminds them that in this situation they are the 'criminals', thus, they have no choice but to obey him as they cannot dictate their own rules. By performing a Face-Threatening Act towards the couple's negative face, Jimmy takes advantage of the Kettlemans' positive face needs (a desire to feel appreciated, liked and accepted (see Ibid.)), meaning, their wish to be publicly seen as innocent. Thus, in this dialogue, the employment of a Face-Threatening Act results in the usage of manipulative technique No. 1, which deals with exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs.

Later on in the dialogue, Jimmy performs a quite unconventional Self Face-Flattering Act towards his negative face. He claims that he has nothing to lose and by saying that he makes himself seem almost invulnerable and not able to be harmed. Moreover, he tells the couple that they should see his office (the one in the nail salon), thus, Jimmy implies that he is already in a bad place in his life and no one and nothing could make it worse for him. Therefore, in such an unusual way, Jimmy portrays himself as someone who is independent and powerful. Hence, Jimmy establishes a hierarchy where he, someone who cannot be hurt, stands a few steps higher than the couple, who have a lot to lose and consequently, are way more worried about the outcome of this situation. Therefore, in this case, the utilisation of a Self Face-Flattering Act manifests itself in the usage of manipulative technique No. 3, which is concerned with employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy.

The fact that these two different manipulative tactics were used the most by Jimmy/Saul and even often occur together may reveal that the manipulative discourse in the TV series under discussion, as well as manipulative movie discourse more generally, is quite unpredictable, multifaceted and difficult to theorise (Van Dijk 2006; Maillat and Oswald 2009; Asya 2013; Al-Hindawi and Ibrahim Kamil 2017; Sorlin 2017; Noggle 2018; Fischer 2022). Manipulative technique No. 1 is focused on manipulation directed towards the Other, specifically, the Other's emotional vulnerabilities and/or positive or negative face needs. Manipulative technique No. 3, on the contrary, deals with manipulation that works by dealing with the Self and is interested in 'seducing' the Other to consider the Self to be more authoritative and/or worthy than they actually are. Thus, it is clear that the manipulative usage of language in the first season of *Better*

Call Saul is diverse and balanced as it pays equal attention to both the Self and the Other. Hence, the manipulative discourse employed in these TV series transcends the shortages of both Grice's Cooperative Principle and Brown and Levinson's politeness strategies as it is inclusive of both the tactics directed at the Self and at the Other while the aforementioned frameworks, depending on the contextual background, tend to emphasise either the speaker or the hearer (Sorlin 2017: 138-139; Al-Hindawi and Alkhazaali 2016: 1541). This suggests that Sorlin succeeded in filtering out the deceptive strategies that actually exist in manipulative movie discourse and incorporate diverse usage of manipulation. Also, *Better Call Saul* turns out to be manipulatively balanced movie discourse.

3.2.2 Manipulative technique No. 2

Manipulative technique No. 2 turned out to be the least used technique by the protagonist of *Better Call Saul*. To discuss this technique in more detail, an extract from the dialogue No. 20 is provided below:

(2) JIMMY/SAUL:

Where's the doll?

KIM:

Where's the what?

JIMMY/SAUL:

Uh, got little shoes, a bunch of clothes, a table and chairs, hairbrush, but where's the doll that goes with all this stuff? In every picture of this little girl, she's holding the same doll. So, where's the doll?

KIM:

What does it matter?

JIMMY/SAUL:

Doll is gone... girl is gone, which means doll and girl are most likely together, which means...

KIM:

I have no idea what that means.

JIMMY/SAUL:

Which means the kid wasn't dragged out of the house. Ipso facto...

KIM:

Wait. Wait. What are you saying?

JIMMY/SAUL:

Maybe the Kettlemans kidnapped themselves.

DETECTIVE II:

That's it. You're... You're... you're done. Let's go.

JIMMY/SAUL:

I... it makes perfect sense.

KIM:

How does it make sense? Why would they do that?

JIMMY/SAUL:

They stole a million dollars-plus, right? You... you want to get away with all that yummy cash, what do you do? Run? No, you can't. If you run, everyone knows you're guilty. Ah! But if you're kidnapped, you're a victim, right? They staged this to throw everyone off. [Scoffs] You guys are looking in the wrong place. Who knows how many miles into Mexico or Canada they could be? You... you got to put the word out. Oh, co... come on. You don't think it's possible, I'm right?

For context, the already introduced Kettlemans were supposedly kidnapped and Jimmy together with another lawyer, miss Wexler, and two detectives visit the supposed crime scene which is the wedded couple's house. After noticing that something is off, Jimmy starts suspecting that the kidnapping was faked.

In this specific dialogue, Jimmy agrees to a cost to the Self's positive face (his need to be respected and acknowledged as a good lawyer) in hopes of a later higher benefit. The protagonist of the TV series tells his interlocutors that he thinks that the Kettlemans faked their kidnaping so they can run away and look like victims instead of being held accountable for their actions. Jimmy's theory sounds almost unbelievable and thus, his interlocutors start to think that he is just talking nonsense to save his client, Nacho, who is a suspect in this case. This results in others almost involuntary losing their respect for him as a lawyer which damages

Jimmy's positive face. Kim, for instance, admits that Jimmy's speculations does not make sense to her. Moreover, one of the detectives even tries to walk Jimmy out of the house thinking he will be no help there. Nevertheless, Jimmy genuinely believes in his theory and hopes that it will turn out to be correct. Then, Jimmy would be acknowledged as a very professional and perspicacious lawyer. Thus, Jimmy risks his reputation in hopes that it will bring him some benefit later. That is how manipulative technique No. 2, which deals with agreeing to a cost to the Self in anticipation of a later higher benefit, is utilised in this dialogue.

The fact that manipulative technique No. 2 was proved to be the least frequent one out of all three techniques may suggest that the manipulative language in *Better Call Saul* is pragmatically more focused on taking advantage of (technique No. 1) or seducing (technique No. 3) the Other rather than taking risks regarding the Self's public image. Meaning, manipulative discourse in the TV series under discussion is based on gradual and relatively non-obvious manipulation rather than risky deceptive strategies which may damage the Self's public esteem.

3.2.3 More general observations

As already mentioned, all three manipulative techniques synthesised by Sorlin were employed in manipulative dialogues by the protagonist of *Better Call Saul* during the course of the first season of the TV series. This proves that Sorlin was successful in identifying the manipulative techniques that may be considered to be predominant in manipulative TV-discourse. It is also obvious that the TV series under discussion indeed contains manipulative discourse and the main character Jimmy (or Saul), as a speaker (or the Self), is actually prone to manipulating the hearer(s) (or the Other).

Another finding that was introduced in sub-section 3.1 deals with the fact that in some of the dialogues more than one manipulative strategy was noticed. This may suggest that manipulation as a phenomenon or manipulative TV-discourse more specifically is highly multifaceted and intricate. Many scholars who were concerned with manipulation pragmatically made similar claims and believed that manipulation does not have clear-cut boundaries and is a very fluid-like phenomenon (Van Dijk 2006; Maillat and Oswald 2009; Noggle 2018; Fischer 2022). Thus, it could be speculated that TV-discourse being one of the most manipulative discourses (Ogneva et al. 2018) in some cases is able to adapt to various manipulative modes as it can convey its manipulatively loaded content through many different techniques. A manipulative dialogue is not necessarily limited to one manipulative expression since it is able to use several conceptual pragmatic tools simultaneously which are (in that specific case) tied to different

manipulative techniques. An example of a dialogue which consists of two different manipulative techniques, namely, techniques No. 1 and No. 3, can be seen in an (1) extract from dialogue No. 51 (see pages 12-13).

Furthermore, it is important to briefly talk over the implication behind the fact that some dialogues did not contain any of the Sorlin's manipulative techniques but still made use of pragmatic conceptual tools that come from both Grice's Cooperative Principle and Brown and Levinson's politeness theories. Namely, Gricean maxims and Face-Threatening, Flattering or Saving Acts. In some dialogues the protagonist of the TV series was trying to manipulate or successfully manipulated his interlocutor(s) without using any of the Sorlin's manipulative techniques but by employing some specific conceptual tools. To illustrate, an extract from the dialogue No. 22 is laid out below:

(3) JIMMY/SAUL:

Hey. [Clears throat] I was a jerk, okay? So, I will... I will pay you what I owe you, plus interest, if you just let me come through.

MIKE:

I suggest you find parking somewhere else.

JIMMY/SAUL:

Somewhere else, as in... Where somewhere else?

MIKE:

Not my concern.

JIMMY/SAUL:

Uh, actually, uh, this is your job, so, by definition, it's your concern. So, pump out the ticket and open the stupid gate already, please. I mean, I don't have time for this. [Horn honks] [Scoffs] All... [sighs] All right! [Horn honking] Hey. I'm gonna... I'm gonna park right here.

MIKE:

I don't think you want to be doing that.

JIMMY/SAUL:

Oh, yeah? What are you gonna do? You got a poop-filled diaper in there? Are you gonna throw it at me? You gonna gum me to death, huh, geezer? [Jimmy starts aggressively pointing at Mike's chest. Then Mike grabs Jimmy's hand and twists it] Ohh! Whoa, ow! Ow! Ow! Ow! Ohh! Ohh! Ow! Ow!

To introduce some context, Jimmy was constantly having some issues regarding validation tickets; he did not get enough stickers, nor did he pay the required amount of money in order to be able to park his car in the parking lot outside the courthouse. In this dialogue Jimmy violates the Maxim of Quality as he lies to Mike, who works as a parking lot attendant, telling him he will pay him what he owes him plus interest if Mike lets him go. Knowing Jimmy's unreliable and cunning character, we can assume that he is not going to do what he promises to. Then Jimmy starts insulting Mike and as a result, he violates the Maxim of Manner, more specifically, the sub-maxim which requires the speaker to remain brief and orderly in all communicative situations. Also, Jimmy performs a Face-Threatening Act regarding Mike's positive face as he underestimates Mike's physical abilities because of Mike's elderly age.

As can be seen, this specific dialogue does not make use of any of the Sorlin's manipulative techniques. Nevertheless, this dialogue (as well as other dialogues that deal with Gricean maxims and/or Face-Threatening, Flattering and Saving Acts) could still potentially consist of manipulative language since it contains the pragmatic conceptual tools under discussion. This observation hints at the fact that many scholars have been trying to prove which is that manipulative (TV-)discourse is highly unpredictable, rather unexplored and context-sensitive (Asya 2013; Al-Hindawi and Ibrahim Kamil 2017; Sorlin 2017). That is to say, it is not easy to put manipulative TV-discourse into a box as well as finding all the manipulative tactics that could possibly exist and apply to movie discourse is more or less impossible.

Finally, to briefly discuss the nature of non-manipulative dialogues appearing in the first season of *Better Call Saul*, an extract from the dialogue No. 16 is provided below:

(4) CRAIG:

Hello?

JIMMY/SAUL:

[Muffled, distorted] Kettleman, you're in danger. You're in danger.

CRAIG:

I'm s... I'm sorry. What?

BETSY:

Craig, who is it?

CRAIG:

I am not sure. Wait. Say... say that again, please.

JIMMY/SAUL:

[Muffled, distorted] They know about your money. Watch out.

CRAIG:

Yeah, what are you trying to say?

JIMMY/SAUL:

This is a warning. You're in danger. They're coming for your money. This is a friendly stranger. Your whole family's in danger. The money... they know about the money!

BETSY:

You have a terrible connection.

JIMMY/SAUL:

I'm warning you. They know about your money. Be careful.

BETSY:

Do you think... Can you call back on a better line?

JIMMY/SAUL:

[Normal voice] Kettleman, you're in danger. They're coming for your money. Bye.

[Receiver slams]

In this dialogue, after finding out that a 'bad guy' gangster Nacho is interested in the money that Craig Kettleman embezzled, Jimmy calls the Kettleman to anonymously warn them about the danger. Even though Jimmy pretends to be someone else, he does that not for the sake of manipulating the wedded couple, but in order to protect his identity and, consequently, his life. The protagonist of the TV series knows that Nacho is a dangerous man and, as Nacho told Jimmy himself, he would kill Jimmy if he 'ratted' on him. Therefore, it becomes clear that this dialogue is non-manipulative as it not only does not employ any of the Sorlin's manipulative techniques, but also it does not contain any of the pragmatic conceptual tools that are being discussed in this paper and come from the Grice's Cooperative Principle and Brown and Levinson's politeness strategies.

As regards another important part of the qualitative analysis, unexpectedly, no strict correlation between the usage of Sorlin's manipulative techniques and the employment of specific pragmatic conceptual tools, namely, Grice's maxims and Face-Threatening, Flattering or Saving Acts was found. Each one of the three manipulative techniques was realised pragmatically very differently every time it was used in a dialogue by the protagonist of *Better Call Saul* and no specific pattern was noticed. Meaning, no matter which one of the manipulative strategies is being put under consideration, it comes into existence through the different usage of different pragmatic conceptual tools depending on the context of the dialogue. There may be a couple of reasons behind this finding.

Firstly, as already discussed, background knowledge regarding the characters' interpersonal relationships, their past, character, habits, psychological well-being and social status is the most important and stable starting point when it comes to analysing manipulative discourse (Van Dijk 2006; Maillat and Oswald 2009; Asya 2013; Al-Hindawi and Ibrahim Kamil 2017; Sorlin 2017; Noggle 2018; Fischer 2022). To put it simply, as concerns pragmatic analysis of manipulative TV-discourse, everything revolves around the context. That is why before ascribing specific manipulative tactics to the dialogues extracted from the first season of the TV series under consideration, special attention was devoted to understanding the relationship between Jimmy and his interlocutor(s), Jimmy's current emotional position and other similar factors which add up to the overall context of the communicative exchange. Only by understanding the background of the communicative situation it is possible to analyse the dialogue pragmatically and investigate the manipulative strategies present. Also, the immense importance of the context in terms of analysing manipulative TV-discourse may be one of the reasons why there is no direct relation between violating and/or flouting specific Grice's maxims and using Face-Threatening, Flattering or Saving Acts and the usage of specific manipulative techniques. To introduce the unexplained notions, the violation of a maxim deals with deliberate non-cooperative behaviour and desire to mislead. The flouting of a maxim, on the contrary, is concerned with intentionally blatant violation of a maxim, which encourages the Other/the hearer seek for implicature (see Attardo 1993) or, in other words, hidden meaning.

For instance, let us take dialogues No. 1, 7 and 56 as examples. It can be observed that violating and/or flouting the Maxim of Quality can be tied to different manipulative tactics when it comes to different contexts. In dialogue No. 1 the violation of the maxim leads to the usage of manipulative technique No. 3, dialogue No. 7 – manipulative technique No. 1 and finally, in dialogue No. 56 flouting the Maxim of Quality adds up to the employment of manipulative technique No. 2. It is the same situation with the usage of Face-Threatening, Flattering and

Saving Acts and its relation to the employment of specific deceptive strategies. For example, Self Face-Saving Act towards Jimmy's positive face is performed by him in dialogues No. 13, 14 and again 56 and yet each of the dialogue results in the utilisation of a different manipulative technique (dialogue No. 13 – technique No. 3, dialogue No. 14 – technique No. 1, dialogue No. 56 – technique No. 2).

The second reason why no direct and strict correlation between the usage of Sorlin's manipulative techniques and the employment of the aforementioned pragmatic conceptual tools was found may be highly related to some shortcomings of the Grice's Cooperative Principle and Brown and Levinson's politeness strategies. As highlighted by Sorlin, both of the previously mentioned politeness theories believe that manipulation or impoliteness either directly furthers own strategic goals or seeks to achieve harmonious interaction with the Other. Depending on what the Speaker wants to demonstrate, the emphasis may either be on the Other (communicative altruism) or on the Self (self-politeness) (Sorlin 2017: 138-139; Al-Hindawi and Alkhazaali 2016: 1541). As some scholars have noticed, these politeness strategies are rather shallow in the sense that they mainly focus on rather simple interactions that have a fixed and predetermined communicative goal. As a result, these theories tend to disregard more complex socio-psychological factors which in conversations come together with psychologically intricate (Al-Hindawi and Alkhazaali 2016: 1541; Sapitri et al. 2019: 113) and multilayered motives.

When it comes to the Gricean politeness model, it is very difficult to decide which one of the Grice's maxims is violated or flouted in a dialogue since the maxims usually overlap and there is no obvious, unambiguous or non-context dependent difference between one or the other maxim's applicability in a particular situation. For example, Suraya in her study (2012) concerned with non-observance of Gricean maxims in TV series *Sherlock Holmes* also noticed that Gricean maxims overlap very often, thus, she decided to group the maxims into a few categories. Since she observed that when some specific maxims are being flouted in a dialogue some other specific maxims are being flouted almost automatically too, she decided to analyse the TV series in terms of flouting combinations of Gricean maxims. As concerns Brown and Levinson's politeness theory, this model takes a product-oriented standpoint as opposed to a process-oriented one. Meaning, this politeness strategy is acknowledged as rather too static because it strictly follows a rule-like system of politeness theories and their usual language manifestations (Al-Hindawi and Alkhazaali 2016: 1541-1542) while disregarding the contextually based 'exceptions'.

Sorlin's manipulative techniques, in comparison, are more, in Sorlin's terms, theoretically balanced. Sorlin attempted to find the balance between the Self and the Other by distributing the attention according to the context of the dialogue under analysis. Her manipulative techniques are constructed in a way that they pay equal respect to both the Self and the Other as well as take socio-psychological aspects into account (Sorlin 2017). Thus, the theoretical differences between the famous politeness theories and Sorlin's manipulative techniques may be the reason why no direct correlation between the usage of those techniques and the employment of the pragmatic conceptual tools under discussion was spotted.

4. Conclusions

The present research was conducted in order to answer three research questions. To answer the first one, which is concerned with whether all three manipulative techniques provided by Sorlin were used by the protagonist of *Better Call Saul* during the course of the first season, the answer is positive. Thus, the hypothesis that all three Sorlin's manipulative tactics will be present in TV series under consideration turns out to be true. Therefore, when it comes to pragmatic analysis of manipulative movie discourse it is clear that Sorlin's manipulative techniques are actually applicable not only to *The House of Cards*, the TV series she analysed, but to TV-discourse more generally. Hence, Sorlin's article entitled *The pragmatics of manipulation: Exploiting im/politeness theories* (2017) could be an appropriate framework for other future studies concerned with manipulative language present in TV-discourse. However, even though Sorlin successfully highlighted the three manipulative techniques that can be found within manipulative movie discourse, there are certainly many more deceptive strategies that are yet to be found since, as previously mentioned, manipulative discourse is far from being easy to define and theorise. Hence, there is no doubt that the need for further development in the area of study of manipulative tactics present in TV-discourse remains alive.

Regarding the second research question which is preoccupied with finding out which one of the three manipulative tactics will turn out to be the most prominent one, the answer is manipulative technique No. 1 was proved to be the most frequent one. Nevertheless, manipulative technique No. 3 was used only one time less than the aforementioned technique. Finally, manipulative technique No. 2 was proved to be the least frequent one. Hence, strictly speaking, the hypothesis claiming that manipulative technique No. 1 will be used the most by the protagonist of *Better Call Saul* was proved to be correct. Yet it is important to emphasise that both manipulative techniques No. 1 and No. 3 were almost equally important to the manipulative discourse present in the TV series.

The third research question of the study is concerned with bringing to light the correlation between the usage of specific Sorlin's deceptive strategies and the employment of specific Grice's maxims and Face-Threatening, Flattering or Saving Acts. To answer, no interdependence between the utilisation of the three techniques and the usage of the aforementioned pragmatic conceptual tools was found since, depending on the context of a dialogue, each manipulative technique was implemented immensely differently.

Nevertheless, the paper has a couple of limitations that have to be pointed out. Firstly, the data of this study comes from only the first season of *Better Call Saul*. In order to analyse the nature

of manipulative discourse present in the aforementioned TV series more thoroughly, it would be important to take into consideration the remaining five seasons as well. Secondly, this study would also benefit from taking into account the dialogues that the protagonist of the TV series had no part in. In this way, the manipulative language of other characters could be analysed as well and consequently, the results as well as the research itself would be more inclusive. However, discovering these shortcomings can be considered as an opportunity to produce papers on the same or similar topic that would fill in the gaps in this study, and a call for further development in this area of study, namely, manipulative TV-discourse.

Summary in Lithuanian

Šis bakalaurinis darbas nagrinėja manipuliacinį diskursą pirmajame serialo „Geriau skambink Solui“ sezone. Manipuliacinio diskurso, specifiskai būdingo filmams ir serialams, tema yra palyginti mažai nagrinėta iš mokslinės pusės. Nors žmonės manipuliaciją praktikuoja jau nuo senovės laikų, manipuliacija kaip fenomenas pirmą kartą sulaukė mokslininkų (sociopsichologų) dėmesio tik septintajame dešimtmetyje. Tačiau nuo to laiko susidomėjimas manipuliacija, kaip ir manipuliaciniu filmų diskursu, žymiai išaugo. Viena iš šio susidomėjimo priežasčių gali būti suvokimas, jog manipuliacija yra procesas, kuris neišvengiamai pasireiškia žmonių bendravime kone kiekvieną dieną, nepriklausomai nuo to, ar žmogus savo pašnekovu manipuliuoja sąmoningai, ar to nesuvokdamas, vedamas piktų kėsinimų, ar ne. Taigi, savaime suprantama, kad manipuliacija filmuose bei serialuose yra taip pat labai dažnas reiškinys, mat filmų diskursas buvo pripažintas vienu iš labiausiai manipuliatyvių diskursų.

Kone visi lingvistai, besidomintys šia tematika, vieningai sutaria, jog manipuliacija ir manipuliacinis filmų diskursas yra labai sudėtingi, daugiasluoksniai ir net nenuspėjami pragmatiniai reiškiniai. Pavyzdžiui, yra gana sudėtinga atskirti, kuris diskursas yra manipuliacinis, o kuris ne, mat nėra aiškiai atpažįstamų kalbinių manipuliacinio diskurso bruožų, nes šie bruožai paprastai atitinka nusistovėjusias įprastos kalbos konvencijas. Galbūt dėl to vis dar nėra tikslaus bei vienareikšmiško minėtųjų fenomenų apibūdinimo. Įvairių sričių mokslininkai domisi tam tikrais manipuliacinio filmų diskurso aspektais, tačiau jie retai gilinasi į šį reiškinį bendrai paėmus.

Taigi, tyrimo, aprašomo šiame darbe, tikslas – atlikti pragmatinę manipuliacinio diskurso analizę nagrinėjant minėtojo serialo dialogus. Analizė buvo atliekama dialoguose ieškant trijų manipuliacinių technikų, kurios buvo aprašytos ir susistemintos Sorlin 2017 metais išleistame straipsnyje. Manipuliatyvūs dialogai buvo atpažįstami naudojant tam tikras pragmatines koncepcines priemones, pasiskolintas iš Grice'o bendradarbiavimo principo (1975, 1989) ir Brown'o bei Levinson'o mandagumo strategijų (1987).

Tyrimo rezultatai atskleidė, kad „Geriau skambink Solui“ diskursas yra iš tiesų manipuliacinis. Be to, Sorlin manipuliacinės technikos yra iš tiesų naudojamos serialo dialoguose. Vis dėl to, kaip minėta anksčiau, manipuliacinis filmų diskursas yra sudėtingas ir daugialypis fenomenas, taigi, akivaizdu, jog yra daugiau manipuliacinių strategijų, naudojamų filmų diskurse, kurias reikėtų išskirti bei moksliskai patyrinti.

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Appendix

Dialogue No. 1:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies by saying he is validated for the whole day (he would have the 6th sticker if that would be the case). Additionally, he violates the Maxim of Relevance as he starts providing information which is irrelevant to the current exchange (tells Mike he was 'saving lives' (performs a Self Face-Flattering Act) in court instead of listening to Mike and getting an additional sticker or paying 3 dollars). After Mike makes fun of Jimmy and makes him feel irrelevant and belittled, Jimmy gets angry and violates the Maxim of Manner (sub-maxim: be brief) as he starts swearing, being sarcastic and expressing his annoyance in other wordy ways.

Manipulative technique(s): No. 3) Employing Self Face-Flattering Acts as a seductive technique to make Self seem more authoritative and/or worthy.

Context: Jimmy is stopped by the parking lot attendant because he lacks needed validation to pass

Saul's interlocutor(s): parking lot attendant Mike Ehrmantraut

Relationship between the interlocutors: business/work-related, non-personal

MIKE:

\$3.

JIMMY/SAUL:

Uh, I'm validated. See the stickers?

MIKE:

Well, I see five stickers. You're one shy. It's \$3.

JIMMY/SAUL:

[Sighs] They gave me... Look. I'm validated for the entire day, okay? Five stickers, six stickers... I don't know from stickers because I was in that court back there saving people's lives, so...

MIKE:

Well, gee, that's swell. And thank you for restoring my faith in the judicial system. Now you either pay the \$3, or you go back inside, and you get an additional sticker.

JIMMY/SAUL:

Son of a bitch. [Scoffs] Fine. You win. Hooray for you. [Scoffs] Backing up! I have to back up! I need more stickers! Don't have enough stickers! Thank you! Thank you... Very nice! [Brakes squeal][Engine shuts off][Car door slams] Employee of the month over here! Yeah! [Clapping hands] Hooray! Give him a medal! Don't do anything, guys. Just relax, all right?

Dialogue No. 2:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies by saying that he believes Craig is innocent (everybody knows he is not) and he does not represent guilty people whatsoever (not true). By doing that, Jimmy also performs a Self Face-Flattering Act as he makes himself seem as a righteous lawyer: it is a seductive technique since Jimmy hopes the Kettlemans will choose him as their legal counselor. Furthermore, Jimmy performs a Face-Saving Act in regard to the Kettlemans' negative face as he politely suggests that 'a little proactivity may be in order' instead of straightforwardly telling them they necessarily need to hire a lawyer, or else things are going to be really bad. In other words, Jimmy lets the Kettlemans believe they can independently choose what is best for them. Then, Jimmy violates the Maxim of Manner as he does not avoid unnecessary prolixity and chooses to very vividly describe what would happen if the Kettlemans did not hire a lawyer. Jimmy also performs a Self Face-Flattering act in regard to his positive face by implying he would fight for them 'tooth and nail'. In addition, by painting the potential future situation in such dark colours, Jimmy exploits the Kettlemans' emotional vulnerabilities since they are very afraid that Craig will be found guilty. Also, at the end of the conversational exchange Craig thanks Jimmy for the coffee, which implies Jimmy paid for everyone's coffee. By doing so, Jimmy agrees to (financial) cost to the Self in anticipation the married couple will hire him. Finally, during the whole conversation, Jimmy is being very polite and considerate. He also claims he could start on the defense strategy as soon as they sign a specific paper: such behaviour could be treated as a Self Face-Flattering Act since it makes Jimmy seem professional, hard-working and trustworthy.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) Employing Self Face-Flattering Acts as a seductive technique to make Self seem more authoritative and/or worthy.

Context: At a restaurant, Jimmy meets Betsy and Craig Kettleman as they are his potential clients. Craig is the treasurer for Bernalillo County who has been accused of embezzling \$1.6 million.

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: may become business/work-related (lawyer-clients), non-personal

BETSY:

Well, I'm just fuzzy as to why you think he needs a lawyer. I mean, Craig, the way you run your office is beyond reproach.

CRAIG:

Yeah. Yeah. Beyond reproach. Yeah. I'm a stickler, you know, for...

BETSY:

He is. He's a stickler with the money. He's definitely a stickler. Yeah. Yeah. I mean, he's certainly not guilty of some...

JIMMY/SAUL:

Is certainly not. He's innocent of any wrongdoing. That's abundantly clear to me. And frankly, I don't go looking for guilty people to represent. I mean [chuckling] who needs that aggravation, right?

BETSY:

Right. [Laughter]

JIMMY/SAUL:

Look, all I know is what I read in the paper. And typically, when money goes missing from the county treasury... And the number here is, uh, \$1.6 million...

CRAIG:

Well, that's an accounting... It's an accounting discrepancy.

JIMMY/SAUL:

It's a discrepancy, absolutely. But typically, when that happens, the police look at the treasurer. And since that person is, uh... [chuckles] I just think a little proactivity may be in order.

CRAIG:

Well... You know, I just think I'd look guilty if I hired a lawyer.

BETSY:

Yeah.

JIMMY/SAUL:

No. Actually, it's getting arrested that makes people look guilty, even the innocent ones, and innocent people get arrested every day. And they find themselves in a little room with a detective who acts like he's their best friend. "Talk to me," he says. Uh, "help me clear this thing up. You don't need a lawyer... Only guilty people need lawyers." And boom! Hey, that's when it all goes south. That's when you want someone in your corner, someone who will fight tooth and nail. [Sighs] Lawyers... You know, we're like health insurance. You hope you never need it. But, man, oh, man, not having it... No. [Chuckles, exhales sharply]

CRAIG:

How [clears throat] would we proceed if we decided to, uh...

JIMMY/SAUL:

Oh, well, this is a... [clears throat] Letter of engagement. It's very simple, straightforward. Please, uh, read it closely, but if you sign it, um, I can get started on that defense strategy of ours this very afternoon. [Sighs]

BETSY:

Craig... I think maybe we should sleep on it.

CRAIG:

Uh... Sure. Don't you think, Mr. McGill? Maybe we should sleep on it.

JIMMY/SAUL:

Oh, oh, please, call me "Jimmy." [Chuckles] A... Absolutely. I mean, there's no rush.

BETSY:

You... Oh, and, you know, Craig, we got to pick up the kids...

CRAIG:

Oh. Right.

BETSY:

Yeah...

CRAIG:

At the... Yeah. Right. [Chuckles] Well, uh, we will be in touch. Oh. Uh, thank you for the coffee and for the advice.

JIMMY/SAUL:

You're very, very welcome. Oh! [Snaps fingers] Um, here. Take this. It's, uh... It's got my phone number on it.

CRAIG:

Yeah. Okay. Got it.

Dialogue No. 3:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Unusually, even though Jimmy violates the Maxim of Manner (at the end of this conversational exchange his speech becomes full of prolixity), the twins are the manipulators (though unsuccessful) in this situation. Jimmy does not utilise any of the manipulative techniques that were synthesised by Sorlin.

Manipulative technique(s): –

Context: while driving, Jimmy hits a skateboarder. Since Jimmy used to be a fraud himself, he quickly realises the twins are trying to trick him into paying them 500 dollars and the whole accident was played out.

Saul's interlocutor(s): twin brothers Cal and Lars Lindholm

Relationship between the interlocutors: strangers

LARS:

Oh, God! Oh, God! Oh, God! Oh, my God! Ohh. Cal, Cal! Look at me! Buddy, look at me. Are you okay? Say something. What did you do?

JIMMY/SAUL:

I did...

LARS:

What did you do to my brother? Why don't you look where you're going?!

JIMMY/SAUL:

I was making a turn! He came out of nowhere!

LARS:

You freaking hit him, man! You ran him over! You ran over my brother! And I got the whole thing on video.

CAL:

It was an accident. It was an accident. He didn't... he didn't mean to. Let me just... Aah! Aah! Oh!

LARS:

No, no. That's broke. That's broke. You broke his leg.

CAL:

It's my leg.

LARS:

Why are you driving around and not looking?! Driving around, breaking people's legs!

JIMMY/SAUL:

It's... It's o... Okay, okay, okay!

LARS:

Where's the... Somebody call the cops!

JIMMY/SAUL:

Don't call... don't call the police. Don't call the police.

CAL:

Lars.

JIMMY/SAUL:

Don't, don't, don't. Don't call them.

LARS:

I'll call them myself. I'm doing it myself.

JIMMY/SAUL:

Don't call the police. Don't call the police.

LARS:

Don't call the cops?

JIMMY/SAUL:

No.

LARS:

How you gonna fix this? What are you gonna do to make things right?

JIMMY/SAUL:

[Breathing heavily] I don't know, fellas. [Sighs] What can I do to make it right? [Sighs]

CAL:

[Panting] I don't know. \$500.

JIMMY/SAUL:

500 bucks? Yeah? [Kicks Cal]

CAL:

Ow! What the hell, man?!

JIMMY/SAUL:

Listen, starlight express, I'm gonna give you a 9.6 for technique, 0.0 for choice of victim. I'm a lawyer. [Laughs] Furthermore, does... Does this steaming pile of crap scream "payday" to you, huh?! The only way that entire car is worth 500 bucks is if there's a \$300 hooker sitting in it. Now, let's talk about what you owe me for the windshield. I'll take a check! [The brothers run away]

Dialogue No. 4:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: the conversation opens with Jimmy violating the Maxim of Relevance: firstly, he tries to weirdly show off by quoting the words from the movie 'Network' (1976) (*You have meddled with the primal forces of nature, Mr. Hamlin, and I won't have it!*) and then, he irrelevantly brings the table into the dialogue. Then, Jimmy violates the Maxim of Quantity as he makes a reference to Peter Minuit, a historical figure, and him purchasing Manhattan from the Indians: although relevant, this reference provided his interlocutors with more information than was necessary. Also, Jimmy performs a Face-Threatening Act (bald-on-record) towards Howard's positive face: he negatively compares him with Minuit and even sarcastically mocks Howard several times during the dialogue. Additionally, after claiming 1/3 of everything in *HMM* belongs to Chuck, Jimmy violates the Maxim of Manner as he does not avoid prolixity and instead starts minutely enunciating how much of *HMM* belongs to Chuck. The Jimmy performs a Face-Threatening Act in regard to Howard's negative face as he threatens to involve accountants and even the court in this matter. By doing that, Jimmy seeks to humiliate Howard and make him feel incapable and cornered, knowing prestige, good name and autonomy are of vital importance to Howard. Nevertheless, the Face-Threatening Act is unsuccessful since Howard stays calm and tries to untangle the argument. Furthermore, Jimmy violates the Maxim of Relevance as he, instead of answering Howard's questions, avoids it and gives him unasked information. However, in the end, it seems that Howard does not take any of this personally, thus, all the manipulation that was targeted towards Hamlin was unsuccessful.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy confronts Howard Hamlin (in front of Hamlin's colleagues) and accuses him of trying to cheat Jimmy's brother Chuck, who is a founding partner of the firm, out of his rightful share

Saul's interlocutor(s): Howard Hamlin, corporate lawyer and partner at *HMM*

Relationship between the interlocutors: business/work-related yet emotionally-driven as concerns Jimmy

JIMMY/SAUL:

You have meddled with the primal forces of nature, Mr. Hamlin, and I won't have it! Hey, Jack. Hey, Nate. Hey, Aaron.

HOWARD:

What can we do for you, Jimmy?

JIMMY/SAUL:

I'm sorry. It's... It's this table. Something just comes over me. You can tell me what this, uh, \$26,000 is supposed to be for.

HOWARD:

That's money for Chuck. Isn't that what you wanted?

JIMMY/SAUL:

A measly 26 grand? [Scoffs] Jesus, you're like Peter Minuit with the Indians. Throw in some beads and shells while you're at it.

HOWARD:

It's just a start. There'll be more... Unless you're gonna just tear them all up.

JIMMY/SAUL:

And why was it made out to me... Why not Chuck?

HOWARD:

Can he make his way to the bank? [Inhales sharply] I just assumed it was best to have the money go through you. We can do it any way you want.

JIMMY/SAUL:

This isn't going away, Howard. What Chuck did for this firm... And damn near single-handedly... 1/3 of this place belongs to him. Yeah. What do you got... 12 chairs here? Four of these chairs are Chuck's. You got five of these light thingumajigs? Uh, mm, 1 2/3 are Chuck's. Yeah. Six... How many danishes... Six danishes?

HOWARD:

You can have all the Danish you want, Jimmy.

JIMMY/SAUL:

No, no. They're Chuck's danishes, and Chuck isn't greedy, so h-he'll just take two... Plus \$17 million... In that ballpark. I mean, we'll know once we get the accountants poking around here. Until then, no more penny-ante checks designed to make it look like Chuck still works here. He doesn't. He never will again. It's time to do right by him and cash him out.

HOWARD:

So, these are Chuck's own wishes that you're conveying?

JIMMY/SAUL:

This is what's best for him.

HOWARD:

So he personally told you that it's his wish to withdraw from the firm? [Scoffs] See, that would surprise me.

JIMMY/SAUL:

It's been nearly a year since he's set foot in here. I'm just doing what's in his best interests.

HOWARD:

So am I. And I, for one, believe he's gonna lick this thing. Until then, his office is just as he left it. His secretary's still on payroll. If Chuck can call this an extended sabbatical, then so can we... He's that important to us.

JIMMY/SAUL:

You know what? Let's let a jury figure it out. [Sighs] Yeah, they're gonna love you, Howard. You're so down-to-earth and relatable. And you... Will... Atone! It's Ned Beatty, from "Network." For Christ's sakes, guys.

HOWARD:

Jimmy. I almost forgot... This month's filings. You could save me the postage.

JIMMY/SAUL:

W... Weren't you listening in there? Chuck doesn't work here anymore. You think I'm gonna help you establish a paper trail?

HOWARD:

Now, Jimmy...

JIMMY/SAUL:

No, stop trying to pawn that shit off on him.

HOWARD:

Jimmy. You know, Jimmy, sometimes, in our line of work, you can get so... Caught up in the idea of winning that you forget to listen to your heart. Give Chuck my love, would you?

Dialogue No. 5:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Jimmy buys Chuck *Financial Times* even though Chuck did not ask him to. By doing so, Jimmy agrees to (financial) cost to the Self in hopes Chuck will be easier to talk to in terms of the conversation Jimmy has planned ahead. Also, by doing that, Jimmy performs a Self Face-Flattering act regarding his positive face as he makes himself seem more caring and thoughtful as a brother. Then quite unexpectedly, Jimmy performs a Face-Threatening act (bald-on-record) in regard to Chuck's negative face as he straightforwardly pressures Chuck to cash out. Jimmy also opts out the Maxim of Relevance as he does not pay attention to Chuck's arguments by re-directing the conversation towards a different topic. Then, seeing Chuck stands firm in his opinion, Jimmy tries to make Chuck sorry for him as he confesses he has no money in hopes Chuck, as a big brother who always looks after Jimmy, will re-think his decision. He then performs a Face-Threatening Act regarding Chuck's negative face again by saying Chuck is broke and implying he has no other choice but to cash out. Otherwise, Chuck will be soon 'out on the street with all the electromagnetism in the world raining down on him' (Chuck has a paranoia regarding anything electric-related). Moreover, Jimmy adds that he has been trying to 'carry both of them' really hard but he cannot do this anymore. He also once the conversation heats up, asks Chuck whose (his or Howard's) side he is on: once again attempts at exploiting Chuck's emotional vulnerabilities. Then Jimmy performs a Face-Threatening act in regard to Chuck's positive face as he shouts out that Howard considers Chuck a fool.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit; No. 3) employing Self Face-Flattering Acts as a seductive technique to make Self seem more authoritative and/or worthy.

Context: Jimmy visits Chuck to discuss the matters regarding *HMM*

Saul's interlocutor(s): Saul's older brother, Chuck McGill

Relationship between the interlocutors: family ties

CHUCK:

Ground yourself?

JIMMY/SAUL:

Yes, I'm grounded.

CHUCK:

Oh! *Financial Times*.

JIMMY/SAUL:

Yeah, I knew you missed it, so I figured, "what the heck?"

CHUCK:

Thank you. I know it's expensive. Here.

JIMMY/SAUL:

That's not... It's all right.

CHUCK:

I don't expect you to go out of pocket. Go ahead... Reimburse yourself.

JIMMY/SAUL:

Thanks. Hey, Chuck, um, can you not read that for a second? Can we talk?

CHUCK:

Are you alright? You look peaked.

JIMMY/SAUL:

I'm fine. Please, just sit.

CHUCK:

You're not in trouble.

JIMMY/SAUL:

Um... You got to cash out. You got to.

CHUCK:

Again? Really?

JIMMY/SAUL:

There's no other way. I know that you don't want to hear it, but you've got to.

CHUCK:

You know I'm going to beat this. You know I'm going to get better.

JIMMY/SAUL:

Yeah, sure.

CHUCK:

[Chuckling] Well, then, there's nothing more to talk about. I will beat this. Ergo, a *falsis principiis proficisci*. Meaning?

JIMMY/SAUL:

That's not...

CHUCK:

Meaning?

JIMMY/SAUL:

That's the one about false principles, but it's not...

CHUCK:

You proceed from false principles. Your argument is built on quicksand. Therefore, it collapses.

JIMMY/SAUL:

Yeah, yeah. You're not listening.

CHUCK:

[Sighs] Fine. Let's take this to its logical conclusion. [Sighs] In order to pay out my share, suppose my partners are forced to liquidate the firm.

JIMMY/SAUL:

Then what? That's their problem.

CHUCK:

My clients are out in the cold. My cases are scattered to the winds. 126 people lose their jobs. What happens to your cronies in the mailroom, the assistants, the paralegals, the janitorial staff? All of them, out on the street. Your friend Kim... a promising career... over and done with.

JIMMY/SAUL:

Hamlin owes you everything. You built that place single-handedly while he was out at four hills working on his bunker shit.

CHUCK:

Let's not exaggerate. I helped. You helped. All the more reason not to tear it down just for a little bit of cash.

JIMMY/SAUL:

Look... Chuck, I'm going under, okay? For the third time with these bull-crap contract counsel...

CHUCK:

'Bull-crap'?

JIMMY/SAUL:

Bull-crap, pissant P.D. cases at 700 bucks a shit.

CHUCK:

Public-defender work is some of the best experience there is.

JIMMY/SAUL:

I just had a case, Chuck, with three clients... Uh, arraignments, voir dire, jury trial... The whole nine yards. You know what I took home? 700 bucks. Yeah, I might as well head down to skid row and sell plasma.

CHUCK:

You're representing people who have nowhere else to turn. The money is beside the point.

JIMMY/SAUL:

Money is not beside the point... Money is the point.

CHUCK:

I keep telling you... Have patience. There are no shortcuts. Do good work, and the clients will come.

JIMMY/SAUL:

The clients will come. Yeah, I know. Okay. Hand to God, I wasn't gonna say this, but you are broke. I can't carry both of us. I've been trying like hell, but I can't.

CHUCK:

[Chuckling] Well, you're saying what? You think you have to provide for me? I never asked you that.

JIMMY/SAUL:

You didn't have to ask, okay? I've been doing my damndest, but the day of reckoning is here. Soon, Chuck, you're gonna be out on the street with all the electromagnetism in the world raining down on you. Now, please, please, picture that, then tell me that money is beside the point.

CHUCK:

This is what has you all worked up? Jimmy... There's nothing to worry about. Here.

JIMMY/SAUL:

What is this?

CHUCK:

A stipend... There's gonna be one every week.

JIMMY:

\$857 from Hamlin, Hamlin, McGill?

CHUCK:

I'm gonna pay them back... Every penny. I didn't want to take anything, but Howard was very insistent. And I'm gonna pay you back, too.

JIMMY/SAUL:

Wait, Hamlin was here?

CHUCK:

It's not like I'm a recluse.

JIMMY/SAUL:

What? He put his cellphone in the mailbox?

CHUCK:

He understands the situation.

JIMMY/SAUL:

He grounded himself?

CHUCK:

Of course.

JIMMY/SAUL:

And the two of you agreed that since, as everybody knows, you're going back to work any day now, that the firm should help you make ends meet.

CHUCK:

That's correct minus, the sarcasm.

JIMMY/SAUL:

Hamlin's making you a chump!

CHUCK:

I'm going to get better! I'm gonna go back to work, and I'm picking up where I left off!

JIMMY/SAUL:

Sorry. Sorry, Chuck.

CHUCK:

I understand that you're trying to look out for me, but you're missing the bigger picture.

JIMMY/SAUL:

I got it.

CHUCK:

[Sighs] Speaking of which... Howard brought this. He's concerned. You have to admit... It could be confusing... Hamlin, Hamlin, McGill? James M. McGill?

JIMMY/SAUL:

That's my name. I was born with it. I...

CHUCK:

Still... How about Vanguard law? Or gi... Gibraltar legal...

JIMMY/SAUL:

Wait, wait. So, I'm not supposed to use my name o... On Hamlin's say-so? What's he gonna do... Sue me?

CHUCK:

Nobody wants to create an adversarial situation. I'm sure Howard would gladly pay the cost of new matchbooks and so on. [Sighs] It's simply a matter of professional courtesy.

JIMMY/SAUL:

Chuck, whose side are you on?

CHUCK:

There are no sides. But Jimmy... [sighs] Wouldn't you rather build your own identity? Why ride on someone else's coattails?

Dialogue No. 6:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Jimmy performs a Face-Threatening Act regarding the twins' negative face by saying they 'got business': he does not leave room for the twins to decide for themselves. Then Jimmy proceeds to tell a story, which is crowded with unnecessary details: he violates the Maxim of Quantity as he provides more information than needed. The story is

about a very successful fraud and the implication is clear here: he is that fraud. Thus, the whole story is utilised as a Self Face-Flattering Act since Jimmy wants the twins to admire and start looking up to him. Jimmy also violates the Maxim of Quality as he claims he sees potential in the Lindholm brothers when in reality he just needs help with his plan. Additionally, Jimmy performs a Face-Flattering Act in regard to the twins' positive face as he makes them think they are good at what they do. By doing that, Jimmy exploits his manipulation victims' emotional vulnerabilities as he tells them the money they collect is nothing compared to what his story's protagonist used to bring home and not worthy of all the physical pain one of the brothers have to endure. Contrastingly, this makes them feel small and unsuccessful. Finally, he opts out the Maxim of Quality as he promises the brothers '2 grand' if they agree to work with him while it is already clear Jimmy is in a financially bad period of time and it is highly doubtful if he would pay them that much even if he got money (let us say, his plans works out).

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make Self seem more authoritative and/or worthy.

Context: Jimmy, with the twins' help, wants to 'trick' Betsy and Craig Kettleman into hiring him

Saul's interlocutor(s): twin brothers Cal and Lars Lindholm

Relationship between the interlocutors: business/work-related

JIMMY/SAUL:

Hey, fellas. We got business.

LARS:

How did you find us?

JIMMY/SAUL:

I know... Eerie, right. Whoa, whoa, whoa. Come on. Give me 30 seconds. Could be the most profitable 30 seconds of your lives. Let me tell you about a young guy... Actually, he's about your age. He lived a long way from here in a town called Cicero, Illinois. And in Cicero, he was the man. I mean, when he strolled down the street, all the corner boys would give him the high five. All the finest babes would smile at him and hope that he would smile back. They called him 'Slippin' Jimmy', and everybody wanted to be his friend.

LARS:

'Slippin' Jimmy'? What the hell kind of name is [chuckling] that?

JIMMY/SAUL:

Well, I'll tell you, now... Winters in Cicero are murder. [Chuckles] You guys growing up out here in the golden west... Y... You don't know, okay? I'm talking cold that'll freeze the snot right in your nose. I'm talking wind that'll cut through your jacket and carve you up like a Ginsu knife. In fact, most folks in Cicero were scared of winter, but not Jimmy. Jimmy waited around all summer, and when September finally rolled around and he'd feel that first cold wind come sweeping off lake Michigan, he knew it was coming. Was it Christmas? Was it Kwanzaa? Better... It was slip 'n fall season. Soon as it was cold enough, he'd find a nice, smooth patch of ice. State street was good. Michigan Avenue was better. He'd pick his spot, wait for it to get busy, then he'd walk out on the ice, and... Boom! He would biff it so hard, people would come running from five blocks away.

CAL:

Yeah, but did he collect?

JIMMY/SAUL:

'Did he collect'? Slippin' Jimmy had it dialed in, all right? One good fall... He'd clear 6, 8 grand. That'd keep him in old Milwaukee and Maui Wowie right through labor day.

LARS:

8 grand?

JIMMY/SAUL:

8 grand. Now, see, I look at you guys, I see potential. The skateboard's a nice wrinkle... That makes it a year-round gig. And clearly, you know how to take a header, right? But I got to ask you... Your best day ever, how much did you clear?

BOTH BROTHERS:

\$630.

JIMMY/SAUL:

[Scoffs] 630 bucks. Was that for one fall?

CAL:

Two.

JIMMY/SAUL:

Two falls in one day. [Chuckles] Even at your age, that's got to hurt.

CAL:

True that.

JIMMY/SAUL:

All right, well, I got a job for you. How's 2 grand sound?

LARS:

2 grand for one hit?

JIMMY/SAUL:

One hit. Plus, you get to learn from the best.

Dialogue No. 7:

Episode: 1/10 ('Uno')

Pragmatic (linguistic) analysis: Jimmy performs a Face-Flattering Act in regard to the twins' positive face as he praises them for their 'good' memorising skills. By doing that, he also takes advantage of their positive face needs as they want to be respected as 'professionals'. While explaining his plan, Jimmy violates the Maxim of Quantity as he as per usual includes too many unnecessary details such as witty phrases etc. He also opts out the Maxim of Quality as by telling the brothers they will get the money after everything is done knowing and after he gets his money first, though it is really not clear whether he is going to keep his promise. Judging by the nature of the character and his seemingly nonchalant tone, it could be assumed he is going to deceive the twins and pay them nothing.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy teaches the brothers how to be more attentive so their plan works out well

Saul's interlocutor(s): twin brothers Cal and Lars Lindholm

Relationship between the interlocutors: business/work-related

BROTHER I:

Nice boat.

BROTHER II:

Yeah, discreet, like a stripper pole in a mosque.

JIMMY/SAUL:

Yeah, forget the boat. Look at the car. You know what that is?

CAL:

I don't know. A station wagon?

JIMMY/SAUL:

It's a Mercury, a 1988 Mercury sable wagon. Remember it. Burn it into your brains. You got it?

LARS:

It's a Mercury sable wagon, sure.

JIMMY/SAUL:

Close your eyes. What color is it?

BOTH BROTHERS:

Brown.

JIMMY/SAUL:

No, it's medium sandalwood. Keep your eyes closed. How does the license plate start?

BOTH BROTHERS:

Four.

JIMMY/SAUL:

Give those gentlemen a gold star. Betsy Kettleman's her name. Every weekday between 2:25 and 2:50, she comes through here on her way to pick up her kids at Kit Carson Elementary. Now, you need a place where she's gonna slow down... All right. Well, there you go. She slows down. She hangs a right. You come shooting out of there. You do what you did to me. You go ass over teakettle. You make it a blue-ribbon special. When she gets out of the car, you're sufferin' St. Sebastian, right? You're the hammer, okay? You get in her face. You scare the bejesus out of her. Give me your phone.

CAL:

[Sniffs] It's kind of busy here, don't you think?

JIMMY/SAUL:

Well, witnesses are good. Witnesses are pressure, all right? Now, once you've got her good and rattled, then you call for an ambulance, but really, you're calling for me. I'm number one on your speed dial, right next to your weed dealer. You call me. I hotfoot it over here. I just

"happen" to be driving by. I stop to see what the trouble is, and this is the most important part... You don't know me. We've never met. You got it? Now, I'm Mrs. K's white knight. We go *mano a mano*. You light into me, okay? Get nasty. And no touching. Leave the hair alone. But otherwise, you know, open season. Yell. Stomp. Call me a douche bag. I'm gonna play it cool, give you back some of the razzmatazz. And once she's seen the fireworks, you fold like a lawn chair... Happy ending.

LARS:

When do we get our money?

JIMMY/SAUL:

After.

LARS:

After?

JIMMY/SAUL:

After. You get paid when I get paid. I'm the rising tide that raises all dinghies. Now, pop quiz... What's the car?

CAL:

Mercury sable wagon.

LARS:

Baby-poop brown.

JIMMY/SAUL:

Okay. Do you know me?

BOTH BROTHERS:

No.

JIMMY/SAUL:

Damn straight. Go with God.

Dialogue No. 8:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies to Tuco by saying he knows nothing about what just happened. He also violates the Maxim of Quantity by

once again providing too many unnecessary information as he tells the story to Tuco. In addition, Jimmy performs a Face-Flattering Act in regard to Tuco's positive face as he compliments his home and his grandmother. By doing that he takes advantage of Tuco's positive face needs: Tuco wants to be respected and Jimmy hopes that by humbling himself, he will make his interlocutor feel very in control and thus, more merciful.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs.

Context: Jimmy knocks on Tuco's (who is a criminal) door hoping to find the brothers in his house because the plan did not go as planned, and the twins involved Tuco's grandmother in this situation.

Saul's interlocutor(s): Tuco Salamanca

Relationship between the interlocutors: strangers

JIMMY/SAUL:

Open up! Officer of the court! Open up in the name of the law! Good afternoon. This... [Breathing heavily] Whoa, whoa, whoa, whoa. I'm showing hands. I'm... I'm relaxed... okay?... Um, non-threat.

TUCO:

You move and you're dead.

JIMMY/SAUL:

Got it. Seems to be a misunderstanding. Is there, by any chance, a Betsy Kettleman here? See, I'm not sure if this is a situation where I should or should not look you in the eye.

TUCO:

Who are you? Are you with those redheaded scumbags?

JIMMY/SAUL:

My name's James McGill. I'm an attorney. Uh, I got a call from some clients, uh, said something about an accident. I did not get any details. When I saw some skateboards in your front yard, I assumed they might...

TUCO:

Talk.

JIMMY/SAUL:

I'm gonna make an educated guess what happened here. My two clients, Frick and Frack, the mopheads, were in a simple traffic accident, a minor Fender bender, but maybe they were on the wrong side of the street, or they didn't look both ways. It could happen to anyone. [Chuckles] My clients, exhibiting extremely poor judgment, uh, followed your grandmother to this delightful, well-tended home. [Clears throat] Now, at this juncture, I'm deducing that they said or did something that... Crossed a line, and you, with some justification... You put them in their place. [Sighs] Based on the salsa stain there, could have gone a couple ways. The bottom line... not to be morbid, but if they're dead, um, I'm guessing that I'm... I'm gonna... I'm gonna... Yeah, I'm gonna go with glass half full here and say they're not. Uh, my point is, if they're still alive, why kill us? Why? Because of a misunderstanding? Our own stupidity? Why mess up your lovely *abuelita's* place? [Chuckles] Why jump to the nuclear option? See, I'm saying keep it simple. I will collect my moronic clients, and... Poof! We are gone. Neither you nor your lovely *abuelita* will ever lay eyes on us ever again, guaranteed... Signed, sealed, and delivered. [Breathing heavily] Assuming, you know, that they're still breathing.

TUCO:

Wow. You got a mouth on you.

JIMMY/SAUL:

Thank you.

TUCO:

Get up.

Dialogue No. 9:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: as per usual, Jimmy violates the Maxim of Quantity by providing too much unnecessary information while being interrogated by Tuco. Then he violates the Maxim of Quality since he lies that he is a special agent, however, he only does so because he is trying to save his life. Additionally, he performs a Self Face-Flattering Act in regard to his positive face as he claims 'people know him' in hopes it will help him in the situation.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make Self seem more authoritative and/or worthy.

Context: Tuco takes Jimmy and the twins out into the desert to question them more

Saul's interlocutor(s): Tuco Salamanca

Relationship between the interlocutors: strangers, however, the relationship is very tense since Jimmy is scared for his life

TUCO:

Who are you?! Why are you after me?!

JIMMY/SAUL:

I can explain. It's... you're gonna laugh. It's so... I'm a lawyer. I... check my I.D., okay? But I was running a scam.

TUCO:

On my *abuelita*?

JIMMY/SAUL:

No, no! Not on your *abuelita*, not on you. There's a woman named Betsy Kettleman. I mentioned her. She's married to Craig Kettleman. He's the treasurer of Bernalillo County. I wanted his business 'cause... He stole a million and a half bucks from the county. He's gonna be indicted for embezzlement any day now. This is a good case for me... A lot of publicity. I'll get my name out, and... Anyway, I thought if I had these two run their little skateboard hustle on Mrs. Kettleman, I could, you know, rescue her. Come in, throw some oil on troubled waters, and, yeah, I'd get their business. That was the plan. But it turns out your lovely *abuelita*... She drives a car... [chuckles] That's a whole lot like the Kettle-mobile. So, these two geniuses ran their little stunt on the wrong one. So, joke's on me. Ha ha! I... simple as that. [Muffled grunting] [Breathing heavily] Where's he going? W.. Talk to me, okay? [Door creaks] Who do you think I am? What is he getting? [Metal clangs] I was running a scam to get a client. I made a mistake. That's all this is. Oh, geez. [Muffled grunting] Y-you don't need... That's not... I'll talk, okay? Tell me what you want to know! Who do... who do you think I am? Hey, use your words, okay? What?

TUCO:

You know what I smell? I smell lies. I smell pork.

JIMMY/SAUL:

No, that's not necessary.

TUCO:

Okay, we know you're with the heat. The question is, who? Local? FBI? D.E.A.?!

JIMMY/SAUL:

No, no, no. No, I'm a lawyer. Just reach in my pocket right now... right there!

TUCO:

Truth.

JIMMY/SAUL:

[Gasps, groans] [Grunts] That is the truth! I'm a lawyer! Guys, I passed the bar! Ask me anything! Not contract law, okay? I'm down at the courts every day! People know me! I'm a known quantity... I am! Aah! I'm... I'm special agent Jeffrey Steele, FBI.

TUCO:

FBI?

JIMMY/SAUL:

FBI. I'm undercover, okay? You got me. I'm the tip of the spear, and releasing me would be the smart move.

Dialogue No. 10:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he continues to lie about him being a special agent who is involved in a special operation. He also performs a Face-Flattering Act in regard to Tuco's positive face by implicitly calling him a 'king'. He also violates the Maxim of Quality by lying that he will forget what just happened if Tuco and Nacho let him and the twins go.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Nacho asks Tuco to let him talk to Jimmy

Saul's interlocutor(s): Nacho Varga, one of Tuco's most trusted enforcers

Relationship between the interlocutors: strangers, however, the relationship is very tense since Jimmy is scared for his life

NACHO:

Okay, uh, Special Agent, uh, Steele?

JIMMY/SAUL:

Jeffrey A. Steele.

NACHO:

Okay, Agent Steele, what business are we in?

JIMMY/SAUL:

Business?

NACHO:

You're investigating us, right? For what? What did we do? What do we sell?

JIMMY/SAUL:

Drugs.

NACHO:

What kind of drugs?

JIMMY/SAUL:

Uh...It's title 21, schedule II through schedule V, including part "B." That's what we call them down at the bureau. It's... the task force is designated 'Operation King Breaker'.

TUCO:

'King Breaker'? So... That makes me the king! Whoo-hoo!

NACHO:

Can I?

TUCO:

All right.

NACHO:

The next words out of your mouth got to be the truth. You understand?

JIMMY/SAUL:

Uh-huh.

NACHO:

Who are you?

JIMMY/SAUL:

I'm James Morgan McGill. I'm a lawyer. I was trolling for business, okay? That's the truth. Now, you find a Bible, I'll swear on it.

NACHO:

Okay, what about, uh, operation, uh, King Breaker, FBI?

JIMMY/SAUL:

I made it up, okay? I'm sorry. I'm sorry. I don't know you. I don't want to. Uh, this was a mistake, oka... It's my mistake, okay? I take full and complete responsibility, but I don't know any of your names, and I got a bad case of face-blindness. You let us go, we're gonna forget this happened. Guys, we're gonna forget, right? Nod your heads. Okay? So, if you just let us go and just... We want to just go... home.

Dialogue No. 11:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he makes up an imaginary story about the twins' mother. He does so in hopes to make Tuco relate to the story and become more merciful. Jimmy also performs a Face-Flattering act in regard to Tuco's positive face by calling him tough but fair and just, and also in regard to his interlocutor's negative face as Jimmy says Tuco, like a judge, has all the power to decide what is the best punishment for the twins. Also, Jimmy is playing it risky by trying to advise to Tuco. Thus, Jimmy agrees to this risk as a cost to the Self in anticipation his effort will pay off and Tuco will let the twins go.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit.

Context: Jimmy is released but the twins are not

Saul's interlocutor(s): Tuco Salamanca

Relationship between the interlocutors: strangers, however, the relationship is very tense since Jimmy is now scared for the twins' life

JIMMY/SAUL:

Uh, wait. Can I... can I say something? Can you let them go? Just let them go.

TUCO:

Are you stupid?

JIMMY/SAUL:

They don't deserve to die. I put them up to it. I don't deserve to die, but they don't, either.

TUCO:

I'm gonna skin them, like *javelinas*!

JIMMY/SAUL:

Forget about them! They're insects! They're... hey, think about their mother.

TUCO:

[Spits] I spit on their mama!

JIMMY/SAUL:

She is a sweet little lady. She... she's a widow. She works hard all day, every day, just like her mother before her, from dawn till dusk, scrubbing the floors of rich people. She needs a cane to walk, you know? She's got arthritis. And still, she works every day. What... for herself? No. No. For them... for these two, her boys, her apples of her eye. You say they don't deserve her? Maybe so, but they're all she's got. Now... You turn them inside out, I want you to think about what happens to her.

TUCO:

No, that's on them. They should have thought about that.

JIMMY/SAUL:

When I was at your *abuelita's* place, you were gonna let them go. Way I see it, that's because you're tough, but you're fair. You're all about justice. That's what I'm saying... justice. These... these two shit-for-brains? These big-mouths? You... you already beat the living hell out of them. Do you think they're ever gonna forget today? Never... 10 years from now, they're still gonna be crapping their jockeys.

TUCO:

It's not enough.

JIMMY/SAUL:

Okay, okay. Then let's talk proportionality. They're guilty... Now you have to decide, what's the right sentence?

TUCO:

Like a judge.

JIMMY/SAUL:

Like a judge. Ever hear of the code of Hammurabi... Let the punishment fit the crime, eye for an eye?

TUCO:

Eye for an eye... You want me to blind them.

JIMMY/SAUL:

No, no. All they did was trash-talk.

TUCO:

So I cut their tongues out!

JIMMY/SAUL:

Wait. See, I'm advising... That you make the punishment fit the crime.

TUCO:

Punishment fit the crime. Columbian neckties... I cut their throats, and then I pull their lying tongues through the slits! 'Biznatch'!

JIMMY/SAUL:

Or you... you could give them black eyes.

TUCO:

Black eyes... That ain't nothing.

JIMMY/SAUL:

Or you could sprain their ankles.

TUCO:

Sprain?

JIMMY/SAUL:

They're... they're skateboarders, right? That... that's how they run their scam. [Scoffs] They can't skate. You... you hit them where they live.

TUCO:

I ain't spraining nothing, bitch. I'm gonna break their arms, and I'm gonna break their legs.

JIMMY/SAUL:

Arms? When... when... When did we get on to arms?

TUCO:

I'm cutting their legs off.

JIMMY/SAUL:

But... we could go that way, but... We were talking about breaking. I think we're heading in the wrong direction.

TUCO:

Okay. Break their legs.

JIMMY/SAUL:

How many legs?

TUCO:

Two... they got two legs.

JIMMY/SAUL:

One leg... each.

TUCO:

One leg each?

JIMMY/SAUL:

One leg each, that's a total of two legs. Uh, hey, look. They can't skateboard for six months, and they're scared of you forever. You show everybody that you are the man, but that you're fair, that you're just.

TUCO:

One leg each.

JIMMY/SAUL:

That's tough, but it's fair.

Dialogue No. 12:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies to Chuck that he is not relapsing into the bad ways of his past. Then in two different ways, he performs a Face-Threatening Act in regard to Chuck's negative face as he asks his brother to take off the blanket. Firstly, he uses negative politeness (he uses hedges such as *please, will you*) but then, he performs the act bald-on-record a few times as he chooses to be impolite. Nevertheless, in this dialogue Jimmy does not employ any of the manipulative strategies that were described by Sorlin.

Manipulative technique(s): –

Context: Jimmy goes to spend the night at Chuck's. Chuck sees the hospital bills of the Lindholm brothers

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

Uh, Chuck, um, did you... [Sighs] Chuck, did you read this?

CHUCK:

Read what?

JIMMY/SAUL:

Uh, this, um, this bill... did you read it?

CHUCK:

Emergency-room bill... Yeah, I may have glanced at it. It fell out of your pocket.

JIMMY/SAUL:

Hey, Chuck, listen, I... I know how this looks. I'm down to my last dime, and, suddenly, I'm paying for broken legs, but... It's... it's not that. I swear. [Chuckles] This represents a good thing, ultimately.

CHUCK:

Okay.

JIMMY/SAUL:

I... I'm not backsliding. This isn't Slippin' Jimmy.

CHUCK:

Fine.

JIMMY/SAUL:

Take off the space blanket, will you, please, Chuck?

CHUCK:

It helps.

JIMMY/SAUL:

Take off the space blanket. I didn't do anything wrong.

CHUCK:

It has nothing to do with that. It was your phone.

JIMMY/SAUL:

Take off the space blanket.

CHUCK:

Why?

JIMMY/SAUL:

Take off the space blanket, Chuck. Come on. Take off the blanket. [Grunts] Thank you.

Dialogue No. 13:

Episode: 2/10 ('Mijo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies to Nacho telling him his “office is being painted” while in reality, the office in this nail salon is the only one he has. By violating this maxim, he also performs a Self Face-Saving Act in regard to his positive face: he wants to seem professional, reliable and wealthy. Also, Jimmy violates the Maxim of Manner as he avoids answering some of Nacho’s questions. Then Jimmy again violates the Maxim of Quality as he lies to Nacho telling him he will never cross the line again, meaning, he will never do anything illegal again. Knowing the character of the protagonist, it is obvious that he definitely is not saying goodbye to illegal activities (it also becomes clear after reading all the dialogues that Jimmy took part in during the first season of the TV series). Nevertheless, he lies to Nacho for two reasons: firstly, he is afraid to have anything to do with this man because Nacho is dangerous. Secondly, Jimmy performs a Self-Face Flattering Act regarding his positive face as he for the rest of the dialogue tries to prove Nacho that he is a responsible and righteous lawyer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Nacho unexpectedly visits Jimmy in his office in a nail salon

Saul’s interlocutor(s): Nacho Varga

Relationship between the interlocutors: Nacho wants to make the relationship business/work-related

JIMMY/SAUL:

Welcome, welcome. My office is being painted. Excuse the temporary, uh...Quarters.

NACHO:

Wow. Cozy. Just me. [Chuckles] Tuco freaked you out, huh? It's cool. He doesn't know I'm here.

JIMMY/SAUL:

So, uh... what can I do for you?

NACHO:

I've been thinking about what you said out there in the desert. Those people that you were trying to scam... How much did they steal?

JIMMY/SAUL:

Um, north of a million and a half bucks... I think.

NACHO:

So, they have a million and a half bucks somewhere. In what, cash?

JIMMY/SAUL:

I don't... well... Why are you asking me?

NACHO:

I'm gonna rip them off. I like ripping off thieves 'cause they can't go to the cops... they have no recourse. You point me at where they have their cash... I'll pay you... a what do you call it?... A finder's fee... call it 10%, 100 large.

JIMMY/SAUL:

Well, uh, why w... why would you come to me for that?

NACHO:

You already tried ripping them off. I'm gonna finish what you started.

JIMMY/SAUL:

I... I wasn't trying to rip them off. I... I just wanted their business.

NACHO:

Okay. [Chuckles] [Sighs] I don't know where their money is. Smart guy like you could figure it out. If I know what I need to know, nobody gets hurt. We rip them off... easy money.

JIMMY/SAUL:

Hey, look, I'm a lawyer, not a criminal.

NACHO:

[Chuckles] You are shitting me.

JIMMY/SAUL:

I crossed a line. I made a mistake. I'm not doing that again, not ever.

NACHO:

I got between you and Tuco. Do you think you'd be here now... if I kept my mouth shut?

JIMMY/SAUL:

And I appreciate that. I owe you. A-and if you're ever in trouble, God forbid, legal trouble, I will be there, 24-7, as a lawyer.

NACHO:

What's your angle?

JIMMY/SAUL:

No... no angle. [Chuckles] And I'm not saying anything about this to anybody. As far as I'm concerned, you're a client. This is a consultation, and everything you just told me is privileged.

NACHO:

You rat, you die.

JIMMY/SAUL:

And that, too, yes.

NACHO:

[Pen clicks] For when you figure out you're in the game.

JIMMY/SAUL:

I'm not in the game. [Door opens] I... I promise.

Dialogue No. 14:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy performs a Face-Flattering Act regarding Chuck's positive face as he keeps complimenting his brother. Additionally, Jimmy openly expresses his awareness of Chuck's professional abilities and even hyperbolises them by making Chuck seem as capable of doing anything: he feeds Charles' professional ego in hopes it will motivate Charles to help him. Jimmy also performs a Face-Saving Act regarding Chuck's negative face

as he claims he hopes it was not too long of a journey for Chuck to come and meet him. Jimmy also violates the Maxim of Relevance as he sometimes starts talking about things completely off-topic. Additionally, he violates the Maxim of Manner as he very obscurely explains why he is in jail. Then Jimmy again violates the Maxim of Quality as he lies by saying he did not call his mom crying on the phone. By doing so, performs a Self Face-Saving Act regarding his both positive (he does not want to seem like a loser) and negative (he does not want to seem dependent on help from others) faces. Then Jimmy starts admitting his faults as a person and as a brother as well as he makes a claim that if he does not get help, “his life is over”. By doing so, he tries to make Chuck want to help his “little brother”. Jimmy performs a Face-Threatening act regarding Chuck’s negative face by putting pressure on him to choose what is best for him.

Manipulative technique(s): No. 1) exploiting the victims’ emotional vulnerabilities and/or taking advantage of their face needs

Context: going back in time, Chuck visits Jimmy in jail

Saul’s interlocutor(s): Chuck

Relationship between the interlocutors: family ties, in this case, Jimmy wants to temporarily make it business/work-related as he wants to become Chuck’s client

JIMMY/SAUL:

Here's Johnny! [Laughing] Hey, I knew you'd come. [Door closes] All right. You're a sight for sore eyes. You're looking good.

CHUCK:

Jimmy.

JIMMY/SAUL:

Sorry you had to come all this way. It's a long way, right?

CHUCK:

It's a long way.

JIMMY/SAUL:

Yeah. Sorry. Only two things I know about Albuquerque... Bugs bunny should have taken a left turn there. And give me 100 tries, I'll never be able to spell it. [Laughs] Anyway. [sighs] As you can see, I'm in a... A bit of a pickle.

CHUCK:

You certainly are. [Chuckles] Forget the property damage and assault charges. You face being labeled a sex offender, Jimmy. If that happens, it'll follow you for the rest of your life.

JIMMY/SAUL:

That is insane, okay? Th... That is a trumped-up load of horse crap, Chuck. Come on.

CHUCK:

Is that what I tell the judge... 'Trumped-up load of horse crap'?

JIMMY/SAUL:

I'm not the lawyer here, okay? But it was a simple Chicago sunroof. Sex offender? That's not even remotely a... [Scoffs, sighs] Let's talk strategy, okay? 'Cause I need you to work your magic and make this whole situation go poof. You got a plan of attack? Huh? Come on. I know I haven't made it easy for you, but you are... you are the man! Right? I know you got a million legal loopholes that we can dance through... Big bag of tricks, you know? Any clever technicalities, huh? And reasonable-doubt type stuff? Come on, Chuck.

CHUCK:

I haven't seen you in what, five years? We barely hear from you. Now that you're in it up to your neck, you can't even call me yourself... you have mom call me?

JIMMY/SAUL:

Mom took it upon herself to call you! I was just letting her know where I was.

CHUCK:

You didn't cry to her on the phone?

JIMMY/SAUL:

What? No.

CHUCK:

You didn't cry and beg mom for help?

JIMMY/SAUL:

What? Jesus! She hears what she wants to hear, okay? I'm gonna cry on a pay phone in the middle of cook county jail. Jesus! Can we... can we talk strategy here, huh? Look... [sighs] I know I'm a lousy brother. [Sniffs] I'm a lousy brother. I'm a big screw-up. And if I was just a

better person, I would not only stop letting you down... You know what? I'd stop letting me down. And it's about time that I started to make both of us proud. Am I right?

CHUCK:

Guard.

JIMMY/SAUL:

Wait. Chuck, wait, wait, wait, wait. No, no. You can't leave me. No. If I... if I don't get out of this, my life is over!

CHUCK:

So long as you understand that.

JIMMY/SAUL:

Yeah.

CHUCK:

Jimmy, if I do this... If... Do not make a fool out of me.

JIMMY/SAUL:

I promise I won't.

CHUCK:

Everything you're doing, everything you're involved with... that's over.

JIMMY/SAUL:

[Exhales sharply] Just tell me what to do. [Voice breaking] Whatever it is, I'll do it. Just say it. Please, Chuck? Help me.

Dialogue No. 15:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he starts the conversation with irrelevant *hi, how are you, what are you doing's* even though he called Kim this late at night for a specific purpose. Then he starts joking and by doing that he once again violates the Maxim of Relevance. Then he starts very obscurely moving towards the intended topic of the conversation instead of doing this straightforwardly: violates the Maxim of Manner. He also pretends he does not know all about the Kettleman's case: violates the maxim of Quality. Then Jimmy indirectly warns Kim about the possible danger to the married couple: violates the Maxim of Manner since his speech is very obscure and ambiguous. Additionally, Jimmy pretends to be drunk and almost unaware of what he is talking about: violates the Maxim

of Quality once again. By doing all of this, he takes advantage of Kim's positive face needs: he knows she is a very responsible lawyer and wants to earn a good name for herself, so she will do her best to find out whether the Kettleman's are really in danger.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs.

Context: at night, Jimmy calls Kim to indirectly warn her about the danger to the Kettlemans

Saul's interlocutor(s): Kim Wexler, a young promising lawyer

Relationship between the interlocutors: business/work-related, however, it can be assumed that he likes her romantically

KIM:

Hello?

JIMMY/SAUL:

Hey. It's me.

KIM:

[Grunting] Jimmy? What's... uh... Jesus, what time is it?

JIMMY/SAUL:

The clock says 2:00, but I think that might be Ho Chi Minh's time zone.

KIM:

What? What's happening? Is Chuck all right?

JIMMY/SAUL:

Yeah. Chuck... Chuck is Chuck, all right? E... everything's all right. [Clears throat] I just wanted to call you. So, uh [breathes deeply] hey, what you doing?

KIM:

Jimmy... No. I'm not talking dirty to you.

JIMMY/SAUL:

What? Wait, you think that's the only reason I would call you at this time of night? I mean, can you just give me... Give me a little bit of credit, okay?

KIM:

And you're not talking dirty to me, either.

JIMMY/SAUL:

Okay, bye.

KIM:

I knew it.

JIMMY/SAUL:

Uh, joking. Just... just joking, having fun with you. I am calling you tonight with quality PG phone conversation... PG-13 at worst. Hand to God, you know? Uh, but, uh, if you hang up now and drive straight over, limited time only, I'm offering a free pedicure and foot bath.

KIM:

Is that right? Well, maybe next time.

JIMMY/SAUL:

Hey, more for me. [Clears throat] Uh, you're, uh, probably swamped with work anyways, what, with that big, fat, giant case falling right into your lap.

KIM:

And which case is that?

JIMMY/SAUL:

I don't know. Some, uh, some county official or something? It was in all the papers.

KIM:

Craig Kettleman.

JIMMY/SAUL:

Craig Kettleman, yeah! The primo client your dipwad boss stole right out from under me.

KIM:

Nobody stole anybody. The Kettlemans made a choice.

JIMMY/SAUL:

Yeah, so did the donner party when they took that shortcut.

KIM:

Come on, Jimmy. Hamlin is not that bad. And I'm gonna be second chair if it ever goes to trial, so... Be happy for me.

JIMMY/SAUL:

Hey, um, how much exactly did Kettleman get away with?

KIM:

Uh, excuse me, innocent until proven guilty?

JIMMY/SAUL:

Uh, excuse me, but I'm a taxpayer in this county. I think I have a right to know. And besides, it's not like I'm his lawyer or anything.

KIM:

I have to go to sleep. So do you. I know you have court in the morning.

JIMMY/SAUL:

He got away with \$1 million, \$1.6 million, at least?

KIM:

I'm not talking details of the case with you. Goodnight.

JIMMY/SAUL:

Where do you stash all that dough? I mean, besides for buying that idiotic boat. Hello, guilty.

KIM:

Hanging up now.

JIMMY/SAUL:

This guy's... yeah, he's probably a target. Somebody might get some bad, bad ideas. You know, if Kettleman isn't careful with that money, I mean [sighs] his whole family could be in danger.

KIM:

What do you mean, 'danger'? Jimmy, why would you say that?

JIMMY/SAUL:

What?

KIM:

You said the family might be in danger.

JIMMY/SAUL:

I did? I... oh, I, uh... [Clears throat] I'm... I'm drunk. [Chuckles] So, I'm just, uh... I'm thinking out loud. I'm... I'm up, spinning, uh... Spinning thoughts.

KIM:

You sure?

JIMMY/SAUL:

Yeah. Yeah, yeah, yeah. Uh... So, I will see you down in the court bowels Mañana. Goodnight, Kim.

KIM:

Goodnight, Jimmy.

Dialogue No. 16:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: Jimmy calls the Kettlemans to anonymously warn them about the danger (Nacho is interested in their money)

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: now unclear/non-existent, Jimmy wants to win them back as his clients

CRAIG:

Hello?

JIMMY/SAUL:

[Muffled, distorted] Kettlemans, you're in danger. You're in danger.

CRAIG:

I'm s... I'm sorry. What?

BETSY:

Craig, who is it?

CRAIG:

I am not sure. Wait. Say... say that again, please.

JIMMY/SAUL:

[Muffled, distorted] They know about your money. Watch out.

CRAIG:

Yeah, what are you trying to say?

JIMMY/SAUL:

This is a warning. You're in danger. They're coming for your money. This is a friendly stranger. Your whole family's in danger. The money... they know about the money!

BETSY:

You have a terrible connection.

JIMMY/SAUL:

I'm warning you. They know about your money. Be careful.

BETSY:

Do you think... Can you call back on a better line?

JIMMY/SAUL:

[Normal voice] Kettlemans, you're in danger. They're coming for your money. Bye. [Receiver slams]

Dialogue No. 17:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he promises Mike that he will get him the needed stickers later (Jimmy has no intention to do so). However, he does not utilise any of the manipulative techniques that were synthesised by Sorlin.

Manipulative technique(s): –

Context: another argument about parking validation

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related, non-personal

JIMMY/SAUL:

Oh, damn it. Here. I'm in a real rush. I didn't have time to get the validation.

MIKE:

Fine. 9 bucks.

JIMMY/SAUL:

[Sighs] I... I don't have it. I have \$5. Please?

MIKE:

You know the drill... Money or the validation.

JIMMY/SAUL:

Look, this is an emergency, okay? A serious, serious emergency. I have to get out of here. I promise, on the souls of my forefathers, I will get you the stickers when I come back. I will get you extra if you just let me go. Fine! Fine! You're gonna make me walk back and get the stickers?! I will walk back and get the stickers!

MIKE:

I'm not making you do anything. Those are the rules.

JIMMY/SAUL:

Hey, whatever helps you sleep at night. Screw you, geezer! [Tires squeal]

Dialogue No. 18:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies to Kim telling her he only had a feeling the Kettlemans were in danger, but he knew nothing. He also violates the Maxim of Quantity as he tells Kim he doesn't know what happened to the family but gives no information regarding his suspicions. He also performs a Self Face-Flattering Act regarding his positive face as he tries to make himself seem supportive and ready to help Kim.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Kettlemans house is surrounded by the police, Jimmy meets Kim

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related, however, it can be assumed that he likes her romantically

KIM:

Why did you come here?

JIMMY/SAUL:

[Scoffs] I'm just supporting a friend in her time of need.

KIM:

You want to be supportive? Tell me why you said those things last night.

JIMMY/SAUL:

I'm just reading tea leaves, same way I knew the Kettlemans needed a lawyer. All that money floating out there... It's logical somebody would come after it.

KIM:

So, the same night you worry about them, they... Disappear?

JIMMY/SAUL:

Yeah, it's crazy. It's "Ripley's."

KIM:

Jimmy, it's not just Craig and Betsy Kettleman... It's their two kids, as well. You would... Say something if you could help find them, right?

JIMMY/SAUL:

I don't... I don't know what happened to them. Really, I d... I don't know.

KIM:

The longer you stay here, the more explaining I have to do to Hamlin. I'll talk to you later.

JIMMY/SAUL:

Hey, you'll tell me if there's anything I can do? [Sighs]

Dialogue No. 19:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he does not avoid wordiness in his speech. Also, Jimmy performs a Face-Flattering Act regarding Nacho's positive face as he claims it was a 'smart move' to ask for his legal help. Then, he performs a Self Face-Flattering Act regarding his positive face as he says that he feels confident about being able to minimise Nacho's sentence and in general, he is always ready to help all the parties, but mostly his client.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Nacho requested Jimmy as his legal counsel because he is accused of kidnapping the Kettlemans

Saul's interlocutor(s): Nacho

Relationship between the interlocutors: the relationship is now unclear but somewhat business/work-related (lawyer-client)

JIMMY/SAUL:

Hey. [Clears throat] You asked for me, and I have come. I want to tell you this was a wise move... Very smart, because I'm here to help... Everyone... All parties, but mostly you. Uh, those two detectives... [stammers] They just gave me an earful. [sighs] And what they were telling me is... it's problematic. I'm gonna pitch it back to you so I know we're on the same page. A neighbor lady saw a suspicious van parked across the street from the Kettleman's house two nights in a row. She wrote down the license plate. It was your license plate. Cops tracked your van and you, searched it, and found blood on the floor. So... Here we are. [Smacks lips] Um... Um... They're calling the FBI in on this, which makes it federal. That's a bad thing, Nacho. That's... that's very bad, but if you tell me where the family is, if... if you give them up now... Full cooperation, deep remorse... I feel very good about knocking your sentence down to the minimum... 18 years. [Chuckles nervously] They take this good-behavior thing very seriously, so start here, right here. [Sighs] Tell me the family is okay. Tell me the kids are okay. Y... you want to tell me your thoughts and weigh in? Does this sound like a plan that you can get behind?

NACHO:

You miserable piece of shit. You set me up.

JIMMY/SAUL:

I what?

NACHO:

You gave my score to another crew, and now you're setting me up.

JIMMY/SAUL:

I... what the what? D... did the cops beat you? 'Cause you're talking like a person with head trauma. You think you're funny? What are you saying? Are you saying that you had nothing to do with this? That was your van outside the house. Y... you weren't there?

NACHO:

Yeah, I was there. I was casing the place, figuring out the best way in and out, what time they went to bed... all that. They were fine when I left. That's it.

JIMMY/SAUL:

You had nothing to do with the Kettleman's?

NACHO:

I was never in the house.

JIMMY/SAUL:

[Scoffs] What about the blood in your van?

NACHO:

They DNA my ride, all they're gonna find is the blood of your skate-rat twins, plus whatever piss and shit you leaked out when you were in there. Nobody's been in the back of that van since.

JIMMY/SAUL:

[Sighs] I... I don't understand.

NACHO:

Here's what I understand, counselor. I told my plan to one other person. One... you. Now here I am, under arrest. Go figure.

JIMMY/SAUL:

[Sighs] I don't know anything about a setup or another crew.

NACHO:

[Chuckles] [Chains rattle] You know what? I don't even care. The cops are out there right now, poking into my business, and if they find something on me or my partners, for real, it's gonna be bad for you... really bad.

JIMMY/SAUL:

Bad? Bad as in...

NACHO:

You get me out of here, today... Or you're a dead man.

Dialogue No. 20:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he suddenly changes the topic and asks where the Kettlemans' daughter's doll is. He also violates the Maxim of Manner as he sometimes ignores Kim's and the detectives' words and questions and just keeps talking. In this dialogue, Jimmy agrees to a cost to the Self's positive face in hopes of a

later benefit. Meaning, he tells his interlocutors that he thinks that the Kettlemans faked their kidnaping and thus, others start to think that he is doing too much and is just talking nonsense to save his client. Nevertheless, Jimmy genuinely believes in his theory and hopes that it will turn out to be correct. Then, Jimmy would be acknowledged as a very professional and perspicacious lawyer.

Manipulative technique(s): No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit

Context: Jimmy together with Kim and two detectives visits the ‘crime scene’ (the Kettlemans house)

Saul’s interlocutor(s): Kim and two detectives

Relationship between the interlocutors: business/work-related, non-personal

JIMMY/SAUL:

[Sighs] All right, you wanted me to crack? Mission accomplished. But I'm telling you... My client didn't do this.

DETECTIVE I:

We know Varga was outside the house the night the family disappeared. That is a fact.

DETECTIVE II:

Advocate for the guy all you want after we get these people back safe. In the meantime, help us.

JIMMY/SAUL:

Where's the doll?

KIM:

Where's the what?

JIMMY/SAUL:

Uh, got little shoes, a bunch of clothes, a table and chairs, hairbrush, but where's the doll that goes with all this stuff? In every picture of this little girl, she's holding the same doll. So, where's the doll?

KIM:

What does it matter?

JIMMY/SAUL:

Doll is gone... girl is gone, which means doll and girl are most likely together, which means...

KIM:

I have no idea what that means.

JIMMY/SAUL:

Which means the kid wasn't dragged out of the house. Ipso facto...

KIM:

Wait. Wait. What are you saying?

JIMMY/SAUL:

Maybe the Kettlemans kidnapped themselves.

DETECTIVE II:

That's it. You're... You're... you're done. Let's go.

JIMMY/SAUL:

I... it makes perfect sense.

KIM:

How does it make sense? Why would they do that?

JIMMY/SAUL:

They stole a million dollars-plus, right? You... you want to get away with all that yummy cash, what do you do? Run? No, you can't. If you run, everyone knows you're guilty. Ah! But if you're kidnapped, you're a victim, right? They staged this to throw everyone off. [Scoffs] You guys are looking in the wrong place. Who knows how many miles into Mexico or Canada they could be? You... you got to put the word out. Oh, co... come on. You don't think it's possible, I'm right?

DETECTIVE I:

It's possible... but unlikely.

JIMMY/SAUL:

Unlikely?

DETECTIVE II:

All their cars are here. There's no record of a taxi or car service to the house, and they didn't get on any planes or buses or trains.

JIMMY/SAUL:

You checked all that?

DETECTIVE I:

Yes, we checked it. And the doll... it's not news. We saw it was missing.

JIMMY/SAUL:

So where is it?

DETECTIVE II:

The girl was scared, crying. Bad guy lets the kid take the doll to shut her up. What? You don't think that's possible?

JIMMY/SAUL:

[To Kim] I need to talk to you alone.

Dialogue No. 21:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis:

Manipulative technique(s): –

Context: Jimmy and Kim go outside the house to talk privately

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related but personal (Jimmy has romantic feelings for her)

JIMMY/SAUL:

I've got to tell you something on the Q.T., and promise not to be upset with me.

KIM:

No way am I making that promise.

JIMMY/SAUL:

I called the Kettlemans. After I hung up with you, I gave them a warning call.

KIM:

A warning call?

JIMMY/SAUL:

Yeah, I was worried my guy Varga was going after their money. And he was. He was gonna rip them off. I deduced it from a conversation that we had. It was lawyer to client, so there was, you know, confidentiality issues. But I called the Kettlemans anonymously to warn them.

KIM:

Anonymously? You didn't... oh, God, you didn't... You didn't do the sex-robot voice, did you?

JIMMY/SAUL:

I did, with the tube and the whole thing, which probably scared the living shit out of them, and they took off, which, you know, file that under "unintended consequences," but you... you believe me now?

KIM:

Uh...

JIMMY/SAUL:

Great. Now we have to find them. I mean... or, better yet, get the cops to let Varga go because right now my ass is on a highway to the danger zone.

KIM:

Well, why are you in danger?

JIMMY/SAUL:

Nacho Varga... he didn't kidnap the family. But he's a bad guy. He's a very bad guy. And if the cops keep pushing him, they're gonna find something. And when that happens, Nacho blames me, and then his guys turn me into a meat *piñata*.

KIM:

Jimmy, tell the police.

JIMMY/SAUL:

No, there's n... there's no way I'm gonna rat on this guy. I will never be safe. No, I have to convince the cops that I'm right, get them to stop looking at Nacho, and catch the Kettlemans on the run.

KIM:

And if they never catch them?

JIMMY/SAUL:

The Kettlemans? Well, you've met these people, right? They're... they're not exactly masterminds, right? They will be caught if the cops are looking for them, so you tell them to, would you? The FBI, too... I heard they're getting in on this.

KIM:

Why would the FBI listen to me?

JIMMY/SAUL:

Well, Hamlin... They'll listen to him, right? APD, at least. Y... You... you talk to Howard. You explain things to him. He has clout with these people. What? Is... is that a no or...

KIM:

Hamlin will never agree to it. The Kettlemans are our clients. This would mean incriminating them.

JIMMY/SAUL:

Oh, you... you see? This is why people hate lawyers. [scoffs]

KIM:

It's Hamlin's call, and Hamlin will never agree. And even if it were up to me, you know I couldn't. I'm sorry. I just...

JIMMY/SAUL:

I get it.

KIM:

Where are you going?

JIMMY/SAUL:

I'm gonna go talk to Nacho. I'll try to make him see reason. To beg!

Dialogue No. 22:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he lies to Mike telling him he will pay him what he owes him plus interest if Mike lets him go. Knowing Jimmy's unreliable and cunning character, we can assume he is lying. Then Jimmy starts insulting Mike and as a result, he performs a Face-Threatening Act regarding Mike's positive face as he underestimates Mike's physical abilities because of Mike's age. Nevertheless, Jimmy does not employ any of the manipulative techniques that were described by Sorlin.

Manipulative technique(s): –

Context: another situation regarding parking lot validation

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related, however, it is getting a bit emotionally-driven as concerns Jimmy

JIMMY/SAUL:

Hey. [Clears throat] I was a jerk, okay? So, I will... I will pay you what I owe you, plus interest, if you just let me come through.

MIKE:

I suggest you find parking somewhere else.

JIMMY/SAUL:

Somewhere else, as in... Where somewhere else?

MIKE:

Not my concern.

JIMMY/SAUL:

Uh, actually, uh, this is your job, so, by definition, it's your concern. So pump out the ticket and open the stupid gate already, please. I mean, I don't have time for this. [Horn honks] [Scoffs] All... [sighs] All right! [Horn honking] Hey. I'm gonna... I'm gonna park right here.

MIKE:

I don't think you want to be doing that.

JIMMY/SAUL:

Oh, yeah? What are you gonna do? You got a poop-filled diaper in there? Are you gonna throw it at me? You gonna gum me to death, huh, geezer? [Jimmy starts aggressively pointing at Mike's chest and Mike grabs Jimmy's hand and twists it] Ohh! Whoa, ow! Ow! Ow! Ow! Ohh! Ohh! Ow! Ow!

Dialogue No. 23:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he ironically says today was a perfect day even though it was the opposite. However, Jimmy does not employ any of the manipulative techniques that were described by Sorlin.

Manipulative technique(s): –

Context: after the displeasing incident with Mike, Jimmy has to face the detectives and explain what just happened

Saul's interlocutor(s): Mike and two detectives

Relationship between the interlocutors: business/work-related, non-personal (the relationship between Jimmy and Mike is getting progressively more personal)

DETECTIVE II:

Okay, here's the deal... You assaulted this man.

JIMMY/SAUL:

Give me a break. I barely touched the guy.

DETECTIVE I:

But you laid hands on him first.

JIMMY/SAUL:

Finger... I laid finger on him.

ONE OF THE DETECTIVES:

Well, whatever your interpretation, it was still an assault. Now, this gentleman is willing to let this go, not press charges, if you help us out. You got to get your client to tell us where he has the family stashed.

JIMMY/SAUL:

Wait, guys, I'm the definition of a broken record on this one. Nacho is "not-cho" man, *comprendo*? Nobody took the Kettlemans. The Kettlemans took themselves!

DETECTIVE II:

You're gonna keep playing that line, it's gonna go rough.

JIMMY/SAUL:

[Sighs] You know what? Do your worst.

DETECTIVE II:

All right, let's go... to booking.

JIMMY/SAUL:

Yeah, sure. Fine. [Claps hands] Perfect end to a perfect day.

MIKE:

Hey, guys, wait a second. I changed my mind.

DETECTIVE I:

I'm sorry. What?

MIKE:

I don't want to press charges.

DETECTIVE II:

We talked about this. You want to press charges.

MIKE:

No. No, I don't.

DETECTIVE I:

What are you doing, buddy? I thought you had our backs.

MIKE:

No, I don't think I said that, buddy.

ONE OF THE DETECTIVES:

So, what... you get a chance to do the right thing and you puss out?

MIKE:

Mm... Yeah. Well, I guess it's my loss.

JIMMY/SAUL:

Hey, Cagney, Lacey. When you realize how wrong you are about all this, I'll take an edible arrangement as a "sorry." Heavy on the pineapple.

Dialogue No. 24:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he says he does not believe that Mike has a heart, thus, Jimmy implies that he has quite a negative opinion about Mike and considers him to be cold-hearted. Also, Jimmy is very confident that Mike believes in his theory about the family kidnapping themselves and when Mike tells Jimmy his story makes sense, Jimmy exclaims 'of course it does'. Therefore, Jimmy performs a Self Face-Flattering Act to make himself seem as a good and far-seeing lawyer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy catches up with Mike

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related, but it's getting progressively more personal

JIMMY/SAUL:

Hey. Hold up. How come you let me off the hook back there?

MIKE:

Look, I'm going back to work. Why don't you quit while you're ahead and go on your way?

JIMMY/SAUL:

No, I refuse to believe it's because you have something resembling a heart inside your body.

MIKE:

You're not gonna have a heart inside your body in about five seconds.

JIMMY/SAUL:

Okay, don't tell me, all right? I already know why you did it.

MIKE:

Yeah? Why is that?

JIMMY/SAUL:

'Cause you believe me. That family kidnapped themselves.

MIKE:

[Chuckles, clicks tongue] All right, I believe you.

JIMMY/SAUL:

I knew it! I knew it! Finally, someone believes me! [Laughs] W... why do you believe me?

MIKE:

I heard the details. Your story makes sense.

JIMMY/SAUL:

Of course it does! But... [snaps fingers] Devil's advocate... like the cops said, uh, the Kettlemans' cars are still at their house. There's no record of them leaving. H... how'd they get out of the country?

MIKE:

They didn't. Odds are, they didn't get out of their neighborhood.

JIMMY/SAUL:

What? What? They... come again?

MIKE:

Look [sighs] when I was still on the job back in Philly, we had this case...

JIMMY/SAUL:

Whoa, hold up. [chuckling] Hold up. Now, wait. "On the job," as in you were a cop on the job?

MIKE:

This bookie disappeared after the super bowl... Cowboys/steelers... took \$6 million in bets and skipped town when things didn't go his way. Now, everybody thought he was on the beach in the Bahamas or dead in the Jersey pine barrens... wasn't the case. He was two doors down from where he lived in a foreclosed house. Hid there for six months without anyone suspecting.

JIMMY/SAUL:

But... but why? Why not run?

MIKE:

Now, that's what everybody expects. It's human nature to want to stay close to home, and if this Kettleman figured out how to do it, that's what he did. Nobody wants to leave home.

Dialogue No. 25:

Episode: 3/10 ('Nacho')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he tells Betsy and Craig their kids are excited to come back home without knowing that exactly. Also, Jimmy tries to manipulate the wedded couple into agreeing to come back home by taking advantage of their positive face needs/their need to be seen as innocent as says if they do not do that the police will come for them and they will make themselves seem guilty. On the other hand, Jimmy also performs a Face-Threatening Act regarding their negative face as he tells them what they should do.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy finds the hiding place of the Kettlemans

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: the relationship is a bit unclear, but more or less business/work-related

JIMMY/SAUL:

Here's Johnny! [All family members scream] Hey. Hey, Warren. Hey, Jo Jo. Uh, sorry about that. I'm your uncle Jimmy, all right? Now, your parents are gonna take you down the mountain, back to your house. That sound good?

BETSY:

Uh, we...

JIMMY/SAUL:

Yeah, see? They're excited.

CRAIG:

M... Mr. McGill, can we talk about this?

JIMMY/SAUL:

No, we can't, okay? You're done here. Pack up your stuff, bury your scat, 'cause we're heading back. Civilization awaits. Finally. [Chuckles] [Snaps fingers]

BETSY:

Uh, look, could... please, could we just talk this through, okay?

JIMMY/SAUL:

It's not an option. You either do this on your own recognizance or the cops come and drag you by your heels. I... let's go. Kettleman.

BETSY:

No.

JIMMY/SAUL:

Time to ship out.

BETSY:

No!

JIMMY/SAUL:

Yes, you are!

BETSY:

No!

JIMMY/SAUL:

This is happening!

BETSY:

No, this is not happening!

JIMMY/SAUL:

Yes, it is! [Grunts] Yes! Kettlebells!

BETSY:

No!

JIMMY/SAUL:

[Grunting] Yes, you are doing this now!

BETSY:

[Grunting] No! [Breathing heavily] [All the money falls off from the backpack]

JIMMY/SAUL:

Yeah. [Sighs]

Dialogue No. 26:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: after scamming one more person for money, Jimmy and Marco drinks beer and smokes

Saul's interlocutor(s): Marco Pasternak

Relationship between the interlocutors: business/work-related (they both scam people), friendship

JIMMY/SAUL:

Six left.

MARCO:

Can we get more?

JIMMY/SAUL:

God, I hope so. It's like a license to print money. [Both chuckle] A thing of beauty. Hey, what was that, uh, crazy stuff about roundhouse kicks? Where the hell did you get that?

MARCO:

I don't know, man. Just something in my brain, you know? It just came out. Too much?

JIMMY/SAUL:

No. I loved it. It was, like, deep or something.

MARCO:

[Scoffs] You want to talk about brilliant? I mean we... You're the man, me... I'm just... I love watching you work, man.

JIMMY/SAUL:

It's good for making beer money. That's about all.

Dialogue No. 27:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy violates the maxim of Quality as he lies to the wedded couple about Nacho and tries to paint him in very positive colours so the Kettlemans feel sorry for the man. He once again violates the maxim of Quality as he tells them he knows nothing about the warning the Kettlemans received. Jimmy also performs a Face-Threatening Act regarding the couple's negative face as he claims they have no choice but to give themselves in together with all the money. However, he also performs a Face-Saving Act regarding the couple's positive face as he gives them ideas how to make themselves seem less guilty and suspicious. Additionally, Jimmy violates the Maxim of Manner (specifically, the rule 'be brief and orderly') as he completely unnecessarily mentions a saying that comes from Silicon Valley. Then, he flouts the Maxim of Quality as he makes fun of the Kettlemans (who claim that them keeping the money would be fair) by agreeing with them. Finally, Jimmy employs a Self Face-Flattering Act regarding his positive face as he tells the couple how devoted he would be to

them if they chose him as their lawyer. Jimmy also takes advantage of the couple's emotional vulnerabilities and their desperate wish to look innocent (their positive face needs). He is also the one who found them faking their kidnapping, so he is powerful in this situation. That is why he allows himself to offer them his professional service, even though he is aware they already chose *HMM* to represent them.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: the Kettlemans try to bribe Jimmy while Jimmy tries to persuade them to hire him as their lawyer

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: the relationship is a bit unclear, but more or less business/work-related

BETSY:

Please, okay? No one has to know. I mean, you could just pretend you didn't find us. We would never tell anyone, would we, Craig?

CRAIG:

No, absolutely not. No.

JIMMY/SAUL:

I already called your lawyer. [Chuckling] Besides, this little family outing of yours... It's put an innocent man in jail. The cops are investigating this as a kidnapping. They already rounded up some poor suspect. A working-class guy. Father... I think. But anyway, you two... you almost ruined someone's life. Potentially several *someones*.

CRAIG:

I... we had no idea.

BETSY:

Could this have been the person in the van? [Gasps] What if the man they arrested is the one we were warned about? Yeah, maybe he's not so innocent, hmm?

JIMMY/SAUL:

Warned? Warned how?

BETSY:

Well, we had a phone call. Someone disguising their voice. Yeah, they said someone was coming for us.

CRAIG:

And there was a van outside the house... As if whoever was inside was watching us.

BESTY:

Mm-hmm.

CRAIG:

And, uh, once that drove off, we... did what we did... For the kids.

JIMMY/SAUL:

I wouldn't know about any of that. I just... [Clears throat] I can assure you that you and your family are safe. I mean, the police are all over this thing, so...

BETSY:

It... it doesn't matter. Uh, we can't just go back. I mean, it's... our case. They'll crucify Craig. Can't you just call Ms. Wexler again? You know, tell her you didn't see us after all.

CRAIG:

If they think I ran away, it'll look like I did something wrong.

BETSY:

We can't risk losing everything just because of some teensy mistake.

JIMMY/SAUL:

I mean, it's... Can I ask you something? What... what were you hoping would happen? I mean, before I found you, what were you planning to do?

CRAIG:

[Clears throat] Well, we were in the process of, you know, working that out...

BETSY:

We were working that out. When you, um... Yeah.

JIMMY/SAUL:

[Chuckles] All right, well, uh... You still got a little bit of maneuverability, all right? You... you're outdoorsy, right? So you went on an impromptu camping trip. I don't know. It's something people do, apparently. Uh, you left the house a mess, and you kicked in your own front door because... [Breathes deeply] It's a free country. Kim Wexler is very good. She'll make it work.

BETSY:

Yeah, what... what about the money? Uh, well, if she knows about it, she'll tell, right? She'll have to tell.

JIMMY/SAUL:

Well, like they say in Silicon Valley, 'it's not a bug... it's a feature!' Did you ever hear of a bargaining chip? What we have right here is the mother of all bargaining chips.

BETSY:

Um, as in... You expect us to give this back? We are not giving this back. Uh, we are not guilty. This money belongs to us. We... well, I mean, Craig earned it.

CRAIG:

I worked very hard...

BETSY:

Yeah.

CRAIG:

You know, weekends, holidays...

BETSY:

Yep, all unpaid, always. And, really, just because you're salaried, doesn't mean you don't deserve overtime. I think that's only fair.

CRAIG:

I mean, really, that's what this is about, right? Fairness.

BETSY:

Fairness, right. I mean, not just what's legal. If you want to talk about legal, slavery... That used to be legal. Human slavery. So...

JIMMY/SAUL:

Yeah, this is right up there with that.

BETSY:

Please, just don't tell anyone about the money.

JIMMY/SAUL:

I can't take a bribe.

BETSY:

Who would know?

CRAIG:

We won't tell anyone.

BETSY:

Yeah, take it.

JIMMY/SAUL:

I can't take it.

CRAIG:

Please, didn't you say that you wanted to help us?

BETSY:

So just pretend you never saw the money. How hard is that? Take it. Take it.

JIMMY/SAUL:

I can't... [Sighs] I can't take a bribe. But... [clears throat] You know what? I... I can take a retainer.

BETSY:

A retainer?

JIMMY/SAUL:

Yeah, for my services... as your lawyer?

CRAIG:

You're not our lawyer.

JIMMY/SAUL:

Well, not yet. Look... I know that HHM is shiny and it's slick. It's chock-full of lawyers and, compared to them, I'm like a... [Sighs] A kiddy lemonade stand trying to compete with Wal-Mart. But here's the thing... What are you gonna get from me that you're not gonna get from those other guys? Passion, commitment. Ask yourself this... who found you? [Chuckles] I don't see Howard Hamlin... ruining his \$300 Gucci loafers out here. If you're with me, you're my number-one client. Morning, noon, or night, you call me... I'm there. I would be singularly devoted to you. [The Kettlemans nod their heads in disapproval] But why not?

BETSY:

I'm sorry. You're just...

JIMMY/SAUL:

Just... I'm what?

BETSY:

You're the kind of lawyer guilty people hire.

Dialogue No. 28:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he starts the conversation very obscurely, i.e. Mike has no idea what Jimmy is talking about. Then he violates the Maxim of Quantity as he gives Mike more details regarding the Kettlemans' situation than needed for the current exchange or asked by Mike. Also, Jimmy performs a Self Face-Flattering Act towards his positive face as he tells Mike he had a rough night and mentions that he 'got pine nuts in my shoes' from searching for the Kettlemans. By doing this, he makes himself seem very dedicated and thus, a good lawyer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy thanks Mike for his assistance in solving the Kettleman's disappearance

Saul's interlocutor(s): Mike

Relationship between the interlocutors: used to be business/work-related only but now it gets progressively more and more personal as well as friendly

JIMMY/SAUL:

Did it make the paper?

MIKE:

What?

JIMMY/SAUL:

Did it make the paper?

MIKE:

Did what make the paper?

JIMMY/SAUL:

[Scoffs] Okay, well, probably missed the deadline, but check it out tomorrow morning... front page. The Kettlemans, all four of them... Safe and sound. Looks like you called it.

MIKE:

Yeah.

JIMMY/SAUL:

Camping... you know, pretty much right in their own backyard. Well... [Clears throat] Five miles above it. Jesus, the night I had. I got pine nuts in my shoes. But, I mean, can you believe it? I-I guess you can. It's just, you know... You assume that criminals are gonna be smarter than they are. I don't know. It kind of breaks my heart a little. Not the loquacious sort, are you?

MIKE:

We can't all be as blessed as you.

JIMMY/SAUL:

Well, thanks for your help.

MIKE:

Don't mention it.

JIMMY/SAUL:

And, uh, if you ever need any assistance...

Dialogue No. 29:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he keeps blathering for the sole purpose of talking. Having some background knowledge concerning Jimmy's character, it is safe to assume he often talks just to talk. He also performs a Face-Threatening Act regarding the detective's negative face as he openly expresses his need to hear an apology from the detective and his partner. Then, Jimmy violates the Maxim of Quality as he lies to Nacho telling him the couple actually went camping. Also, he violates the Maxim of Quantity as he finally agrees that the couple may have been warned but he does not tell Nacho he himself was the one to warn them. Meaning, he does not give the full information regarding the matter. By not telling the whole truth, Jimmy performs a Self Face-Saving Act regarding his positive face so Nacho does not find out Jimmy 'ratted' on him. Jimmy also performs a Self Face-Flattering Act regarding his positive face claiming he did more than he had to do to help Nacho. Finally, Jimmy takes advantage of Nacho's desire to be free (exploits his emotional vulnerabilities since Jimmy knows that Nacho would be 'punished' by his boss if he starts attracting the police's attention to himself) and that is how he tries to manipulate Nacho into thinking the person who warned the couple did Nacho a favour.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Nacho gets released from custody

Saul's interlocutor(s): Nacho and one of the detectives (Detective I)

Relationship between the interlocutors: business/work-related

JIMMY/SAUL:

Whoa, whoa. Why is my client in handcuffs? This man is innocent. He's a victim. [Chuckling] Why... why on earth would he be cuffed? Just go... go ahead. Take them off. There you go. Free at last! Hey, did he tell you the good news? Never even kidnapped... how about that? A family can't go on a little vacation without the whole city going on lockdown? By the way, where is

your partner? What? Did you lose the coin toss? Because we expect an apology from him, as well as you.

DETECTIVE I:

You really don't want to push your luck with me, scumbag. You got eyes on you, asshole. One little slip... just one.

JIMMY/SAUL:

Yeah, well, you're... you're both very pretty, so... [Sighs] Well... [Clears throat] I believe I did more than what you asked of me, so, uh, that would make us square, yes? Great. You need a ride?

NACHO:

Camping? You expect me to believe that shit?

JIMMY/SAUL:

[Chuckles] Yeah, I know it. The things people do, huh?

NACHO:

They decide to go camping Right after I run my little offer by you?

JIMMY/SAUL:

Could be argued that all of life is one great coincidence.

NACHO:

Somebody told those people to, um, go camping. Somebody warned them.

JIMMY/SAUL:

[Clears throat] They're very woodsy. And between you and me, They're pretty rash when it comes to the decision-making. I mean, they're not really the plan-ahead types.

NACHO:

Yeah, I'd cut the cute attitude right about now If I were you. You ratted on me. There will be consequences.

JIMMY/SAUL:

Hey, if somebody warned the Kettlemans, it was probably somebody who was worried about those kids.

NACHO:

You know how much trouble you caused me?

JIMMY/SAUL:

You didn't need any help getting caught, okay? The neighbor ID'ed you. You were sloppy. Any trouble you might have... that's on you. Not to mention the blood in your van. Here's a thought... Ajax, formula 409! You have no idea the tap-dance I had to give those cops to get you out of here. You gave them probable cause out the wazoo. Now, and whoever the somebody is who may have warned the Kettlemans got them out of there before you did anything even more stupid. You should be thanking this good Samaritan. Because whoever he is, he did you a favor.

Dialogue No. 30:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy performs a Self Face-Flattering Act regarding his positive face as he lets Kim know he is not scared of Howard getting angry. It could be assumed he wants to impress Kim and make himself look like both a ruthless professional and a brave man. Then, Jimmy violates the Maxim of Quality as he lies to Kim by telling her him copying Howard and *HMM's* style is not personal when having in mind the context of the TV series, it is clear it is personal. Jimmy also performs a Face-Flattering Act regarding Kim's positive face as he praises her professionalism. By doing so, he takes advantage of her positive face needs in hopes to win her benevolence. In addition, he violates the Maxim of Manner as he ambiguously warns Kim he will be waiting for Hamlin with his 'gun blazing'.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Kim wanted to talk to Jimmy about him copying *HMM* and Howard Hamlin's aesthetics

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related but Jimmy is interested in Kim romantically

KIM:

Hey!

JIMMY/SAUL:

Hey.

KIM:

Hey. Am I interrupting?

JIMMY/SAUL:

Not at all. Perfect timing. Come on. Sit. Have a massage, free of charge. [Clicks tongue]

KIM:

[Chuckles] Okay.

JIMMY/SAUL:

Got to try the foot bath, too. Oh, yeah. Ah, give the old dogs a rest. And go for the deep-tissue setting. Otherwise...

KIM:

Is that the small fist?

JIMMY/SAUL:

Use the three arrows.

KIM:

I did. I pressed it.

JIMMY/SAUL:

Just... yeah. [Chair vibrating] Now you feel it? Good. Ah, now relax, okay?

KIM:

Okay.

JIMMY/SAUL:

You deserve a break today. [Clicks tongue]

KIM:

It's very nice.

JIMMY/SAUL:

Told you. I get this free every night... Just one of the perks of salon living. The others being... Free cucumber water, obviously.

KIM:

Obviously. Free mani-pedis?

JIMMY/SAUL:

Uh, deep discount mani-pedis. Because the ladies still got to eat, you know?

KIM:

Well, it's still a deal.

JIMMY/SAUL:

Yeah. [Clicks tongue] [Sighs]

KIM:

Living like a king, then.

JIMMY/SAUL:

Mm-hmm. [Kim hands him a letter] What's this? Is this a cease and desist?

KIM:

Yeah.

JIMMY/SAUL:

Yeah. How pissed was he?

KIM:

Well, his head didn't actually explode, but, you know, pretty damn pissed, like 'this won't end well for you' pissed.

JIMMY/SAUL:

Yeah. How about that? [Puts the letter down]

KIM:

Jimmy. This is serious.

JIMMY/SAUL:

I know.

KIM:

Do you? I mean...

JIMMY/SAUL:

Yeah.

KIM:

What the hell is with that billboard? I know you have a problem with Hamlin, but I... I just don't get your angle here. Aren't you trying to build your own law practice? Instead, you're spending God knows how much money turning yourself into a little Hamlin clone.

JIMMY/SAUL:

I mean... Why are you making this personal?

KIM:

It's not personal? It is so personal. It is completely and totally personal.

JIMMY/SAUL:

No, no, no. It's not. No.

KIM:

Yes. Yes, it is. [Sighs] Stop trying to pretend.

JIMMY/SAUL:

I can advertise, can't I? [Sighs] What, do I have to clear everything past the great and powerful Howard?

KIM:

Yes, you can advertise, Jimmy, all you want. That billboard is not advertising. That is a declaration of war.

JIMMY/SAUL:

Declaration of war? That's...

KIM:

It's right at Hamlin's exit. You know he drives by it every day.

JIMMY/SAUL:

It's business. I'm building a brand.

KIM:

You're ripping off a brand. [Clicks tongue] There is nothing original in that ad. [Sighs] It certainly doesn't represent Jimmy McGill.

JIMMY/SAUL:

Hey, all right, now, he fired the first shot, okay? Trying to keep me from using my name, my own name, Kim?

KIM:

I get that. But this... You're better than this.

JIMMY/SAUL:

I'm better than this?

KIM:

Yeah.

JIMMY/SAUL:

I'm better than this?

KIM:

You are.

JIMMY/SAUL:

Well, you're better than that schmuck Hamlin!

KIM:

Oh, come on, Jimmy.

JIMMY/SAUL:

You could work anywhere. You could be somewhere where they appreciate you... You know, where they see how valuable you are, where, I don't know, maybe they care about you?

KIM:

Forget it, okay?

JIMMY/SAUL:

If Hamlin wants to come after me, he knows where I am. I'll be ready, gun blazing.

KIM:

The cease and desist is just the beginning. The next step is an injunction. You can't win this fight.

Dialogue No. 31:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy performs a Self Face-Flattering Act regarding his positive face as he very positively describes himself to the judge. He also violates the Maxim of Relevance as he gives irrelevant (to the main topic of the conversation) comments on the way Howard described a colour. Then, he violates the Maxim of Quality as he lies by assuring his interlocutors that he does not see any resemblance between his and *HMM*'s aesthetics. Having some background information, it is clear Jimmy was intentionally copying *HMM*. Jimmy also performs a Self Face-Saving Act regarding his negative face as he says he has the right to advertise under his own name and nobody can take the name from him. Jimmy also performs a Face-Threatening Act regarding Howard's negative face as he starts speaking for his interlocutor. Then, Jimmy violates the Maxim of Quality again by lying that Howard wants him to change his name while actually, Howard wants him to change his advertisement.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy and Howard argue about whether Jimmy is copying *HMM* or not in a judge's chambers

Saul's interlocutor(s): Howard and a judge

Relationship between the interlocutors: business/work-related (but with Howard it is also personal)

JIMMY/SAUL:

Your honor, I'm a humble solo practitioner, merely trying to ply my trade in an aggressive and evolving marketplace.

HOWARD:

As I've argued repeatedly, this is trademark infringement. Mr. McGill's new logo is an absolute copy of ours.

JIMMY/SAUL:

I think it falls firmly under fair use.

HOWARD:

Fair use? You're clearly profiting, so fair use doesn't apply.

JIMMY/SAUL:

It... there are only so many fonts out there. Does Mr. Hamlin outright own them all?

HOWARD:

No, but we've been using this particular font for 12 years now, and it, in concert with our tri-rectangle graphic and Hamlindigo Blue, constitutes a trademarked brand identifier.

JIMMY/SAUL:

Whoa, whoa. Back up. Hamlindigo blue?

HOWARD:

Yes. That is our trademarked name.

JIMMY/SAUL:

[Scoffs] Holy crap. You seriously named a color 'Hamlindigo'? That is... yikes.

HOWARD:

'Yikes'? From the man dressed exactly like me. Your honor, I feel like I'm in the mirror routine with Groucho Marx, like we should be standing, waving our arms at each other.

JIMMY/SAUL:

Really? I don't see it.

HOWARD:

In addition, the name McGill appears in both logos, which, I believe, Mr. McGill is hoping to further confuse potential clients.

JIMMY/SAUL:

So, I can't advertise under my own name now? I'm to be penalized 'cause I happen to share a name with one of HHM's partners? You can't take my name from me.

THE JUDGE:

The name is not the problem here, Mr. McGill.

JIMMY/SAUL:

Uh, Mr. Hamlin certainly seems to think so. I mean, he wants me to change my name 'cause he claims that... That... what... it's some kind of threat to his business?

HOWARD:

Your honor.

JIMMY/SAUL:

This is restraint of trade, okay? Whatever happened to the free market, huh? No, Hamlin here wants you to tell...

THE JUDGE:

Okay, okay, I've... enough. Mr. McGill, I've heard enough. All right, yes, you are within your rights to advertise using your own name. However, in my estimation, the billboard clearly and intentionally duplicates elements of the Hamlin, Hamlin, McGill logo. You're actively copying their established brand for your own gain. I don't see any other reasonable explanation.

JIMMY/SAUL:

Your honor, I...

THE JUDGE:

Jimmy, Jimmy. Wise up. The billboard must come down within 48 hours.

Dialogue No. 32:

Episode: 4/10 ('Hero')

Pragmatic (linguistic) analysis: Jimmy performs a Self Face-Flattering Act regarding his positive face as he brags to Chuck about how busy he is with his work, and he is doing everything right this time. By doing that, he hopes to re-gain Chuck's respect and trust. Jimmy also violates the Maxim of Quantity as he gives credit to Chuck for inspiring him but does not mention how he faked helping a man in a dangerous situation (that is how he got his clients to hire him). He also violates the Maxim of Quality as he lies that some specific people helped him to get good cases. Then, Jimmy violates the Maxim of Quality again as he lies to his brother that he did not see the paper Chuck asked for while in reality, Jimmy intentionally did not bring Chuck the paper. He also lies to Chuck as he promises to call the subscription office and ask why the paper was not delivered to Chuck's front door (it was).

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy brings some newspapers to Chuck and tries to hide the newspaper which discusses him 'rescuing' a man (the rescue was fake)

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

CHUCK:

You're early. Did you...

JIMMY/SAUL:

Yeah, I grounded myself. Hey, big day. My phone's ringing off the hook. I have three consults before lunchtime... three.

CHUCK:

That's great, Jimmy.

JIMMY/SAUL:

Yep. The worm has turned. [Chuckling]

CHUCK:

That's really great. So, to what do you credit this sudden change?

JIMMY/SAUL:

Well, I got to admit... you were right.

CHUCK:

How so?

JIMMY/SAUL:

Well, you told me to keep plugging and, uh, you know... do good work, and the clients will come. You know, I'll admit. I almost lost faith a couple times, but the worm has turned.

CHUCK:

So, uh, what... you've been getting referrals from your PD clients?

JIMMY/SAUL:

Uh, yeah. You know... You work hard, show you got half a brain, and people come knocking, like you said. I just needed to get my face out there.

CHUCK:

So, prosecutors, then... referring clients?

JIMMY/SAUL:

Yeah. Yep. Exactly.

CHUCK:

Was it Bergeron? When I was starting out, she sent me a couple good ones.

JIMMY/SAUL:

Yeah, uh, it was... It was someone on her team. [Clicks tongue] You know? I mean, hey, just took some elbow grease and clean living... People noticed.

CHUCK:

I knew you had it in you. I don't see the journal here.

JIMMY/SAUL:

Right. Here you go.

CHUCK:

No, no, no. Uh, *Albuquerque journal*... it's not here.

JIMMY/SAUL:

Oh, yeah. [Sighs] I didn't see it outside.

CHUCK:

Wasn't out there? It's always out there.

JIMMY/SAUL:

I didn't see it. [Chuckles] Maybe they forgot to deliver it. Maybe some kids grabbed it.
[Chuckles]

CHUCK:

Because if there's one thing kids love, it's local print journalism.

JIMMY/SAUL:

[Chuckles] I don't know what to tell you. You got a ton of reading material there. Look, hey.
[Whistles] *Financial Times*. You know, I know *Albuquerque* is a hub of global intrigue, but you think that'll tide you over?

CHUCK:

All right, fine. But if it's not here tomorrow, I'm gonna need you to call the subscription office for me.

JIMMY/SAUL:

Yeah, will do. Look, I got to go. I don't want to be late.

CHUCK:

Hey, good luck today!

JIMMY/SAUL:

Thanks.

CHUCK:

Keep it up. Hard work looks good on you.

Dialogue No. 33:

Episode: 5/10 ('Alpine Shepherd Boy')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he ironically tells Kim her toes should be all the same size. Then, Jimmy performs a Self Face-Flattering act regarding his positive face as he says he is 'lighting the world on fire in that department'; meaning, he claims he is doing really good in terms of his legal practice. Jimmy also flouts the Maxim of Manner as he ambiguously and ironically asks Kim whether he could handle the glamour of elder law. Meaning, he implies that sticking with elder law does not sound good to him.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy gives Kim a pedicure while telling her about his day (he professionally consulted a few very weird people)

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related but it gets progressively more and more personal; Jimmy has a crush on Kim; Kim's feelings towards Jimmy are not that clear but she definitely likes him (at least as a person)

KIM:

Put it on the nail, not the skin.

JIMMY/SAUL:

I can't help it if your toes are too small. They should all be the same size... The size of the big toe. That one I can do.

KIM:

Yeah, that would be attractive. [Both chuckle] So... how's it go again?

JIMMY/SAUL:

[Imitating Tony the toilet buddy] Oh, you're huge, Chandler! You're a big, big boy! Oh, where does it end?! Oh, don't stop, Chandler! Don't stop! [Laughs] Oh, here it comes! Oh, what is that? Is that a piece of corn?

KIM:

[Laughing] No, don't.

JIMMY/SAUL:

Did you eat corn, Chandler? Is that a niblet I see, Chandler?

KIM:

That's disgusting. No, don't.

JIMMY/SAUL:

[Normal voice] Too much? Hey, good times.

KIM:

Oh. Even your lousy days are more interesting than my good ones.

JIMMY/SAUL:

Yeah, well, we should definitely do something about that.

KIM:

Seriously, don't ever try to make a living at this. Stick with the law.

JIMMY/SAUL:

Yeah, because I'm really... Lighting the world on fire in that department. Did two wills today. Two wills, and I started a living trust. Whoopee! Old people love me.

KIM:

Maybe you got a future in elder law.

JIMMY/SAUL:

You think I could handle all that glamour?

KIM:

No, I'm serious. I... I've thought about getting into elder law myself. I watched my grandmother at the end. It's... It's awful what people have to deal with... Insurance companies, my scumbag cousins stealing her savings and her pain meds. Getting old sucks. Seniors need someone on their side. [Cellphone ringing] It's Howard.

JIMMY/SAUL:

What the hell does he want?

KIM:

Shh! [Cellphone beeps] Hi, Howard. Uh, no. I mean, I haven't, uh... Oh, my God. When? Yeah, okay. I'll see if I can, um, track Jimmy down. I'll call you back. S-sure. [Cellphone beeps] It's Chuck.

Dialogue No. 34:

Episode: 5/10 ('Alpine Shepherd Boy')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Manner as he ironically compares Chuck being committed to a mental hospital to Chuck spending 'a month in a wood-chipper'. By flouting the maxim, Jimmy implies that committing Chuck to a mental hospital would have disastrous consequences on Chuck's both physical and mental well-being. Nonetheless, Jimmy does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Kim and Jimmy visits Chuck at the hospital, Jimmy meets Dr. Cruz

Saul's interlocutor(s): Chuck, Dr. Cruz and Kim

Relationship between the interlocutors: with Chuck: family ties; with Dr. Cruz: non-personal, strangers, 'doctor-patient's relative' type of relationship

JIMMY/SAUL:

Hey, buddy. Hey, I'm right here. Oh, hey, Chuck.

DR. CRUZ:

Excuse me. Mr. McGill, my name is Dr. Cruz. Do you know why you're in the hospital?

CHUCK:

The police kicked in my door... No warrant, no cause. I wasn't incoherent. They just weren't listening. They tasered me, Jimmy.

JIMMY/SAUL:

Aw, Jesus.

CHUCK:

Kim?

KIM:

I'm sorry. I can give you privacy.

CHUCK:

Oh, no, no, no. That's all right. Stay.

KIM:

Howard... Called me. He's very concerned about you.

DR. CRUZ:

How are you feeling now, Mr. McGill?

CHUCK:

Uh, do... do you have a phone or a... a pager, anything with a battery?

DR. CRUZ:

I don't think so.

CHUCK:

I... Uh... Yeah. [Chuckles] [Breathing quickly]

DR. CRUZ:

Oversight. Sorry about that. Can you tell me a little more about your... Situation?

CHUCK:

It's not a situation. It's a condition... Electromagnetic hypersensitivity. For reasons unknown, my nervous system has become sensitized to certain frequencies of electromagnetic radiation.

DR. CRUZ:

Your brother called it an allergy to electricity.

CHUCK:

Well, it's an oversimplification, but it's essentially correct. Electronic devices create their own electromagnetic fields. The closer I am to such devices, the worse my symptoms.

DR. CRUZ:

Which are?

CHUCK:

Burning sensation on my skin, a sharp, cold pain in my bones, muscle fatigue, heart palpitations, blurred vision, tinnitus, vertigo, nausea, shortness of breath, a general... it hurts. Yes, it hurts.

DR. CRUZ:

When did you first experience these symptoms?

CHUCK:

[Sighs] Oh, it must have been...

KIM:

Y... you left the office 18 months ago.

CHUCK:

Huh. Well, in that case, uh, must have been almost two years.

DR. CRUZ:

Two years?

CHUCK:

Mm-hmm.

DR. CRUZ:

That's a... that's a long time to live with discomfort.

CHUCK:

Oh, there it is. You think I'm crazy.

DR. CRUZ:

I never said that.

CHUCK:

No, you didn't, because you're very polite, but you think it. Otherwise, you wouldn't be talking about commitment.

DR. CRUZ:

You find that idea distressing.

CHUCK:

Who the hell wouldn't? I... I find it inappropriate for a person suffering from a physical condition. [Breathes deeply] Anyone who's spent more than a few minutes with me knows that this isn't some kind of delusion. Wouldn't you agree, Kim?

JIMMY/SAUL:

Of course, she does.

KIM:

Well, I'm not a doctor.

CHUCK:

You've known me for the better part of a decade. Have you ever seen me exhibit any sign... Any sign whatsoever of mental illness? See? If I thought for one second you could cure me, believe me, I'd jump at the chance. But with all due respect, psychiatry doesn't have the answers.

DR. CRUZ:

I'd very much like to try.

CHUCK:

Section 43-1-11, part (E)(3)... 'The proposed commitment is consistent with the treatment needs of the client and with the least drastic means principle.' Do you think subjecting me to this kind of pain for a month is the least drastic means?

JIMMY/SAUL:

He might as well spend a month in a wood-chipper.

DR. CRUZ:

I understand your frustration. I do. You're obviously a highly intelligent man in difficult circumstances. May I ask you a question, just for my own interest? How do you meet the needs of daily life? What do you do for light, or... How do you prepare food?

CHUCK:

[Sighs] I use white-gas lanterns. For cooking, I have a camp stove. I have a large cooler I keep filled with ice. It's not ideal, but I make do.

DR. CRUZ:

I see. Well, thank you. Would you mind if I took a moment to speak with your brother?

CHUCK:

Oh, uh, make sure you still have your wallet when you're done.

JIMMY/SAUL:

[Chuckles] Funny guy.

CHUCK:

Jimmy. [Sighs] I want to go home.

Dialogue No. 35:

Episode: 5/10 ('Alpine Shepherd Boy')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Manner as he sarcastically calls Howard a 'real peach' and by flouting the maxim and using the idiom, he implies that Howard is very sneaky. Jimmy also violates the Maxim of Manner as he claims that the tanning bed must have melted Howard's brain. By violating the maxim and insulting his interlocutor, Jimmy also performs a Face-Threatening Act regarding Howard's positive face. Jimmy also violates the Maxim of Quality as he lies to Howard by telling him he is committing Chuck. Later in the dialogue, one learns that Jimmy was never going to commit his brother and was just playing with Howard's nerves. By doing so, Jimmy takes advantage of Howard's emotional vulnerabilities since he knows that Howard is (to an extent) dependent on Chuck and thus, Howard is scared of Jimmy becoming legally able to cash Chuck out of *HMM*.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Howard comes to the hospital to talk to Jimmy and visit Chuck

Saul's interlocutor(s): Howard and Kim

Relationship between the interlocutors: business/work-related but also personal

HOWARD:

Uh, Jimmy... I want you to know that I've talked to the D.A., and he absolutely will not sign off on any commitment papers. This is a physical condition, not a mental one. Chuck is of sound mind. I think we can all agree on that.

JIMMY/SAUL:

[Scoffs] You're a real peach, Howard. Of course you don't want Chuck committed.

HOWARD:

No, I don't. Why would I?

JIMMY/SAUL:

Because if Chuck were committed, then I'd become his legal guardian, and I cash him out of HHM.

HOWARD:

Jesus, Jimmy. Now? You want to hash that out while he's lying in here?

JIMMY/SAUL:

You know, the tanning bed must have melted your brain if you think for one second...

KIM:

Guys... Chuck. That's why we're here.

HOWARD:

Yes. Let's stay on point. We're talking about the well-being of a man whom we all love very much. There're many factors at play. Spite doesn't have to be one of them.

JIMMY/SAUL:

You know what, Howard? I was on the fence till you showed up, but thanks for helping me decide. Wave bye-bye to your cash cow, 'cause it's leaving the pasture. I'm committing him.

KIM:

Jimmy. Uh, j... wait. Jimmy, wait. Jimmy. Jimmy, can you wait? Jimmy, wait a second. Listen, I agree that Chuck needs help, and maybe it's the right thing to do, but you can't do it like this.

JIMMY/SAUL:

I just want to see that son of a bitch sweat. It's so obvious what he's afraid of. I'm taking my brother home.

Dialogue No. 36:

Episode: 5/10 ('Alpine Shepherd Boy')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he tries to manipulate Chuck into believing that Chuck got sick because he read the paper which describes

Jimmy fake-helping a man. According to Jimmy, whenever Chuck believes Jimmy did something wrong, Chuck feels worse. By claiming so, he tries to find a correlation between two unrelated events: Chuck reading the paper and Chuck getting sick. Then Jimmy performs a Self Face-Saving Act regarding his positive face as he explains and defends himself using Kim's words about seniors needing assistance. From the context of the TV series, one is aware that Jimmy looks up to Kim and that is why he uses her exact phrases: he hopes it will make Chuck trust him and believe in him more. Thus, he uses Kim's ideas as a seductive technique. In addition, Jimmy also exploits Chuck's emotional vulnerabilities as he is aware Chuck is constantly worrying about Jimmy and his career and he hopes Jimmy will become a good honest lawyer one day.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: after Chuck gets back home from the hospital, Jimmy and Chuck discuss 'the billboard stunt' (Jimmy faked helping a man in a dangerous situation)

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

There you go, buddy. Yeah. There you go. Okay, some steps. One and two. And there you go. Hey, you're home, all right? Everything's gonna be all right. Uh, you want something to eat... Uh, some tea... a cup of tea? Coffee? [Sighs] Yeah. Coffee. Coffee it is.

CHUCK:

Uh, Jimmy, I'm... I'm... I'm gonna need my... I don't... I... I... I... I... Oh, it's... [Sighs] Yeah. [Breathing heavily] [Groaning]

JIMMY/SAUL:

[Holding the paper] You want to talk about this?

CHUCK:

There's nothing to talk about.

JIMMY/SAUL:

You took the paper. You saw this. You got sick.

CHUCK:

What's your point?

JIMMY/SAUL:

Chuck, I think you got sick 'cause you saw this story. No, w... whenever you think I've done something wrong, something questionable, you get worse.

CHUCK:

I didn't get sick because I read about you in the paper. I got sick because I went out of my house to retrieve the paper. W... [sighs] I'm too tired for this argument, Jimmy. I... I've had it too many times.

JIMMY/SAUL:

You think this is the return of slippin' Jimmy, but it's not. All right. Uh, you think the billboard thing was unethical, but it was... Promotion. It was advertising... that's all.

CHUCK:

Which wasn't even allowed until five supreme court justices went completely bonkers in Bates vs. State bar of Arizona.

JIMMY/SAUL:

Aha!

CHUCK:

But in any event... It's legal. If you want to advertise, that's your business.

JIMMY/SAUL:

'Business' being the operative word there, Chuck, because I-I have gotten business off of this... Legit business... wills, uh, trusts. Uh, I'm... I'm kind of starting to specialize in elder law.

CHUCK:

Elder law?

JIMMY/SAUL:

Yeah, the things the elderly have to deal with... I mean, you know, relatives coming after their savings, telemarketers, reverse-mortgage scams... I mean, getting old sucks. Seniors need someone on their side, so... You're looking at him.

CHUCK:

Well, that sounds... Promising. But it has nothing to do with my condition.

JIMMY/SAUL:

Chuck, listen. I'm gonna make you a promise right now, okay?

CHUCK:

No, not necessary, not requested.

JIMMY/SAUL:

Okay. The billboard was a one-time thing. I... I'm a good lawyer. I just needed some razzmatazz, you know, to get the ball rolling, some showmanship... That's all it was. It's done now. It's over.

CHUCK:

All right.

JIMMY/SAUL:

From here on out, I'm gonna play by the rules.

CHUCK:

As any lawyer should.

JIMMY/SAUL:

Exactly. There are clients out there who need me, and I'm gonna give them the best representation, I know how to provide. I... I'm on the up-and-up, okay? I will be good. Slippin' Jimmy... He's back in Cicero, dead and buried.

CHUCK:

[Clock ticking] [Inhales deeply] Okay. We'll see.

JIMMY/SAUL:

Where are you going?

CHUCK:

Somebody's got to make that coffee.

Dialogue No. 37:

Episode: 5/10 ('Alpine Shepherd Boy')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he instead of simply greeting Mike, starts joking around. Then, he flouts the Maxim of Quantity as he asks Mike to recommend Jimmy's legal services to some elders Mike happens to know. Instead of openly calling Mike one of the elders, he chooses to do so implicitly by flouting the Maxim. By doing so, he performs a Self Face-saving Act regarding his positive face since he is trying to keep it friendly with Mike. Finally, Jimmy flouts the Maxim of Quality as he tells he could not have a bad day even if he tried. By flouting the maxim, he implies that everything has been going really well for him recently. He also performs a Self Face-Flattering Act regarding his positive face by making himself seem very successful. It could be treated as a seductive technique to earn Mike's respect or benevolence since it is clear from the context of the TV series, that Mike looks down on Jimmy.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy finally has all the needed validation for parking, driving through etc.

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related and lowkey personal

JIMMY/SAUL:

Hey, there he is... the man in the booth, John Wilkes booth, booth Tarkington. What are you reading there? 'The complete annotated book of rules for parking validation'?

MIKE:

No. The rules for parking validation are actually pretty simple. Most people get it on the first try.

JIMMY/SAUL:

Well, you'll be pleased to know I have the requisite stickers.

MIKE:

Well, be still my heart.

JIMMY/SAUL:

And... You can have this, as well. I'm doing elder law now. Need a will? Call McGill. So, give me a call if you, uh... Uh, if, uh, you happen to know any elders.

MIKE:

Good night.

JIMMY/SAUL:

Couldn't have a bad one if I tried.

Dialogue No. 38:

Episode: 6/10 ('Five-O')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he enters the interrogation room where Mike is but still sort of continues the conversation he had with the policemen. Meaning, Mike is completely unaware of the topic Jimmy is speaking on and that topic is irrelevant to the communicative exchange that Jimmy and Mike are about to participate in. Then he violates the Maxim of Manner (the sub-maxim: be brief and orderly) as he makes a couple of jokes and ironic remarks. Jimmy once again violates the Maxim of Manner by not being brief and orderly enough: he uses too many odd obscure expressions, unclear references etc. finally, Jimmy performs a self Face-Flattering Act regarding his positive face by saying that he is going to (and thus, is able to) behave like an 'an honest-to-God, law-abiding, licensed attorney', he will make sure that everything goes according to the rules and he even claims that Mike is going to be very happy to have him as his lawyer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: two detectives hope to ask Mike some questions about his past and thus, Mike asks for Jimmy as his lawyer

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related (lawyer-client) but also lowkey personal

JIMMY/SAUL:

Say hello to Barney Fife. Wrong show, but thanks for playing. [Sighs] So, what happened... the mayor didn't give you enough stickers? You want to tell me what we're doing here? Oh, here's your coffee. Uh, hope it's good to the last drop, 'cause I'm billing you the full hour for it.

MIKE:

That's for you.

JIMMY/SAUL:

Oh. That's very thoughtful. [Sighs] You serious? Why did you have me bring it to you?

MIKE:

All right, here's what's gonna happen. Those two cops out there are from Philadelphia. They've come a long way to see me. When they come in here, we're all gonna have a little chat. And when it's over, the young one, who's been writing in his little notebook, he's gonna take it and put it in his jacket. And when he does that, I want you to take that coffee and spill it on him... little accident, that's all.

JIMMY/SAUL:

And why, pray tell, would I do that?

MIKE:

Because I'm asking you to. It's the only reason you're here.

JIMMY/SAUL:

[Sighs] So I'm here because you want me to assault a police officer.

MIKE:

I am asking you to take a few ounces of lukewarm coffee and spill it on him. I doubt that satisfies the definition of 'assault,' but, hey, you're the lawyer.

JIMMY/SAUL:

Right. How silly of me. All you want is for me to aid and abet you ripping off that guy's notepad, 'cause that's what you're doing here, right? Huh? What... are you nuts? You can't be serious.

MIKE:

Hey, I hate to remind you of this, but you owe me one. The assist I gave you with the missing-persons problem... one good turn and so forth?

JIMMY/SAUL:

You want a good turn? Here's your good turn, okay? I'm gonna behave like an honest-to-God, law-abiding, licensed attorney, 'cause, clearly, you need one with whatever the hell is going on here. Now, those two jokers out in the hallway... I'm gonna make sure they dot their I's and cross their t's... everything square and above board. That's what I'm gonna do, and you're gonna be happy as hell that I'm here. But this little Juan Valdez bump-and-dump... no. Not gonna happen. [Knock on door] Hey, gentlemen, we're prepared to indulge you.

Dialogue No. 39:

Episode: 6/10 ('Five-O')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he describes Mike's personality as bubbly. By flouting the maxim and using irony, Jimmy implies that in reality, Mike is very reserved and is the opposite of a bubbly personality. Then Jimmy violates the Maxim of Manner as he mentions the Book of Genesis. Even though this mention can be seen as relevant to his communicative turn, yet it is a bit obscure and violates the sub-maxim which requires the speaker to be brief and orderly. By uttering 'go, Eagles' after hearing the detectives came from Philadelphia, Jimmy violates the Maxim of Relevance as his remark was completely unnecessary in terms of the content of the conversation. Finally, Jimmy violates the Maxim of Quality as he after spilling the coffee on one of the detectives apologises and makes it seem as if it was an accident. In reality, Mike planned this. By doing so, he performs a Self Face-Threatening Act regarding his positive face as he makes himself seem clumsy. Also, Jimmy takes advantage of Abbasi's negative face needs as Jimmy suggests to 'fan him gently, so he doesn't go into shock'. Jimmy threatens Abbasi's image of a tough and independent detective and by doing this he achieved what he wanted: he made Abbasi give him some background details on the case.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: the detectives begin questioning Mike

Saul's interlocutor(s): Mike and two detectives: Abbasi and Sanders

Relationship between the interlocutors: with Mike: business/work-related (lawyer-client) but also lowkey personal; with the detectives: strangers, business/work-related, non-personal

ABBASI:

Detective Escalara will be sitting in with us, as per APD policy. Okay with you, right?

JIMMY/SAUL:

Fine with me.

ABBASI:

Okay. You got your lawyer, Mike. Can we talk already? Great. So, like we said, we're here looking into this Hoffman and Fensky thing.

SANDERS:

Yeah, and whatever you can tell us... anything at all.

JIMMY/SAUL:

Uh, hold on. Hold on. 'Hoffman.' 'Fensky.' [Smacks lips] Fill me in. Assume I know absolutely nothing about my client here, all right? Start at the beginning.

ABBASI:

Jesus. Seriously?

JIMMY/SAUL:

Look, don't let Mr. Ehrmantraut's dancing eyes and bubbly, bon vivant personality fool you. He's actually... believe it or not... somewhat taciturn. Shall I fan you gently, so you don't go into shock? Start at the beginning, okay? We're talking book of genesis. [Pen scribbling]

ABBASI:

Okay, Mr. McGill, as you probably gathered, we, Detective Sanders and I... work for the Philadelphia Police Department, as did Mr. Ehrmantraut for nearly 30 years.

JIMMY/SAUL:

Philadelphia? Go, Eagles.

ABBASI:

Mr. Ehrmantraut had a son, Matt. He, too, was with Philly P.D. He was a rookie officer with about two years on the job.

SANDERS:

He was a good cop.

ABBASI:

Yes, he was. About nine months ago, he responded to a shots-fired call in some West Side rattrap. Matt went in with his partner, officer Troy Hoffman. They had sergeant Jack Fensky backing them up. Unfortunately, things got out of hand. The three of them were ambushed, and, uh, Matt didn't make it out. Hoffman and Fensky returned fire, but the shooter got away. We chased a few leads, shook up the usual suspects... came up short.

JIMMY/SAUL:

I'm very sorry to hear it.

ABBASI:

Anyways, we kept beating the bushes, kept coming up dry until three months ago. That's when Hoffman and Fensky both turned up dead in a vacant lot out in nicetown... Again, an ambush of some kind, it looks like. And with whoever killed Matt out there in the wind, we're thinking... Well, it's our operating theory that Hoffman and Fensky were mixed up in something, some bad business, and maybe that got Matt killed.

JIMMY/SAUL:

Yeah, sorry. I got to do my lawyer thing here. Uh, what does my client have to do with any of this?

SANDERS:

Uh, Mike, this is a hail Mary. Uh, beyond that. I mean, if we had any hard evidence or leads, we wouldn't be out here. Now, there's anything you can tell us about what Hoffman and Fensky were into?

ABBASI:

Yeah, help us out, Mike. Help us catch the bastard who killed Matty.

MIKE:

I don't know much about Hoffman and Fensky. They were Matt's people. I'd see them around sometimes. I saw them in a bar the night they died. It was McClure's... maybe the Red Dog... Probably McClure's.

ABBASI:

Were they drinking with anyone?

MIKE:

It's a cop bar. They were drinking with everyone.

ONE OF THE DETECTIVES:

Yeah, but did you see them with anyone in particular?

MIKE:

I couldn't tell you. I was... You know how I was.

SANDERS:

How are you doing these days?

MIKE:

Feeling like I crawled out from the bottom of a bottle and working hard to stay there. Although I've got to say... doesn't help much, dredging up the past like this.

ABBASI:

Let me ask you, uh, when did you come out here to Albuquerque? It couldn't have been, uh, too much later.

MIKE:

I think it was the very next day.

ABBASI:

Yeah? The day after Hoffman and Fensky died, huh? You didn't think to, uh, stick around once you heard the news?

MIKE:

I don't think I heard the news till I was west of Kansas City.

ABBASI:

Still, you, uh... you didn't come back for the funerals, correct, even though Hoffman was Matt's partner?

SANDERS:

Uh, do you remember anything about that night at the bar? Uh, did you talk to Hoffman or Fensky at all?

MIKE:

Sorry. I got nothing. They weren't my people. I'm sorry you guys took a flier on me. I wish it'd have paid off.

JIMMY/SAUL:

That's it? We done here?

ONE OF THE DETECTIVES:

We're done here, yeah.

SANDERS:

Hey, that wasn't so hard, huh? Thanks, Mike. Yeah. Listen, we're probably gonna kick around for another couple of days, in case you think of something, all right? You know, I've never been out west before.

JIMMY/SAUL:

Oh, hey. [Spills coffee on Abbasi] Oh! Oh, shit! Jesus. Sorry. Sorry. Come on!

MIKE:

Here. I can get most of it. You got any paper towels?

ABBASI:

You know what? Hey, hey. I-I got it. I got it. Thank you.

MIKE:

Sorry.

Dialogue No. 40:

Episode: 6/10 ('Five-O')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he does not avoid making obscure references and communicates ambiguously by asking a question and then saying he does not want to hear the answer. Nonetheless, the protagonist of the TV series does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: after the interrogation, Jimmy and Mike get in Jimmy's car

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related (lawyer-client) but also personal

JIMMY/SAUL:

Oh, for the love of... You got to do that right here, right in front of me? What's so important in there that we had to pull that third-rate Marx brothers routine?

MIKE:

You really want to know?

JIMMY/SAUL:

And risk getting a piece of an obstruction rap? No, thank you.

MIKE:

Anything else you want to ask?

JIMMY/SAUL:

How did you know?

MIKE:

Know what?

JIMMY/SAUL:

That... that I would do that, that... [Clears throat] How did you know that I would, uh, spill that coffee? [Mike chuckles] What the hell's that? What's [chuckles] supposed to mean, huh? Okay, great. You're the strong, silent type. Hooray for you. But in case you missed it, your friends from Philly back there... they think you killed two cops.

MIKE:

Yep. [Sighs]

Dialogue No. 41:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy performs a Self Face-Threatening Act regarding his positive face as he claims he and not Mike must do all the talking to make sure everything goes well. By doing so, Jimmy makes himself seem very professional. Also, Jimmy violates the

Maxim of Quality as he lies to Abbasi that nobody stole his notebook (actually, Mike did) and he together with Mike just randomly found it lying on the asphalt. By violating the maxim, he also performs a Face-Saving Act regarding Mike's positive face since he makes Mike seem innocent and trustworthy.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy together with Mike return the notebook (Mike stole it) to Abbasi

Saul's interlocutor(s): Mike, Abbasi and Sanders

Relationship between the interlocutors: with Mike: business/work-related (lawyer-client) but also personal; with the detectives: business/work-related, non-personal

JIMMY/SAUL:

Once again... I do all the talking. That's the only way this works.

ABBASI:

Hand it over.

JIMMY/SAUL:

Now, before that happens...

ABBASI:

Hand it over.

JIMMY/SAUL:

No. Hey. I've got it right here. Is this it? I'll... I will take that as a 'yes.' [Chuckles] Very well. Mystery solved.

ABBASI:

You know, I could take you into custody right now, you son of a bitch. Both of you.

JIMMY/SAUL:

Whoa, whoa. Where's this coming from?

ABBASI:

You're the one who spilled the coffee, you ambulance-chasing piece of shit!

JIMMY/SAUL:

Can we dial it down, you know, just a notch? Look, 45 minutes ago, I'm sound asleep. I get a call from Mr. Ehrmantraut. He's concerned. He's getting threat voicemails from you accusing him of petty theft. I tell him, 'hey, we're gonna nip this in the bud. I don't care what the hell time it is. We're gonna go talk this thing out.' And walking across the parking lot, just now... boom... there's a notepad, plain as day, lying on the asphalt, where I can only surmise you accidentally dropped it, Detective. Now, guys, that's... that's all we know.

ABBASI:

Let me tell you something, Slick... wait till I get you back to Philadelphia.

JIMMY/SAUL:

I'm confused. The state of Pennsylvania can extradite people for returning lost property? Wow, that is one bold legislature.

ABBASI:

Anything you want to say to me about what you found in here? Hmm? Now that it's all out in the open? Maybe your daughter-in-law... maybe she's got something to tell me.

MIKE:

Maybe. Maybe not.

ABBASI:

Yeah, we'll see. First thing tomorrow... I mean, you got to figure she wouldn't reach out to us if she had nothing to say. Hopefully, whatever you are didn't rub off on the rest of your family.
[Walks away]

MIKE:

Thanks.

JIMMY/SAUL:

You're welcome. Let's get the hell out of here.

MIKE:

No, I mean 'thanks,' as in 'three's a crowd.' You can go now.

JIMMY/SAUL:

[To Sanders] You're not talking to my client without me.

MIKE:

Yeah, he is. Please leave now.

Dialogue No. 42:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner by not being brief enough: he tells Mike how the two detectives suspect him of murder and other things that Mike already knows. Then, Jimmy violates the Maxim of Quality as he claims that the detectives want to lock him up together with Mike when he is well aware there is no way the detectives are actually thinking about doing that. Jimmy also expresses angry surprise at Mike who tells Jimmy he does not need his services anymore. Jimmy asks him: „you think you're gonna defend yourself?“ and by doing that, he performs a Face-Threatening Act regarding Mike's negative face as he makes it seem that Mike has no choice but to let Jimmy defend him. Also, Jimmy performs a Self Face-Flattering Act regarding his positive face as he makes it seem that Mike will be arrested and maybe even convicted if Jimmy does not help him. In this way, he emphasizes the hierarchy: he, as a lawyer, stands one step higher than Mike who is a suspect. Finally, Jimmy violates the Maxim of Manner as he keeps angrily talking all alone in his car with no hearer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: after Mike chose to speak with Sanders alone, Jimmy waits for Mike to ask him what they were talking about

Saul's interlocutor(s): Mike

Relationship between the interlocutors: work related, also personal

JIMMY/SAUL:

What did you say to him? Let's go, word for word, verbatim, while it's still fresh.

MIKE:

What I said is none of your concern. I was speaking to a friend.

JIMMY/SAUL:

[Chuckles] You were speaking to a homicide detective who flew 2,000 miles to investigate a double murder for which you are clearly the prime suspect. How could you not recognize the mind games, the scams, the... the con jobs these people play? You used to be one of them. So what got said? Right now, come on. I'm serious.

MIKE:

I know you're trying to help me, but you can't go...

JIMMY/SAUL:

Look, no, I'm trying to help me. Those two Philly cheesesteaks... they want to lock me up right alongside you. So, work with me here, for the both of us.

MIKE:

You're safe, Counselor, and I no longer require your services.

JIMMY/SAUL:

You're... you're kidding, right? What... y... you think you're gonna defend yourself?

MIKE:

It's in someone else's hands.

JIMMY/SAUL:

What... like God?

MIKE:

No.

JIMMY/SAUL:

Please don't say Hamlin, Hamlin, McGill.

MIKE:

I appreciate your help. Go home. Go to bed. Send me your bill.

JIMMY/SAUL:

Oh, I'm sending you my bill. [Engine turns over] I'm sending... You better believe it!

Dialogue No. 43:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he calls himself Chuck's 'friendly neighborhood ice man'. Nevertheless, since Jimmy knows Chuck will understand it as a joke and it was indeed intended to be a joke, it is flouting and not violating the maxim. Then, Jimmy flouts the Maxim of Quality again telling Chuck he is practically sleeping on all the case files that he has; therefore, he implies that the business is going great. Later on, he tells that straightforwardly too. By doing that, he also performs a Self Face-Flattering Act regarding his positive face since from the context of the TV series, it is clear that Jimmy always wanted to prove that he can be a good lawyer and make Chuck proud. Also, after a few episodes it becomes clear that Jimmy left all the case files in Chuck's place because he knew Chuck will start looking at the files and help Jimmy with the wills. By doing this, Jimmy sort of exploits Chuck emotional vulnerabilities because he is aware his brother is very bored and misses doing legal work.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy visits Chuck and finds his brother standing outside in the yard

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

It's me... your friendly neighborhood ice man. There was a run on bacon. [Ice clatters] I'll get you next time. Chuck, you there?! Chuck? Chuck? Chuck, you up there? Hello?

CHUCK:

I'm out here!

JIMMY/SAUL:

Chuck?

CHUCK:

... 112, 113, 114...

JIMMY/SAUL:

Holy shit! What are you doing?!

CHUCK:

Shh! ... 115, 116, 117, 118, 119... 120! Go! Go! Inside!

JIMMY/SAUL:

What the hell was that? What the hell was that?

CHUCK:

Just give me a second. Ohh. [Sighs] Okay. Okay. It's an experiment, really. I've been attempting to build up a tolerance for electromagnetic fields.

JIMMY/SAUL:

Seriously?

CHUCK:

Yeah. Yeah, it's like, um, you know, like taking small doses of poison to build up an immunity.

JIMMY/SAUL:

Yeah, well, is that a real thing? 'Cause that does not sound like a real thing.

CHUCK:

It's a real thing. Anyway, as you well know, there is a 60-kilovolt transformer 200 meters south-southwest of my front yard. And I've been trying to get acclimated to it. I got up to two minutes today.

JIMMY/SAUL:

Jesus, Chuck.

CHUCK:

[Chuckling] Yeah. Two days ago, I could barely stand 30 seconds. I'm trying to get up to five minutes by next week.

JIMMY/SAUL:

That is just... Uh, but why now?

CHUCK:

Well, after what happened with the police and the hospital, I almost lost everything, Jimmy. I can't go on like this. I have to find a way to get better. I've got to. I have to get back to work. Sitting here, rotting away... this is no kind of life for me... for anyone. I need to be useful again.

JIMMY/SAUL:

[Sighs] Chuck... I am so proud of you.

CHUCK:

Oh. [Chuckles] It'll be a long process, but one to which I'm very much committed. I have to be.
[Clock ticking] [Sighs]

JIMMY/SAUL:

God, I... I'll be right back. I got to get a few more things out of the car.

CHUCK:

All right. [Groans] Ahh. Ohh. [Chuckles] [Laughing] All right. What's all this?

JIMMY/SAUL:

It's just some case files. I'm out of room at the office. I don't want to leave them in the car. There's a lot of sensitive information.

CHUCK:

Y... you're not planning to leave them here. Yeah, I don't know, Jimmy.

JIMMY/SAUL:

It'll just be for a little while, okay? I'm practically sleeping on these things back at my place.

CHUCK:

Business is that good?

JIMMY/SAUL:

[Chuckles] It's booming streets of gold. Yeah. I'll get these out of here as quick as I can. I just need to file the 4-13s on some of these wills, and, uh, I'll be out of your hair.

CHUCK:

4-13s?

JIMMY/SAUL:

Personal property statements.

CHUCK:

You mean 5-13s.

JIMMY/SAUL:

Yeah. Sorry. I was just working with these seniors. Maybe the dementia's contagious, huh? [Chuckles] Uh-huh. Uh... [clears throat] So, uh, we good here? See you tomorrow. Same time.

Dialogue No. 44:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quantity as he does not provide Kim with enough information to sincerely answer her question. She asks him whether he can afford renting such a good place for his office and he tells her that he can because his business is going great. It is partly true; however, he took a lot of money from the Kettlemans as a 'retainer' and it is what helps him the most. Nevertheless, he does not mention this to Kim. Also, by violating the maxim, Jimmy performs a Self Face-Flattering Act regarding his positive face as he makes himself seem very successful. Since from the context it is clear that Jimmy has a crush on Kim, he wants to impress her. Jimmy also violates the Maxim of Manner as he firstly avoids answering Kim's questions regarding who is going to be his partner. Then he flouts the Maxim of Quantity as he mentions that Kim told him herself she was interested in elder law instead of answering the question directly. Nonetheless, he implies that he hopes Kim will say 'yes' to becoming his partner. By mentioning her past interests (elder law), he tries to take advantage of Kim's negative face needs aka her hidden desire to be independent and work for herself. Finally, Jimmy violates the Maxim of Quality as he makes it seem he asked Kim to be his partner because he had extra space in his soon-to-be office while in reality, Kim was the reason he was looking for a spacious place.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy shows Kim a place that he wants to rent for his business office

Saul's interlocutor(s): Kim

Relationship between the interlocutors: work related but also personal, romantic feelings involved (at least from Jimmy's side)

KIM:

Wow, this is, like... really nice. [Chuckles]

JIMMY/SAUL:

Why do you sound surprised?

KIM:

Not... surprised, no. Just, you know, could you afford this?

JIMMY/SAUL:

[Chuckling] Oh, yeah. Are you kidding? Those seniors have been very good to me. I've been meaning to expand, you know? [Telephone rings] It's time to invest in myself. Figure this may be just the place.

KIM:

Well, won't you miss the nail salon?

JIMMY/SAUL:

Oh, I can always visit, you know, get some French tips. [Elevator bell dings] [Elevator doors open] [Lock turns, door opens]

KIM:

[Chuckles] Wow.

JIMMY/SAUL:

It's a clean slate. [Sighs] Put the, uh, reception desk right here. Uh, get some comfortable seating for the clients.

KIM:

I... it's big... lot of offices.

JIMMY/SAUL:

Yeah, I like the openness. I feel like I can breathe in here, you know? It's not some claustrophobic, little closet that smells like acetone. [Chuckles] Room to grow. Dream big, I say. [Clicks tongue] Got a decent-size conference room... not as big as Hamlin's, but, you know, it's cozy. Our elderly brethren prefer that, I find.

KIM:

Yeah. Could be cozier, though. Maybe you could embroider some little cushions, crochet a runner for the table.

JIMMY/SAUL:

And rocking chairs all around?

KIM:

Yes. Make it look like the front of a cracker barrel, huh? [Both chuckle] Now you're talking.

JIMMY/SAUL:

This is me. [Sighs]

KIM:

[Chuckling] I love it.

JIMMY/SAUL:

Got to look successful to be successful. Am I right?

KIM:

Well, this definitely looks like success. [Laughs] Great view. Get you a big, fancy desk in here.

JIMMY/SAUL:

Cocobolo desk.

KIM:

A what?

JIMMY/SAUL:

I don't know what it means, but I just like saying the word 'cocobolo.'

KIM:

Okay, well, whatever it is, you deserve it.

JIMMY/SAUL:

And, uh, I want you to see this one. Here we are.

KIM:

[Chuckles] Whoa. This is way better than the other one.

JIMMY/SAUL:

You think?

KIM:

Uh, yeah. Who goes in here? 'Cause I'd be all up in here if I were you.

JIMMY/SAUL:

Yeah. [Inhales sharply] Yeah, you know, you're right. It is real nice.

KIM:

It's a corner office. You got to go with the corner office.

JIMMY/SAUL:

Eh, I was saving it for someone.

KIM:

Who?

JIMMY/SAUL:

Well, my partner.

KIM:

Your partner? Who's... Who would that be?

JIMMY/SAUL:

Well, you said you were interested in elder law.

KIM:

That's... That is so... [Chuckles] Thank you. Really. But you know I've got a lot invested at HHM. With what's going on now, I... I'm closer than ever to partner... like, maybe two years, and I'm in.

JIMMY/SAUL:

[Chuckling] Yeah, I know. Yeah, it's... it's just a thought.

KIM:

Plus, you know, they put me through law school. I feel like I owe them. Actually, I do owe them... literally, you know? But it's a nice thought, Jimmy.

JIMMY/SAUL:

Just, uh, you know, playing with ideas. So, I had the extra office and everything, so...

KIM:

Yeah. No, I get it. It's... I... want to see the kitchen. Wow! [Sighs] They have stainless in here. I don't even have stainless at home.

Dialogue No. 45:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy lies to the Kettlemans and tells them he needs to go to the restroom while in reality he wants to call Kim. By lying, he violates the Maxim of Quality. Nonetheless, in this communicative exchange, Jimmy does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: after Kim advises the Kettlemans not to take their case to trial and instead take a plea deal she has prepared for them, the couple fires her and asks Jimmy to meet them again

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: may become business/work-related again

JIMMY/SAUL:

Déjà vu. Hello, again. Good to see you.

CRAIG:

Nice to see you.

JIMMY/SAUL:

So, how may I be of service?

BETSY:

Well, we would like to hire you as our attorney, Mr. McGill.

JIMMY/SAUL:

[Chuckles] Wow. Really?

BETSY:

However, we have certain conditions, and these are not up for debate. We want no jail time... zero. Craig is innocent, and we expect you to prove that. We won't see his name smeared like this any longer.

JIMMY/SAUL:

Um, can we back up just a scooch? 'Cause last time we spoke, you were very enthusiastic... you were positively insistent about being represented by HHM.

BETSY:

Well, uh... We've parted ways.

JIMMY/SAUL:

May I ask why?

BETSY:

We... disagreed with their defense strategy.

JIMMY/SAUL:

Okay.

BETSY:

They treated us like we were guilty.

JIMMY/SAUL:

So, your previous objections to my representing you are now...

BETSY:

Oh, I'm sorry about my, uh, bluntness at our last encounter. [Chuckles]

CRAIG:

Unfortunate.

BETSY:

But we really... we're very sorry about that. We thought long and hard about it, and, um, we...

CRAIG:

And, you know, given your passion and your can-do attitude...

BETSY:

Mm-hmm. Mm-hmm.

CRAIG:

... we really... we just believe that you're the lawyer for us.

BETSY:

For us, yes.

JIMMY/SAUL:

Well, as flattered as I am by this, um, since we last spoke, I've changed my area of specialization, so I concentrate on elder law now.

CRAIG:

But, I mean, you said that you would fight for us. Yeah, you... You, you were, you were adamant.

BETSY:

You promised to get us a not-guilty verdict.

JIMMY/SAUL:

I don't think I exactly promised that.

BETSY:

You said we would be client number one, morning, noon, or night, and...

JIMMY/SAUL:

Yes, and I meant what I said, at the time, but times change.

BETSY:

But we've already paid you a retainer.

JIMMY/SAUL:

Right. A retainer.

BETSY:

That is what you called it. That was your specific terminology.

JIMMY/SAUL:

It... could you excuse me for a moment? I, uh, had a big gulp on the way over.

Dialogue No. 46:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he avoids telling Kim who just came to him straightforwardly. Instead of that, he only hints at it and gives Kim a few clues. Then, Kim asks Jimmy to do her a favour and convince the wedded couple to come back to her (and *HMM*) because they will not find a better way out than she has offered to them. It is true, yet Kim has other motivation as well: to represent the couple in such a big case that they are involved in would be an incredibly big career jump for her. For this reason, Kim is quite desperate, and Jimmy knows that. Thus, he asks how important getting back these clients is to Kim, knowing the answer well but wanting to hear it from the woman so she realises how big of a help Jimmy can be. Thus, he takes advantage of her positive face needs (she wants this case because it would benefit her career-wise). She knows that by succouring her, Jimmy willingly refuses the money and even praise he may get if he does well on the case, thus, she automatically owes a lot to Jimmy. It is all very beneficial to Jimmy: he is romantically interested in Kim so he knows that if he helps her, he will win her favour. More specifically, Kim will be grateful for what he has done for her, and Jimmy hopes it may result in some kind of headway in their relationship. Nonetheless, he asks Kim whether he really has to do what he is asked to do but only to seemingly innocently and involuntary remind her that she is the position of asking him for a favour. Also, by agreeing to help her, Jimmy performs a Self Face-Flattering Act regarding his positive face and makes himself seem very considerate, understanding, reliable and helping.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy calls Kim to tell her the Kettlemans (who were supposed to be Kim's clients) want to hire him

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related, personal, Jimmy has a crush on Kim

KIM:

Hey.

JIMMY/SAUL:

Hey, there. Funny story. I found something that belongs to you... again.

KIM:

Yeah? What?

JIMMY/SAUL:

'Who?' Picture 'The 25th Hour,' starring Ned and Maude Flanders.

KIM:

Oh, Christ. The Kettlemans?

JIMMY/SAUL:

You lose any other clients today?

KIM:

[Chuckling] Yeah.

JIMMY/SAUL:

Mr. and Mrs. Cuckoo Bananas just offered me the plum job of defending them.

KIM:

They came to you?

JIMMY/SAUL:

Yeah, I know. I don't know what you did to piss them off, but it must have been good.

KIM:

W... what did they tell you?

JIMMY/SAUL:

Not much, just, uh, that you treated them like they were guilty.

KIM:

[Chuckles] Jesus. Look, Jimmy... I know... (*Inhales deeply*) I know this is a lot to ask, but you have to convince them to come back to HHM.

JIMMY/SAUL:

I do, huh?

KIM:

Yes. Please. It's important.

JIMMY/SAUL:

What's it worth to you?

KIM:

Jimmy, I'm serious. They left because they think they can win this case, but they can't. I managed to scrape together... from practically nothing, I might add... a deal they should feel lucky to have. This is their absolute best bet. Please... Make them understand it's better for them if they come back.

JIMMY/SAUL:

Tell me about this deal.

Dialogue No. 47:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality by continuing with his lie that he needed to go to the restroom. Then, as Jimmy tells the couple he cannot be their lawyer because he is too busy to take up their case, he violates the Maxim of Quality again. The real reason why he refuses to represent them is Kim asking him to ask the Kettlebans to come back to the HHM. By agreeing to help her, he agrees to the cost of losing a client to Self in hopes it will make Kim like him even more. As usual, Jimmy uses quite wordy, obscure and even to an extent picturesque phrases (for example, 'parachute down from cloud cuckoo land') and by doing this, he violates the Maxim of Manner. Jimmy also takes advantage of the couple's

positive face needs (they want to be seen as innocent) and highly encourages them to come back to Kim because she got them the best deal they could ever get.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit

Context: after the secret call with Kim, Jimmy comes back to the wedded couple to make them go back to *HMM*

Saul's interlocutor(s): Betsy and Craig Kettleman

Relationship between the interlocutors: the couple hoped it could become business/work-related again

JIMMY/SAUL:

Sorry. Whoo! Oh. [Chuckles] The mysteries of the bladder. Right? [Chuckles]

BETSY:

So, how do we get started? Do you need us to sign that little paper?

JIMMY/SAUL:

I am... I am very sorry, but I'm afraid I can't take your case. My schedule is just... it's just chock-full right now. I highly encourage you to go back to HHM. I'm certain they would welcome you with open arms.

BETSY:

No, we're not going back there. They were... incompatible.

JIMMY/SAUL:

I understand. They asked you to face some harsh realities, and I get it... no one likes that. But bottom line here... Kim Wexler is a fine attorney. She has a great relationship with the D.A. Much as I'd love to sing my own praises, I doubt I could get you a deal as good as the one she already has.

BETSY:

Okay, we don't want a deal. We want you, our lawyer, to exonerate Craig.

JIMMY/SAUL:

‘Exonerate’? That is, uh... that is a big word, particularly in your case.

BETSY:

Yeah, there will be no deal. There is no money with which to make a deal. [Chuckles]

JIMMY/SAUL:

We... can we all three just parachute down from cloud cuckoo land? 'Cause we know, without question, there is money. I distinctly remember a spirited game of tug-of-war over this money, money which we then discussed at length. You made many excuses justifying your possession of said money. It's there. It exists. S-shh. Now, just... [Stammers] please, for my own sanity... [Clears throat] You can't hide a big bag of cash forever, and you certainly will never be able to spend any of it. So, go back to HHM, apologize to Ms. Wexler, and for Christ's sakes, take the deal.

BETSY:

If there were any money...

JIMMY/SAUL:

Lady, enough!

BETSY:

If there were any money, there would have to be a full accounting of it. Every penny would have to be present... every single penny. You understand?

CRAIG:

All of it. That includes the \$30,000 that you...

BETSY:

Craig, yes, he gets it. We're in this together, Mr. McGill... Come what may. Now [Breathes deeply] where do we begin?

Dialogue No. 48:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he out of the blue asks Howard about Kim instead of sticking to the topic of their communicative exchange (which

is the Kettlemans' case files). Nevertheless, in this dialogue, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Jimmy comes to *HMM* to collect the Kettleman case files

Saul's interlocutor(s): Howard

Relationship between the interlocutors: business/work-related, quite personal

HOWARD:

There you go. The Kettlemans, that's all of it.

JIMMY/SAUL:

Where's Kim?

HOWARD:

We moved her over to the east wing.

JIMMY/SAUL:

The east wing? That's the cornfield. Why are you sending her to the cornfield, Howard?

HOWARD:

Never heard it called that before.

JIMMY/SAUL:

[Chuckling] Well, that's what you call it. You gonna punish her just 'cause you lost those two batshit Kettlemans? You notice I'm not exactly crowing over how I snaked them away from you.

HOWARD:

Jimmy, here are your files. I'm not gonna discuss my employee policies with you.

JIMMY/SAUL:

[Sighs] I'm gonna need some help here.

HOWARD:

Yeah... You sure are.

Dialogue No. 49:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy performs a Face-Saving act towards Kim's positive face as he remarks that she did not do anything wrong, and it is not her fault that she lost the case. Then, Jimmy violates the Maxim of Manner as he avoids answering Kim's question regarding whether he took the Kettleman's case directly. Also, Jimmy flouts the Maxim of Quality as he ironically says that Kim thinks of his skills very highly. By using irony, he implies that he, as a lawyer, feels underrated by Kim. Nevertheless, in this dialogue, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Jimmy finds Kim in the parking garage smoking

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related, personal, Jimmy is romantically interested in Kim, Kim's feelings aren't clear

JIMMY/SAUL:

That prick firing you?

KIM:

Best-case scenario is my 2-year plan just became a 10-year plan.

JIMMY/SAUL:

That schmuck. You didn't do anything wrong.

KIM:

I lost the client.

JIMMY/SAUL:

Not your fault. They're not really playing with a full deck those Kettleman's.

KIM:

You had to take their case?

JIMMY/SAUL:

I'm sorry, okay? I tried. I r... I really did.

KIM:

I'm not being fair. Of course, you tried. They'll do what they want to do. [Sighs] Hope you didn't promise them too much. I doubt you'll be able to do more for them than we were offering.

JIMMY/SAUL:

You think very highly of my skills, obviously.

KIM:

It's not that, Jimmy. It's a loser case. That deal was their best chance. After I worked my ass off finagling with the D.A., and it's just like... whatever.

JIMMY/SAUL:

There's got to be a way, you know? I take it to court.

KIM:

You'll lose. Kettleman did a terrible job covering his tracks. For starters, they've got reams of checks he wrote for false expenses. And I can't even challenge their admission into evidence because he wrote them to himself. I know we're never supposed to say our clients are guilty, but, hey, not my client anymore... he's guilty as sin.

JIMMY/SAUL:

Yeah, but there has to be something... some loophole or...

KIM:

None that I could find.

JIMMY/SAUL:

There has to be a way.

KIM:

Not without the money. It's the only chip those Kettlemans have, and they refuse to play it.

Dialogue No. 50:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy tries to make a joke out of this serious situation and by doing this, he violates the Maxim of Manner. Also, Jimmy violates the Maxim of Manner as he avoids answering Mike's question directly. Nevertheless, by saying he is doing 'the right thing', Jimmy performs a Self Face-Flattering Act regarding his positive face so he seems righteous. Also, by saying he is doing 'the right thing' he agrees to a cost to the Self (gives the money he took from the Kettleman's back) in hopes they will agree to come back to *HMM* having the needed amount of money and being able to give them back.

Manipulative technique(s): No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy hires Mike to sneak into the Kettleman's house and bring him the cash. Then Jimmy returns the money he has spent.

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related, personal

JIMMY/SAUL:

Jesus. Gets bigger every time I look at it. Thanks for not heading to the Bahamas with this.
[Breathes deeply]

MIKE:

What are you doing?

JIMMY/SAUL:

'The right thing.' You know where you're going?

MIKE:

Yeah. [Clears throat] Am I correct in assuming we're now square?

JIMMY/SAUL:

Square.

Dialogue No. 51:

Episode: 7/10 ('Bingo')

Pragmatic (linguistic) analysis: Jimmy compliments the Kettlemans' house and by doing so, he violates the Maxim of Relevance because he actually came there to discuss their case. Then, Jimmy violates the Maxim of Manner as he avoids answering Betsy's questions directly. He also tends to play with the couple's nerves and is not really brief when talking, thus, he violates the Maxim of Manner again. Also, by doing that he exploits the Kettlemans' emotional vulnerabilities: he is aware the couple is immensely anxious and stressed so in this situation, he has more power in his hands than they do and thus, he can control the situation and tell them what they should do. By doing that, he performs a Face-Threatening act regarding the wedded couple's negative face. Also, Jimmy flouts the Maxim of Quantity as he says this about Betsy: 'even on a good day, you and logic are...', but does not finish the sentence. Thus, he implies that as usual, she is acting and thinking very illogically in this situation. Also, Jimmy violates the Maxim of Quality as he claims he has nothing to lose to make himself seem almost invulnerable. By doing this, he performs a Self Face-Flattering Act regarding his negative face as he makes himself seem powerful and independent.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy visits the Kettlemans to let them know their money is on its way to the D. A. (district attorney)

Saul's interlocutor(s): Betsy and Craig Kettlemans

Relationship between the interlocutors: business/work-related

JIMMY/SAUL:

Good morning.

BETSY:

Who is it, Craig?

CRAIG:

Oh, it's Mr. McGill! Good morning. Come on in. [Chuckles] [Door closes]

JIMMY/SAUL:

Oh, I love what you've done with the place. Last time I was here, it was, uh, well, not a contender for the cover of good housekeeping... that's for sure. [Chuckles]

BETSY:

Do you have news about our case?

JIMMY/SAUL:

I do, in fact. But before we get to the nitty-gritty, I think we should chat about your deal.

BETSY:

We told you... there will be no deal.

JIMMY/SAUL:

You did, didn't you? However, circumstances have changed.

BETSY:

What circumstances?

JIMMY/SAUL:

To answer that, um, might I suggest that you go check on that money you insist you didn't take?
In the upstairs bathroom, under the sink?

CRAIG:

Wait. How could you... Betsy!

BETSY:

No! No, no, no, no, no, no, no, no, no, no! No!

CRAIG:

It's okay. It's okay, Betsy. It's got to be... No. It's got to be in there somewhere.

BETSY:

What did you do with it?

JIMMY/SAUL:

By 'it,' you mean...

BETSY:

Where is it?!

JIMMY/SAUL:

Oh. You mean the money. Uh, let me see. Uh, it's, uh, on its way to the D.A.'s desk right about now.

BETSY:

What? You... oh, you thief!

JIMMY/SAUL:

Takes one to know one, doesn't it?

CRAIG:

He took it? How did you take it?

JIMMY/SAUL:

A good magician never reveals his secrets. Now, here's what we're gonna do.

BETSY:

Oh, you don't tell us what to do. You stole from us. We'll... we will have you arrested.

JIMMY/SAUL:

I... I can see how upset you are, and, even on a good day, you and logic are... [whistles] But think about what you just said. Criminals have no recourse. And you two... you're criminals, big-time.

BETSY:

How dare you?

JIMMY/SAUL:

Luckily, you have a very talented lawyer who has found a way to minimize the damage you've brought upon yourselves.

BETSY:

[Scoffs] Oh. Oh, you're fired.

JIMMY/SAUL:

Oh, I quit already. No, I'm talking about Kim Wexler. Now, you're gonna go back to her, you're gonna apologize for your hasty decision to terminate her services, and you're gonna fall on her mercy and take that deal.

BETSY:

We'll tell... about the bribe you took.

JIMMY/SAUL:

You could do that. You absolutely could. And I'd be in a mess of trouble... a real pickle... But so would you, Mrs. Kettleman. 'Cause right now, only Mr. Kettleman is on the hook for the whole embezzlement kerfuffle. But the bribe... w... we're back to calling it a bribe?... Yeah, that implicates you, as well.

CRAIG:

It does not. It was all me.

JIMMY/SAUL:

No, it wasn't. I'll make sure everyone knows that. [Sighs] Look on the bright side, you know? They could work out some kind of inter-prison visitation program, the occasional conjugal. Maybe it won't be all bad. You... you'll probably wind up running your own gang. Thing you folks need to know about me... I got nothing to lose. Christ, you should see my office.

BETSY:

No, it's not over.

CRAIG:

Yeah.

BETSY:

Let's find another lawyer.

CRAIG:

Come on, Betsy.

BETSY:

No, no. [Sighs] No. We don't have to put up with this. I will not be treated this way.

CRAIG:

Betsy... The kids. The... We have to do this... For the kids. [Sighs] They can't lose us both. We have to.

BETSY:

[Sobbing] No.

CRAIG:

Shh.

BETSY:

No. [Sobbing]

CRAIG:

It's okay. [Sniffles] It's okay. Shh.

Dialogue No. 52:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he interrupts Chuck's phone call and promises 'it will just take two seconds'. By flouting the maxim, Jimmy implies that he is not going to bother his brother for long. Also, Jimmy violates the Maxim of Manner as he does not speak briefly (even though he promised he will). Also, Jimmy violates the Maxim of Relevance as he often does not stay on the exact topic of the conversation. Then, Jimmy violates the Maxim of Manner again as he does not answer Chuck's question directly. Also, Jimmy performs a Self Face-Flattering Act regarding his positive face as he says he did not want to quit work while studying law. By performing the act, Jimmy makes himself seem as a very responsible and trustworthy worker who is definitely suitable to be hired for more qualified positions.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: throwback to the past: after finding out that he has passed the state bar exam, Jimmy shares the good news with Chuck

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

CHUCK:

I must call to your attention the newly passed Environmental Impact and Sustainability Assurance Act, a statute that, as you know, went into effect without any ex post facto provisions in place.

JIMMY/SAUL:

You got a second, Chuck?

CHUCK:

Um, not really. I'm, I'm kind of...

JIMMY/SAUL:

It'll just take two seconds. I promise.

CHUCK:

All right. [Jimmy hands him the letter] What's this? [Scoffs] Is this a joke?

JIMMY/SAUL:

No. No joke.

CHUCK:

You... you passed the bar?

JIMMY/SAUL:

Yeah. I did. [Sniffs] I... I thought if Kim could do it, maybe I can, too, you know? So, I got my last few credits for undergrad from a community college. I mean, they're not just for draft Dodgers and yoga classes, all right? Then I found a law school that would accept me. You know, wasn't Georgetown or anything, but... [Sighs] The University of American Samoa.

CHUCK:

Oh. Correspondence school.

JIMMY/SAUL:

Well, I wasn't gonna quit work, right?

CHUCK:

Mm-hmm.

JIMMY/SAUL:

Day... nights, weekends, you know? They call it 'distance learning' nowadays. But they're accredited. Go, land crabs. So, you know, I did that. And, um, the bar exam's a mother. I mean, for me it was. I failed it the first two times, but I guess it's like losing your virginity... third time's the charm.

CHUCK:

How... this must have taken you years. And you kept it a secret all this time. Why didn't you come to me for help?

JIMMY/SAUL:

Jesus, Chuck, you're the busiest guy I know. I mean, you're doing important shit.

CHUCK:

[Laughs] Wow! I don't know what to say.

JIMMY/SAUL:

Well, are you proud of me?

CHUCK:

Hmm? Oh... Yes! Absolutely.

JIMMY/SAUL:

Thanks. Chuck, that means a lot. Oh, hey. I was hoping, you know, if you think it's appropriate, um, once I get sworn in and everything... Consider hiring me?

CHUCK:

As what?

JIMMY/SAUL:

Oh. A... a lawyer.

CHUCK:

[Chuckling] Obviously. Yeah. Well, that's a question I'm gonna have to take up with Howard and the other partners. Uh, you know, it's not my decision alone. But how could they say no? So much drive. Jimmy, look what you've done here.

Dialogue No. 53:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: Jimmy visits his client Irene to talk about matters concerning her will

Saul's interlocutor(s): Irene Landry, a retiree

Relationship between the interlocutors: business/work-related (lawyer-client)

JIMMY/SAUL:

All right, Mrs. Landry, just a few more signatures, and, uh [Clears throat] thy will will be done.

IRENE:

Would you like another hydrox?

JIMMY/SAUL:

No, thank you. I'm all hydrox'd out.

IRENE:

Well, please help yourself if you change your mind.

JIMMY/SAUL:

All right. That one. Okay. And that one. And that is it.

IRENE:

[Sighs] What a relief. I should have done this years ago.

JIMMY/SAUL:

Well, people do tend to put it off. But everybody should have a will. Please tell your friends. And that comes to \$140. And I'm happy to take, uh, cash or a check or, uh... cash. [Chuckles]

IRENE:

O... one moment. [Sighs] [Chuckles]

JIMMY/SAUL:

Could you write me a check?

IRENE:

Well, it's been so long, I... I... I really don't know if I have enough in my account. I am so sorry. Thi... this is awful, but... [Sighs] ... All I have is \$43.

JIMMY/SAUL:

Okay.

IRENE:

Now, I could ask for an advance. I... I... I am so sorry.

JIMMY/SAUL:

It's fine.

IRENE:

I... I don't know what to say. This is awful. Uh, oh, you could keep the will until I get my allowance, and... and that should only be until the end of next week.

JIMMY/SAUL:

Okay, that's not necessary. Here's my address. Just mail it to me when you've got it, all right? And why don't we, uh... we'll just make it an even \$120. All right?

IRENE:

Oh. Oh. Thank you.

JIMMY/SAUL:

You have a nice day. [Almost leaves] Excuse me. Allowance? Your family has you on an allowance?

IRENE:

Oh, no, no. It's... it's my money. I just get it from *Sandpiper Crossing*. \$500 a month...

JIMMY/SAUL:

I don't understand. You should have social security checks... Plus, that pension we talked about. So how are you on an allowance?

IRENE:

Well, the checks go to *Sandpiper*, and then they take out my fees and... and my expenses. Why don't you just come on in? I'm afraid I'm not explaining it very well. I... I have statements here... somewhere. Somewhere. Okay. Here...

JIMMY/SAUL:

So, your pension and social security goes straight to the *Sandpiper* people?

IRENE:

They take out... they take out what they need, and then... and then I get my allowance. Here. And... and all the rest goes into my savings account. It's really all very above-board. A lot of places do it this way.

JIMMY/SAUL:

This is how they do it for everybody around here?

IRENE:

Well, yes, they... they try to make everything easy for us.

JIMMY/SAUL:

Mrs. Landry, are any of your friends around who I could talk to?

Dialogue No. 54:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy leaves the wills in the Chuck's house knowing Chuck will do them for Jimmy. By doing that, Jimmy takes advantage of Chuck's positive face needs/his wish to feel needed, to do something useful that would remind him his days in *HMM*. Jimmy violates the Maxim of Quality saying he will surely hire a paralegal as Chuck suggests when from all that one knows about the protagonist of the TV series it is almost clear he will not do this, and he agreed with Chuck only for the sake of peace. When Chuck asks his brother whether he was actually listening to his advice, Jimmy violates the Maxim of Relevance as he changes the topic. Also, Jimmy performs a Face-Saving act regarding Chuck's positive face: he tries to find a reasonable justification for the fact that Chuck missed important information in the case files and tries to make his brother feel less disappointed in himself. However, in this dialogue, Jimmy does not employ any of the Sorlin's manipulative techniques.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: after Jimmy realises *Sandpiper Crossing* is embezzling part of the money of the elders, he decides to discuss the matter with Chuck

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

Hey, Chuck. My boxes, the ones I left... Oh. *Sandpiper Crossing*... *Sandpiper Crossing*...
[Sighs] Did you do my wills?

CHUCK:

Yes, I did.

JIMMY/SAUL:

Hey. Would you look at that? Thank you.

CHUCK:

Don't thank me. This was a one-time thing, and don't think I don't see what you were doing here. You wanted to play Tom Sawyer, wanted me to paint the fence, and God help me, it worked. You need help? Hire a paralegal, stand on your own two feet.

JIMMY/SAUL:

Yeah. Sure. I'll do that.

CHUCK:

You're not even listening to me.

JIMMY/SAUL:

No, I... I hear you, Chuck, okay? Self-reliance. It's great stuff. Would you look at this?

CHUCK:

What did I just say?

JIMMY/SAUL:

Ta... take a look, okay? Just right here. Do you see what I see? [Sighs] All I'm asking is for you to take a look. Please?

CHUCK:

Sandpiper Crossing...

JIMMY/SAUL:

It's a retirement home, assisted living. It's... this is one of their monthly invoices they send their residents.

CHUCK:

What exactly am I looking for?

JIMMY/SAUL:

It's nothing earth-shaking. Just little things, little things like... like this right here.

CHUCK:

\$14 for code 118-62. What's 118-62?

JIMMY/SAUL:

I wonder.

CHUCK:

How could you even read this? It's like microfilm. [Groans] 118-62 is facial tissue. 14 bucks for a box of Kleenex.

JIMMY/SAUL:

Yeah, I found others. There's \$3.50 for a single roll of toilet paper, 22 bucks for a bottle of aspirin. It's a clear pattern of overcharging. Nothing huge, but it adds up to real money. I mean, here, look. This woman... she got soaked for like 400 bucks last month. And there's a pretty solid attempt at concealment of that fact, which to my way of thinking, makes it...

CHUCK:

Fraud. This was in work I did?

JIMMY/SAUL:

Yeah, you must have missed it. Um, look, Chuck, I got lucky, right? Even a stopped clock is right twice a day. And this is no mom-and-pop outfit, okay? I dug around a little. They're owned by some kind of real-estate investment trust. I'm working at getting more info, but this could be big. I mean, this could be a big case, right?

CHUCK:

[Sighs] Well... if it's more than a few errant billings and if it's systematic and you establish a pattern, it could be class-action.

JIMMY/SAUL:

What do I do now? I mean, what next?

CHUCK:

Well, you're gonna need more information. You don't want to go off half-cocked.

JIMMY/SAUL:

Full cock. Okay. [Chuckles] No, I... I'm gonna head back there. Thank you. You're the best.

Dialogue No. 55:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality by telling Richard he is at the opera, specifically, *Magic Flute*, while actually he is inside a garbage bin. By violating the maxim, Jimmy performs a Self Face-Flattering Act regarding his positive face as he makes himself seem as someone who is very cultured and appreciates art. Then, Jimmy flouts the Maxim of Manner as he uses a phrase 'you say potato, I say spoliation'. By doing this, he implies that he is sure that *Sandpiper Crossing* was destroying the evidence, no matter how you call it. Also, Jimmy violates the Maxim of Manner as he uses phrases that are a bit too pretentious for a business-like conversation (for example, 'how about you stop trying to rattle my cage'). Finally, after Richard ends the phone call, Jimmy insults him and thus, violates the Maxim of Manner again.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: as Jimmy digs through the garbage to find evidence of *Sandpiper* deceiving its clients, he receives a call from *Sandpiper's* attorney

Saul's interlocutor(s): Richard Schweikart

Relationship between the interlocutors: business/work-related, non-personal, strangers

JIMMY/SAUL:

James McGill.

RICHARD:

Mr. McGill, Rich Schweikart of *Schweikart and Cokely*. We're the law firm representing *Sandpiper Crossing* assisted living. How are you this evening?

JIMMY/SAUL:

Quite well, thank you. How are you?

RICHARD:

Doing fine. Doing fine. I'm sorry to call so late. Did I catch you at a bad time?

JIMMY/SAUL:

No, no. No, it's fine.

RICHARD:

It's just that you're whispering.

JIMMY/SAUL:

I'm at the opera.

RICHARD:

Oh. What opera?

JIMMY/SAUL:

Magic Flute.

RICHARD:

Mozart! Lovely. Well, I'll try not to keep you. We received... something from you today, and we're not quite sure what.

JIMMY/SAUL:

It's a demand letter.

RICHARD:

Ah. Well, it was a little confusing 'cause it was written on, uh...

JIMMY/SAUL:

Well, I had to write it quickly because your clients were in the process of destroying evidence.

RICHARD:

Mr. McGill, if you're talking about shredding documents, that's neither irregular nor illegal. Every business in America does it.

JIMMY/SAUL:

You say potato, I say spoliation.

RICHARD:

Maybe you should walk me through what you're alleging here.

JIMMY/SAUL:

I believe it's all in the letter.

RICHARD:

Uh, uh, I... I'm not saying it's not, but it's a bit hard to read. Next time, I'd use double-ply.

JIMMY/SAUL:

Let's not fixate on the medium, okay? Let's look at the message. Now, your clients are facing multiple counts of elder abuse and... and fraud and deceptive and unfair trade practices, and that's just the start, okay? I'm not a betting man, but I bet the farm I'll find more.

RICHARD:

Mr. McGill, are you related to Charles McGill?

JIMMY/SAUL:

He's my brother.

RICHARD:

Yeah? How's he doing these days?

JIMMY/SAUL:

I... I fail to see the relevance of this.

RICHARD:

Frankly, the only reason that I made this phone call was out of respect for Charles on the off chance that you might be related to him. My partner suggested that the best response would be to send a rule 11 letter and have you sanctioned, but I didn't want to jump to that immediate length.

JIMMY/SAUL:

Hey, how about you stop trying to rattle my cage and just, you know, respond to the merits?

RICHARD:

This is my response, Mr. McGill... you have no good-faith basis to threaten any litigation. This is a shakedown, and we both know it. Now, if you push this any further, my hands will be tied. Sorry for interrupting your evening. Enjoy *The Magic Flute*. [The end of the call]

JIMMY/SAUL:

Blow my magic flute.

Dialogue No. 56:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he instead of giving a relevant answer to Chuck's question regarding whether he 'broke into a nursing home', Jimmy corrects Chuck by saying it was an assisted living home. Thus, his answer was not relevant to the question. Then, Jimmy violates the Maxim of Manner as he does not stay brief and orderly while defending his actions, meaning, he starts talking too much and using quite pretentious expressions. By trying to defend himself, he performs a Self Face-Saving Act regarding his positive face. Finally, Jimmy flouts the Maxim of Quality by saying Chuck will not even know Jimmy is there in the house. By the flouting the maxim, Jimmy implies that he will do his best not to disturb his brother's routine. Also, in this dialogue, it is shown how Jimmy agrees to a cost to the Self (puts a lot of effort and spends a lot of time to build this case) in anticipation of later higher benefit (if the case becomes big, he will get new clients, recognition, even fame and money).

Manipulative technique(s): No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit

Context: Jimmy spent a whole night piecing the shredded documents that he found in the garbage bin together. Chuck finds him exhausted the next morning.

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

CHUCK:

Jimmy, what are you doing here?

JIMMY/SAUL:

Oh, uh, Chuck, um... Sorry to... show up like this. I just needed space to work.

CHUCK:

What is all this? What have you done to my dining room?

JIMMY/SAUL:

They were spoliating, the *Sandpiper* people. They wouldn't let me in, and I could see that they were shredding. I wrote them a demand letter, and I gave it to them.

CHUCK:

You broke into a nursing home?

JIMMY/SAUL:

Assisted living.

CHUCK:

And you stole their garbage.

JIMMY/SAUL:

My god. No, it was in public. There was no lock, no nothing. I just lifted the lid, and there it was. There's no reasonable expectation of privacy in that situation, is there? You can't say it's private if a hobo can use it as a wigwam. That's... that's the standard, right? If animals or vagrants can get in?

CHUCK:

More or less, yes.

JIMMY/SAUL:

Okay, so this is all legal. I mean, it's completely above-the-belt legal. [Sighs] I just need to figure out what they're trying to cover up. You know, you don't shred like this unless you got something to hide, am I right?

CHUCK:

Not necessarily.

JIMMY/SAUL:

Oh, come on, Chuck. A lawyer shows up, starts figuring out their little scheme, and suddenly this? No, it's not a coincidence. It's in here.

CHUCK:

Well, at least it's not crosscut.

JIMMY/SAUL:

Look, you won't even know I'm here, okay? I just need some space and some quiet, and I'll be out of your hair as soon as I c...

CHUCK:

Stop, stop. It's okay. You can work here.

JIMMY/SAUL:

[Sighs] Thanks.

CHUCK:

I don't mind the company. You look like you could use a cup of coffee.

JIMMY/SAUL:

[Sighs] Good God, yes.

CHUCK:

I'll put it on.

Dialogue No. 57:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: when Chuck tells Jimmy it is up to him to decide if he wants to work with his older brother or not, Jimmy flouts the maxim of Quantity: instead of answering

whether he would like to accept Chuck's help or not, he starts to mumble, chuckle and finally, he hugs Chuck. Therefore, he implies that he would be so happy to have Chuck as his partner in this case. Nonetheless, Jimmy does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Jimmy takes a nap while Chuck continues with the work that Jimmy has started

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

CHUCK:

Oh, good. You're up.

JIMMY/SAUL:

[Grunts] Well, Jesus, Chuck, how long have I been asleep? Chuck, how did you... ? I... I can't believe this. Uh... Uh, thank you. This is a huge help. I felt like I was shoveling snow in a blizzard.

CHUCK:

Well, it gets better.

JIMMY/SAUL:

What's this?

CHUCK:

It's your smoking gun.

JIMMY/SAUL:

It's a, uh... invoice for syringes.

CHUCK:

Yes. From?

JIMMY/SAUL:

Morrissey Medical Supply Lincoln, Nebraska. So?

CHUCK:

Trust me. Meanwhile, we need to start pulling case law... any precedent dealing with 18 U.S.C. 1961 to '68. Probably not a bad idea to pull 30.47.1 from NMSA... Uh, 1978. I don't think that's gonna play, really, but it's a good opening salvo for us.

JIMMY/SAUL:

Wait, 'us'? We're working together on this?

CHUCK:

Mm. That's up to you, Jimmy.

JIMMY/SAUL:

'Cause... [Chuckles] [Laughs] Well... [Hugs Chuck]

CHUCK:

[Chuckles] All right. All right. All right. Let's get to work.

Dialogue No. 58:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he starts the conversation by complimenting Kim instead of going straight to the point of the call. He violates the Maxim of Manner again by using pretentious expressions (for example, 'shepardize like the wolf's at the door') and making fun of Howard instead of being brief and orderly. It can be noticed how in this dialogue Jimmy takes advantage of Kim's desire to be useful and a good friend to Jimmy. Hence, Jimmy takes advantage of Kim's positive face needs and asks her for big help.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy calls Kim and asks her to print something for him and Chuck

Saul's interlocutor(s): Kim and Chuck

Relationship between the interlocutors: with Chuck: family ties; with Kim: business/work-related, personal, friendship, Jimmy is romantically interested in Kim, and it becomes progressively clearer that Kim reciprocates his feelings

KIM:

Kim Wexler.

JIMMY/SAUL:

Hey, gorgeous.

KIM:

Oh, man. Sweet-talking right out of the gate? You want something. Make it fast. I want to go home.

JIMMY/SAUL:

Okay, okay. Will you look something up for me on Westlaw? [Sighs] Please?

KIM:

You're lucky I'm a pushover. All right. hit me.

JIMMY/SAUL:

Thank you. Uh, anything on *Sedima v. Imrex*, *Slesinger v. Disney*, *Holmes v. S.I.P.C...*

KIM:

Whoa, whoa, whoa. Slow down, slow down. *Disney. Holmes v. S.I...*

JIMMY/SAUL:

...*P.C.*, yeah. And, uh, anything on 57.12.1-24 *NMSA*, 1978.

KIM:

Uh, okay. It would help if I knew what you were looking for here.

JIMMY/SAUL:

Anything, everything.

KIM:

What? You want me to just read you the head notes or something?

JIMMY/SAUL:

No, no, print it... full cases, and any cases that cite to those cases. Shepardize like the wolf's at the door.

KIM:

Jesus, Jimmy, that's gonna be thousands of pages.

JIMMY/SAUL:

Pretty please with sugar on top? [Scoffs] Come on. You owe me one.

KIM:

Yes, I do, but this is gonna take hours. And who do I bill it to?

JIMMY/SAUL:

Bill it to Howard. I still remember his code... 1933, same year Hitler came to power.

KIM:

You're not funny. I'm not billing it to my boss.

JIMMY/SAUL:

How about yours? I'll pay you back.

KIM:

Jimmy, this is 300, 400 bucks-worth of printing. The accountants will find it and I'll get fired, which sounds fun and all, but no.

JIMMY/SAUL:

Okay. Hold on a sec. [To Chuck] Hey. Uh, Kim can't print without a code. Should I go over there, take notes, and come back?

CHUCK:

No, no, no. It would take too long. Use mine... 1868.

JIMMY/SAUL:

1868. Use that. It's Chuck's.

KIM:

You're using Chuck's number? Does Chuck know you're using Chuck's number?

JIMMY/SAUL:

We're working on something together. And bring it over to his place after. You're a lifesaver.

KIM:

Wait, wait, wait, wait, wait, wait! You're working a case together?

JIMMY/SAUL:

Yeah. Keep this under your hat, but it's gonna be huge... maybe a class-action, even. We think it'll settle for \$1 million, maybe \$2 million.

KIM:

How does that work? Chuck's a partner at *HHM*.

JIMMY/SAUL:

So what? Look, I know Chuck's partnership agreement chapter and verse. He can work with outside parties.

KIM:

That clause is intended for small-time stuff, pro bono cases.

JIMMY/SAUL:

So? I'm bono. I'm very bono. Chuck's a rock star, okay? They'll work it out.

KIM:

And Chuck can handle this? Last time I saw him, he was...

JIMMY/SAUL:

Last time you saw him, he wasn't himself, okay? This is good for him.

KIM:

Okay.

JIMMY/SAUL:

What?

KIM:

I don't know. I'm just... Whatever. I'll see you in a couple hours.

JIMMY/SAUL:

Okay. We're ordering a pizza, okay? I'll save you a slice.

Dialogue No. 59:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner by not being brief and orderly and using comparisons regarding Chuck and the lawyers of *Sandpiper Crossing* ('they're the Pistons, and you're the Bulls'). Additionally, Jimmy performs a Face-Flattering Act regarding Chuck's positive face as he tries to make his brother feel authoritative and worthy of respect, so Chuck agrees to meet the lawyers of *Sandpiper Crossing*. Thus, he takes advantage of Chuck's positive face needs, Chuck's understandable desire to be seen as a reputable professional.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy asks Chuck to come and meet the guests, but Chuck is anxious about it

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

Chuck. Come on, buddy.

CHUCK:

I... I don't... I don't know if I can do this.

JIMMY/SAUL:

You... oh, you can do this, all right? These guys... Those guys... they're nothing. Okay? They're *the Pistons*, and you're *the Bulls*. All right? All you got to do is sit there and look intimidating. They're scared of you already, and they should be. You're Charles McGill. Let's go. Let's go get 'em.

CHUCK:

Ah.

Dialogue No. 60:

Episode: 8/10 ('Rico')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he makes quite unnecessary in this setting and situation references to Salvador Dalí and Nebraska's Cornhuskers. By doing this, he performs a Self Face-Flattering Act regarding his positive face:

he makes himself seem more cultured and even well-rounded as a person. He then again violates the Maxim of Manner as he ridicules the *Sandpiper Crossing's* way of operating and consequently, makes fun of its lawyers attempts at defending their client. Also, Jimmy does not agree to accept the damages (\$100,000) that the lawyers were offering because he claims he expects much more. By doing this, he once again performs a Self Face-Flattering Act regarding his positive face as he presents himself as a confident professional who knows what he is aiming at.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy together with Chuck have a discussion with Richard and his colleagues about the *Sandpiper* matters

Saul's interlocutor(s): Chuck, Richard, Reese and Jergens

Relationship between the interlocutors: with Chuck: family ties and also business/work-related; with Richard and his colleagues: business/work-related, non-personal

RICHARD:

[Chuckling] Hey. Do you remember me, Charles? We were on a co-defense... *Church's Donuts v. Amendola*?

CHUCK:

Oh.

RICHARD:

It was... Jesus 9, 10 years ago.

CHUCK:

[Chuckles] Yeah.

RICHARD:

Oh, our guys were suing the other guys, and they were suing us right back, and the city had some grievance with everyone, so we had to bundle like four actions together, and I was sure that we were sunk. But you... you quoted... what was it? Huh? *Addyston Pipe & Steel*. You turned it all antitrust, and the whole thing went away in summary judgment. It was amazing. It was amazing. I figured you'd be arguing in front of the Supreme Court someday.

CHUCK:

Well, it's, uh, good to see you.

RICHARD:

Yeah. [Clears throat] All right, well, let's get started. Um, we've read your revised demand. It's, uh, quite a laundry list. Very creative.

JIMMY/SAUL:

Yeah, creative, like the way your clients have been billing my clients. 'Cause that's like Salvador Dalí creative.

RICHARD:

That's cute. Y... you know, you're not gonna make this stick. Setting aside evidentiary concerns...

JIMMY/SAUL:

Whoa, whoa. Your guys couldn't afford 10 bucks for a padlock? That's on them. Public property.

RICHARD:

Maybe a judge sees that your way, maybe he doesn't. But the damages for elder abuse? The statute requires proof that there was some undo influence... someone threat the residents of *Sandpiper Crossing*. As far as I understand it, no one has claimed there's a guy with a knife telling them to hand over their lunch money. There are a lot of assisted-living facilities out there that may be disreputable, but that's not the case with our client, not even close. All their facilities all 12 of them... every single one, five-star rated. You go to any one of them right now, and you know what you'll see? You'll see happy, healthy residents. *Sandpiper* takes care of these people. They don't bilk them. But we looked into it, and some of your clients have, in fact, been overbilled. It's... it's an accounting error. It doesn't rise to the level of fraud, not even close.

JERGENS:

We've calculated the damages. All told, it's \$46,320.

RICHARD:

Mm-hmm, so here's what we're prepared to do. We're gonna make your clients whole... a check for the \$46,000 and change right now. And on top of that, we'll give you another \$46k to cover

your expenses. So, what's that? \$92,000? Let's call it \$100,000 even. We admit to no wrongdoing, and your clients release all claims.

JIMMY/SAUL:

[Sighs] I think you're gonna need to do better than that.

RICHARD:

Ah, this was in your demand letter. They're syringes. So? I... I don't know if you know this, but that's a pretty standard item in an assisted-living facility.

JIMMY/SAUL:

Correct. But it's not what it is that matters. It's where it's from.

RICHARD:

Lincoln, Nebraska.

JIMMY/SAUL:

Go, cornhuskers. Well, since you're not picking up what I'm putting down, I'll explain it to you. Um, Nebraska, although they both begin with the letter 'N,' actually turns out to be a different state than New Mexico. So, your client accepted shipments across state lines for its enterprise. I... in the U.S. mail, no less.

RICHARD:

Are you trying to make this a RICO case?

JERGENS:

Like our client is John Gotti or something?

JIMMY/SAUL:

Well, you know as well as I do RICO's used mostly for business beefs. *Sedima* establishes a pretty low threshold for RICO provisions to kick in. Interstate commerce is a bitch, huh? As soon as we establish a pattern to... what was your word? Uh, 'overbillings'? I prefer the classic term of 'fraud.' You're looking at treble damages. So, your 100 grand... I think you know where you can stick it.

RICHARD:

Will you give us a moment? [Indistinct whispering] Well... What number exactly did you have in mind?

CHUCK:

\$20 million.

RICHARD:

Excuse me?

CHUCK:

You heard me.

RICHARD:

Oh, you can't expect...

CHUCK:

\$20 million. Or we'll see you in court.

Dialogue No. 61:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he suddenly changes the topic from business-related discussions to Chuck's house needing to be repainted. Nevertheless, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: the brothers sit on a park bench as Chuck practices spending time outside

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

Don't worry about that, all right? Look down. Look at the grass. [Chuck sighs] Kick off your shoes like this. When was the last time you did that? Feels good, right? Yeah. Grass between your toes. Feels nice. Yeah. Yeah.

CHUCK:

Hm. Well, I think maybe... Maybe it's time we go in. We got a lot of work to do. We need to get ready. You need to get ready. If I were *Schweikart and Cokely*, I'd seek a restraining order. Turn this into a civil harassment issue.

JIMMY/SAUL:

Schweikart and Cokely can come after me with a restraining order or anything else they got. I'll be ready.

CHUCK:

Confidence is good. Facts on your side, better. Know what you're walking into. [Inhales deeply] [Grunts] [Sighs]

JIMMY/SAUL:

[Chuckles] House needs a coat of paint.

CHUCK:

Yeah.

Dialogue No. 62:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: Jimmy performs a Self Face-Flattering Act regarding his positive face by saying that old people love him, thus, they are happy to be represented by him and perceive him as a trustworthy lawyer.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Richard Schweikart seeks a restraining order against Jimmy so he cannot go visit the elders of *Sandpiper Crossing* anymore

Saul's interlocutor(s): Richard and a judge

Relationship between the interlocutors: business/work-related, non-personal

JIMMY/SAUL:

Your Honor, Mr. Schweikart and his cohorts are attempting to keep me away from their victims.

RICHARD:

Victims?

JIMMY/SAUL:

My clients. Yes. You're denying me access. Even the worst prisoners in this building are allowed access to a lawyer. Are you saying my poor, elderly clients have fewer rights than jail inmates?

RICHARD:

Not at all, and no one is denying Mr. McGill access to his clients. We're denying access to the property.

JIMMY/SAUL:

It's semantics.

RICHARD:

Which is well within Sandpiper Crossing's rights. The building is private property.

JIMMY/SAUL:

Paid for by the residents.

RICHARD:

But managed by licensed professionals.

THE JUDGE:

Okay. One at a time, gentlemen. Mr. Schweikart, you're denying him access on what grounds?

RICHARD:

These assisted living residents have a daily routine that they're used to. Mr. McGill, who is loud and flamboyant, is a disturbance to these routines. Residents who want to see a lawyer, free to leave whenever they want.

JIMMY/SAUL:

Leave whenever they want? We're talking about elderly and infirm people here. The most common phrase in this place? 'I've fallen and I can't get up.'

RICHARD:

There's phone consultations, mail and messenger services. There's plenty of other ways to confer with clients. But for residents who don't want to be afflicted with Mr. McGill's presence, this becomes an issue of civil harassment.

JIMMY/SAUL:

Wow, you are stretching that definition to its limit. And FYI, old people adore me.

THE JUDGE:

Okay. I've heard enough. I have enough here to let me rule on this restraining order.

Dialogue No. 63:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he starts the conversation out of the blue with a joke and with no greeting. After Chuck tells him how much paperwork needs to be done, Jimmy agrees to all this work claiming that they can do this, and it is 'no big deal'. Thus, he agrees to a cost to the Self (he is ready to spend hours and hours on the paperwork) in hopes it will pay off later, meaning, he believes they can still win the case. And with the victory, money and recognition would come as well. Chuck tries to explain the situation to Jimmy but Jimmy ignores his brother and keeps on talking about the ways they could get it all done. Thus, he violates the Maxim of Manner. Jimmy tries to take advantage of Chuck's negative face needs/his need to be independent as a professional, but it does not work out. Finally, Jimmy reluctantly agrees to refer the case to *HMM* and flouts the Maxim of Manner by comparing *HMM* and especially Howard to Satan. By doing that, he implies that he is incredibly unhappy about the situation and he highly dislikes Howard. Then he violates the Maxim of Relevance as he changes the topic and claims that he will have to get an office next to Chuck's office in *HMM*.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 2) agreeing to a cost to the Self in anticipation of a later higher benefit

Context: after Jimmy wins the argument against Richard and Richard does not get a restraining order against Jimmy, he hurries up to tell Chuck the news, but Chuck also has something to say to his younger brother: he thinks that the *Sandpiper Crossing* case has to be referred to *HMM*.

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

Yeah. Ha-ha-ha. Don't worry, Chuck. That's not smoke you smell. That's me. Heh, heh. This mo-fo is on fire. Your baby bro kicked some Schweikart ass today. What the hell's all this?

CHUCK:

There was a delivery while you were in court.

JIMMY/SAUL:

Schweikart and Cokely sent this? What is it?

CHUCK:

The served interrogatories on each class representative. This box is deposition notices. Documents calling into question the mental health of many of our elderly clients. Attempting to stop the class from being certified on the grounds they're not competent. Oh, this is just the beginning. They're gonna continue this document dump until we're drowning in paperwork.

JIMMY/SAUL:

All right. We can deal with this. I mean, hey. It's, uh... It's just paperwork. Right? It's no big deal. Just hit it head on.

CHUCK:

Jimmy.

JIMMY/SAUL:

Prioritize. The most important stuff first. Or is it better to... deal with the easy stuff? You know, get that off the decks. You tell me, Chuck. You just point to a box. We can do this.

CHUCK:

Jimmy, we need to talk.

JIMMY/SAUL:

Chuck.

CHUCK:

Sit down, won't you?

JIMMY/SAUL:

No, I'm good.

CHUCK:

I know you're not gonna like what I have to say next. But facts are facts. And what we're facing here... A case this size, it is not a two-man job. We need help.

JIMMY/SAUL:

No.

CHUCK:

And for the good of the clients, we need to refer this case...

JIMMY/SAUL:

Don't say it.

CHUCK:

Refer it out to *HHM*.

JIMMY/SAUL:

Damn it, Chuck. No. Come on. We can do this. We're doing great on our own. We don't need Hamlin or anyone else. I mean, hey. We can Erin Brockovich the shit out of this case.

CHUCK:

Erin Brockovich didn't do it alone. She and Ed Masry brought in heavy hitters from Los Angeles to get that case across the goal line. And that's what we need to do. And there's no shame in that.

JIMMY/SAUL:

This is our case.

CHUCK:

Yes, it's ours. And the task ahead is monumental. Could we do it alone? Could two men alone build the Brooklyn Bridge? Maybe. But it would take forever. Just how long do you think the residents of *Sandpiper Crossing* have? Referring this case to *HHM* is for the good of the clients. That argument you won today against the restraining order, the judge was never gonna grant that. Schweikart is throwing softballs. And he's gonna keep on throwing them over and over.

We'll be busy swatting them away, we'll never spend time on the actual case. This case will span years. And we don't have the capital to carry it forward by ourselves. We simply don't.

JIMMY/SAUL:

[Sighs then scoffs] Fine. So? The case goes to *HMM*? Hail Satan. I submit to the dark side. I'll call Kim and arrange a meeting.

CHUCK:

All right. Good, Jimmy. Thank you. I know you'll come to see that it's for the best.

JIMMY/SAUL:

[Chuckles] [Sighs] I guess I'll have to get an office right next to yours. Finally out of the mailroom, huh?

Dialogue No. 64:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: Jimmy and Chuck prepare for their meeting at *HMM*

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

JIMMY/SAUL:

You got this, okay? No problem.

CHUCK:

Yes.

JIMMY/SAUL:

The suit okay? Is it too tight or too hot?

CHUCK:

Yeah. No, I mean. No. No. It's good.

JIMMY/SAUL:

Well, you look good. Oh... Can't even tell that's under there.

CHUCK:

It was a good idea.

JIMMY/SAUL:

Yeah. At any point, it's too much, you're uncomfortable, we'll turn around and come home. You want maybe, like, a safe word?

CHUCK:

How about 'get me the hell home'?

JIMMY/SAUL:

That'll work. Okay. Let's do this.

CHUCK:

Let's do this.

JIMMY/SAUL:

Okay. [Both go outside] Looking good. We're just going for a little ride. Here. Let me get that for you. Here you go.

CHUCK:

[Sighs] Jimmy.

JIMMY/SAUL:

Just a sec. Oh, crap.

CHUCK:

What is it?

JIMMY/SAUL:

I must have left my stupid phone on last night. It's dead.

CHUCK:

Well, could you put it in the trunk?

JIMMY/SAUL:

Oh. Yeah.

Dialogue No. 65:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: after Howard tells him he is not going to take Jimmy in as a partner for this case, Jimmy tells him he on his own found this case and 'made it happen' and this case is a very big one. Thus, he performs a Self Face-Flattering Act regarding his positive face as he highlights his dedication and professionalism as a lawyer. Also, Jimmy violates the Maxim of Manner as he starts insulting and mocking Howard as well as he does not avoid prolixity in his speech. Jimmy tries to take advantage of Howard's positive face needs/his desire to always stay calm, professional and polite and thus, asks him what he did to Howard's 'fine, upstanding character' that he cannot forgive Jimmy. At the end of the conversation, Jimmy flouts the Maxim of Quality as he starts threatening to tell all the elders living at *Sandpiper Crossing* assisted living house about how awful Howard is. Additionally, he claims he would rather 'burn the whole thing to the ground' than give the case to *HMM*. Of course, Jimmy is not going to do such things, but he makes the implication clear: the case will never be referred to *HMM* and Jimmy is not going to forgive Howard.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy and Chuck are at the meeting with *HMM* representatives to discuss the *Sandpiper Crossing* case

Saul's interlocutor(s): Chuck and Howard

Relationship between the interlocutors: with Chuck: family ties, with Howard: business/work-related but also personal

JIMMY/SAUL:

To date, we have 68 very willing plaintiffs signed to the class action, with the hopes of raising that number to 350 or more.

CHUCK

Many more, now that we know *Sandpiper* has facilities in five states.

HOWARD:

Fraud, unfair and deceptive trade practices, and racketeering. Jesus. Heh, heh. Guys, this is... Well, no case is ever a slam dunk. But I feel as confident about this as anything that's come through our doors. Francis, start putting together teams to travel out of state. Talk to these residents. Pair fourths with our best second years. Laura will take care of the arrangements. Kim, Daniel. Take the list of clients Jimmy's signed. Introduce yourself as the face of *HHM*. Make them feel secure and confident.

JIMMY/SAUL:

Hey, Howard. I'm glad you're all excited. But can we slow down a second and discuss terms, maybe?

HOWARD:

Oh, of course. Kind of shit out of a cannon with this case. It's exciting stuff you have here.

JIMMY/SAUL:

I get it.

HOWARD:

Look, Chuck is already an equity partner. You, as the lawyer who brought this case to the firm, we could guarantee you, say, 20 percent of the common fund share of the final settlement.

JIMMY/SAUL:

That will work.

HOWARD:

That's a few years down the road. As for money for you now, uh, we don't do referral fees. Chuck will agree. *HHM* doesn't view that as ethical.

CHUCK:

As we discussed.

HOWARD:

But what we could do is arrange an of-counsel fee for the time that you've already put in. Time that you spent building the case. I think we could go as high as 20,000.

JIMMY/SAUL:

That, too, will work.

HOWARD:

Great. Give us an invoice. I'll have Helen cut you a check.

JIMMY/SAUL:

Oh, got it right here. And I'd like to use 312 as an office. It's right next to Chuck's.

HOWARD:

I'm sorry?

JIMMY/SAUL:

Three-twelve. I know, it's got that view that clients love, but you know what? That's a waste of space. The waiting area by the kitchen is just as good.

HOWARD:

Um...

JIMMY/SAUL:

Well, come on, guys. I mean, I need an office.

HOWARD:

Can I have the room? Everybody, please. Just give us a few. [Everybody starts leaving]

CHUCK:

Um, Howard...

HOWARD:

When the room's clear, Chuck. [Pause] Jimmy. Jimmy, I'm just gonna say it. You're not working here.

JIMMY/SAUL:

What are you talking about? You said this case is a slam dunk.

HOWARD:

Yes. We want the case. We don't want, um... Uh... The case is all we want.

JIMMY/SAUL:

[Scoffs] You gotta be... You're serious? I walk in here with a multi-million dollar class action lawsuit on a damn platinum platter. A case that I found, that I made happen. And you don't want me? Why in Christ not? Well, I know that you hate me, Howard. You better believe, feeling goes both ways. But I'm willing to set that aside to work with you on this. Why can't you do the same for me? What is it that you can't let go of? Huh? What slight did I make to your fine, upstanding character that you can't forgive?

HOWARD:

A majority decision has been made by myself and the partners. All due respect to you, Chuck, we are not taking in any new associates into the firm.

JIMMY/SAUL:

Bullshit! New associates? Someone walks in with a case like this, you beg them to be partner. Tell me why. You didn't want me then. Okay. You don't want me now? Explain it.

CHUCK:

Howard. I don't know what to say. I am very disappointed. I really think you should reconsider.

HOWARD:

I'm sorry, but no. I think it's best if Jimmy takes the of-counsel fee. We could probably up it a bit. Keep in mind. You will be well-compensated in the back end. It's easy money, Jimmy. No reason not to take it.

JIMMY/SAUL:

Go to hell, Howard. I'm not giving you my case. And I'm gonna tell every one of those clients what a lying miserable pig fuck you are. I will burn the whole thing to the ground before I give it to you.

HOWARD:

Okay, then, if that's your decision. Good luck to you moving forward.

CHUCK:

Oh...

JIMMY/SAUL:

[On the verge of crying] What the hell just happened?!

Dialogue No. 66:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he does not avoid prolixity in his speech, meaning, he does not stay brief and orderly; he also uses quite pretentious phrases and often use the phrases figuratively (for example, 'he has reached a level of douche baggery that will live on for generations. Passed down by windtalkers and the like'). Also, he ignores Kim and just vents about the situation. After Kim suggests Jimmy to take the deal, Jimmy starts implicitly insulting her. He tries to exploit her emotional vulnerabilities (since they are friends, Jimmy tries to make her feel bad for seemingly choosing Howard's side) and take advantage of her both positive (her need to be a good friend) and negative (her need to stay independent, honest and unbribeable) face needs.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Kim visits Jimmy at the nail salon aka his office and encourages him to take the HMM's deal

Saul's interlocutor(s): Kim

Relationship between the interlocutors: business/work-related but also personal, it is clear that Jimmy has a crush on Kim, and it is almost clear that she reciprocates his feelings

JIMMY/SAUL:

Hey.

KIM:

Hey. I was worried about you. I must have called a dozen times.

JIMMY/SAUL:

Sorry. My phone died. It's one of the perks of living in Chuckland. Nowhere to plug in. But tonight, it's Jimmyland. I've got gin. I've got tequila. I've got good Kentucky bourbon. And you may partake with me in any beverage of your choice on one condition. You have to listen to me rant about what an absolute unwashed asshole your boss is.

KIM:

Jimmy...

JIMMY/SAUL:

No. It's true. Don't deny it. He has reached a level of douche baggery that will live on for generations. Passed down by windtalkers and the like. He'd rather tank a multi-million dollar case than work with me. That's sick. He has a sickness. He hates me that much? I hate him more. What you drinking?

KIM:

Jimmy.

JIMMY/SAUL:

Yeah, I wanna grab him by that stupid knit tie of his and swing him around.

KIM:

Jimmy...

JIMMY/SAUL:

Ham lindigo blue. How about ham lindigo blow me?

KIM:

Jimmy! I think you should take the deal.

JIMMY/SAUL:

What?

KIM:

I think you should slow down and think about it. Because taking the deal really is the best thing for you. You'll find yourself a proper office, your office. You'll build your practice. You'll leave Hamlin and *HHM* behind. Be your own man.

JIMMY/SAUL:

You want me to give up the case? My case?

KIM:

I want you... to be happy. And I know you want to stay with the case, but... you'll get all the financial reward without the risk. How can that be bad?

JIMMY/SAUL:

You come here peddling that horseshit on me? God, you? You sure know where your bread is buttered, huh? Don't wanna go up against the boss, that it? You're like a... You're like a damn pod person. What did Hamlin promise you? Please tell me he didn't buy you off cheap. Did he promise you the office I asked for? Or did he just swear never to move you back downstairs?

KIM:

Take the deal.

Dialogue No. 67:

Episode: 9/10 ('Pimento')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he does not avoid wordiness and ambiguity in his speech. Also, Jimmy violates the Maxim of Quality as he thanks to Chuck and tells him how happy he is that Chuck is on his side while he is already aware of the fact that Chuck is the one who did not let *HMM* hire Jimmy. Then, Jimmy proceeds to manipulate Chuck by suggesting Chuck to threaten to quit *HMM* in order to change Howard's mind, while in reality, Jimmy knows Howard is not the 'troublemaker' here. By doing all of this, Jimmy attempts at taking advantage of Chuck's positive face needs (his need to be seen as a righteous and honest person) and exploiting his emotional vulnerabilities (Jimmy is Chuck's younger brother and Chuck has gotten Jimmy out of trouble many times before). Additionally, Jimmy violates the Maxim of Relevance as he suddenly and out of the blue breaks the character and admits to knowing that Chuck called Howard asking him not to hire Jimmy. By doing that, he also performs a Face-Threatening Act towards Chuck's positive face as Jimmy's words could be perceived as him calling Chuck a 'bad' brother and also, a bad person in general. Then, Jimmy once again violates the Maxim of Relevance as he suddenly changes the subject again and starts telling Chuck what he bought for him and that he will not be buying Chuck his groceries etc. anymore.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy visits Chuck to tell him he knows that Chuck has been working against him

Saul's interlocutor(s): Chuck

Relationship between the interlocutors: family ties

CHUCK:

Oh. Jimmy. Hey. Jesus, when did you come in?

JIMMY/SAUL:

I don't know. I left my watch outside. Maybe an hour ago. You doing some ironing?

CHUCK:

Yeah. Hey, I know things didn't go well for us yesterday. But being back in the office sure felt good, really good. I'm gonna be prepared in case any more work comes my way. And the space blanket lining in the suit, what a fantastic idea. It really made being outside much more tolerable. I'm thinking about taking a little walk around the block later on. Ha, ha.

JIMMY/SAUL:

That's great, Chuck. You should do that.

CHUCK:

Jimmy, are you alright?

JIMMY/SAUL:

Well, I didn't sleep last night, so... I was doing some soul searching, and I came to a decision. I'm gonna take that deal.

CHUCK:

You're sure? This is what you want?

JIMMY/SAUL:

Kim talked to me. I got pretty nasty. I'm not proud. But thinking about what she said, I'd be a fool to pass up that money.

CHUCK:

It is a lot of money.

JIMMY/SAUL:

And I have zero interest in working with Howard. So, it's probably best that we keep to our separate sandboxes.

CHUCK:

Wish it could have worked out.

JIMMY/SAUL:

Yeah. Imagine that, huh? [Chuckles] The two McGill boys side by side storming the gates. Righting wrongs, taking down the bad guys. And making a boatload of money to boot. That would have been great. Right?

CHUCK:

The very best.

JIMMY/SAUL:

Yeah. Yeah. Heh.

CHUCK:

I'll keep on Howard. Um... Won't badger him, but maybe I can gradually wear him down. Get him to come around.

JIMMY/SAUL:

That's... Thanks. Wow. I'm so lucky to have you looking out for me.

CHUCK:

I'll do what I can. I'm not promising anything.

JIMMY/SAUL:

I get it. It's a long shit.

CHUCK:

Hey, he might change his mind.

JIMMY/SAUL:

Yeah? Hey, maybe there is a way that you could get Howard to change his mind.

CHUCK:

How?

JIMMY/SAUL:

Quit.

CHUCK:

Jimmy, no. No, no, no.

JIMMY/SAUL:

No, no, it's perfect.

CHUCK:

We've already been through all this. The reasons I'm never gonna leave *HHM*.

JIMMY/SAUL:

But you don't have to really quit. Okay? You just threat to quit, right? You get in a game of chicken with Howard. He's gotta blink, or *HHM* goes under. It's a perfect plan. Heh.

CHUCK:

Jimmy...

JIMMY/SAUL:

If you want us working together. Ahem. You can make it happen easily. I mean, hey, that reception you got yesterday at *HHM*, how about that, right? The whole lobby of *HHM* applauding for you. They love you. Now, you threat to pull out, Hamlin would be insane to screw with you. You've got the nuclear option. Launch the doomsday device. Game over. If working with me is what you really want, right, Chuck? [Pause] You called him. You called Hamlin. I always turn my phone off before I put it in your mailbox. Two nights ago, it was left on. Battery drained. I was so damn sure that I turned it off, you know. Because I always do. It's a habit, right? Heh. So, it was nagging me. It was nagging me. So, I called the phone company. Turns out there was a deleted call at 2 a.m. when I was asleep right there. And you know whose number? Hamlin's. The only person who could have made that call and deleted it is you, Chuck. Boy, that phone, huh? Phone must have felt like a blowtorch in your ear. All that electricity. All those radio waves right up against the side of your head. My God. What was so important that you had to call Howard before our meeting? The only thing I can think... The only thing that makes sense is you told him not to hire me. It was always you, right? Right back to when I passed the bar and tried to join the firm. You didn't want me. Speak up. Tell me why. It's the least you can do for me now. I'm your brother. We're supposed to look out for each other. Why were you working against me, Chuck?

CHUCK:

You're not a real lawyer.

JIMMY/SAUL:

I'm what?

CHUCK:

You're not a real lawyer. University of American Samoa, for Christ's sake. An online course? What a joke. I worked my ass off to get where I am. And you take these shortcuts, and you think suddenly you're my peer? You do what I do because you're funny and you can make people laugh? I committed my life to this! You don't slide into it like a cheap pair of slippers and reap all the rewards.

JIMMY/SAUL:

I thought you were proud of me.

CHUCK:

I was. When you straightened out and got a job in the mailroom, I was very proud.

JIMMY/SAUL:

So that's it then, right? Keep old Jimmy down in the mailroom. He's not good enough to be a lawyer.

CHUCK:

I know you. I know what you were, what you are. People don't change. You're Slippin' Jimmy. And Slippin' Jimmy I can handle just fine. But Slippin' Jimmy with a law degree is like a chimp with a machine gun. The law is sacred! If you abuse that power, people get hurt. This is not a game. You have to know... On some level, I know you know I'm right. You know I'm right.

JIMMY/SAUL:

I... I got you a 20-pound bag of ice. And some bacon, and some eggs, and a couple of those steaks that you like. Some fuel canisters. It's enough for three or four days. After that, you're on your own. I am done. [Leaves]

CHUCK:

Jimmy. Jimmy. Jimmy. Jimmy, come back inside. Jimmy. Jimmy.

Dialogue No. 68:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he starts the conversation quite unconventionally. He firstly makes a joke about Marco trying to sell a fake Rolex to two random guys. Then, instead of greeting Marco he sort of obscurely introduces himself and redirects the attention towards himself by saying 'look what the wind blew in'. By saying this, he performs a Self Face-Flattering Act as he puts himself in the position of someone who has been waited for and almost acts like a local celebrity. He also violates the Maxim of Manner as he tends to ignore Marco's words or questions and chooses to give him a piece of advice about what he should do with his life instead of reciprocating his friend's words. By advising Marco, Jimmy performs a Face-Threatening Act towards Marco's negative face. Jimmy also takes advantage of Marco's positive face needs (Jimmy tells him to look at himself which implies that Marco is not doing good and asks Marco whether he wants to 'spend the rest of his life on that stool' which could evoke Marco's wish to become more successful). At the end of the conversation, Jimmy violates the Maxim of Quality as he tells Marco he will call him once he gets settled in Albuquerque. Knowing the character of the protagonist of the TV series, it is not difficult to foresee that Jimmy is not going to do what he promised since Jimmy wants to leave all his current life behind.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs; No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: throwback to the past: with Chuck's help, Jimmy is released from jail, and he comes to the bar to say goodbye to Marco

Saul's interlocutor(s): Marco

Relationship between the interlocutors: friendship, business/work-related

MARCO:

[To the bar customers after he shows them a 'magic trick'] Ah, don't go away mad. Oh, hey, guys, you want to buy a Rolex?

JIMMY/SAUL:

Whoa, whoa. Hold on. How much for that cheap piece of crap? Look what the wind blew in. Hey, Merna.

MARCO:

Holy crap. Jimmy, my man, I said you would beat the rap. Hey, Merna, set him up, would you?

JIMMY/SAUL:

Merna, no, thanks. I'm good.

MARCO:

No, go on. He doesn't mean it. You just got out of jail. Come on. You're... you're not gonna have a drink? That'll be the day, huh?

JIMMY/SAUL:

Marco, settle down, okay? I'm in a rush. My brother's outside in a taxi. The meter's running.

MARCO:

What... Chuck's outside? Tell him to pull that broomstick out of his ass and get in here. I'm buying.

JIMMY/SAUL:

No. No, no, we got no time. We're catching a plane. I came here to say goodbye. I'm moving to Albuquerque, New Mexico.

MARCO:

Mexico? You skipped bail?

JIMMY/SAUL:

New Mexico... You know, like, uh, *Bugs Bunny and the Road Runner*, you know?

MARCO:

Yeah. What are you gonna do there?

JIMMY/SAUL:

I'm gonna work at his law firm, like, in the mailroom. It's a start, anyways.

MARCO:

[Chuckles] What? N... now you're talking crazy, man. You just got out of jail. Now you want to go back? Because working for him... That's all that is.

JIMMY/SAUL:

Marco... I was done. You understand? I didn't beat the rap. Chuck flew in and saved my ass. It's time to make some changes.

MARCO:

Hey, listen, man. You're slippin' Jimmy. What do you got to change, huh?

JIMMY/SAUL:

Everything. It's time to grow up.

MARCO:

Yeah, according to who... Chuck?

JIMMY/SAUL:

The same goes for you, man. You want to spend the rest of your life on that stool? I mean, come on, Marco. Look at yourself. [Horn honks] All right, that's him. I got to hit it.

MARCO:

Geez. His master's voice.

JIMMY/SAUL:

Really?

MARCO:

Look, come on. Go outside. Tell Chuckles that you... you got some business you forgot.

JIMMY/SAUL:

[Chuckling] Marco.

MARCO:

Come on. You got to have one last blowout. We'll do the watch thing again, but... but maybe we'll pull that, uh... That tar-money scam you were talking about, get some girls...

JIMMY/SAUL:

I made a promise.

MARCO:

Yeah, you made a promise, but it was... W... Whaddyamacallit? Under duress. Look, he got you out of jail, okay? But he's your brother. I mean, what else is he gonna do?

JIMMY/SAUL:

Marco, listen to me, all right? Chuck's not making me do this. He's giving me an opportunity, and I'm grabbing it.

MARCO:

Geez, it's like watching Miles Davis give up the trumpet.

JIMMY/SAUL:

[Chuckling] What? What does that even mean?

MARCO:

It's just a waste, is all I'm saying. [Horn honks]

JIMMY/SAUL:

[Sighs] All right, look. I'm gonna fly out there. I'm gonna get settled, and I'll call you. Yeah?

MARCO:

All right, Jimmy. Hey, have a safe flight, all right?!

Dialogue No. 69:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: Jimmy is waiting for his appointment to see Howard as Kim approaches him

Saul's interlocutor(s): Kim

Relationship between the interlocutors: friendship, business/work-related, Jimmy has a crush on Kim, and she probably has a crush on him too, thus, it is a romantic relationship in the making

KIM:

Hey.

JIMMY/SAUL:

Hey.

KIM:

What's up?

JIMMY/SAUL:

[Sighs] Just waiting to talk to Howard.

KIM:

Can I ask about what?

JIMMY/SAUL:

I'm taking your advice. I'm, uh, giving the case to *HHM*.

KIM:

Why?

JIMMY/SAUL:

The fact that Chuck doesn't want me here has something to do with it.

KIM:

I'm so sorry.

JIMMY/SAUL:

Why didn't you just tell me?

KIM:

I just... I didn't want you hating your own brother.

Dialogue No. 70:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Relevance as he changes the subject of this communicative exchange and instead of relevantly replying to Howard's remark Jimmy chooses to apologise to him. Then, Jimmy violates the Maxim of Quality as he claims that Chuck would be more comfortable if someone else took care of his daily needs while in reality, Jimmy is the one who did not want to do it anymore. Also, Jimmy violates the Maxim of Manner by ignoring Howard's question and asking him another question instead of replying to his. Also, Jimmy is aware that Howard cares about Chuck's well-being, thus, he takes advantage of that and asks him to find someone who could take care of Chuck.

Manipulative technique(s): No. 1) exploiting the victims' emotional vulnerabilities and/or taking advantage of their face needs

Context: Jimmy hands over the *Sandpiper Crossing* case to Howard

Saul's interlocutor(s): Howard

Relationship between the interlocutors: business/work-related, personal

HOWARD:

How did you find out? Did Kim tell you?

JIMMY/SAUL:

I figured it out on my own. [Chuckling] It's about time, right? I brought the *Sandpiper* stuff with me. It's down in my car. I figure your guys could do the outreach. If any of those geezers don't want to sign with you, just give me their names. I'll talk them into it.

HOWARD:

You know, Jimmy, I never wanted it to go this way. If it had been up to me, we would have at least...

JIMMY/SAUL:

Howard, I get it.

HOWARD:

Your brother's very important to the firm.

JIMMY/SAUL:

Sorry I called you a pig fuck.

HOWARD:

Well... We owe you some money, don't we? The of-counsel fee... I think we discussed \$20,000. That and whatever the common-fund proceeds of *Sandpiper* ultimately adds up to, you'll receive 20% of that... Should be a very nice payday for you when it comes.

JIMMY/SAUL:

Yep. I've got something for you, too. Uh, it's a shopping list for Chuck. I mean, he's doing better, but he still needs deliveries every day. I think he'd be more comfortable with someone else doing it.

HOWARD:

I see.

JIMMY/SAUL:

You don't have to do it personally. It just needs to get done. It's pretty straightforward. The ice is a pain in the ass, but he needs it. I usually sneak into a motel and fill a garbage bag, but you can have whoever you hire just buy it. The most important thing is the newspapers. Uh, *The New York Times*, *The Wall Street Journal*... They're a must. There's a newsstand on Eubank that has both of them at 6:00 A.M., which is good 'cause he's an early riser. The *Albuquerque Journal* he gets delivered, but somebody still has to bring it in for him.

HOWARD:

You've been doing all of this every day... For over a year?

JIMMY/SAUL:

You'll take care of this?

HOWARD:

Absolutely. I'll get it done and done right. [Paper rustling] I always liked you, Jimmy. Remember? I used to call you 'Charlie Hustle.'

JIMMY/SAUL:

Yeah, I remember that.

Dialogue No. 71:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quantity as he does not fully answer Kim's question. When she asks him whether he is alright and tells him that it is okay to let it all sometimes, he replies that 'there is nothing to let out' because 'Chuck is a sick man'. However, he does not tell her that he is not okay and finding out that Chuck was the one who did not want him in *HMM* hurt him a lot. Then, Jimmy does not stay brief and orderly and chooses to compare himself to Dalai Lama and by doing that, he flouts the Maxim of Manner

and implies that he is a changed, more mature man now. Also, Jimmy performs a Self Face-Flattering Act regarding his positive face as he makes himself seem mature and calm. That impresses Kim and impressing Kim is very important to Jimmy.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy apologises to Kim for talking to her rudely after she advised him to take the HMM's deal

Saul's interlocutor(s): Kim

Relationship between the interlocutors: friendship, business/work-related, Jimmy has a crush on Kim, and she probably has a crush on him too, thus, it is a romantic relationship in the making

JIMMY/SAUL:

I'm sorry I yelled at you. [Kim hugs Jimmy] That was nice.

KIM:

You sure you're all right? It's not a crime to let it out.

JIMMY/SAUL:

There's nothing to let out. Chuck's a sick man.

KIM:

That's no excuse.

JIMMY/SAUL:

[Sighs] He's my brother. He thinks I'm a scumbag. There's nothing I can do to change that. What else is there to say?

KIM:

Wow. That's mature.

JIMMY/SAUL:

Dalai Lama's got nothing on me.

Dialogue No. 72:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he talks to Marco (who is asleep) in a changed, high-pitched voice, he also compliments and then insults his (ex-)friend. Then, Jimmy violates the Maxim of Manner as he together with Marco try to imitate the voice of Auda Abu Tayi (who is a historical figure) or more specifically, the voice of an actor who played him in a movie. Also, Jimmy violates the Maxim of Quality as he tells Marco that Chuck is doing fine. Additionally, he violates the Maxim of Quantity as he is not informative enough when it comes to the question about whether he is still working for Chuck. Jimmy replies 'sometimes' instead of giving enough information to answer the question fully and truthfully. When Marco asks Jimmy why he did not visit him when he was back in the town for his mother's funeral, Jimmy violates the Maxim of Quantity as he gives excuses about how busy Chuck was and so on and does not mention the fact that Jimmy himself did not want to meet Marco. As already mentioned, Jimmy wanted to leave his past behind. Also, Jimmy performs a Self Face-Flattering act regarding his positive face as he pays for Marco's beer and leaves a tip for the bartender. He does that out of sincere incentives but also, he wants to let Marco know that he is quite successful currently and can let himself spend some money on others. Then, when a random man enters the bar Jimmy encourages Marco to scam him for money as they used to do and makes up a fake story about a coin which is supposedly worth 800 dollars. Thus, he violates the Maxim of Quality as the rest of the conversation is all played out.

Manipulative technique(s): No. 3) employing Self Face-Flattering Acts as a seductive technique to make the Self seem more authoritative and/or worthy

Context: Jimmy travels to see Marco as they have not seen each other since Jimmy left for Albuquerque and they both decide to scam a random man that comes into the bar

Saul's interlocutor(s): Marco, a bartender and a random man

Relationship between the interlocutors: with Marco: (ex-)friends; with the other two: strangers

JIMMY/SAUL:

[High-pitched voice] Marco... You gorgeous hunk of a man... How long will you keep me waiting? [Normal voice] Mnh! Wake up, you fat son of a bitch. Bought you a beer.

MARCO:

Jimmy?

JIMMY/SAUL:

In the flesh. [Chuckles] Hey. [Chuckles] [Some part of the conversation cannot be heard] So, I'm not dark enough for you, huh?

MARCO:

No, no. I'm just saying I don't see any color. I mean, 10 years in the desert, you should look like, uh, Anthony Quinn in 'Lawrence of Arabia.' [As Auda Abu Tayi] Turks... They paid me a golden treasure!

JIMMY/SAUL:

[As Auda Abu Tayi] Yet I am poor...

MARCO:

Because I am a...

JIMMY/SAUL:

River to my people!

MARCO:

River to my people!

JIMMY/SAUL:

[Chuckles] Well, hey, I'm Irish, okay? I spend my time staying out of the sun.

MARCO:

[Chuckles] Speaking of pale sons of bitches, how's your brother doing?

JIMMY/SAUL:

Chuck's fine.

MARCO:

Still working for him?

JIMMY/SAUL:

[Clicks tongue] Sometimes. What about you... I mean, besides falling asleep on a bar at 4:00 on a Wednesday afternoon? [Marco shows Jimmy his shirt] 'Lake Michigan Standpipe'? What's that?

MARCO:

My brother-in-law owns the company.

JIMMY/SAUL:

Wait. Hold it. You got married?

MARCO:

No, no, no. My... my... My sister Angie's husband.

JIMMY/SAUL:

[Chuckles] Ah. So, what the hell's a standpipe?

MARCO:

Standpipe... You know what a standpipe is.

JIMMY/SAUL:

I don't think so.

MARCO:

Fire department comes. They stick one end of the hose on the hydrant. The other end goes on the standpipe. The water goes out the standpipe, through the sprinklers, and then douses the flames. It's important stuff.

JIMMY/SAUL:

So, that's what a standpipe is, huh?

MARCO:

Well, it's a dry standpipe. There's also the wet standpipe.

JIMMY/SAUL:

What's the difference?

MARCO:

I don't know I-if I could explain it to a layman. [Coughs] [Clearing throat] Excuse me. How's your mom?

JIMMY/SAUL:

Oh, she passed away about three years ago.

MARCO:

Ah. That's too bad. She was a great lady.

JIMMY/SAUL:

Yeah.

MARCO:

From Wisconsin, right?

JIMMY/SAUL:

Yeah.

MARCO:

The funeral out there?

JIMMY/SAUL:

No, it was... Here.

MARCO:

Here?

JIMMY/SAUL:

Yeah, well, we were only in town for a few days, so...

MARCO:

You were in town. You didn't look me up?

JIMMY/SAUL:

[Sighs] Chuck was in the middle of a big case, and, uh, we couldn't stay around, so...

BARTENDER:

Can I get you guys anything else?

JIMMY/SAUL:

I'm good. You want anything?

MARCO:

Nah.

BARTENDER:

Your change here, too.

JIMMY/SAUL:

Uh, yeah, okay. Hey. [Tips the bartender]

BARTENDER:

Thank you.

JIMMY/SAUL:

[Sighs] How's my cutlass running?

MARCO:

Gets me around.

JIMMY/SAUL:

Well, it's a classic. Little bodywork, paint job... Really be something.

MARCO:

So, what you gonna do while you're here?

JIMMY/SAUL:

[Inhales sharply] I don't know. See the sights, you know, catch a *Cubbies* game from the bleachers, get a hot dog at *Henry's*.

MAN:

[Enters the bar] Mm-hmm. Yeah. Uh-huh. [Door closes] Correct. [Sighs] I'm gonna see them tomorrow. Yeah, both of them. Okay. Okay, bye.

JIMMY/SAUL:

Is he a regular?

MARCO:

No.

JIMMY/SAUL:

You're buying, I'm selling.

MARCO:

All right, then.

JIMMY/SAUL:

[Starts speaking loudly so MAN can hear] All I'm asking is that you take a look.

MARCO:

I'm sorry, buddy... no offense. I'm just... you know, I'm not interested.

JIMMY/SAUL:

[Sighs] Come on, man. What's it gonna hurt to take a look? It'll take you two seconds.

MARCO:

[Chuckles] All right. All right. Show me what you got. [Sighs]

JIMMY/SAUL:

[Shows him a coin] Boom.

MARCO:

Okay.

JIMMY/SAUL:

Do you see it?

MARCO:

I see a Kennedy half-dollar.

JIMMY/SAUL:

Which way is he facing?

MARCO:

JFK's facing left.

JIMMY/SAUL:

[Chuckling] Exactly.

MARCO:

Hey, which way is he supposed to be facing?

JIMMY/SAUL:

Right... he's supposed to be facing right.

MARCO:

Okay, so why... Why is this one facing left?

JIMMY/SAUL:

[Scoffs] November 22, 1963... Kennedy is assassinated, right? The whole nation goes into mourning. They start naming everything in sight after him. And the mint wants in on the act. So, in '64, they decide to change the Lincoln half-dollar into the Kennedy half-dollar. When they design it, they put Kennedy facing right, facing east, just the way they had Lincoln. You know why?

MARCO:

Mnh-mnh.

JIMMY/SAUL:

He symbolizes the dawn. It's why pretty much every grave everywhere faces east, you know? So, the spirit of the dead person faces the rising sun. You know, it's a death thing. It's a burial thing. But there's one technician in the Denver mint, right? And this guy... he believed in, uh, the new frontier... Camelot, the whole deal. So, the assassination just destroyed him. When he sees that coin with Kennedy facing east, facing the American past, pissed him off. And so, he went rogue. Without telling anybody, he flipped things around so that Kennedy was facing west, towards the new frontier, the future. Now, the mint struck about 3,000 of these before they figured it out. They canned the guy. About 1,000 of them made it out into general circulation. They managed to get most of them back, melt them down, but... There are still... [inhales sharply] 200-plus floating around out there.

MAN:

[Chuckles, snorts]

JIMMY/SAUL:

What's that? I didn't catch that.

MAN:

I didn't say anything.

JIMMY/SAUL:

Do you mind, buddy? We're having a private conversation here. [Sighs] This one's not in perfect condition, but [breathes deeply] on the open market, I'd say it's worth... 600 or 800 bucks.

MARCO:

\$800?

JIMMY/SAUL:

Yeah, but [inhales sharply] I'm hard up, so I'll take, uh, \$100 for it.

MARCO:

You want me to give you \$100 for a half-dollar.

JIMMY/SAUL:

I want you to give me \$100 for an \$800 coin.

MARCO:

Yeah, I don't know, man. You know?

JIMMY/SAUL:

I'm gonna go drain the snake. Think about it.

MARCO:

[Chuckles] This guy's playing me, right?

MAN:

Definitely.

MARCO:

[Sighs] Slick son of a bitch. You know, I should... You know what? I know this guy on wabash... Coin dealer, a friend of my uncle's. Hey, Joey, can I use your phone? Local call.

BARTENDER:

Keep it short.

MARCO:

Right on. Let's see. Man. I'm gonna call this guy, and when he tells me this is a scam, you know what I'm gonna do? I'm gonna call the cops and get this scumbag thrown in the can. You're my witness, okay? Facing west. [Chuckles] My hairy ass. [Clears throat] [Speaking on the phone] Hey. How you doing? Yeah, it's Alvin, Dave Tanner's nephew. [Chuckles] Yeah, mm-hmm. Yeah, that's right. Hey, this is gonna sound like the beginning of a bad joke, but, uh, I'm in this bar, and I've got this guy spinning this cock-and-bull story about this, uh, 50-cent piece he's trying to sell me. He says, uh... Says Kennedy's supposed to be facing west or something. Yeah? Yeah. [Clears throat] Mm-hmm. Yeah. That's what he said... Denver. [Scoffs] Jesus. No kidding? Well, listen, I got to go. All right? Uh, thank you. And I owe you one. [Chuckles] [Clears throat] Thanks, Joey.

MAN:

So, what did he say?

MARCO:

Yeah, you know, he... He didn't really know much. [Jimmy comes back] I'll tell you what... I'll give you \$50 for it.

JIMMY/SAUL:

\$50? I'm taking a bath at \$100.

MARCO:

A-all right. Okay. Look, I got... \$64 right here.

JIMMY/SAUL:

It's an \$800 coin, okay? I'm not gonna sell it to you for \$64.

MARCO:

Okay, if you wait for me, I'll get you 100 bucks.

JIMMY/SAUL:

I don't know.

MAN:

[Whistles] Hey, buddy, I got 75 bucks right here.

JIMMY/SAUL:

I... I... sorry. I need \$100.

MARCO:

Hey, slick, nobody's talking to you. Mind your own business, okay?

MAN:

Come on. Cash money... \$80.

MARCO:

[Sighs] Look, if you give me a chance, I'll be back with \$110.

JIMMY/SAUL:

How long will that be?

MARCO:

I don't know. I got to catch a train, come back... Hour, hour and a half at the most.

MAN:

Yeah, you know, this guy was getting ready to call the cops on you.

MARCO:

No, I was not.

JIMMY/SAUL:

What? Why would you do that? That...

MARCO:

Now this guy is making shit up!

MAN:

Hey, I got \$110 right here. That's...

JIMMY/SAUL:

Sold.

MARCO:

No! No, no, no, no, no, no.

JIMMY/SAUL:

This guy's got the cash. Now...

MARCO:

Don't do that.

JIMMY/SAUL:

Here, take care of that. That's history right there.

MARCO:

Hey, you can't do that.

MAN:

Hey, money talks. [Chuckling] You lost. It's over.

MARCO:

No, it's not over. No, that's crap. And where do you think you're going, huh?

MAN:

Hey, back off, dude.

MARCO:

Yeah, I'll back off when you give me the JFK back. Hey, Joey, call the cops. This guy just tried to rip me off.

MAN:

Hey, this guy's a liar. I did not rip anybody off. [Leaves]

MARCO:

Yes, you did! You come back in here, and your ass is grass! I got friends, buddy! Do you hear me?! You double-dealing bastard! I got friends! [Jimmy and Marco laugh]

JIMMY/SAUL:

You are so beautiful! Mwah! [Laughs]

MARCO:

Hey, everybody, next round's on us!

Dialogue No. 73:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: non-manipulative dialogue

Manipulative technique(s): –

Context: Jimmy and Marco spend several days scamming people, then he tells Marco that he is a lawyer and needs to go back home. Nevertheless, Marco convinces Jimmy to scam someone one last time

Saul's interlocutor(s): Marco

Relationship between the interlocutors: friends

MARCO:

So, what's it gonna be today, pal? I'm up for anything and everything.

JIMMY/SAUL:

Marco, I'm sorry. I got to go back.

MARCO:

What? [Chuckles]

JIMMY/SAUL:

Uh, it's been great, and I appreciate your hospitality, but a week's gonna have to do it. I got to go home.

MARCO:

I already called in sick. [Sighs] Come on, man. This is home. Y-you hate it out there. What do you got to go back to?

JIMMY/SAUL:

My clients.

MARCO:

[Chuckling] Clients. What... what are you... Like a gigolo or something?

JIMMY/SAUL:

Uh, Marco... [clears throat] I'm a lawyer.

MARCO:

What?

JIMMY/SAUL:

Honest to God. I do elder law, which is like wills and estates.

MARCO:

So, you're ripping off old people?

JIMMY/SAUL:

No, I'm not ripping off old people. I'm not ripping off anybody.

MARCO:

Holy crap. Slippin' Jimmy's a lawyer? [Laughs] No wonder you want to go back. I mean, you got to be king of the desert, driving around town in a white caddy, making bank.

JIMMY/SAUL:

I'm not making bank. I'm making a living, more or less.

MARCO:

A living? All due respect, you're a lawyer and you're not making bank, you're doing it wrong.

JIMMY/SAUL:

Well, I'm building something. Takes time.

MARCO:

Well, you're gonna build something, build it out here. I mean, lawyers in Chicago make plenty... I assure you.

JIMMY/SAUL:

Yeah, I don't know what to tell you, Marco. I... Chuck's in Albuquerque.

MARCO:

Again, all due respect... Chuck's a stuck-up douchebag. I hate to break it to you, but he doesn't even like you.

JIMMY/SAUL:

He's my brother. [Sighs]

MARCO:

Okay. [Chuckles] I... I get it... family. You got to go back. But... Remember this? [Shows Jimmy a fake Rolex]

JIMMY/SAUL:

The Rolex thing. What... Whatever happened to the guy who used to sell us those?

MARCO:

Jin Kang? He got deported. This is the last one. I say we go for it.

JIMMY/SAUL:

No.

MARCO:

Oh, come on. Last time, we did what? \$600? The hot streak we're on, I bet we break a grand, easy.

JIMMY/SAUL:

I could lend you some cash.

MARCO:

I don't need the money, Jimmy. I need this. Come on. You say you're happy doing wills or whatever, good for you, man, seriously. But I got to tell you... Standpipes ain't cutting it for me, man. I got nothing, Jimmy. Give me this. Give me this, man.

JIMMY/SAUL:

I can't do it.

MARCO:

Come on. Give me this.

JIMMY/SAUL:

Marco.

MARCO:

Give me this. Come on. Come on.

JIMMY/SAUL:

Buddy, listen to me.

MARCO:

I'm listening. Come on. Hey. Just one last time. Come on.

JIMMY/SAUL:

I'm not being hypnotized.

MARCO:

No? [Laughs] Okay. Come on, one more time.

JIMMY/SAUL:

I can't do it.

MARCO:

Just one more... one more.

JIMMY/SAUL:

Hey, listen to me.

MARCO:

Yeah, I'm listening. Come on.

Dialogue No. 74:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Quality as he tells Marco that he did not screw up as Marco says and that he did good. In reality, because of Marco's health problems their plan to scam a random plan did not work out. However, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Jimmy and Marco are in the process of scamming a random man when Jimmy notices that Marco is not breathing and calls 911

Saul's interlocutor(s): Marco

Relationship between the interlocutors: friends

JIMMY/SAUL:

Marco, Marco, you with me? You with me?

MARCO:

[Slurring] I screwed up.

JIMMY/SAUL:

No, you did... you did good, buddy. Just hold on, all right? They're on their way. They'll be here in a minute.

MARCO:

Jimmy, you know what?

JIMMY/SAUL:

Just s-save your breath, okay? You're gonna be fine.

MARCO:

This was the greatest week of my life. [Chuckles] [Laughs]

JIMMY/SAUL:

Hey. Hey, hey, hey. Hang in there! Hey! Hey! Hey! Hey, wake up, man! Come on! Marco, buddy! [Panting] Help! [Panting] Anybody! [Grunting] Marco!

Dialogue No. 75:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy flouts the Maxim of Quality as he plays along with Kim and pretends to be a character from a movie called Ferris Bueller. He then flouts the Maxim of Quality again as he tells Kim he is 'burning down the place' and by saying that he implies that he is having fun, maybe even potentially causing troubles and is just relaxing. However, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Kim calls Jimmy to tell him that HMM has partnered up with another lawyer company for the *Sandpiper Crossing* case and that company is willing to take Jimmy in as a partner for the case

Saul's interlocutor(s): Kim

Relationship between the interlocutors: friends, business/work-related, possibly romantic relationship in the future

JIMMY/SAUL:

Hey.

KIM:

Is this Ferris Bueller?

JIMMY/SAUL:

Speaking. [Chuckles]

KIM:

I don't want to interrupt your big day off. Just checking in. What are you up to?

JIMMY/SAUL:

You know, burning down the place.

KIM:

I wouldn't expect any less. So, whatever it was, did you get it out of your system?

JIMMY/SAUL:

Yep, all gone.

KIM:

Good. I want to run something by you. The *Sandpiper* case... It's getting too big for *HMM*. Howard's decided to partner with another firm. *Davis and Main*. You heard of them?

JIMMY/SAUL:

Sure, up in Santa Fe.

KIM:

Right. Well, they've heard of you, too, and they're interested. They want to make you an offer contingent on an interview. They've got a partner-track position in mind.

JIMMY/SAUL:

Wait. [Chuckles] What? Partner track? What are you talking about?

KIM:

I'm talking about there's an office in Santa Fe with your name on it, or there could be, and you'd be working on your case.

JIMMY/SAUL:

[Chuckles] I... well, I... I don't even, uh... Chuck wouldn't like it.

KIM:

Chuck has no say in this. You wouldn't be working for *HHM*, and Chuck can't tell *Davis and Main* who to hire.

JIMMY/SAUL:

Why me? Is this like a tax write-off or a charity thing? What's the angle, huh?

KIM:

Jimmy, we've been talking to your clients, the *Sandpiper* residents, and they ask about you every chance they get. I don't know what it is, but you have a way with them.

JIMMY/SAUL:

[Chuckles] Hey. Old people love me.

KIM:

So... Sounds good?

JIMMY/SAUL:

[Chuckles] Kim, I can't imagine what you did to make this happen. Thank you.

KIM:

I didn't do anything... much. And believe it or not, Howard's been pushing this, too.

JIMMY/SAUL:

Good, old Howard.

KIM:

Listen, we're gonna be down in judge Murray's court on Thursday at 11:00. The *Davis and Main* people will be there. It'd be the perfect chance for you to meet them.

JIMMY/SAUL:

Thursday at 11:00. All right, I'll be there. Thanks, Kim, really.

KIM:

I'll see you then.

Dialogue No. 76:

Episode: 10/10 ('Marco')

Pragmatic (linguistic) analysis: Jimmy violates the Maxim of Manner as he very obscurely talks about knowing what stopped him from taking the Kettlemans' money, but he does not clarify what he is talking about. However, in this dialogue, he does not use any of the Sorlin's manipulative techniques.

Manipulative technique(s): –

Context: Jimmy stops by the Mike's booth to ask him why he has not run away with the money that Kettleman's stole

Saul's interlocutor(s): Mike

Relationship between the interlocutors: business/work-related, personal

MIKE:

Well, that was quick. No charge.

JIMMY/SAUL:

Help me out here. Did I dream it, or did I have \$1,600,000 on my desk in cash? When I close my eyes, I can still see it. It's burned into my retinas like I was staring into the sun. No one on God's green earth knew we had it. We could have split it 50/50. We could have gone home with \$800,000 each, tax-free.

MIKE:

Your point being?

JIMMY/SAUL:

Why didn't we? What stopped us?

MIKE:

I remember you saying something about doing the right thing.

JIMMY/SAUL:

I don't even know what that means. [Chuckles]

MIKE:

You want to know why I didn't take that money? Is that what you're asking?

JIMMY/SAUL:

Yeah, that's what I'm asking.

MIKE:

Me, personally... I was hired to do a job. I did it. That's as far as it goes.

JIMMY/SAUL:

Yeah. Well, I know what stopped me. And you know what? It's never stopping me again.