

**DESCRIPTIVE ANALYSIS ON FLOUTING AND HEDGING OF
CONVERSATIONAL MAXIMS IN THE “POST GRAD” MOVIE**

A GRADUATING PAPER

**Submitted to the Board of Examiners in Partial Fulfillments
of the Requirements for the Degree of *Sarjana Pendidikan Islam* (S.Pd.I)
In English Department of Educational Faculty**



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Case: Nastiti Rokhmania's Thesis

Dear

The Head of State Institute of
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Assalamu'alaikum Wr. Wb.

After reading and correcting Nastiti Rokhmania's thesis entitled **Descriptive Analysis on Flouting and Hedging of Conversational Maxims in "Post Grad" Movie**, I have dedicated and would like to purpose that if could be accepted by Educational Faculty, and I hope it would be examined as soon as possible.

Wassalamu'alaikum Wr. Wb.

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DESCRIPTIVE ANALYSIS ON FLOUTING AND HEDGING OF CONVERSATIONAL MAXIMS IN "POST GRAD" MOVIE

NASTITI ROKHMANIA

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Has been brought to the board examiners of English Department of Educational Faculty of State Institute of Islamic Studies (STAIN) Salatiga on September 24th 2012, and hereby considered to completely fulfill the requirement of the degree of *Sarjana Pendidikan Islam* (S.Pd.I) in English and Education Department.

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DECLARATION

In the Name of Allah the Most Gracious and the Most Merciful

Hereby the writer declares that this graduating paper is made by the writer herself and it is not containing materials written and has been published by other people and other people's idea except the information from the references.

The writer is capable to account her graduating paper if in the future, it can be proved of containing others' idea or in fact, the writer imitates the other's graduating paper.

Likewise, the declaration is made by the writer and she hopes that this declaration can be understood.

Salatiga, September 1st 2012

The Writer

Nastiti Rokhmania
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MOTTO

“You never really understand a person until you consider things from his point of view... until you climb inside of his skin and walk around in it”

(Harper Lee, in *To Kill A Mockingbird*)

DEDICATION

I sincerely dedicate this graduating paper to:

1. My perfect parents, whom I give all my honors to. Thanks for your love, encouragement and prayer.
2. My super brother, Akbar Wicaksono who facilitate the material and the financial for my study, and my sweet sister, Safitri Nur Annisa, who always reminds me to finish this paper. Thank you so much, I love you all.
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6. My great friends of TBI D '08, Keep contact and "*anjangsana-anjangsini*" ya!
7. All my friends in STAIN Salatiga 2008, in all departments (TBI, PAI, PBA, PGMI, and Syari'ah).
8. My unforgettable Communicative English Club's (CEC) family.

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Secondly, peace and salutation always be given to our prophet Muhammad SAW who has guided us from the darkness to the lightness.

However, this success would not be achieved without supports, guidance, advices, helps, and encouragements from individual and institution, and I somehow realize that an appropriate moment for me to deepest gratitude for:

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4. Ari Setiawan, MM as a counselor who has educated, supported, directed and given the writer advices, suggestions, and a recommendations for this thesis from beginning until the end.
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6. My beloved parents
7. My beloved family
8. All of the staffs who have helped the writer in processing of graduating paper administration
9. All of her friends who have help me to finish this graduating paper

Finally, this graduating paper is expected to be able to provide useful knowledge and information to the readers. In addition, the writer is pleased to accept more suggestion and contribution from the reader for the improvement of the graduating paper.

Salatiga, 1 September 2012

The writer



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ABSTRACT

This research is focused on analyzing flouting and hedging maxim of utterances used by the characters in "Post Grad" movie. Maxims are the rules of cooperative principle which is categorized into four categories; Maxim of Quality, Maxim of Quantity, Maxim of Relevance, and Maxim of Manner. If these maxims are used in conversation, they can go smoothly. However, people often break the maxims overtly (flouting maxims) and sometimes break the maxim secretly (hedging maxim) when they make a conversation. The characters in the movie often flout and hedge the maxim in their conversation. This research is conducted using descriptive qualitative method based on theory known as Grice's Maxims. The data are in the form of utterances used by the characters in "Post Grad" movie. The data analysis reveals some finding covering the formulated research question. The maxims are flouted when the speaker breaks some maxim when using the utterances in the form of rhetorical strategies, such as tautology, metaphor, hyperbole, irony, and rhetorical question. On the other hand, maxims are also hedged when the information is not totally accurate or unclearly stated but it seems informative, well-founded, and relevant.

Key words: Descriptive analysis, flouting and hedging maxims, Post Grad movie

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CHAPTER I

INTRODUCTION

A. Background of Study

In the daily interaction, everyone needs a good communication. A good communication can avoid misunderstanding and misinterpret between the speaker and hearer. To help the people be cooperative in their communication there is a theory about the cooperative principle. It is a principle of conversation that was presented by Grice (1975) stating that participants will contribute in a conversation such as is needed when the conversation occurs and each of them can accept the purpose of the conversation or the talk exchange. The cooperative principle explains how the people interact with others. The people who obey the cooperative principle in their conversation will make sure that what they say in their conversation gives more information about their conversation. Grice proposes four types of cooperative principle that is called conversational maxims. The Grice maxims are a way to explain the relation between utterance and what is known from it. The principle describes the effectiveness communication in a conversational that can be accepted by the natural social situation, and it is broken down into four Maxim of Quality, Quantity, Relevance and Manner.

Obviously, when we notice the communication around us, we will find many people do not use the appropriate Grice's Maxims. They

sometimes speak and break the rule of maxim quality, quantity, relevance or even manner. Breaking the rule of the maxims is usually called flouting and hedging. We can find some flouting in the form of tautology, metaphor, irony, hyperbole, banter, sarcasm, overstatement, understatement, and rhetorical question. Furthermore, the maxims are hedged when the speaker gives an information that is not totally accurate but seem informative, well founded, and relevant, moreover the speaker copies the information from other people.

There are some reasons why people often break the maxim in the conversation. First, sometimes breaking the maxim can make color in a language. Then, to draw an attention from the hearer sometimes the speaker breaks the maxim either. Breaking maxim also appreciates the language, such is found in the dialogue of novel, short story, drama, or even a movie.

This research discuss about flouting and hedging maxims used by the main character in "Post Grad" Movie. The object of this study is chosen because of some reason: first, discussing about flouting and hedging maxim in used in the movie is interesting topic. Secondly, language used in the movie has many variations, for example irony, hyperbole, metaphor. Thirdly, in communication people tend to speak what is in their mind without obeying the rule especially the rule of cooperative principle.

From that phenomenon, the writer is in conducting the study of flouting and hedging maxims used in Post Grad movie. Here the writer carries out a research entitled **“A DESCRIPTIVE ANALYSIS ON FLOUTING AND HEDGING OF CONVERSATIONAL MAXIMS IN “POST GRAD” MOVIE”**.

B. Problem of Study

Based on the background of the study above this study focuses on the following problems:

1. How do the characters on “Post Grad” flout the maxims?
2. How do the characters on “Post Grad” hedge the maxims?

C. Objectives of the Study

The main objectives of the study are to help the reader know and understand about flouting and hedging maxim used by the main characters on “Post Grad”. Besides, this study also provides the answer from the research problems of study. The objectives of the study are:

1. To describe how the maxims are flouted by the characters on “Post Grad” movie.
2. To describe how the maxims are hedged by the characters on “Post Grad” movie.

D. Benefit of the Study

The findings of this research were supposed to give valuable contributions theoretically and practically. Theoretically, this study will give additional information to the readers; they will know the analyzing flouting and hedging maxims used in spoken language. However, this research is expected to be more practical either. The students who learn English are expected to be able to recognize and to analyze the flouting and hedging maxims used in spoken language. For the teachers, the result of the research will be an additional material for discourse studies. In addition, the result of the study may give some contribution to other who is interested in the similar research as the previous study.

E. Limitation of the Study

In pragmatics study, there are so many kinds of attractive problems that can be analyzed and discussed. It is impossible to analyze all of them. So, this research is limited on the problems by analyzing all the English conversation that is support the flouting and hedging maxims which is contained in the "*Post Grad*" Movie Script.

F. Key of Term

1. Descriptive study

According to Borg & Gall (1989), descriptive study is collecting descriptive data by using the observational and survey methods to find out “what is”.

2. Flouting Maxims

According to Cutting (2002: 36), flouting maxim is when the speaker seems not to use the maxim at the time they produce the utterance but the speaker assumes that the hearer understands about the words and appreciates the implicit meaning. The flouting maxims usually produce the utterance in the form of rhetorical manners, namely tautology, metaphor, irony, hyperbole, banter, sarcasm, understatement, and rhetorical question.

3. Hedging Maxim

Yule (2006: 38) states that Hedging maxim is when the speaker seems follow the maxims, but they use words that indicate the speaker is not really sure that what the speaker says is exactly true or complete.

4. Post Grad

Post Grad is a comedy film released in 2009. It is directed by Vicky Jenson and written by Kelly Fremon. Alexis Bledel, Zach Gilford, Bobby Coleman, Rodrigo Santoro, Jane Lynch, Carol Burnet, and Michael Keaton star this movie. Alexis Bledel acts as

Ryden Malby, a fresh college graduate who moves back to her family while she is trying to determine what she wants to do then.

G. Methodology of Research

1. The Method of Research

This research is qualitative research. This type of research is “descriptive qualitative research”. According to Emzir (2011: 1), qualitative research is a research that uses deductive reasoning, it focus on the social phenomenon. Jacob (1988) states that qualitative research is a common investigative terminology of methodologies described as ethnography, naturalistic, anthropological, field, or participant observer research which is insisted the importance of the founded natural variable.

2. The Method of Collecting Data

In this research, the researcher applied the documentation to collect the data. Documentation is written that contains the authentic, valid, or formal form of something that can be used to complete the evidence or information. The documentation in this case is the “Post Grad” movie script. The way of collecting data are:

- a. The researcher selected the “Post Grad” movie.

- b. The researcher watched the “Post Grad” movie to identify whether there is the characters flout and hedge the maxim in their conversation.
- c. The researcher found the “Post Grad” movie script.
- d. The researcher read the “Post Grad” movie script.
- e. The researcher collected and took note about the flouting and hedging maxims found in the “Post Grad” movie script.
- f. The researcher rearranged the data which are appropriate with the problem of study.

3. The Method of Analyzing Data

In analyzing the data, the researcher used descriptive analysis technique to analyze the flouting and hedging maxims used in “*Post Grad*” movie script. The researcher analyzed the data by using the following steps:

- a. The researcher presented the data that is assumed flouting and hedging maxims.
- b. The researcher interpreted the data from each category based on Grice’s theory of Cooperative Principle.
- c. The researcher described and discussed the finding related to the objectives of the study.
- d. The researcher made the general conclusion by relating to the theory and research findings about flouting and hedging maxims.

H. Thesis Organization

This research is divided into five chapters and each chapter explains about something differently, according to the topics which are discussed.

Chapter I, discusses about introduction which is contain the background of the research, problem of the study, objective of the study, benefit of the study, limitation of the study, definition of the key term, methodology of the research, and the outline of the graduating paper organization.

Meanwhile, Chapter II is theoretical review of cooperative principle, flouting and hedging maxims, which contain the description of Flouting maxims and its kinds, and the hedging maxims.

Chapter III, is the biography of "*Post Grad*" Movie, which contains the synopsis of the movie and the literature elements.

Chapter IV Research Finding and Data Analysis that contain the flouting and hedging maxims used in the "Post Grad" movie.

Finally, Chapter V is closure, which contains the conclusion and suggestion for the further research. The last terms in this research are bibliography and appendix.

CHAPTER II

LITERARY REVIEW

A. Cooperative Principle

The success of a conversation depends on the various speakers' approaches to the interaction. One of the most basic assumptions must be made for successful communication is that both people in conversation are cooperating. The way in which people try to make conversations work is called a co-operative principle. In Yule (1996: 37), Paul Grice defines the cooperative principle as: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged"

The cooperative principle is also divided into four types, which is called Grice's Maxims. They are maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. Grice's four maxims can be expressed in synopsis as: be brief, be true, be relevant, and be clear.

1. Maxim of Quality

According to Grundy (2000: 74), maxim quality can be defined as truthful as required. That means the speaker should inform the truth

and they are not allowed to say what they think false and give the statement that run short of proof.

Here, speaker and writer are expected to say only what they believe to be true and to have evidence for what they say. However, the speaker must aware of this expectation, that the hearer expect them to honor the maxim of quality.

For example:

Arman left two apples on the kitchen table, while he was taking a bath. When he was finished, he found that his apples were off. Then he asked to Rangga who sit there,

Arman: where are my apples?

Rangga: I ate them

Rangga really ate those apples, so it completes the maxim of quality because Rangga does and he tells the truth.

2. Maxim of Quantity

Grundy (2000:74) states that maxim of quantity as one of the cooperative principle is concerned in giving the information as it is required and is not giving the information more than it is required. The speaker just say the informatas needed, it should not be less informative or more informative.

In a normal circumstance, the maxim of quantity provides that the speaker say just enough, that they do not supply less information or more that is necessary.

For example:

A: Where is the nearest gas station?

B: It is after the next three junctions.

From the example above, "A" is asking information about where is the gas station, and from the "B's" answer "A" understand that the gas station is near with the three junctions. This kind of answer fulfill the maxim of quantity, because it is informative and implicitly that the gas station is near with the place where the conversation is taken place.

3. Maxim of Relevance

Maxim of relevance means the utterance must be relevant with the topic that being discussed. Cutting (2002: 35) states that speakers are expected to give information about something that is relevant to what has been said before. Furthermore, Grundy (2000: 74) states that maxim of relevance is fulfilled when the speaker give information that is relevant to the topic of proceeding. Therefore, each information of the speaker or hearer must be relevant to the topic of conversation.

For example:

A: How about your scout, dear?

B: Wonderful

Here, "B's" utterance fulfills the maxim of relevance, because his answer is relevant with the question.

4. Maxim of Manner

According to Cutting (2002: 35), maxim of manner is when the speakers put information briefly and orderly, the speaker must avoid the obscure and ambiguous information from the hearer. Therefore, each participant must give the information directly and reasonably, and it should not be vague, ambiguous or excessive.

This maxim is related to the form of speech we use. Speaker should not to use the words they know but the listeners do not understand or say things. The speaker also should not state something in a long drawn out way if they could say it in a simple manner. For example:

A: What is your name?

B: Anton

A: How old are you?

B: 20 years old.

In that conversation, "B" answers "A's" question clearly without any thing that causes to a misconception. It is also brief and well ordered.

B. Flouting Maxims

According to Grundy (2000: 78), flouting maxim is a particularly silent way of getting an addressee to draw inference and hence recover an implicature. Moreover, Cutting (2002: 37) states that when the speaker seems not to hold on the maxims but expect the hearers to get the meaning implied, it is called flouting the maxims. The speaker says in an indirect speech act that implies a different function of the literal meaning of the word form; when flouting maxim, the speaker supposes to the hearer knows that their words should not be taken at the direct meaning and that they can expect the implicit meaning of the words.

According to Cutting (2002: 37) The flouting of each maxim is determined on the basis of the following criteria:

1. A speaker flouts the maxim of quantity when his contribution is not as informative as is required for the current purpose of the exchange and more informative than is required.

Example:

A: Well, how do I look?

B: Your shoes are nice...

"B" does not say the shirt and jeans do not look nice, but he knows that "A" will understand the implication; because "A" asks about her, the whole appearance but only gets the answer about a part of it. We can see that "B" flouts the maxim of quantity because "B" gives too little information about the "A".

2. A speaker flouts the maxim of quality when his contribution is not true and he says something for which lacks adequate evidence. It can be hyperbole (overstatement), metaphor, irony, banter, litotes (understatement), and sarcasm.
3. A speaker flouts the maxim of relation if his contribution is not relevant.
4. A speaker flouts the maxim of manner if contribution is not perspicuous it may be obscure, ambiguous and disorderly

According to Grundy (2000:76), flouting of conversational maxims can be found in tautology, metaphor, overstatement, understatement, rhetorical question and irony. The detailed description is as follows:

1. Tautology

According to Hornby (1995: 1224), tautology is the saying of same thing more than once in different ways without making one's meaning clearer or more forceful. It is a statement, which is true by its own definition, and is fundamentally uninformative. However, in

the American heritage dictionary (2006: 1773), tautology means a simple statement in fashion, which makes it logically true whether it is factually true or false.

For example:

"Love is love"

The word love repeated twice, the speaker can not give more explanation about love. He assumes that the hearer understood what love is.

2. Metaphor

Metaphor is one of the most frequent violations in the Grice Cooperative Principle. According to Hornby (1974: 533) metaphor uses words to indicate something different from the literal meaning. In metaphor, a word in literal meaning use denotes of a kind of thing.

For example:

"You are the cream in my coffee"

It really flouts the maxim of quality, since he states the object that is not literally true. The speaker uses symbolic meaning, so the hearer must conclude the implied meaning of the utterance.

3. Hyperbole (Overstatement)

Hornby (1974:600) states that overstatement is make a statement become more imperative. When we communicate by using hyperbole or overstatement, we exaggerate our statement. We speak

more than what is needed that may head for an implicature. It is flouting maxim of quantity by using a statement that lies far from the truth, which is greater than the actual statement.

For example:

"I've seen that movie millions times"

The speaker of this statement does not expect that she has watched the movie millions times. She may watch the movie many time that she can not count how much she has watched it.

4. Litotes (understatement)

According to Hornby (1974:940) understatement is stating the information in an uninformative manner. In American heritage dictionary, litotes is a figure of speech which consist of an understatement where the utterance is expressed by negating the utterance or use the opposite meaning. Litotes or understatement here is used to be expressed by the speaker to be servile or to be not pleonastic.

Understatement is also one way of violating the maxims. It is typically way by choosing a point on a scalar predicate (e.g. tall, good, nice) that is well below the point that actually describes that state of affairs. Example:

X: What do you think about Meta?

Y: Nothing's special from her.

This example is classified as understatement because the speaker gives less information.

Understatement also can be in the form of accepting a *complement*. Example:

A: What a beautiful place you have here!

B: It's just an old house

It also may be used in accepting an offer. Example:

Martha: Would you like another food?

Hilda : "Well, if you don't mind"

5. Rhetorical Question

Rhetorical question is used when someone expresses a question to impress some people without expecting any answer. Rhetorical question is usually used to give a stress of something or an important thing.

For Example:

When someone is in angry because he has called his friend many times but there is no answer from his friend and his friend suddenly blames him. Then he say "How many times do I have to call you?"

This question is classified as rhetorical question because the speaker does not expect the answer from the hearer.

6. Irony

In communication, sometimes people use the opposite meaning of what they mean, by using some phrase or clause that will indirectly drive to the intended meaning.

According to Leech (1983: 142) irony is taken to mean that is exactly not what I wanted. Here, the untrue statement will be made clear by an opposite tone of utterance.

For example "*DO help yourself (won't you?)*" said to someone who is only obviously helping himself already. It means that the speaker actually is asking for a help from someone but in different utterance. In other similar way, the question "*Do you have to spill the ash on the carpet?*" implies that the speaker argument that the hearer may be enable to avoid the fault in the question.

In each of the cases above, the speaker seems to make a positive assumption, which is evidently untrue, and to implicate that the opposite belief, which is impolite, is true.

7. Banter

According to Leech (1983:144) banter is kind of a casual linguistic conversation, especially among young people. It is recognized as unserious that give the effect of identifying superiority or ironic distance, under politeness that can give the opposite effect of gaining a familiar relationship.

For example, in a game of chess, one person may say jokingly to another "*What a mean cowardly trick!*" referring to a particular clever gambit. The speaker tries to show his solidarity with the hearer by saying something, which is obviously untrue, and obviously impolite.

C. Hedging Maxim

According to Grundy (2000:79-80), hedging maxim is avoiding to make bold statement. Maxims are hedged when the information is not totally accurate but seem informative, well found and relevant. The information is taken by quoting from other person opinion.

Yule (2006: 130) states that hedges is a kind of expression which show the speaker concern to use the maxim to be a cooperative participant in the conversation. Hedges can be asserted as a words or phrase to indicate that the speaker are not really sure about his information is totally true or complete. For example, the speaker can use *sort of* or *kind of* as hedges on the exactness of his statement, as in this description; "*His hair was kind of long*" (rather than It was long) or "*The cover of the book is sort of yellow*" (rather than It is yellow). These are example of hedges on the quality maxim. In the italic version, we will assume that the speaker is not really sure that his hair is really long or the book's cover is really yellow, because it seems that it does not has a very good evidence for the statement.

Hedges, intentionally or unintentionally, can be employed in both spoken and written language, since they are crucially important in communication. Hedges help the speaker and writer communicate more precisely in the degree of accuracy and truth in assessment. In this case, Grundy (2000:79), hedges are markers tied to the expectation of the maxim of quantity, quality, manner, and relevance.

1. Quality Hedges

Brown and Levinson (1990) state that quality hedges may suggest that the speaker is not taking full responsibilities for the truth of his utterances. For instance:

think...

I believe...

assume...

Or alternatively, they may stress speaker's commitment to the truth of his utterances; in other words, they reflect the commitment of the writer to the quality of the proposition contained in the subsequent part of the statements and do not contribute truth value to the statements as a whole. Such as, *I absolutely (deny/promise/believe) that..., others take the opposite view and say..., The issue says..., It is quite right what people say..., Some people believe that..., So you can imagine even..., In this case..., etc.* Or they may disclaim the assumption that the point of speaker's assertion is to inform the hearer, such as, *As you know..., As it well known..., As*

you and I both know..., etc.

(<http://awinlanguage.blogspot.com/2012/05/hedging-of-maxims.html#ixzz27aVLKjFF>)

For example:

All I know, smoking is harmful to your health.

This sentence can be observed that the information conveyed by the speaker is limited by adding “*all I know*”. By those words, the speaker not only wants to make an assertion but also observe the maxim of quantity.

2. Quantity Hedges

Quantity hedges, gives notice that not as much or not as precise information is provided as might be expected. Such as: *roughly, more or less, approximately, give or take a few, or so, I should think, I can't tell you more than that it's..., to some extent, all in all, in short, basically, so to speak, etc.* the assertion of personal opinion show that the information tried to be conveyed is limited.

(<http://awinlanguage.blogspot.com/2012/05/hedging-of-maxims.html#ixzz27aVihpfl>)

For example:

They told me that they are married.

If the speaker says “*they are married*” and he does not know for sure whether they are married, he may violate the maxim of quality because he say something that he does not know if it is true

or false. Yet, by adding, “*they told me that*”, the speaker wants to confirm that he is observing the conversational maxim of quality in conversation.

3. Relevance Hedges

In Relevance hedges, we note that because of sensitivity of topic changes as impositions on the hearer’s face, such changes are often done off record. Hedges that mark the change, and perhaps partially apologize for it, include, *by the way...*, *oh I know...*, *anyway...*, *this may not be relevant/ appropriate/ timely but...*, *I might mention at this point...*, *while I remember...*, *etc.*

(<http://awinlanguage.blogspot.com/2012/05/hedging-of-maxims.html#ixzz27aW4Bj00>)

For example:

Where is your sister, by the way?

In this utterance, “*by the way*” shows that what the speaker said is not as relevant at the stage at which it occurs in the conversation as he is entitled to expect.

4. Manner Hedges

Finally, some common Manner hedges includes, *what I meant was...*, *more clearly...*, *to put it more simply...*, *you see, yeah?*, *got it?*, *OK?*, *is that clear?*, *see?*, *etc.*

(<http://awinlanguage.blogspot.com/2012/05/hedging-of-maxims.html#ixzz27aWFCu3s>)

For example:

It was dead funny – if you see what I mean

“*If you see what I mean*” hedges the maxim of manner. By saying “*it was dead funny*” and added “*if you see what I mean*” the speaker tries to advise us to the obscurity of his utterance.

CHAPTER III

BIOGRAPHY, ELEMENT OF FICTION AND THE SYNOPSIS OF THE MOVIE

A. Biography of the Movie

Film Identity	
Title	Post Grad
Directed by	Vicky Jenson
Produced by	Ivan Reitman, Joe Medjuck, Jeff Cliford
Written by	Kelly Fremon
Starring	Alexis Bledel, Zach Gilford, Bobby Coleman, Rodrigo Santoro, Jane Lynch, Carol Burnet, Michael Keaton
Music by	Christophe Beck
Cinematography	Charles Minsky
Editing by	Dana Congdon
Studio	Fox Atomic, The Montecito Picture Company, Cold Spring Pictures
Distributed by	Fox Searchlight Picture
Released date	August, 21 st 2009
Running time	88 minutes
Country	United States
Language	English
Box Office	\$6,414,729

Post Grad is a comedy film released in 2009. It is directed by Vicky Jenson and written by Kelly Fremon. It is a story about a fresh college graduate who moves back to her family while she is trying to determine what she wants to do then.

The screenwriter of Post Grad Movie is Kelly Fremon. She starts her career as a receptionist at the Fox publicity

department, as a temporary worker. Then it is ended up turning into a full time position. She is transitioned as a front desk person and a shipping person. However, before she works at Fox publicity she has interviewed in 25 different positions.

Fremon starts write the script after she graduates from colleges and finishes it when she works at Fox publicity. She draws the inspiration of the story from her own experiences. She was at the same situation after graduating from college. She has to come back to her family and live with them for 8 months, and it is weird for her.

Moreover, she thinks that it is kind of a phenomenon when someone has just graduated from college and gets such situation. She finds several of her friends are also like that. So that she tries to write the script for such kind of therapy and then she had some distance and had job, she can pick it back up with some perspective, finish it and figure out what the lessons were.

Finally, she gives her scrip to a bunch of people and landed in a hand of agent, who is her agent now. Then her lighthearted and very relatable comedy comes out on Friday, August, 21st. The Fox Searchlight Pictures film, directed by Vicky Jenson based on Kelly fremon's script and produced by Ivan Reitman, Joe Medjuck, and Jeffrey Clifford.

B. Element of fiction

When people read a fiction, they must understand about the plot and structure, character, setting, point of view, style and language, symbol, irony, and theme. Those all are the element of fiction. The elements of story work together to convey feeling and to embody meaning.

1. Plot and Structure

According to Diyanni (2004: 43), plot is the formation of event in the story, which holds on the story in the line. It includes a combination of event that contains the relationship of events in the story about what happen and what will happen then. In the fiction, there are some elements in the plot, which is explained as follow:

a. Exposition

According to Diyanni (2004: 43), exposition tells about the background information or the introduction of the story, which describes the beginning setting and introduces the major characters and its characteristics. The exposition of this movie is:

Early in this movie tells about Ryden Malby who is a fresh graduated from a college. She is high motivated and confident person. She has made many plans for her future after graduating from her college. Her main project is being an

employer in Happerman & Browning, the biggest publishing house in L.A.

Here also tells about how confident Ryden is, that she is sure will be accepted as an employer in the Happerman & Browning. She has found a good apartment for settling down when she works there even she doesn't have the job yet. While she is in the interview session, she answer every question well, brief and surely that make her sure get the job where she applied for.

b. Conflict or complication

Diyanni (2004: 44) suggests that complication in the fiction leads to the crisis or the part, which has great tension. It is the essence part of the story. In this movie, the complication raises when Reyden lost her opportunity in getting the job in Happerman & Browning because Jessica Bard comes and grabs the job from her. However, it makes Reyden desperate and decides to come back to her family and live with them.

c. Climax

According to Diyani (2004: 44), climax is the turning point or the major crisis in the whole action or the story. In the "Post Grad" movie, the climax is when Reyden comes to her family and many unwanted things happened. She has to find other job, have lots interviews, and face her freaky family.

Furthermore, she face the truth that her father is prosecuted as a thief but the actually case is he is tricked by someone who stole the belt buckles. He must be in prison for a night. In addition, Ryden also must realize that she will lost her friend, Adam, because her own fault.

d. Resolution

Diyanni (2004: 44) states that resolution is the complication of the story starts to be sorted out and be solved. And the resolution of this movie starts after Ryden's grandmother, Maureen Malby, pays for her father bail money to get free from the prison. Then, on the way home, she gets a call from Barbara Snaff, the woman who interviewed her in Happerman & Browning, and tells her that she owns the job where she applied for in Happerman & Browning because Jessica Bard has just been fired. Furthermore, her relationship with Adam goes better after Ryden asks an apologize using ice cream truck that makes Adam sweep out of Ryden effort. However, Adam choose to take his scholarship at Columbia Law school in New York. Finally, Ryden realizes that she loves Adam. Then she decides to pursue Adam to New York and tells him that she loves him.

2. Character and Characterization

Moreover, Diyani (2004: 54) states that character is the figure in the story, which is come alive while the reader read the story. Generally, character is divided into two, those are major character and minor character. Major character is considered as the most important figure in the story because the major character almost dominates in the action of the story. He or she appears frequently than other character, and becomes the main actor of the story. Major character sometimes is called as protagonist whose conflict with the antagonist and gives the biggest influence to spark of the conflict in the story. In other hand, minor character is also called as the supporting character, which support and illuminate the major character. In addition, minor character is also important in the story, because minor character make the story more alive. It completes the events in the story even it appears less than the major character.

a. The major character of "Post Grad" movie

1) Ryden Malby

Ryden Malby (Alexis Bledel) is a confident person, full of plan, and has a big passion to be an employer of Happerman & Browning publishing house. She has a conflict with her college friend named Jessica Bard (Catherine Reitmen) who is grabbed her opportunity to

be an employer in Happerman and Browning. She become desperate because of loses her dream job

2) Adam Davies

Adam Davies (Zach Gilford) is Ryden best friend who always supports Ryden to find another job. A man who has a gap with his father after his mother passed away. He plays music very well and starts his debut in a well-known café. He is also accepted in Law School, which makes him confuse to decide, which one he must do, go to the law school or play the music.

b. The minor character of “Post Grad” Movie

1) Walter Malby (Ryden’s Father)

Walter Malby (Michael Keaton) is Ryden’s father who is very attractive and very confident. He is a good father that always supports his daughter for getting new job and enjoys the job. However, he often does improper things, for example, when he tries to fix Ryden’s car, it looks that he can fix it well but the real is he make it worst.

2) Carmela Malby (Ryden's Mother)

Carmela Malby (Jane Lynch) is Ryden's mother. She is a good mother who always supports her daughter too. She is also really care with her family. She

3) Maureen Malby (Ryden's Grandmother)

Maureen Malby (Carol Burnet) is Ryden's grandma. She is an eccentric person. She likes doing strange things, such as find a coffin for her death.

4) Hunter Malby (Ryden's Brother)

Hunter Malby (Bobby Coleman) is Ryden's younger brother. He is also eccentric person. He has a big expectation in the Derby's Boxcar competition, that makes him always ask to his father to make a boxcar. At the final race for the 9th Annual P.T.A. Boxcar Derby, he wins the competition.

5) Jessica Bard (Ryden's Rival)

Jessica Bard (Catherine Reitment) is Ryden's classmate in her college. She is an arrogant person. Jessica is the one who get the job where Ryden applies for at Happerman & Browning. When she get that job, she also like to humiliate Ryden because Ryden has not got job yet.

6) David Santiago

David Santiago (Rodrigo Santoro) is the man who lives close to Malby's house. His cat dies because accidentally crashed by Ryden's car that is driven by her father. He is a production of an advertisement making who gives Ryden a job as P.A. He is the person who makes Ryden attracts to and had a brief affairs.

3. Setting

As people know, every story always describe the location of the story, how the place looks like, the situation, the appearance to make the fiction lovers feels and imagines the story, and make it seems real. According to Diyanni (2004:60), setting is when and where the story taken place. It describes the location where the action occurs and the time of the action happen. The setting of the story also provides the historical and cultural context that extend our understanding of the character in the story. In addition, the settings of a story are related to the values, ideals, and attitudes of a place in different times, which is a crucial dimension to reflect the character and embody the theme. Generally, setting is divided into two; setting of time and setting of place. Setting of time shows the time of the action in the story, where setting of time shows the location or place of the action in the story.

The settings of time of the Post Grad movie is:

Setting of time in this movie is around 2009, it can be seen from the time released and some implicit dialogue from the action.

The settings of place of the Post Grad movie are:

- a. College hall
- b. Restaurant
- c. Happerman & Browning building: at Barbara Snaff's office when Ryden has an interview.
- d. Apartments
- e. At Malby's House in the front yard
- f. At Malby's house in the kitchen
- g. At Malby's house in the garage
- h. At Malby's house in the
- i. At Santiago's house
- j. At beach
- k. At studio for advertisement
- l. At case shop: the place where Ryden works as a shop assistant and meets Jessica Bard who tries to fool Ryden.
- m. Police office
- n. Coffin store: Where Maureen Malby finds a coffin for her death ceremonial.

- o. Basketball yard: when Ryden tries to asking apologize from Adam and tells him about her job in Happerman & Browning
- p. City park: at the final race for the 9th Annual P.T.A. Boxcar Derby
- q. At Adam's apartment

4. Theme

Theme is the main stream point of the story. This film tells about Ryden Malby who has just been graduated from college and is compulsory to move back to be with her family, after her dream job has been grabbed by her college rival named Jessica Bard. It makes Ryden loses her hope for being a great editor in the biggest house publishing in L.A, Happerman & Browning. "Post Grad" movie tells about a desperate fresh college graduated who is still unemployed and must be living with her family.

5. Style

The style of the language is the way how the writer covers the conversation in the story. In this movie, the style of the language is easy to be understood. The writer uses a simple style of communication and common words. Even though there are some

implicit intention in the conversation, but it is still easy to be understood.

6. Point of View

The point of view shows the position from which the story is told. It can be seen from the dialogue of each character and the narrative or the monologue. The point of view, which is used in this movie, is first person point of view which is used by all characters in their dialogue.

C. Synopsis

Ryden Malby is high motivated and confident person. She has made many plans for her future after graduating from her college. Ryden has had planned her future life very well. So far, all her plans are still on the track including the interview from Happerman & Browning that has been scheduled.

In the graduation ceremony, Ryden's rival, Jessica Bard, gives her graduation speech. After the ceremony, Ryden and her family go out to eat to celebrate. Her best friend, Adam, also joins with them. Adam actually has had feeling to Ryden since they were freshman in college. He also has applied for a scholarship in law school at Columbia but he still hesitates to go there if he accepted. Meanwhile, Ryden reveal to her family that she will have an interview for her dream job at

Happerman & Browning next week. She also has found a good apartment that she plans to rent when she gets the job.

On the way to the interview, a truck hits Ryden's and driven away without paying the insurance. So that Ryden must be in hurry to Happerman & Browning. Time to Ryden for the interview, she is asked why she want the job, she gives a long speech about how she has prepared for the job with her whole life and she says that she can not imagine herself doing anything else. The interviewer responses with a blank stare and thanks her for joining the interview. When Ryden leaves, Jessica Bard comes, the interviewer accepts her with a pleasure and warmly.

Unemployed, Ryden must be back to her unique family. Ryden goes to some interview for several jobs without any success. Then, accidentally her father run over David's cat and it is dead. Ryden and her father try to ask an apologize and then burying the cat as if a man. Ryden and David get to know each other. Then David offers Ryden a job as a production assistant in the infomercials that he direct.

Ryden has some hostilities with Jessica Bard, who got the job at Happerman & Browning. While, Adam is still confuse which one he wants to choose go to Columcia Law or pursue music. Actually, he gets an opportunity to show off his music at The Mint on Friday and plans a fancy dinner with Ryden. However, Ryden spends the evening with David and forget her appointment with Adam. When she arrives home,

Adam is waiting in front of her house. He tells her that he is tired of waiting for her to love him like how he loves her and he says that he realizes she does not fit in of his future. Mean while, almost at the same time, Ryden's dad is arrested because he is prosecuted that he steals two boxes of buckles. In the next day, her grandmother pays the bail money and her father is free.

Afterwards, Ryden gets a call from Barbara Snaff, the interviewer of Happerman & Browning, she offers her the job where Ryden applied for because Jessica has been fired. Ryden starts to work at Happerman & Browning. Actually, she still tries to call Adam asking apologize, but he doesn't want to accept her calls. Finally, Ryden drives an ice cream truck to where Adam plays basketball and asks an apologize. Adam tells her that he forgives her but he can not go together with her because he has leave to New York next day to take his scholarship at Columbia Law.

Finally, Ryden realizes that someone who spend her life with is more important than what she is doing know. She decides to pack and has a flight to New York. She wants to surprise Adam and tell him that she loves him.

CHAPTER IV

DISCUSSION

This chapter presents the research findings and discussions. In this chapter, the analysis of the data is in line with the formulated research question. The data are analyzed based on Grice's theory of Cooperative principle, which contains for maxims; maxim of quantity, maxim of quality, maxim of relevance and maxim of manner. To answer the problems, the data are classified into flouting and hedging maxims. As the next part, the discussion is done which is geared toward deriving conclusion.

A. Research Findings

There are some data obtained from the utterances in the "Post Grad" movie that can be classified into flouting and hedging maxims.

Data 1

00:04:54,727 --> 00:05:00,732

Woman :Ma'am! Could you keep it down?

Maureen Malby : I'm dying.

(The conversation happens in Ryden's graduation ceremony. Maureen Malby, Ryden's grandma, comes with an oxygen tank and it disturbs other visito).

When Maureen states the utterance, "I'm dying", she flouts the maxim of quality. She exaggerates her statement which is catergorized as hyperbole or overstatement. She gives information that lies far from the truth.

Data 2

00:06:23,015 --> 00:06:44,797

Ryden : *Didn't I tell you? What do you see over there? What do you see right here on this wall?*

Adam: *Uh, white paint*

Ryden: *- Bookshelves!*

Adam: *- Oh!*

(Ryden states these utterances when she is looking around the apartment where she wants to live if she is accepted in Happerman & Browning. Adam does not understand what Ryden means by asking those questions. Actually, Ryden wants to tell him what thing that she will put on that wall, but she does not give the complete information. She produces irrelevant question with the topic they are talked about.)

When Ryden states the questions, "*Didn't I tell you? What do you see over there? What do you see right here on this wall?*" she flouts the third maxim of relevance because she does not make her contribution in the conversation as relevant with the topic that being discussed, she asks questions about what Adam sees on the wall to give a clue that she will put a big book selves on there. By producing irrelevant statements, Adam as the listener cannot catch what Ryden talks about. He answers "white paint" that he looks on the wall because it's really white pain on it. If only Ryden added her question as relevant by saying, "Do you know? What thing that I will put in this wall?" Adam would understand it and maybe he will answer bookshelves or painting, not by saying white paint.

Data 3

Ryden: - All my babies (1), floor to ceiling (2), organized by title. No, by author. No, by genre.

Adam: - Okay. Settle down.

(Ryden states this utterance when she imagines what she will put on the floor of that apartment)

When Ryden states an utterance (1) "*all my babies..*" she uses an exaggerate statement in calling the book of her job, which make the information too more informative than what is required. It is categorized as overstatement or hyperbole by saying "*all my babies*". Actually, the speaker is enough to say "*my books*" because it seems informative.

In addition the utterance (2) "*floor to ceiling*" is an exaggeration statement either, which make more informative statement than it is required. It is also categorized as hyperbole or overstatement.

Data 4

00:08:25,505 --> 00:08:36,872

Ryden - Oh... My car! He killed my car!

No! No, no, no, no, no, no, no.

Adam- No, calm down.

(Ryden states the utterance when she is in hurry to the interview and a truck suddenly hit her car whereas the truck driver does not take the responsibility to fix it or pay the insurance.)

The utterance “*He killed my car*” that is stated by Ryden, she flouts the first maxim of quality because she does not use the truth information. She says that a person killed her car, however, there is none killed her car and there is none can kill a car because car is a thing that does not have spirit. Actually, she is enough to say “he broke my car”, it will be more truthful and can be believed.

Data 5

00:11:12,471 --> 00:12:16,233

Barbara Snaff- So, why do you want this job?

Ryden Malby- Because... this is not just a job to me. This is... This is what I love. This is what I'm good at. When I was 11, at summer camp, all the other kids would go down to the lake... and I would be finishing. Catcher in the Rye.. 'cause I couldn't get enough of Holden Caulfield. And at 13, Bukowski's Post Office... the most explicit, inappropriate thing I'd ever come across. It was like sex ed, except awesomely foul-mouthed. Well, I guess what I'm getting at is that books are all I know... and everything I love, and... I want this job because... well, because I can't imagine ever doing anything else. All right. Good. Thank you for coming in.

Barbara Snaff- I got it. Thank you.

(Ryden states the utterance when the interviewer asks her about the reason why she wants to get the job as the editor assistant at Happerman & Browning. She explains about her preparations to get that job in her whole life and cannot imagine herself doing anything else.)

Ryden's utterances are so exaggerate. She gives the more information than it is needed, which flouts the maxim of quantity. Actually, when she is asked about the reason she does not need to tell

about her experience when she was 11. However, she talks more about her summer camp and about her experience in the post office when she was 13

In addition, Ryden also hedges the maxim of relation in her utterances "*Well, I guess what I'm getting at is that books are all I know.*" and "*well, because I can't imagine ever doing anything else.*". She consciously makes her contribution irrelevant with the topic which is being talked before. She talks about her experience in the camp when she was 11 and her experience when she was 13. By using "well" she tries to move to the other topic dealing with the question that is given by the interviewer about what her reason she applies for the job.

Data 6

00:13:09,722 --> 00:13:37,877

Adam: *You should eat one of these.*

Ryden: *No, thanks.*

Adam: *You're turning down an Eskimo Pie?(1)*

Ryden: *Mmm.*

Adam: *Oh, come on. All right.... Every evil, terrible thing that ever occurs in the world... is directly offset... counterbalanced, if you will... by the complete, utter joy of biting into an Eskimo Pie. It's... It's the way we maintain balance in the universe.(2)*

(The conversation occurs in the Adam's father minimarket. Adam tries to make Ryden enjoy her life after rejecting from the Happerman & Browning by advising her to eat Eskimo Pie.)

When Adam states the utterance (1) "*You're turning down an Eskimo Pie?*" Is a kind of rhetorical question. Even it is a question but

the speaker does not need an answer from the hearer. Adam just wants to give a stress in his statement because as well as he know many people like to eat Eskimo pie when they get stress but Ryden refuses to eat it.

However, in the utterance (2), *“Every evil, terrible thing that ever occurs in the world... is directly offset... counterbalanced, if you will... by the complete, utter joy of biting into an Eskimo Pie. It's... It's the way we maintain balance in the universe”* Adam exaggerates his statement which flout the maxim of quality by giving the information lies far from the truth, which is greater than the actual statement. It is categorized as hyperbole or overstatement. It is actually unbelievable that an Eskimo pie can counterbalance every terrible thing in the world. Maybe Eskimo pie is so delicious that can make people who eat it forget their problem for a while when they enjoy it.

Data 7

00:13:45,090 --> 00:13:49,292

Ryden- Does anyone ever say no to you?

Adam-You do all the time.

(Adam states the utterance when he tries to take a load off Ryden's mind after rejecting from the Happerman & browning interview and losing her opportunity to get a loft apartment.)

When Adam states the utterance "*You do all the time*", he uses an exaggerate statement which flouts the maxim of quality by giving the information that lies far from the truth. It is categorized as an overstatement or hyperbole, because it is impossible that someone always say "no" every time. Adam says that may be because Ryden often says "No" to him that he cannot count how many times.

In addition, the utterance that is stated by Adam also flouts the maxim of manner. He gives the information indirectly and unreasonably.

Data 8

00:14:02,341 --> 00:14:10,678

Ryden: *Oh, yeah! It's like God's just giving birth in my mouth.*

Adam : *Okay. That is the girl that I fell in love with...*

(The conversation happens after Ryden bites the Eskimo Pie that is given by Adam)

When Ryden states the utterance "*It's like God's just giving birth in my mouth*", she exaggerates her statement, which flouts the maxim of quality by giving information that is really far from the truth. It is categorized as overstatement or hyperbole. When she bites the Eskimo pie she says that God has given birth in her mouth, it seems impossible that giving birth in mouth. She tries to express her feeling after biting the Eskimo pie, that the taste of the Eskimo pie is good and make her feeling better.

Data 9

00:14:16,388 --> 00:14:23,623

Adam: Y... *Your foot is freezing. It's 90 degrees outside, and your foot is freezing.*

Ryden: *My feet are always freezing. I have the feet of an 80-year-old man.*

(Adam states the utterance when he tries to amuse Ryden and make her relax.)

When Adam states the utterance, "*Your foot is freezing. It's 90 degrees outside, and your foot is freezing*", he exaggerates his statement which is flout the maxim of quality by giving information that is far from the truth. It is categorized as overstatement or hyperbole, because when he says, "*It is 90 degrees outside*", it is an exaggerated statement. If we observe the sentence, it is very impossible that the temperature is 90 degrees because it is very hot that can kill human. Adam may want to say that the temperature is very hot but why Ryden's foot is so cold.

In addition, that utterance also indicates a tautology. By saying "*Your foot is freezing. It's 90 degrees outside and your foot is freezing*" there is a repetition of a same sentence in different way without making one's meaning clearer or more forceful. Actually, it is enough just saying

"It's 90 degrees outside and your foot is freezing", because the hearer, Ryden, understands what Adam is talking about.

Moreover, Ryden also exaggerates her statements when she says, *"my feet are always freezing"*. She flouts the maxim of quality either by giving the information lies far from the truth. If we observe the sentence, it will be unbelievable that Ryden's feet are always freezing. It is categorized as hyperbole or overstatement. In addition, she also says *"I have the feet of 80-years old man"*, which also flout the maxim of quality. she is still young but why she says that she has the feet of 80-years old man which is far range of age. The information is less proven. It is categorized as hyperbole or overstatement.

Data 10

00:25:17,282 --> 00:26:18,238

Mr. Davies- Are you ever gonna actually open that?

Adam- It's made a long journey from New York. I'm letting it breathe.(1)

Mr Davies- You know, Adam, if you don't wanna go...

Adam- Don't give me that shit.

Mr. Davies-It's not like I'm gonna force you.

Adam-No, you're just gonna hate me if I don't.

Mr. Davies- No, I'm not gonna hate you. I just want more for you. Do you wanna be like me? You wanna come home from work 11:00 at night? Save your whole life so you can afford the mortgage on a place like this?(2)

(It is a conversation between Adam and his father, Mr. Davies, which talks about the letter from University where Adam is accepted for the Law Scholarship)

The utterance (1) "*It's made a long journey from New York. I'm letting it breathe.*" which is stated by Adam, is kind of an exaggeration statement. He flouts the maxim of quality, which gives the information more than it is needed. He tells the information untruthful. It is categorized as metaphor. He is talking about a letter, but he talks as if it is a person. Letter is a thing that cannot make a journey or breathe but he says that he wants the letter breath and has a rest. In addition, he also flouts the maxim of manner. His father question is kind of Yes/No question but he answers it undirectly. Actually, if he does not want to open the letter he can say, "*No, I'm not*".

The utterances (2), *Do you wanna be like me? You wanna come home from work 11:00 at night? Save your whole life so you can afford the mortgage on a place like this?*" which is stated by Mr. Davies, are kind of rhetorical question. Mr. Davies does not need any answer from the hearer, Adam. He wants to give extra stress on his statement because he wants to explain to Adam that he wants the better for him. He does not want Adam become a person like him in the future.

Data 11

00:27:15,467 --> 00:27:36,519

Jessica Bard- Ryden, what about you? What are you up to?

Ryden Malby- Uh... I just... You know, I've been interviewing. A lot.

*And, um, just had some really amazing opportunities...
and just keeping my options open.*

Jessica Bard- So what you're saying is you're unemployed.

(The conversation happens in the college reunion. Ryden's friends from college have had their job but Ryden is still unemployed.)

When Ryden delivers her activity after graduating from the college, she states “*Uh... I just... You know, I've been interviewing. A lot. And, um, just had some really amazing opportunities... and just keeping my options open*”. In this situation, she flouts the maxim of manner. She puts the information ambiguously and obscurely. She states the information in a long drawn out way about her job, which is actually she is still unemployed at that time. Actually, she only needs to say, “I'm still unemployed”, so that the listener will understand.

Data 12

00:28:49,027 --> 00:28:52,622

Ryden: Adam, so you're going into music then. Why don't you just say that?

Adam: Well, because I'm not saying that necessarily.

Ryden: So you're going to law school?

Adam: No, I'm not saying that either necessarily.

Ryden: - Then what are you saying, necessarily?

Adam: - I don't know what I'm saying. All I'm saying is that I'm opening at The Mint on Friday. Yea!

(This conversation happens when after the college reunion. When Adam tries to amuse Ryden, after she was humiliated by Jessica. Then Adam informs to Ryden that he will make a show off in the café.)

Here, Adam hedges the maxim of relevant when he says “*Well, because I'm not saying that necessarily*”, by saying “well” and

“necessarily” he does not make his contribution one is relevant. He tells irrelevant information with the topic. When Ryden asks about the music, he does not answer it clearly but seems clear. He tries to move Ryden’s thought about the music. However, when Ryden asks about the law school, he does not answer it clearly either, and it seems that he also tries to move to other topic which is coming back to the music. Actually, he only needs to say that he will have his first music show. He does not need to spinning round his words that make the hearer, Ryden, feels confused

Data 13

00:32:48,132 --> 00:32:53,303

Jessica Bard- I didn't know you worked here at The Luggage Shack.

Ryden Malby- I don't work here.

Jessica Bard- Uh...

(The conversation happens at Luggage Shack when Jessica wants to find a new case. She is surprised when she knows that Ryden works there.

However, Ryden does not admit that she works there.)

When Ryden delivers her answer, she states “*I don't work here*”, she flouts the maxim of quality. She does not try to make her contribution is true. She says what she believes to be false. She tries to save her self-esteem as one of the best graduation student from her rival by lying to Jessica. She does not want to admit that she works at The Luggage Shack as a shop assistant.

Data 14

00:34:05,877 --> 00:34:19,356

Jessica Bard- You know, Ryden, I think we've got really good synergy, you and I. I know you're in a tough place right now... but I want you to remember that struggle and strife come before success. Even in the dictionary.

(Jessica states the utterance when she is in Luggage Shack. She tries to compare her job and her luck to Ryden, which is very different.)

When Jessica states the utterance, “*You know, Ryden, I think we've got really good synergy, you and I.*” she uses some ironical statements. She uses the opposite meaning of what she means. She says that she has a synergy with Ryden, but actually she humiliates Ryden because she has a good job at Happerman & Browning where Ryden is in the Luggage shack.

Moreover, the utterance which is delivered by Jessica is also hedge the maxim of quality. By saying “*You know, Ryden, I think....*”, it shows that Jessica is still unsure with what she said. She does not really know whether she really has synergy with Ryden or not. Here, she tries to observe the maxim of quantity.

Data 15

00:36:56,214 --> 00:37:06,481

Maureen Malby: There you are, this poor, little, innocent thing that wouldn't hurt a fly... and then one day you're murdered by my own son.

Walter Malby: It was an accident. Geez.

(Walter Malby has just finished fixing Ryden's car. He demonstrates the car to Ryden. The car seems good but something wrong happens. Suddenly, the car moves back and hit David Santiago's cat and it dies).

The utterance that is spoken by Maureen flouts the maxim of quality. She uses exaggerated information which makes the information too or more informative than what is required. It is kind of an overstatement or hyperbole. She describes the cat as a small cat, innocent that will not hurt anything even a fly. Actually, it is enough for Maureen by saying "*what a poor cat... you are killed by my son*". By saying that utterance, Walter will understand and know what Maureen means.

Data 16

00:57:01,317 --> 00:57:47,986

Ryden- Wait. What are you doing?

Adam- What does it look like?

Ryden-Just let me explain.

Adam- What exactly needs explanation? The fact that I've been waiting around like a moron... hoping that one day you'll actually feel about me the way I feel about you? Or the fact that you're so obsessed with your future... that y-you completely forget about everyone that you're supposed to give a shit about? I'm not waiting anymore. I'm done. I may not know exactly what my future looks like, but I do know one thing. You're not in it.

(The conversation occurs when Ryden forgets her appointment with Adam. Adam waits her for the fancy dinner and her coming in the show. However, Ryden comes home with David, and it makes Adam feels disappointed to Ryden.)

Adam states the utterance (1) *“What does it look like?”*, he flouts the maxim of manner. He gives the information indirectly, ambiguously, and excessively. Actually he can say *“I’m going to go”* because at that time he really wants to leave Ryden. In addition, the utterance is also kind of rhetorical question which flouts the maxim of quality. The speaker does not expect to any answer from the hearer. Here, Adam wants to express his feeling that he is disappointed and angry with Ryden.

When Adam says the utterances (2) *“What exactly needs explanation? The fact that I’ve been waiting around like a moron... hoping that one day you’ll actually feel about me the way I feel about you? Or the fact that you’re so obsessed with your future... that y-you completely forget about everyone that you’re supposed to give a shit about?”*, he uses some rhetorical question to express what his feeling is. He does not need any answer from Ryden about his question. He is so angry because he has waited Ryden for so long and hopes that Ryden will love him like how he loves her. However, Ryden is always busy with her future and forget everything around her.

Data 17

01:00:26,689 --> 01:00:39,529

Carmela Malby :Pay the man your son's bail money.

Maureen Malby: Are you crazy? You think if I had that kind of dough I'd be living with you?

(The conversation happens in the police office. Carmela asks to Maureen to pay Walter's bail money. However, Maureen refuses to pay the money. She says that she does not have that much money)

When Maureen states that utterance (1) "*Are you crazy?*" she flouts the maxim of manner. She gives the information indirectly, ambiguously, and excessively. Actually, she can say "no way" or "I will not" to refuse Carmela's offer. Moreover, the utterance (1) also a kind of rhetorical question, even it is a kind of question but the speaker does not need an answer from the hearer. Maureen just wants to give a stress in her utterance that she refuses to do the thing.

In addition the utterance (2) "*You think if I had that kind of dough I'd be living with you?*" that is stated by Maureen is also kind of rhetorical question. Where, it is also a strong statement to refuse Carmela's offer.

Data 18

01:00:39,602 --> 01:00:56,375

Carmela Malby : Pay the man your son's bail money.

Maureen Malby: Are you crazy? You think if I had that kind of dough I'd be living with you?

Carmela Malby: Cut the baloney, Maureen. Please. I know you have money. I know you sew it into your panty hose. And I know you've got it under your mattress... and shoved up inside every shoe in your closet... Pay the man!!

(The conversation happens in the police office, when Carmella asks to Maureen to pay the bail money for walter. However, Maureen refuses it and says that she does not have any money.)

Here, Carmela hedges the maxim of quality by saying “*I know you have money. I know you sew it into your panty hose. And I know you've got it under your mattress... and shoved up inside every shoe in your closet*”. She does not make her contribution is true but she observes the maxim of quality. If she says “*you have money. You sew it into your panty hose. And you've got it under your mattress... and shoved up inside every shoe in your closet*” and she does not know for sure, she will really flouts the maxim of quality because she does not whether it is true or false.

Data 19

01:01:38,327 --> 01:01:42,058

Walter Malby: Look at the sky. Can you see how blue the sky is?

(Walter Malby states these utterances when he has just left the police office)

When Walter states the utterance "*Can you see how blue the sky is?*", he flouts the maxim of quantity. He exaggerates the information and gives the information more than is needed, because everyone knows that the sky is blue in the noon. It is kind of rhetorical question where he actually does not need any answer from the hearer.

Data 20

01:01:43,132 --> 01:01:54,636

Walter Malby: This entire experience has transformed me. I am a new man. The old Walter is dead. But the new Walter wants to say how much I love you guys. I'm a new man, and we're a new family.

(Walter Malby states these utterances when he has just left the police office.)

When the speaker, Walter Malby, states the utterance "*I am a new man. The old Walter is dead*", he uses exaggerate statement, which flouts the maxim of quality. He gives the information that lies far from the truth. He is not new and he is still alive. He is not changed; he just wants to show that he will be a person with new mind.

Data 21

01:07:13,896 --> 01:07:39,921

Adam- Look, I didn't get a chance to tell you... but I decided to go to Columbia. And I'm leaving tomorrow.

Ryden-What? You're going to law school? In New York?

Adam-Yeah.

Ryden- That's... That's... so great. Congratulations.

Adam- Yeah, I think it'll be... I think it'll be good.

(This conversation happens when Ryden tries to ask an apologize. Then, Adam informs her that he will go to New York to take his scholarship.)

When Adam states the utterance “*yeah, I think it'll be... I think it'll be good*” he hedges the maxim of quality by saying “*I think*”. He tries to observe the maxim of quality. He tells unsure information and he does not tell the fact what will happen in the next. In fact, he does not know whether his decision will be good for him or not.

Data 22

01:19:03,872 --> 01:19:07,171

Ryden- Just out of curiosity though, do you think I'm making the right decision?

Walter- Well, you know, ever since you were a little kid... you always seemed to have it figured out. You know, you made good grades, you... kept your room neat and clean, you ate your vegetables. Can I be honest with you? I always found it a little troubling. Because, see, hon... the world's a screwy place. It doesn't play by the rules. So if you're asking me... do I think it's a good idea for you to, uh...quit your job... leave behind the only family you have... and travel 3,000 miles... to a place you've never been before? I think it's the most kick-ass idea you've ever had. 'Cause I think no matter where you are, you're gonna knock 'em dead.

Ryden- Thanks, Dad.

(The conversation happens when Ryden packs for leaving to New York. For the last, she asks her father's opinion about her decision. Indeed, her father supports her.)

Walter's utterances are so exaggerated. He gives the information more than it is needed, which flouts the maxim of quantity. Actually, when he is asked about his opinion, he does not need to tell about Ryden's childhood and the world life. However, he talks more about how kind Ryden was, when she was a kid. He also talks about the decision that is made by Ryden.

In addition, Walter also hedges the maxim of relation in his utterances "*Well, you know, ever since you were a little kid... you always seemed to have it figured out*" by using "well...". He consciously makes his contribution irrelevant with the topic which is being talked before. Ryden asks about his opinion but he talks about Ryden when she was a kid. Moreover, he also hedges the maxim of quality by using "I think..." in his utterances "*I think it's the most kick-ass idea you've ever ha. 'Cause I think no matter where you are, you're gonna knock 'em dead*". He tries to observe the maxim of quality. He tells unsure information and he does not tell the fact that Ryden's decisions are good ideas. In fact, he does not know whether Ryden's decision are good or not, and he is not sure that Ryden can adapt in the new place easily.

Data 23

01:22:11,026 --> 01:22:56,127

Ryden- *Hey. Life sucks without you. I miss you. I... Well, of course I miss you. I... I knew that I would, but it's not like a... "Hey, we had some great times... you know, keep in touch" kind of thing. It's... It was more like, "I can't eat... I can't sleep... I forget what it feels like to laugh" kind of thing. And I really think that when you left... you took my heart with you.*

Adam- *Um...*

Ryden- *I- I probably should've called first.*

(Ryden states the utterance when the first time she meets Adam at Adam's apartment in New York.)

When Ryden states the utterance "*It was more like, 'I can't eat... I can't sleep... I forget what it feels like to laugh' kind of thing*", she exaggerates her statement. She flouts the maxim of quality that gives information that lies far from the truth and it is categorized as Hyperbole or overstatement. Actually, she does not really can't eat, sleep or even forget how to laugh. She exaggerates her utterance to show how she really misses Adam.

B. Discussion

After obtaining the data, the researcher needs to discuss the findings in order to clarify the answer of research problem.

Table 4.1. Flouting of the maxims in the Post Grad Movie

Flouting Maxim of	Number of Data	Sentence
Quality	1	- I'm dying
	3	- All my babies, floor to ceiling
	4	- He killed my car!

	6	<ul style="list-style-type: none"> - You're turning down an Eskimo Pie? - Every evil, terrible thing that ever occurs in the world... is directly offset... counterbalanced, if you will... by the complete, utter joy of biting into an Eskimo Pie. It's... It's the way we maintain balance in the universe.
	7	<ul style="list-style-type: none"> - You do all the time
	8	<ul style="list-style-type: none"> - It's like God's just giving birth in my mouth.
	9	<ul style="list-style-type: none"> - Your foot is freezing. - It's 90 degrees outside, and your foot is freezing. - My feet are always freezing. - I have the feet of an 80-year-old man
	10	<ul style="list-style-type: none"> - It's made a long journey from New York. I'm letting it breathe - Do you wanna be like me? You wanna come home from work 11:00 at night? Save your whole life so you can afford the mortgage on a place like this?
	13	<ul style="list-style-type: none"> - I don't work here
	14	<ul style="list-style-type: none"> - You know, Ryden, I think we've got really good synergy, you and I.
	15	<ul style="list-style-type: none"> - There you are, this poor, little, innocent thing that wouldn't hurt a fly...
	16	<ul style="list-style-type: none"> - What does it look like? - What exactly needs explanation? - The fact that I've been waiting around like a moron... hoping that one day you'll actually feel about me the way I feel about you? - Or the fact that you're so obsessed with your future... that y-you completely forget about everyone that you're supposed to give a shit about?
	17	<ul style="list-style-type: none"> - Are you crazy? - You think if I had that kind of dough I'd be living with you?
	19	<ul style="list-style-type: none"> - Can you see how blue the sky is?
	20	<ul style="list-style-type: none"> - I am a new man. The old Walter is dead.
	23	<ul style="list-style-type: none"> - <i>It was more like, 'I can't eat... I can't sleep... I forget what it feels like to laugh'</i>

		<i>kind of thing</i> ",
Quantity	5	- Because... this is not just a job to me. This is... This is what I love. This is what I'm good at. When I was 11, at summer camp, all the other kids would go down to the lake... and I would be finishing. Catcher in the Rye.. 'cause I couldn't get enough of Holden Caulfield. And at 13, Bukowski's Post Office... the most explicit, inappropriate thing I'd ever come across. It was like sex ed, except awesomely foul-mouthed. Well, I guess what I'm getting at is that books are all I know... and everything I love, and... I want this job because... well, because I can't imagine ever doing anything else.
	22	- Well, you know, ever since you were a little kid... you always seemed to have it figured out. You know, you made good grades, you... kept your room neat and clean, you ate your vegetables. Can I be honest with you? I always found it a little troubling. Because, see, hon... the world's a screwy place. It doesn't play by the rules. So if you're asking me... do I think it's a good idea for you to, uh...quit your job... leave behind the only family you have... and travel 3,000 miles... to a place you've never been before? I think it's the most kick-ass idea you've ever had. 'Cause I think no matter where you are, you're gonna knock 'em dead.
Relevance	2	- Didn't I tell you? What do you see over there? What do you see right here on this wall?
Manner	7	- You do all the time
	10	- It's made a long journey from New York, I'm letting it breath.
	11	- Uh... I just... You know, I've been interviewing. A lot. And, um, just had some

		really amazing opportunities... and just keeping my options open.
	16	- What does it look like?
	17	- Are you crazy?

Table 4.2. Hedging of the Maxims in the Post Grad Movie

Hedging of Maxim	Number of Data	Sentence
Quality	14	- You know, Ryden, I think we've got really good synergy, you and I.
	18	- I know you have money. - I know you sew it into your panty hose. - And I know you've got it under your mattress... and shoved up inside every shoe in your closet
	21	- , I think it'll be... I think it'll be good.
	22	- I think it's the most kick-ass idea you've ever had. - 'Cause I think no matter where you are, you're gonna knock 'em dead.
Quantity		-
Relevance	5	- Well, I guess what I'm getting at is that books are all I know... and everything I love, - well, because I can't imagine ever doing anything else
	12	- Well, because I'm not saying that necessarily - No, I'm not saying that either necessarily - All I'm saying is that I'm opening at The Mint on Friday.
	22	- Well, you know, ever since you were a little kid... you always seemed to have it figured out
Manner		-

Based on the first problem “How do the characters on “Post Grad” flout the maxims?” the researcher finds that the maxim flout when

they are delivering and maintaining their opinion, such as by producing the utterance in the form of rhetorical strategies, namely tautology, metaphor, overstatement, irony, and rhetorical question. When the utterance produced by using tautology, the maxim of quantity which are “make your contribution as informative as is required” and “do not make your contribution more informative than is required” are breaking because in tautology the utterance that is produced is more informative than what is needed.

Besides, the maxim of quality also can be flouted when the speaker produces the utterance in the metaphor form. In this case, the speaker uses the word not in the real condition but uses symbolic or what the literary said is different with what is implied. For example, “*It's (it = letter) made a long journey from New York. I'm letting it breathe*”. Furthermore, maxim quantity is also flouted when the speaker produces the utterance in the form of overstatement. In this case, the speaker uses exaggerated statement to convey his opinion which is too strong and appears worse than the really he is. Therefore, the information becomes more or too informative than is required. For example, “*he killed my car*”. Moreover, the maxim of quality that is “do not say what you believe to be false” is also flouted when the speaker produces the utterance in the rhetorical question form. In this case, the speaker informs that it is not a sincere question. It means that the speaker asks a question without any intention of getting an answer and it ends to break a sincere condition on

question, the speaker wants the hearer to provide him with the indicated information. For example: *“Are you crazy? You think if I had that kind of dough I'd be living with you?”* and so on. Besides, the point of maxim of quality “do not say what you believe to be false” is also flouted when the speaker produces the utterance in the ironical form. In this case, the thing that is spoken by the speaker expresses one's meaning by saying something, which is direct opposite of one's thoughts, in order to make one's remark to be forceful. For example, *“I think we've got really good synergy, you and I.”*

However, maxim of manner is also flouted when the speaker produces the utterance indirectly, ambiguously, and excessively. In this case the speaker intends to inform to the hearer about something but the speaker uses indirect statement that implies for something. For example: *“Are you crazy? You think if I had that kind of dough I'd be living with you?”*. Besides, the maxim of relevance also can be flouted when the speaker produces the utterance that is not relevance with the topic of what the speaker talks about.

In addition, based on the second problem “How do the character on “Post Grad” movie hedge the maxim?”, the researcher finds that the maxims hedges when the utterance produced is not totally accurate but it seems informative, well-founded, and relevant. In this case, the maxim quantity that is “make your contribution as informative as is required” hedged by the speaker when they produce the information that is not as

much or not as precise as it might be expected. For example, "*I think it's the most kick-ass idea you've ever had.*" By using the phrase "*I think...*" it seems that the speakers do not tell the information as precisely as the hearers might be expected. Moreover, the maxim of relevance is also hedged when the speaker produces the utterance is not as relevant at the stage at which it occurs. For example, "*Well, you know, ever since you were a little kid... you always seemed to have it figured out*". The signal word "well..." changes the topics that is spoken by the speaker before, but it does not seem that the speaker breaks the maxim of relevance. Thus how, in the "Post Grad" movie, the characters hedge the maxims of quantity and relevance.

CHAPTER V

CLOSURE

A. Conclusion

After obtaining and analyzing the data in the previous chapter, the researcher presents the conclusion at the last part of this paper. The conclusion is drawn based on the formulated research question. Those are:

1. The main characters of "Post Grad" movie flout the maxims when they broke the utterances in delivering their opinion with other character by using the utterances in the form of rhetorical strategies, such as: tautology, metaphor, overstatement, rhetorical question and irony.
2. The main characters of "Post Grad" movie also hedge the maxim in their conversation. They hedge the maxim of quantity and maxim of relevant when the information in their utterances are not as much or as precise as it might be expected and it is not as relevant at the stage at which it occurs.

B. Suggestion

According to the findings of this research, the researcher suggests that the findings will be additional references in the field of discourse. It is also recommended that the next researchers can use the Grice's maxims to conduct the research on the other areas. In addition, the researcher also suggests to the next researchers to use other relevance theory to investigate different topics in the same area of the research.

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APENDIX

POST GRAD's manuscript

00:00:59,125 --> 00:01:01,559 Hey! It's me again.
00:01:01,628 --> 00:01:05,621 This is a very special day. This is day 756...
00:01:05,698 --> 00:01:07,791 of my college experience...
00:01:07,867 --> 00:01:11,166 otherwise known as... graduation day!
00:01:11,237 --> 00:01:13,671 Whooh! Ah!
00:01:13,740 --> 00:01:17,938 Wait for it. I got the whole outfit. Mm-hmm. Mm-hmm.
Hmm.
00:01:18,011 --> 00:01:21,970 I have been planning for this day for my entire life.
00:01:22,048 --> 00:01:24,482 <i>- Um, when I was a kid, I devised this plan... -</i>
00:01:24,551 --> 00:01:26,951 that I cleverly called "The Plan."
00:01:28,288 --> 00:01:31,917 Uh, " Dad can't make it to graduation today.Big shocker.
00:01:31,991 --> 00:01:33,925 Can I join you guys for lunch?"
00:01:33,993 --> 00:01:35,551 Absolutely.
00:01:35,628 --> 00:01:39,621 This is great, because nobody runs parental interference
quite like Adam.
00:01:39,699 --> 00:01:41,633 We've been best friends since freshman year.
00:01:41,701 --> 00:01:44,363 # This is Ryden's study song #
00:01:44,437 --> 00:01:46,871 # I worked on it so damn long #
00:01:46,940 --> 00:01:49,374 # It's to give encouragement #
00:01:49,442 --> 00:01:52,309 # For your big test today #
00:01:52,378 --> 00:01:55,245 <i>Anyway, the plan is pretty straightforward.</i>
00:01:55,315 --> 00:01:57,374 <i>One, kick ass in high school...</i>
00:01:57,450 --> 00:02:00,613 <i>so that I can get...two... a fatty scholarship.</i>
00:02:01,621 --> 00:02:03,885 <i>Three, limit my beer pong enough...</i>
00:02:03,957 --> 00:02:06,551 <i>to keep said scholarship, which I did, and...</i>
00:02:08,428 --> 00:02:09,417 Oh.
00:02:09,496 --> 00:02:11,430 Hi, Ryden. Jessica Bard here.
00:02:11,498 --> 00:02:13,432 Just wanted to clean the slate.
00:02:13,500 --> 00:02:15,434 I'm sorry I nabbed valedictorian...
00:02:15,502 --> 00:02:17,697 but you have to believe I will do an excellent job.
00:02:17,770 --> 00:02:21,706 Jessica Bard... my own personal Darth Vader since the
third grade.
00:02:21,774 --> 00:02:25,403 Back to the master plan.
00:02:25,478 --> 00:02:29,414 Number four. Most importantly...
00:02:29,482 --> 00:02:33,748 <i>land a sweet job at the finest publishing house in all
of L. A...</i>
00:02:33,820 --> 00:02:36,880 Happerman & Browning, where I will no doubt...
00:02:36,956 --> 00:02:39,015 discover the next great American novel.
00:02:39,092 --> 00:02:42,755 All right. So that's the plan. This is it.
00:02:42,829 --> 00:02:47,391 Malby signing off, about to embark on the first day of the
rest of my life.
00:02:47,467 --> 00:02:51,426 And, hey, if you're at graduation, come say hi.
00:02:52,872 --> 00:02:55,340 I'll be the one in black. Bye!
00:02:57,043 --> 00:03:00,069 <i># You stumble down a yellow brick road #</i>
00:03:00,146 --> 00:03:04,947 <i># Spinning your shoes in the air#</i>
00:03:05,018 --> 00:03:06,781 <i># The air#</i>
00:03:08,054 --> 00:03:11,285 <i># Then you hold your breath and count to nine #</i>
00:03:11,357 --> 00:03:16,158 <i># Hoping that soon somebody will find you #</i>

00:03:16,229 --> 00:03:19,756 <i># Find you #</i>
00:03:19,832 --> 00:03:23,063 <i># Go on, go on, go on #</i>
00:03:23,136 --> 00:03:25,468 <i># The stars are watching #</i>
00:03:25,538 --> 00:03:28,701 <i># Just say, just say, just say #</i>
00:03:28,775 --> 00:03:31,073 <i># What you're feeling #</i>
00:03:31,144 --> 00:03:34,113 <i># You know, you know, you know #</i>
00:03:34,180 --> 00:03:38,583 <i># You gotta take a bow and do it your way #</i>
00:03:38,651 --> 00:03:42,018 <i># It's okay-ay #</i>

00:03:42,088 --> 00:03:44,249 <i># La-dada, da-dada, da-dada #</i>
00:03:44,324 --> 00:03:47,657 <i># It's okay-ay #</i>
00:03:47,727 --> 00:03:50,423 <i>- # La-dada, da-dada, da-dada ##
- Please welcome your class valedictorian...</i>
00:03:50,496 --> 00:03:53,590 <i>Jessica Bard, with tonight's keynote address.</i>
00:03:53,666 --> 00:03:55,634 <i>All right, Jessica!</i>
00:03:59,072 --> 00:04:01,302 <i>Rock on, Jessie!</i>
00:04:03,409 --> 00:04:06,139 <i>Class of 2009, it is my great honor...
00:04:06,212 --> 00:04:09,773 to welcome you to this evening's graduation ceremony.
00:04:09,849 --> 00:04:14,912 <i>I stand before you with two age-old words: Carpe
diem.</i>
00:04:14,988 --> 00:04:17,855 <i>When we walk out these doors...</i>
00:04:17,924 --> 00:04:22,520 <i>I challenge each of us to not only seize the day...</i>
00:04:22,595 --> 00:04:25,086 <i>but to clutch it with both hands.</i>
00:04:25,164 --> 00:04:26,791 <i>- You go first.
- To squeeze it...</i>
00:04:26,866 --> 00:04:28,026 <i>- Shh!
- with all your strength.</i>
00:04:28,101 --> 00:04:30,763 <i>And drain every last...</i>
00:04:30,837 --> 00:04:32,327 <i>- living, breathing...
- Could you move down a little?</i>
00:04:32,405 --> 00:04:34,839 <i>victorious moment out of it.</i>
00:04:34,907 --> 00:04:37,467 <i>Like when a Trojan decides...</i>
00:04:37,543 --> 00:04:41,309 <i>...to plunge his blade into the beating heart of his
enemy.
00:04:41,381 --> 00:04:45,511 <i>He realizes it's not for his own personal glory.</i>
00:04:45,585 --> 00:04:48,918 <i>- He does it for the better good of the community as a
whole. -</i>
00:04:50,723 --> 00:04:54,659 <i>- We must remember that our generation is smarter...
00:04:54,727 --> 00:04:58,720 <i>...stronger and better equipped than those that came
before us.
- Ma'am! Could you keep it down?</i>
00:04:58,798 --> 00:05:00,732 <i>- And now...
- I'm dying.</i>
00:05:00,800 --> 00:05:03,166 <i>it is our responsibility...</i>
00:05:03,236 --> 00:05:06,637 to forge ahead and stake our rightful claim at the top.
00:05:17,150 --> 00:05:20,347 - You know what? This calls for a toast.
- Mm-hmm.

00:05:20,420 --> 00:05:22,684 - What do you say, huh? Glasses up.
- Hear, hear. Yes.

00:05:22,755 --> 00:05:24,347 - To Ryden.
- To Ryden.

00:05:24,424 --> 00:05:26,984 <i>- To Ryden.
- Who I'm very proud of.</i>

00:05:27,060 --> 00:05:29,927 <i>Mmm. And to Adam.</i>

00:05:29,996 --> 00:05:33,762 The A-Man, who's here because we like him.

00:05:33,833 --> 00:05:37,064 He's also here because his dad was too busy to come...

00:05:37,136 --> 00:05:41,539 and, uh, his mom couldn't come because, um...

00:05:42,542 --> 00:05:44,032 'cause she's dead and...

00:05:44,110 --> 00:05:45,202 - Hear, hear.
- Cheers.

00:05:45,278 --> 00:05:47,940 - Yeah.
- To your dead mother.

00:05:48,014 --> 00:05:51,279 - Hmm. Cheers.
- Cheers.

00:05:51,484 --> 00:05:55,284 <i>Anyway, honey, now that you're out there looking for
a job...</i>

00:05:55,355 --> 00:05:58,586 maybe you, uh, you know, come down and work with me.

00:05:58,658 --> 00:06:02,958 Uh, she's already got something lined up.

00:06:03,029 --> 00:06:04,963 Tell 'em about the big interview.

00:06:05,031 --> 00:06:08,432 At Happerman & Browning, Monday at 10:00.

00:06:08,501 --> 00:06:10,401 - Wow!
- Hey!

00:06:10,470 --> 00:06:12,961 And my thesis adviser is best friends with the chief
editor...

00:06:13,039 --> 00:06:15,701 and has already put in a good word and everything.

00:06:15,775 --> 00:06:17,709 And they are building these loft apartments...

00:06:17,777 --> 00:06:20,041 like a block away from the offices, so...

00:06:20,113 --> 00:06:22,946 They have these sweeping city views. I could walk to
work.

00:06:23,015 --> 00:06:25,540 Didn't I tell you?

00:06:29,889 --> 00:06:32,323 What do you see over there?

00:06:32,392 --> 00:06:34,883 What do you see right here on this wall?

00:06:34,961 --> 00:06:36,519 Uh, white paint.

00:06:36,596 --> 00:06:38,063 - Bookshelves!
- Oh.

00:06:38,131 --> 00:06:41,567 All my babies, floor to ceiling, organized by title.

00:06:41,634 --> 00:06:44,797 - No, by author. No, by genre.
- Okay. Settle down.

00:06:44,871 --> 00:06:47,066 It's amazing. I'll take it.

00:06:47,140 --> 00:06:48,402 - Really?
- Really?

00:06:48,474 --> 00:06:51,966 Yes! I can feel it. It's everything I ever imagined.

00:06:52,044 --> 00:06:54,171 Hello? I love it.

00:06:54,247 --> 00:06:57,080 Here. I've already filled out the application.

00:06:57,150 --> 00:06:59,983 <i>All right then. I'll need a check for first and last
month's rent...</i>

00:07:00,052 --> 00:07:03,180 plus security deposit, so \$3,500.
00:07:03,256 --> 00:07:05,656 Done and done.
00:07:06,726 --> 00:07:08,660 Uh... Hey, don't you think...
00:07:08,728 --> 00:07:10,958 you're getting a little ahead of yourself there, killer?
00:07:11,030 --> 00:07:13,999 No. No, I don't. I will have enough money soon.
00:07:14,066 --> 00:07:17,263 Okay, well, right here you wrote "Happerman & Browning" under "employer"..
00:07:17,336 --> 00:07:19,702 but you're not actually an employee of them.
00:07:19,772 --> 00:07:22,263 In a couple of hours, that will be true too, so...
00:07:22,341 --> 00:07:24,241 <i>Maybe.</i>
00:07:24,310 --> 00:07:26,244 Here you go.
00:07:28,047 --> 00:07:29,537 Thank you so much.
00:07:29,615 --> 00:07:31,606 I'm hoping to start moving my stuff in on Saturday.
00:07:31,684 --> 00:07:35,176 <i>Just as soon as I call your references. And your check clears.</i>
00:07:35,254 --> 00:07:37,950 <i># Wake up, wake up wake the sun #</i>
00:07:38,024 --> 00:07:40,788 <i># Wake up, wake up hanging like...##</i>
00:07:40,860 --> 00:07:42,760 Are we okay? Do we have enough time?
00:07:42,829 --> 00:07:45,730 Don't worry. We got plenty of time.
00:07:45,798 --> 00:07:48,198 Hey, what's up with Columbia? Did you hear back yet?
00:07:48,267 --> 00:07:51,930 Uh, big envelope, so...I don't know. I guess I got in.
00:07:52,004 --> 00:07:54,234 Wait. Adam. You might've gotten into law school...
00:07:54,307 --> 00:07:57,470 and you haven't even opened the envelope yet?
00:07:57,543 --> 00:08:01,809 The shrug? Adam, you know how I feel about the shrug.
00:08:02,915 --> 00:08:07,579 Another shrug? Adam. I got the double shrug?
00:08:07,653 --> 00:08:09,712 <i>Hey, this is your day, okay?</i>
00:08:21,133 --> 00:08:22,760 Shit!
00:08:22,835 --> 00:08:25,429 - Shit, shit, shit, shit, shit, shit, shit.
- Okay. No, calm down. Calm down.
00:08:25,505 --> 00:08:30,238 - You just calm down.
- Oh... My car! He killed my car!
00:08:32,178 --> 00:08:33,770 No!
00:08:33,846 --> 00:08:36,872 - No, no, no, no, no, no, no.
- No, calm down.
00:08:36,949 --> 00:08:38,507 His insurance will pay for it.
00:08:39,986 --> 00:08:43,114 - Uh! Look...
- It's fine. I'll take...
00:08:45,191 --> 00:08:47,386 - Oh, shit.
- Shit.
00:09:02,542 --> 00:09:04,601 - Yes?
- Happerman & Browning offices?
00:09:04,677 --> 00:09:06,577 Uh, yes. Eighteenth floor.
00:09:06,646 --> 00:09:09,114 - Okay.
- Uh, uh... Excuse me, ma'am.
00:09:09,181 --> 00:09:11,240 You got something going on right here.
00:09:15,655 --> 00:09:17,714 Oh!
00:09:19,225 --> 00:09:21,557 - Thanks.
- Sure.
00:09:41,747 --> 00:09:43,681 <i>Happerman & Browning. Please hold.</i>

00:09:46,586 --> 00:09:50,454 <i>Happerman & Browning. Yes, at 4:00. Thank you.</i>

00:09:50,523 --> 00:09:55,290 <i>Happerman & Browning. Please hold.</i>

00:09:55,361 --> 00:10:00,025 Hi. I'm Ryden Malby. I have an interview with Barbara Snaff at 10:00.

00:10:00,099 --> 00:10:02,829 Yeah. We're actually running about two hours behind...

00:10:02,902 --> 00:10:06,235 so just fill this out and have a seat with the rest of the applicants, hmm?

00:10:06,305 --> 00:10:08,865 <i>Happerman & Browning.</i>

00:10:11,611 --> 00:10:14,603 <i>Yes, at 4:00. Thank you.</i>

00:10:20,519 --> 00:10:22,612 Sorry.

00:10:24,690 --> 00:10:27,318 <i>Yes, Miss Snaff. Right away.</i>

00:10:29,562 --> 00:10:31,462 Stacy Moore?

00:10:32,698 --> 00:10:33,790 <i>Joe Schrader?</i>

00:10:33,866 --> 00:10:34,958 <i>Caroline Hirsch.</i>

00:10:35,034 --> 00:10:37,002 <i>Jeffrey Beales? Kimberly Rice? Beth Brandon.</i>

00:10:37,069 --> 00:10:38,661 <i>BarryJenkins. Gregory O'Bryant?</i>

00:10:38,738 --> 00:10:40,968 Ryden Malby?

00:10:51,550 --> 00:10:53,211 Hello.

00:10:53,285 --> 00:10:55,981 - Please. Take a seat.
- Thank you.

00:10:57,857 --> 00:11:00,985 All right. You... You just graduated, yes?

00:11:01,060 --> 00:11:02,789 - Yes, I...
- Major?

00:11:02,862 --> 00:11:04,159 - English, with an emphasis...
- Minor?

00:11:04,230 --> 00:11:06,164 - Communications.
- Internships?

00:11:06,232 --> 00:11:08,359 I actually did three internships...Penguin, Random House...

00:11:08,434 --> 00:11:10,231 And Time Warner.

00:11:12,471 --> 00:11:16,430 So, why do you want this job?

00:11:17,843 --> 00:11:20,869 Because... this is not just a job to me.

00:11:20,946 --> 00:11:25,781 This is... This is what I love. This is what I'm good at.

00:11:25,851 --> 00:11:29,446 When I was 11, at summer camp, all the other kids would go down to the lake...

00:11:29,522 --> 00:11:31,456 <i>and I would be finishing Catcher in the Rye...</i>

00:11:31,524 --> 00:11:33,788 'cause I couldn't get enough of Holden Caulfield.

00:11:33,859 --> 00:11:36,191 <i>And at 13, Bukowski's Post Office...</i>

00:11:36,262 --> 00:11:39,629 the most explicit, inappropriate thing I'd ever come across.

00:11:39,699 --> 00:11:42,725 It was like sex ed, except awesomely foul-mouthed.

00:11:42,802 --> 00:11:47,136 Well, I guess what I'm getting at is that books are all I know...

00:11:47,206 --> 00:11:50,175 and everything I love, and...

00:11:50,242 --> 00:11:52,437 I want this job because...

00:11:52,511 --> 00:11:56,379 well, because I can't imagine ever doing anything else.

00:11:59,719 --> 00:12:03,382 All right. Good. Thank you for coming in.

00:12:14,333 --> 00:12:16,233 I got it. Thank you.

00:12:17,236 --> 00:12:20,137 - Jessica?

- Hi.
00:12:20,206 --> 00:12:21,764 What are you doing here?
00:12:21,841 --> 00:12:25,402 They just called me in for a little meeting. Is that a bow?
That's nice.
00:12:25,478 --> 00:12:27,605 Jessica Bard?
00:12:27,680 --> 00:12:30,012 - Barbara. Pleasure to meet you.
- You too.
00:12:30,082 --> 00:12:34,246 Dean Brunswick just called me about you. So glad I
could fit you in.
00:12:34,320 --> 00:12:36,254 Please.
00:12:36,322 --> 00:12:38,847 I can get another job. It won't be a problem.
00:12:38,924 --> 00:12:40,448 I'm a college graduate.
00:12:40,526 --> 00:12:42,994 Well, I didn't know you were a college graduate.
00:12:59,044 --> 00:13:00,636 Okay.
00:13:00,713 --> 00:13:04,171 That Happerman & Browning thing... It just wasn't meant
to be.
00:13:04,250 --> 00:13:06,582 - You know that, right?
- Yeah.
00:13:07,720 --> 00:13:09,654 It's fine.
00:13:09,722 --> 00:13:11,815 You should eat one of these.
00:13:13,125 --> 00:13:15,218 No, thanks.
00:13:16,729 --> 00:13:19,721 You're turning down an Eskimo Pie?
00:13:19,799 --> 00:13:22,825 - Mmm.
- Oh, come on. All right.
00:13:24,570 --> 00:13:27,095 Every evil, terrible thing that ever occurs in the world...
00:13:27,173 --> 00:13:29,971 is directly offset... counterbalanced, if you will...
00:13:30,042 --> 00:13:35,105 by the complete, utter joy of biting into an Eskimo Pie.
00:13:35,181 --> 00:13:37,877 It's... It's the way we maintain balance in the universe.
00:13:38,951 --> 00:13:40,213 Come on.
00:13:40,286 --> 00:13:43,187 Mmm.
00:13:45,090 --> 00:13:46,819 Does anyone ever say no to you?
00:13:46,892 --> 00:13:49,292 You do all the time.
00:13:50,396 --> 00:13:52,694 Okay. Take a bite.
00:13:52,765 --> 00:13:55,393 Mmm. Hmm, hmm.
00:13:57,403 --> 00:13:58,392 Mmm.
00:13:58,470 --> 00:14:00,938 Mmm. Mmm.
00:14:02,341 --> 00:14:06,334 Oh, yeah! It's like God's just giving birth in my mouth.
00:14:06,412 --> 00:14:10,678 Okay. That is the girl that I fell in love with...
00:14:10,749 --> 00:14:13,377 but harbors nothing but platonic feelings for me,
unfortunately.
00:14:16,388 --> 00:14:20,347 Y... Your foot is freezing. It's 90 degrees outside, and
your foot is freezing.
00:14:20,426 --> 00:14:23,623 My feet are always freezing. I have the feet of an 80-
year-old man.
00:14:23,696 --> 00:14:25,994 Ooh, that's hot.
00:14:30,135 --> 00:14:32,069 Oh, so good.
00:14:33,172 --> 00:14:34,400 Mmm.
00:14:53,058 --> 00:14:54,992 Wait, wait. Hold... Hold on.
00:15:00,399 --> 00:15:01,832 <i>No.</i>
00:15:01,901 --> 00:15:04,995 <i>- Yes, yes, yes.

- Shh.</i>
00:15:05,070 --> 00:15:06,628 <i>No!</i>
00:15:12,645 --> 00:15:14,670 Dad.
00:15:15,748 --> 00:15:17,943 <i>Juanita. Wow.</i>
00:15:18,017 --> 00:15:20,952 Didn't recognize you without the cash register.
00:15:21,020 --> 00:15:24,512 Hi, Adam.
00:15:24,590 --> 00:15:26,524 What the hell are you doing here?
00:15:26,592 --> 00:15:28,651 Funny. I was about to ask you the same thing.
00:15:28,727 --> 00:15:30,752 - It's my store.
- Come on. Let's go.
00:15:30,829 --> 00:15:34,526 - Sorry, Mr. Davies. - Wait, wait, wait. Actually, I'm really glad you're here.
00:15:34,600 --> 00:15:36,425 'Cause you haven't been home for a while...
00:15:36,426 --> 00:15:39,404 ...and you definitely were not at my graduation.
00:15:39,405 --> 00:15:42,203 Look, I don't wanna get into this with you right now.
00:15:42,274 --> 00:15:45,004 - Come on. It's time to go.
- Wait. Juanita, is he paying...
00:15:45,077 --> 00:15:48,205 I hope he's paying you overtime for this, 'cause you do have rights.
00:15:48,280 --> 00:15:50,214 <i>You should call your union.</i>
00:16:04,463 --> 00:16:07,091 Well, welcome back home.
00:16:08,400 --> 00:16:10,027 <i>Bet you're excited.</i>
00:16:19,044 --> 00:16:21,774 Well, let's have a little look-see here.
00:16:22,982 --> 00:16:26,349 - There she is! Hi!
- Hey, Mom.
00:16:26,418 --> 00:16:29,080 She's home!
00:16:29,154 --> 00:16:31,588 Oh, look at that. That's just a crime. Oh!
00:16:31,657 --> 00:16:34,023 - Welcome back, baby.
- Oh, thanks, Mom.
00:16:34,093 --> 00:16:36,391 <i>Oh, I'm so glad you're home.</i>
00:16:38,464 --> 00:16:40,694 <i>- Uh, Dad, that's gotta get into the shop.
- Huh?</i>
00:16:40,766 --> 00:16:42,791 Uh, I'm not so sure.
00:16:45,437 --> 00:16:48,998 - What are you doing? - I'm just looking it over. Gonna be all right.
00:16:49,074 --> 00:16:52,100 Oh, no. No, no, no, no, no, no, no, no.
00:16:52,177 --> 00:16:54,202 You... You're not thinking about fixing this yourself, are you?
00:16:54,279 --> 00:16:56,338 Yeah. Just have some faith in my abilities, honey.
00:16:56,415 --> 00:16:59,111 - Usually there's a spot, if I can just hear it. - But... Dad!
00:16:59,184 --> 00:17:01,550 - You've never fixed a car before.- Honey.
00:17:01,620 --> 00:17:04,418 At one point, I'd never roundhouse-kicked a man in the neck before either.
00:17:04,490 --> 00:17:07,118 Now I do it every Wednesday. My mind's like a sea sponge, honey.
00:17:07,192 --> 00:17:09,854 When the synapses get going in Walter Malby's mind... boom, boom, boom...
00:17:09,928 --> 00:17:12,328 It's gonna be fun. Don't worry about the car. I got it.
00:17:12,398 --> 00:17:13,592 I got the car covered.
00:17:15,367 --> 00:17:17,631 <i>Let me give you a hand there, Adam. That-a-boy.</i>

00:17:17,703 --> 00:17:20,103 Good. Look at you. You're a self-starter.
00:17:20,172 --> 00:17:22,037 Walter! Walter! Walter! Walter!
00:17:22,107 --> 00:17:24,541 - Watch your step there. You should wear work gloves.
- There's a derby!
00:17:24,610 --> 00:17:27,704 There's a boxcar derby! Can we make a boxcar?
00:17:27,780 --> 00:17:31,739 - Not now. Not now.
- Pretty please? The derby's next month!
00:17:31,817 --> 00:17:34,251 <i>- Can we make a boxcar?
- Oh, geez.</i>
00:17:36,188 --> 00:17:39,123 Son of a bitch. Look at that.
00:17:39,191 --> 00:17:43,491 <i>I knew it. Son of a bitch. Third time. Third G.D.
time!</i>
00:17:43,562 --> 00:17:45,496 Goddamn it. That's it.
00:17:45,564 --> 00:17:48,328 - Wait. Where are you going?
- Look at this. I gotta...
00:17:48,400 --> 00:17:50,561 <i>- Walter, no. Don't. Honey?
- Dad, come back.</i>
00:17:50,636 --> 00:17:53,662 What? Goddamn.
00:17:53,739 --> 00:17:56,731 <i>- We could go home and clean it.
- No. I gotta talk to him. I'll talk to this guy.</i>
00:17:56,809 --> 00:17:58,504 You don't need to disturb him. I mean...
00:17:58,577 --> 00:18:00,408 He's not home.
00:18:00,479 --> 00:18:03,846 I know he's not working. I don't think he has a job.
Goddamn it. Where is he?
00:18:09,321 --> 00:18:11,846 Hi.
00:18:13,192 --> 00:18:15,524 Hi.
00:18:16,595 --> 00:18:18,688 Um...
00:18:20,165 --> 00:18:21,496 Hey. Hey. Hey.
00:18:21,567 --> 00:18:25,298 Your cat has now crapped on my doorstep, in my yard...
00:18:25,370 --> 00:18:28,032 and now on my driveway, which around here...
00:18:28,107 --> 00:18:30,041 is like church to me.
00:18:30,109 --> 00:18:32,543 - Okay? That's sanctuary.
- Well..
00:18:32,611 --> 00:18:34,545 I'm really sorry, sir. I am...
00:18:36,582 --> 00:18:39,983 I'll talk to him. Yeah. I'll talk to him.
00:18:41,386 --> 00:18:43,547 - See you later.
- Okay.
00:18:50,395 --> 00:18:53,057 <i>Today you are getting a job.</i>
00:18:54,133 --> 00:18:57,466 Today... you're getting a job.
00:18:57,536 --> 00:18:58,662 Today.
00:18:58,737 --> 00:19:01,069 <i># What do you say #</i>
00:19:01,140 --> 00:19:03,973 <i># When people turn you away #</i>
00:19:04,042 --> 00:19:07,068 <i># Do you just turn your back #</i>
00:19:07,146 --> 00:19:09,080 <i># And quickly walk away #</i>
00:19:10,249 --> 00:19:13,309 <i># Bah, bah, bah-da-da, da, da #</i>
00:19:13,385 --> 00:19:16,218 <i># Bah, bah, bah-da-da, da #</i>
00:19:16,288 --> 00:19:19,223 <i># Bah, bah, bah-da-da, da, da #</i>
00:19:19,291 --> 00:19:21,919 <i># Bah, bah, bah-da-da, da #</i>
00:19:24,163 --> 00:19:28,031 The bottom line is, what I lack in experience, I make up
for in vision.

00:19:28,100 --> 00:19:29,658 And what I don't know...
00:19:29,735 --> 00:19:32,397 I make up for with passion.
00:19:35,107 --> 00:19:37,541 <i># My world, it's on fire now #</i>
00:19:37,609 --> 00:19:40,669 <i># My world is turned upside down #</i>
00:19:40,746 --> 00:19:43,306 <i># And I don't know what to do #</i>
00:19:43,382 --> 00:19:45,077 <i># Without you #</i>
00:19:45,150 --> 00:19:47,345 <i>I'm driven. Full of ideas.</i>
00:19:47,419 --> 00:19:49,080 I'm upbeat.
00:19:49,154 --> 00:19:51,520 Most importantly, I am incredibly enthusiastic...
00:19:51,590 --> 00:19:53,217 About the work your company is doing.
00:19:53,292 --> 00:19:55,692 Really? Like what?
00:20:01,166 --> 00:20:03,464 <i>#Don't give me a hard time ##</i>
00:20:03,535 --> 00:20:06,265 <i>Hunter, I hate getting these calls.</i>
00:20:06,338 --> 00:20:09,102 What did I tell you about licking the kids' heads?
00:20:09,174 --> 00:20:11,108 - Don't do it. - That's right. Ever.
00:20:11,176 --> 00:20:14,077 - Okay? - Fine.
00:20:14,146 --> 00:20:15,707 I mean, I know you like the way it tastes,
00:20:15,708 --> 00:20:16,708 but some kids don't like having their heads licked.
00:20:19,785 --> 00:20:22,083 Hey!
00:20:22,154 --> 00:20:24,088 How'd it go?
00:20:24,156 --> 00:20:26,420 I asked the V.P. if she was pregnant.
00:20:26,491 --> 00:20:30,552 - No. She was just fat.
- Oh. Well, that's hard sometimes.
00:20:30,629 --> 00:20:33,072 I'm gonna call my friend Betty from high school.
00:20:33,073 --> 00:20:34,547 She owns an indie publishing company.
00:20:34,548 --> 00:20:36,432 I'm gonna ask her for a favor. I'm just gonna do it.
00:20:36,501 --> 00:20:38,935 Dad already called her. Betty's dead.
00:20:39,004 --> 00:20:41,404 - Really? - She died.
00:20:41,473 --> 00:20:44,772 <i>That's a shame.</i>
00:20:44,843 --> 00:20:47,175 What is it?
00:20:47,246 --> 00:20:50,010 - Oh, my God. - What?
00:20:56,355 --> 00:20:58,687 What do you guys think? This one?
00:21:00,659 --> 00:21:04,117 Or that little mahogany number I was in earlier?
00:21:10,102 --> 00:21:13,003 Hey, Hunter, come here.
00:21:13,071 --> 00:21:17,474 What do you think of Grandma spending her eternal
slumber in this one, huh?
00:21:19,511 --> 00:21:22,002 I love it!
00:21:22,080 --> 00:21:24,844 - Let's talk about casket ornamentation. - Ornamentation?
00:21:24,916 --> 00:21:28,852 Yes. Casket ornamentation adds a personal touch many
families find comforting.
00:21:28,920 --> 00:21:32,686 And we offer a variety of custom corners and
commemorative panels...
00:21:32,758 --> 00:21:36,956 to highlight a loved one's passions.
00:21:37,029 --> 00:21:39,759 Whatever you want, you could put it right there on your
commemorative panel.
00:21:39,831 --> 00:21:42,322 It'll be right with you through the afterlife.
00:21:42,401 --> 00:21:45,393 I'm just not sure about all this. Thank you.
00:21:45,470 --> 00:21:49,133 Really? What do I have to do to put you in one of my
coffins today?
00:21:51,076 --> 00:21:54,978 How about a little magnesium seepage protection system?

00:21:57,716 --> 00:22:00,082 Whoa.
00:22:00,152 --> 00:22:02,143 That's \$18,000.
00:22:02,220 --> 00:22:03,269 That's the exact same...
00:22:03,270 --> 00:22:06,847 ...corrosion and rust technology that protects our Alaskan pipeline.
00:22:06,992 --> 00:22:11,019 - That's what that is. - That's \$18,000.
00:22:12,664 --> 00:22:14,757 You know, she's absolutely right.
00:22:14,833 --> 00:22:16,767 I mean, why spend all that money...
00:22:16,835 --> 00:22:19,895 when there's probably a nice local ditch somewhere...
00:22:19,971 --> 00:22:22,838 you could take me to and dump me in for free?
00:22:22,908 --> 00:22:25,672 Oh, Maureen, we'd never do that.
00:22:49,501 --> 00:22:51,799 No, no, no, no! No!
00:23:17,929 --> 00:23:19,453 Ooh.
00:23:35,480 --> 00:23:38,074 *Special delivery.*
00:23:38,150 --> 00:23:41,142 I got a cell phone, credit card...
00:23:41,219 --> 00:23:44,711 student loan and, last but not least...
00:23:48,493 --> 00:23:51,291 one more little item...
00:23:51,363 --> 00:23:53,422 I thought you might wanna see.
00:23:55,233 --> 00:23:57,633 - Look at that. - Mmm.
00:23:57,702 --> 00:23:59,169 Come on!
00:24:00,772 --> 00:24:02,706 Thanks.
00:24:06,745 --> 00:24:08,337 Hey.
00:24:08,413 --> 00:24:12,975 Got an idea. Since it concerns your future, I need you to pay attention.
00:24:13,051 --> 00:24:15,417 - You listening? - No. Dad...
00:24:15,487 --> 00:24:18,251 Listen to me. Listen to me. Ready?
00:24:20,926 --> 00:24:22,860 Buckles.
00:24:23,929 --> 00:24:25,521 Buckles.
00:24:25,597 --> 00:24:27,656 Yeah. Belt buckles.
00:24:27,732 --> 00:24:31,828 Million-dollar niche business. They're going crazy on the Internet.
00:24:31,903 --> 00:24:36,533 Who do you think met a distributor, is gonna start his own company?
00:24:36,608 --> 00:24:40,669 But, Dad, what about The Luggage Shack? They just made you regional manager.
00:24:40,745 --> 00:24:43,737 You gotta think big picture here. You gotta have vision.
00:24:43,815 --> 00:24:45,840 You know what I'm saying? You just gotta see the...
00:24:45,917 --> 00:24:49,785 And since none of this other crap is really working out for you...
00:24:50,956 --> 00:24:54,915 More than likely... gonna need a vice president.
00:24:59,064 --> 00:25:00,156 V.P.
00:25:04,669 --> 00:25:06,864 *- You go out there and drum up some business. -*
00:25:06,938 --> 00:25:10,101 *Come on. Let's go out there and put some buckles on belts. What do you say?*
00:25:17,282 --> 00:25:19,910 Are you ever gonna actually open that?
00:25:19,985 --> 00:25:24,388 It's made a long journey from New York. I'm letting it breathe.
00:25:35,133 --> 00:25:38,967 - You know, Adam, if you don't wanna go...
- Don't give me that shit.

00:25:42,841 --> 00:25:44,775 It's not like I'm gonna force you.
00:25:44,843 --> 00:25:46,777 No, you're just gonna hate me if I don't.
00:25:46,845 --> 00:25:49,279 No, I'm not gonna hate you.
00:26:03,628 --> 00:26:05,619 I just want more for you.
00:26:08,333 --> 00:26:13,327 Do you wanna be like me? You wanna come home from
work 11:00 at night?
00:26:14,973 --> 00:26:18,238 Save your whole life so you can afford the mortgage on a
place like this?
00:26:25,584 --> 00:26:27,711 I'm going to bed.
00:26:48,073 --> 00:26:50,007 <i>- Seriously, yeah.
- It's a very funny thing, you know.</i>
00:26:50,075 --> 00:26:53,073 People keep calling me, but I'm like, " Thanks, but...
00:26:53,074 --> 00:26:54,845 ...I'm working for Happerman & Browning.
00:26:54,846 --> 00:26:57,508 Make me a better offer, we'll talk."
00:26:57,582 --> 00:27:00,016 - So what are you guys doin'? - Me?
00:27:00,085 --> 00:27:02,349 - Why, sure. - Charles Schwab, baby!
00:27:02,420 --> 00:27:05,287 - I'm moving to San Jose... dot-com. - Oh, nice, man.
00:27:05,357 --> 00:27:07,518 - You're going to... - Pharmacy school, next month.
00:27:07,592 --> 00:27:11,153 - Yeah, so what are you doing? What's your deal?
- I got into Columbia. We'll see..
00:27:11,229 --> 00:27:15,393 <i>Do it. Stay out of the workforce as long as you
can.</i>
00:27:15,467 --> 00:27:19,028 Ryden, what about you? What are you up to?
00:27:19,104 --> 00:27:21,698 Uh... I just...
00:27:22,707 --> 00:27:25,870 You know, I've been interviewing.
00:27:25,944 --> 00:27:30,904 A lot. And, um, just had some really amazing
opportunities...
00:27:30,982 --> 00:27:34,042 and just keeping my options open.
00:27:34,119 --> 00:27:36,519 So what you're saying is you're unemployed.
00:27:38,256 --> 00:27:40,588 <i>God. I feel like such a loser.</i>
00:27:40,659 --> 00:27:42,923 Everyone is doing something with their lives...
00:27:42,994 --> 00:27:46,020 and I just turn out to be this big, pathetic loser.
00:27:47,832 --> 00:27:49,766 Come on.
00:27:49,834 --> 00:27:51,699 No. I don't want your pity hug.
00:27:51,770 --> 00:27:54,102 Come on. Ryden.
00:27:58,043 --> 00:28:02,844 It's okay, you poor, poor, no-talent screw-up.
00:28:02,914 --> 00:28:04,882 Oh, shut up! You can joke about it.
00:28:04,949 --> 00:28:06,883 You already got into law school.
00:28:06,951 --> 00:28:09,943 - So? - So, you're set. You're good. Whatever.
00:28:10,021 --> 00:28:13,582 Yeah, maybe I'm set and I'm good, but does that mean
I'm gonna be happy?
00:28:17,128 --> 00:28:19,892 - Come here. - Screw you. I'm not going in.
00:28:20,965 --> 00:28:22,728 You don't have to go in. Just...
00:28:22,801 --> 00:28:24,632 come out here so I can tell you something.
00:28:24,703 --> 00:28:28,571 - I don't think two people can be on this thing.
- Quit bitching and come here.
00:28:32,811 --> 00:28:35,143 Okay.
00:28:37,182 --> 00:28:39,309 - Come all the way to the edge. - What?
00:28:40,485 --> 00:28:42,646 I'm celebrating.
00:28:42,721 --> 00:28:44,985 I'm opening at The Mint on Friday.

00:28:45,056 --> 00:28:47,024 - You are? - Yeah.
00:28:47,092 --> 00:28:48,957 - Shut up! Really? - Yeah.
00:28:49,027 --> 00:28:52,622 Adam, so you're going into music then. Why don't you just say that?
00:28:52,697 --> 00:28:55,222 Well, because I'm not saying that necessarily.
00:28:55,300 --> 00:28:56,995 So you're going to law school?
00:28:57,068 --> 00:28:59,093 No, I'm not saying that either necessarily.
00:28:59,170 --> 00:29:02,298 - Then what are you saying, necessarily?
- I don't know what I'm saying.
00:29:02,373 --> 00:29:06,434 All I'm saying is that I'm opening at The Mint on Friday.
Yea!
00:29:08,913 --> 00:29:13,145 Look, you got the hard part figured out. You know what you wanna do.
00:29:13,218 --> 00:29:16,085 Now you can just spend the rest of your life going after it.
00:29:17,889 --> 00:29:20,414 This one's popular with all the college kids. And this one...
00:29:20,492 --> 00:29:23,290 - No, no. - If you like 'em, you sell 'em all...
00:29:23,361 --> 00:29:25,192 - I got plenty more... even higher quality.
- That's fantastic.
00:29:25,263 --> 00:29:29,359 - Almost unbelievable.
- I am Hugo, the vampire.
00:29:29,434 --> 00:29:33,029 - Not now, Hugo.
build my boxcar.
00:29:33,104 --> 00:29:35,572 I'm doing business now. Doing business.
00:29:35,640 --> 00:29:38,438 <i>It's so lifelike. It is. That's real snake.</i>
00:29:38,510 --> 00:29:40,842 <i>- All made right here in the country?
- All here.</i>
00:29:40,912 --> 00:29:42,474 Geez, that's fantastic. I'll call you about the rest of them.
00:29:42,475 --> 00:29:45,802 All right, buddy. Thank you. All right.
00:29:46,785 --> 00:29:48,719 Hey, who was that guy?
00:29:48,787 --> 00:29:50,948 Here, honey. Grab that box for me, would you?
00:29:51,022 --> 00:29:53,855 Carry it inside. That's Gary. Gary the Buckle Man.
00:29:54,859 --> 00:29:57,259 So these are the buckles, huh?
00:29:57,328 --> 00:29:59,262 Yep, first shipment.
00:29:59,330 --> 00:30:01,821 Hey. Question.
00:30:01,900 --> 00:30:03,834 As vice president...
00:30:03,902 --> 00:30:07,838 how would you like to spearhead the marketing campaign?
00:30:07,906 --> 00:30:12,570 - The marketing campaign?
- Yeah. You know, ads and slogans and...
00:30:12,644 --> 00:30:16,136 you know, maybe some clever ideas for some of the buckles, like...
00:30:16,214 --> 00:30:18,239 I don't know. What do we got here?
00:30:18,316 --> 00:30:22,753 Look at this. Look at that one there. That could be the... like, the Cobra, you know?
00:30:22,821 --> 00:30:24,755 Or, uh... I don't know. Here.
00:30:24,823 --> 00:30:26,688 Look... Here. This could be the...
00:30:26,758 --> 00:30:28,157 Uh...
00:30:28,226 --> 00:30:30,251 It's just the flag of Delaware. I don't know.
00:30:30,328 --> 00:30:35,061 But you know what I mean. Just some thoughts. Just ideas.

00:30:36,501 --> 00:30:40,096 You know what I want... as vice president, Dad?
00:30:40,171 --> 00:30:42,105 I want my car back.
00:30:42,173 --> 00:30:45,734 I want to stop having to call a taxi every time I have to leave the house.
00:30:45,810 --> 00:30:49,007 I told you. The part hasn't come in from the factory yet. It's... It's a curveball.
00:30:49,080 --> 00:30:51,605 You're gonna get thrown curveballs. Life and work are like baseball.
00:30:51,683 --> 00:30:54,117 You can't rest at the plate. You gotta keep trying.
00:30:54,185 --> 00:30:58,349 But I am trying hard. I mean, I.. I am scouring the job market.
00:30:58,423 --> 00:31:02,792 I.. I am. I'm getting up early, and I'm searching for something, anything...
00:31:02,861 --> 00:31:04,795 to get my foot in the door.
00:31:04,863 --> 00:31:07,388 And do you have any clue what these interviews are like?
00:31:07,465 --> 00:31:10,298 I mean, I'm constantly having to gauge how I'm coming across...
00:31:10,368 --> 00:31:12,666 all the while without a consistent form of transportation...
00:31:12,737 --> 00:31:15,068 because you turned my car into your latest science project.
00:31:16,040 --> 00:31:19,703 So I really don't need to hear that I'm not trying right now.
00:31:19,777 --> 00:31:23,770 Well, maybe you're setting your sights too high.
00:31:23,848 --> 00:31:27,716 Oh, really? Well, where do you think I should be setting my sights?
00:31:33,191 --> 00:31:35,716 If you just give this one a chance, I know you're gonna love it.
00:31:35,793 --> 00:31:38,785 You just have to open it up, get in there, check out all the pockets.
00:31:38,863 --> 00:31:41,661 Ma'am? Sir?
00:31:41,733 --> 00:31:43,928 It's on clearance!
00:31:48,339 --> 00:31:50,807 Eye contact. Remember? We talked about it.
00:31:50,875 --> 00:31:52,809 You gotta bring 'em in. Okay?
00:31:52,877 --> 00:31:55,311 <i>Honey, come on.</i>
00:31:55,380 --> 00:31:57,974 You gotta have a positive attitude if you want to sell the suitcases.
00:31:58,049 --> 00:32:01,246 Here. Let me show you something.
Hey, how you doing?
00:32:02,754 --> 00:32:05,484 - Fine. - You headed out of town, if you don't mind me asking?
00:32:05,556 --> 00:32:08,525 - Yeah. - Really? Where you going?
00:32:08,593 --> 00:32:11,084 - Maui. - Oh, wow! Hawaii. That's fantastic.
00:32:11,162 --> 00:32:13,096 You going there for business, pleasure?
00:32:13,164 --> 00:32:15,257 - Business. - No, don't say business.
00:32:15,333 --> 00:32:16,925 - Don't say business. Say pleasure. Who go...
- Pleasure.
00:32:17,001 --> 00:32:19,333 - Why do you ask me the question then?
- I'm try... Here. Look.
00:32:19,404 --> 00:32:22,862 Let me show you, honey. Do a little demonstration, you know, right in here.
00:32:22,941 --> 00:32:25,205 Like this. You point at the wheels or something, you know.

00:32:25,276 --> 00:32:27,938 <i>- It's like, you know what? Those girls from Deal or No Deal. - Mm-hmm.</i>

00:32:28,012 --> 00:32:32,039 You do that. Maybe not so slutty, but show with a hand thing.

00:32:32,116 --> 00:32:33,640 Here. Go ahead.

00:32:33,718 --> 00:32:35,652 Remember... eye contact.

00:32:35,720 --> 00:32:38,086 - Okay. Look at the wheels. - There you go.

00:32:38,156 --> 00:32:40,716 - Look how they roll. Oh, it's so nice. - Yeah.

00:32:40,792 --> 00:32:43,386 Here we go. Hot potato. Right here. Right here.

00:32:43,461 --> 00:32:46,362 Are you in the market for some lug... Oh, crap!

00:32:46,431 --> 00:32:48,058 - Hi. - Hi.

00:32:48,132 --> 00:32:51,295 - I didn't know you worked here at The Luggage Shack. - I don't work here.

00:32:51,369 --> 00:32:53,303 Uh...

00:32:53,371 --> 00:32:56,636 I, um... It's... It's temporary.

00:32:56,708 --> 00:32:58,505 Right.

00:32:59,577 --> 00:33:03,377 Um, how's Happerman & Browning?

00:33:03,448 --> 00:33:05,678 Uh, great. Really, really great.

00:33:05,750 --> 00:33:07,650 They're sending me to New York next week for a conference.

00:33:07,719 --> 00:33:09,744 - Hence the need for a new briefcase.

- Sounds so great.

00:33:09,821 --> 00:33:11,982 Yeah, I saw one over here last week that I loved.

00:33:12,056 --> 00:33:14,251 - Let me take a look at that black one.

- Up there?

00:33:14,325 --> 00:33:16,555 - Mm-hmm. - Yeah. Um...

00:33:19,664 --> 00:33:21,962 There we go.

00:33:22,033 --> 00:33:26,527 Ah... You know what? I want to take a look at the one right next to it.

00:33:26,604 --> 00:33:28,765 <i>Nope. I gotta trust my instincts on this one.</i>

00:33:28,840 --> 00:33:31,741 I'm saying no to that one. I'm going back to the original.

00:33:37,982 --> 00:33:41,042 You know, things are moving outlandishly quick for me right now.

00:33:41,119 --> 00:33:43,053 Unbelievably fast.

00:33:43,121 --> 00:33:45,715 I'll need a good team. I need people around me I can trust.

00:33:45,790 --> 00:33:47,781 This is a no.

00:33:50,628 --> 00:33:52,687 Let me take a look at this gray one here.

00:33:52,764 --> 00:33:54,629 I thought you wanted a briefcase.

00:33:54,699 --> 00:33:57,065 <i>- I'm gonna need both. - Mm-hmm.</i>

00:33:57,135 --> 00:33:59,365 - Lot of traveling. - Right.

00:34:01,039 --> 00:34:02,563 Okay.

00:34:02,640 --> 00:34:04,369 That's the one.

00:34:05,877 --> 00:34:09,313 You know, Ryden, I think we've got really good synergy, you and I.

00:34:09,380 --> 00:34:11,314 I know you're in a tough place right now...

00:34:11,382 --> 00:34:15,216 but I want you to remember that struggle and strife come before success.

00:34:16,888 --> 00:34:19,356 Even in the dictionary.

00:34:19,424 --> 00:34:22,222 I'm not gonna take this one. Can I see that black one up there?

00:34:23,828 --> 00:34:25,819 You know what?
00:34:27,899 --> 00:34:30,333 Dad! All yours!
00:34:37,241 --> 00:34:40,074 Hunty, can't ride Mama's shoe when she's trying to make waffles.
00:34:40,144 --> 00:34:42,078 - Giddyap. - Come on, honey.
00:34:42,146 --> 00:34:44,137 <i>Go play. Go.</i>
00:34:44,215 --> 00:34:48,083 - Ride like the wind. - Honey.
00:34:48,152 --> 00:34:49,744 What do you want, Maureen? What?
00:34:49,821 --> 00:34:53,348 <i>- Hunter is a very unique little boy.
- I don't want you to coddle him.</i>
00:34:53,424 --> 00:34:58,327 I am not coddling him, okay? I'm just a little concerned...
00:35:00,164 --> 00:35:02,098 that he's weird.
00:35:02,166 --> 00:35:05,260 Well, of course he's weird!
00:35:05,336 --> 00:35:08,965 He's a Malby. Weird is good.
00:35:09,040 --> 00:35:11,770 Weird indicates a creative force.
00:35:11,843 --> 00:35:14,311 <i>You have no idea what I go through, okay? Trust me.</i>
00:35:14,378 --> 00:35:17,438 - Hey, come on. I wanna show you something. Come on.
- Huh?
00:35:20,051 --> 00:35:21,985 # Bum, bum, bum, bum #
00:35:22,053 --> 00:35:25,648 # Bum, bum, bum, bum bum, bum, bum, bum #
00:35:25,723 --> 00:35:28,453 It is time.
00:35:31,796 --> 00:35:34,959 # Bum, bum, bum, bum #
00:35:35,032 --> 00:35:37,159 # Bum, bum #
00:35:37,235 --> 00:35:41,296 # Bum, bum, bum, bum, bum, bum #
00:35:41,372 --> 00:35:43,272 <i>#Bum #</i>
00:35:43,341 --> 00:35:44,535 <i>#Bum #</i>
00:35:44,609 --> 00:35:46,975 # Bum #
00:35:47,044 --> 00:35:50,309 # Bum, bum, bum bum, bum, bum, bum #
00:35:50,381 --> 00:35:54,078 # Bum, bum, bum, bum #
00:35:54,152 --> 00:35:56,086 No way.
00:35:57,388 --> 00:35:59,879 - It's really fixed? - Yeah.
00:36:01,826 --> 00:36:04,420 Yeah, man. Your dad doesn't jerk around.
00:36:05,963 --> 00:36:08,193 Ooh.
00:36:08,266 --> 00:36:12,600 Watch this. Crack this hood. Take a look at this.
00:36:16,340 --> 00:36:19,070 - Now I'm gonna go fire her up. - Okay.
00:36:19,143 --> 00:36:21,077 Look under the engine and let me know what happens.
00:36:21,145 --> 00:36:23,670 I wasn't happy with the timing, so I tweaked it a little bit.
00:36:23,748 --> 00:36:25,943 Think I got her where I like her.
00:36:26,017 --> 00:36:27,507 <i>- Ready? - Yeah.</i>
00:36:30,788 --> 00:36:33,848 <i>Ah, it's great! Hey!</i>
00:36:37,662 --> 00:36:39,562 <i>Just a little bit more. It's...</i>
00:36:39,630 --> 00:36:40,688 <i>Whoa!</i>
00:36:45,836 --> 00:36:46,803 Oh!
00:36:53,644 --> 00:36:56,135 It just isn't fair.
00:36:56,214 --> 00:36:59,513 There you are, this poor, little, innocent thing that wouldn't hurt a fly...
00:36:59,584 --> 00:37:03,315 and then one day you're murdered by my own son.
00:37:03,387 --> 00:37:06,481 It was an accident. Geez.
00:37:06,557 --> 00:37:08,718 Why didn't you tell me to look behind me?

00:37:08,793 --> 00:37:10,385 What? How is this my fault?
 00:37:10,461 --> 00:37:14,397 Hon, you always have to keep your eyes open. Scanning.
 Constantly scanning.
 00:37:14,465 --> 00:37:16,933 - You told me to look at the engine.
 - Can't do two things at once?
 00:37:17,001 --> 00:37:19,162 This is ridiculous. You... You hated that cat.
 00:37:19,237 --> 00:37:22,695 - Shh. Keep your voice down. - You did say something
 about wanting to flatten the cat.
 00:37:22,773 --> 00:37:24,638 <i>Okay, okay. All right. Fine.</i>
 00:37:24,709 --> 00:37:28,406 - It was a goddamn accident. - Either way, somebody has
 to tell the neighbor.
 00:37:35,686 --> 00:37:38,211 All right. Geez. I can't believe...
 00:37:38,289 --> 00:37:40,257 <i>Look out. Look out. Oh, God.</i>
 00:37:40,324 --> 00:37:44,192 God... Jesus. Goddamn. Even in death! Jesus!
 00:37:45,263 --> 00:37:48,426 - Ryden, go with him. - What? No!
 00:37:48,499 --> 00:37:50,433 Come on, honey. Look at him.
 00:37:51,802 --> 00:37:54,100 Mmm, all right.
 00:37:56,607 --> 00:37:59,201 - Oh, no, honey, don't do that.
 - Oh, Hunter, don't do that. No, no.
 00:38:02,446 --> 00:38:03,435 Dad!
 00:38:03,514 --> 00:38:06,847 - What? - Why would you do that?
 00:38:06,917 --> 00:38:10,284 - Do what? - That knock.
 00:38:10,354 --> 00:38:13,687 - What? - Of all the knocks, that one?
 00:38:13,758 --> 00:38:17,785 That one is the one you think best says, "Sorry we killed
 your cat"?
 00:38:17,862 --> 00:38:19,853 "Of all the knocks"?
 00:38:19,930 --> 00:38:23,127 What do you mean, "Of all the knocks"? How many
 knocks do you think there are?
 00:38:25,136 --> 00:38:27,297 No, seriously. How many knocks do you think there are?
 00:38:28,973 --> 00:38:31,271 -Let's just make this brief, okay? - All right.
 00:38:33,544 --> 00:38:35,671 Cat's dead.
 00:38:35,746 --> 00:38:39,204 Ran over him on accident.
 00:38:41,619 --> 00:38:43,553 We're really sorry. Um...
 00:38:43,621 --> 00:38:46,818 <i>- We didn't mean for it to happen. - Where is
 he?</i>
 00:38:52,530 --> 00:38:54,623 <i>- #Midnight # - Part.</i>
 00:38:54,699 --> 00:38:58,999 <i>- #Not a sound from the pavement #
 - Let's part the way. Please.</i>
 00:38:59,070 --> 00:39:03,302 # Has the moon lost her memory #
 00:39:03,374 --> 00:39:06,901 <i>#She is smiling alone #</i>
 00:39:08,045 --> 00:39:10,377 # In the lamplight #
 00:39:10,448 --> 00:39:15,283 - #T he withered leaves collect at my feet #
 - There.
 00:39:15,353 --> 00:39:19,187 - What is that? - #A nd the wind #
 00:39:19,256 --> 00:39:22,020 # Begins to moan #
 00:39:22,093 --> 00:39:24,527 # Memory #
 00:39:24,595 --> 00:39:28,656 <i>#All alone in the moonlight #</i>
 00:39:28,733 --> 00:39:31,793 # I can smile at the old days #
 00:39:31,869 --> 00:39:36,306 <i>- There. All right. - #I was beautiful then #</i>
 00:39:36,374 --> 00:39:39,138 <i>- There. - #I remember#</i>

00:39:39,210 --> 00:39:41,474 <i>- Ooh, sorry. - #T he time I knew #</i>
00:39:41,545 --> 00:39:45,311 <i>#What happiness was #</i>
00:39:45,383 --> 00:39:48,477 - # Let the memory # - Honey?
00:39:48,552 --> 00:39:52,386 <i>- #L ive again # - All right. All right.</i>
00:39:52,456 --> 00:39:56,017 # Every streetlamp #
00:39:56,093 --> 00:39:59,585 #Seems to beat #
00:39:59,663 --> 00:40:03,793 <i>#Afatalistic #</i>
00:40:03,868 --> 00:40:06,530 #Warning #
00:40:06,604 --> 00:40:09,300 <i>Well, I gotta roll.</i>
00:40:09,373 --> 00:40:11,341 - So, uh, if you need anything... - Come on. Up. Up.
00:40:11,409 --> 00:40:13,001 - here's my card. - That-a-boy.
00:40:13,077 --> 00:40:15,807 Okay? Okeydokey.
00:40:19,583 --> 00:40:21,141 Hey.
00:40:21,218 --> 00:40:24,187 Listen, I'm really sorry about all this.
00:40:24,255 --> 00:40:28,282 I... Well, I can't tell you how sorry I am, I mean...
00:40:28,359 --> 00:40:30,623 about your poor cat and this...
00:40:30,694 --> 00:40:32,491 Do you want some breakfast?
00:40:33,931 --> 00:40:36,866 - What, right now? - Yeah.
00:40:36,934 --> 00:40:38,868 It's almost dinnertime.
00:40:38,936 --> 00:40:41,837 Best time for pancakes. Do you like pancakes?
00:40:43,541 --> 00:40:45,873 - One more? - No, I'm good, thanks. I'm full.
00:40:45,943 --> 00:40:49,435 - Do you not like my pancakes?
- I love your pancakes, but I'm stuffed.
00:40:49,513 --> 00:40:51,003 - All right. - All right.
00:40:51,081 --> 00:40:52,810 All right.
00:40:52,883 --> 00:40:55,374 No, no, no, no. You go sit.
00:40:55,453 --> 00:40:57,114 - Don't worry. I'll take care of it. - Okay.
00:40:57,188 --> 00:40:58,780 - Yeah, yeah. - Thanks.
00:41:01,625 --> 00:41:05,391 You know, it's weird. I've never seen the inside of this
house before.
00:41:05,463 --> 00:41:08,193 Yeah. Kind of unimpressive, isn't it?
00:41:08,265 --> 00:41:11,564 No, it looks exactly like ours, actually.
00:41:11,635 --> 00:41:15,366 <i>- Except you have cooler stuff.
- Yeah, yeah. I direct infomercials.</i>
00:41:15,439 --> 00:41:17,999 <i>So I end up taking everything home.</i>
00:41:18,075 --> 00:41:21,238 Like this. What is this?
00:41:21,312 --> 00:41:23,371 - This? - Yeah.
00:41:23,447 --> 00:41:26,075 Well, a couch.
00:41:26,150 --> 00:41:28,550 - That's a couch? - Yeah.
00:41:41,332 --> 00:41:43,823 <i>Uno, dos, tres, cuatro...</i>
00:41:44,835 --> 00:41:46,530 <i>cinco.</i>
00:41:46,604 --> 00:41:48,367 Ah.
00:41:48,439 --> 00:41:51,931 Super light.
00:41:52,009 --> 00:41:56,002 And can even be used as a flotation device in case of a
flood.
00:41:58,015 --> 00:42:00,950 <i>Let's see. I, um... I have no car...</i>
00:42:01,018 --> 00:42:03,953 I, uh, lost my job peddling luggage...
00:42:04,021 --> 00:42:07,354 - and I now live with my parents.
- All right. Living the dream.
00:42:07,424 --> 00:42:08,914 - Yeah. - That's great.

00:42:13,030 --> 00:42:15,965 Yeah, this whole postgraduation thing...
00:42:16,033 --> 00:42:19,469 is not exactly turning out the way I planned.
00:42:19,537 --> 00:42:22,700 I just thought I'd be doing something amazing by now.
00:42:24,708 --> 00:42:27,472 Or at least doing something.
00:42:27,545 --> 00:42:29,479 Right. Hmm.
00:42:31,382 --> 00:42:34,249 Well, listen.
00:42:36,554 --> 00:42:40,547 I know it doesn't solve the problem, but if you need something temporary..
00:42:40,624 --> 00:42:43,149 we could always use an extra P.A. on set.
00:42:43,227 --> 00:42:47,288 You know, the hours are crap, and the money is very, very bad, but...
00:42:47,364 --> 00:42:49,889 it will get you out of the house.
00:42:51,569 --> 00:42:54,970 Yeah. Yeah, that would be good.
00:42:55,039 --> 00:42:57,303 - You got a job. - Thanks.
00:42:57,374 --> 00:42:59,171 Cool.
00:42:59,243 --> 00:43:01,177 But now...
00:43:02,246 --> 00:43:04,180 I think it's time for you...
00:43:04,248 --> 00:43:07,183 to start thinking about the good things.
00:43:07,251 --> 00:43:09,310 Yeah.
00:43:10,955 --> 00:43:13,287 - Like what? - Like...
00:43:15,492 --> 00:43:17,426 your ears.
00:43:18,762 --> 00:43:20,855 - Ears? - Yeah.
00:43:20,931 --> 00:43:23,331 - My ears? - Yeah, you've got incredible ears.
00:43:23,400 --> 00:43:25,334 Incredible?
00:43:26,937 --> 00:43:28,564 Yeah.
00:43:28,639 --> 00:43:31,199 You know how some people have that... that droop...
00:43:31,275 --> 00:43:34,711 that sort of tragic dangling earlobe thing?
00:43:34,778 --> 00:43:37,679 Yours... not so, no.
00:43:37,748 --> 00:43:39,739 Not a single...
00:43:47,958 --> 00:43:50,153 Just don't know why you had to give him those cookies.
00:43:50,227 --> 00:43:52,627 - We'll buy more cookies.
- You know they're my favorites.
00:44:02,706 --> 00:44:05,300 Hey.
00:44:05,376 --> 00:44:07,970 - Where's Ryden? - She's paying her condolences.
00:44:16,954 --> 00:44:19,514 Fuck me!
00:44:19,590 --> 00:44:22,150 Well, I would, but somebody beat me to it.
00:44:27,798 --> 00:44:30,028 Cool.
00:44:43,647 --> 00:44:49,449 Listen. Dad, I know that was a little bit awkward, but I...
00:44:49,520 --> 00:44:52,114 I just hope you used one.
00:44:52,189 --> 00:44:55,454 - One what?
- Used something... That you used something.
00:44:55,526 --> 00:44:56,618 Something.
00:44:56,694 --> 00:44:58,958 Used a... You know what I'm...
00:44:59,029 --> 00:45:01,020 Used a rubber or something like that.
00:45:02,032 --> 00:45:03,192 - But... - Protection!
00:45:03,267 --> 00:45:08,204 Oh, uh... But we didn't, uh...
00:45:08,272 --> 00:45:11,002 'Cause I'm gonna tell you something. Herpes isn't a picnic.
00:45:11,075 --> 00:45:14,306 It's not a river-rafting trip either, like they want you to think on that commercial.

00:45:14,378 --> 00:45:16,369 - River rafting? - Everybody's having fun with their herpes out there.

00:45:16,447 --> 00:45:18,039 - What? - You know what?

00:45:18,115 --> 00:45:21,380 "Ix-nay" on the "oodle-day." That's it.

00:45:21,452 --> 00:45:24,421 - "Oodle-day"? - You know what I mean. I don't want you near that...

00:45:24,488 --> 00:45:27,821 Don't... Just stay away from the whole...

00:45:29,660 --> 00:45:32,595 - pen... penile area. - Dad.

00:45:32,663 --> 00:45:34,995 Don't even see him anymore. Don't even see him anymore.

00:45:35,065 --> 00:45:37,590 - That's it. You can't see him anymore. - Or what?

00:45:37,668 --> 00:45:40,262 What are you gonna do, ground me? I'm 22 years old.

00:45:40,337 --> 00:45:42,931 Oh, really? Well, you're forgetting you live in my house.

00:45:43,006 --> 00:45:46,737 Well, trust me. I'm doing everything I can to change that.

00:45:57,321 --> 00:45:59,289 - Yeah? - Yeah.

00:45:59,356 --> 00:46:02,154 My name's Bill. And I'm a little upset...

00:46:02,226 --> 00:46:04,592 to say the least, if you know what I mean.

00:46:05,996 --> 00:46:07,930 Okay.

00:46:07,998 --> 00:46:11,490 Someone stole two boxes of my Buckle-O-Bill belt buckles.

00:46:11,568 --> 00:46:13,729 World renowned, uniquely crafted.

00:46:13,804 --> 00:46:15,772 Word on the street is you're trying to sell 'em.

00:46:15,839 --> 00:46:19,138 You talking about this? This here?

00:46:19,209 --> 00:46:22,508 No, no, no. I bought this legit from Gary the Buckle Man.

00:46:22,579 --> 00:46:24,513 I don't know Gary the Buckle Man!

00:46:24,581 --> 00:46:26,981 I know you're trying to take food out of my kid's mouth.

00:46:27,050 --> 00:46:30,019 I don't even have a kid. But if I did, you're taking his food!

00:46:30,087 --> 00:46:32,282 - Uh-uh. - I want my buckle!

00:46:32,356 --> 00:46:34,290 - Hey! - Hey! Hey!

00:46:34,358 --> 00:46:36,451 I need at least three feet of personal space here.

00:46:36,527 --> 00:46:39,018 - It's my buckle! - I'm gonna paralyze you!

00:46:41,231 --> 00:46:43,199 Crazy, man.

00:46:43,267 --> 00:46:45,292 It's my Delaware!

00:46:45,369 --> 00:46:48,236 Two fingers. Two. That's all it takes.

00:46:48,305 --> 00:46:50,239 <i>I will call the cops, man!</i>

00:46:51,909 --> 00:46:55,037 <i>#I don't know #</i>

00:46:55,112 --> 00:46:58,741 <i>#Where I belong #</i>

00:46:58,816 --> 00:47:02,081 <i>#And I don't know #</i>

00:47:02,152 --> 00:47:04,712 <i>#Where I should go #</i>

00:47:04,788 --> 00:47:09,282 Wait. So, you're gonna be a P.A. now?

00:47:09,359 --> 00:47:12,055 It's just temporary. Our neighbor hooked it up.

00:47:12,129 --> 00:47:14,723 Wait. Rico Suave from across the street?

00:47:14,798 --> 00:47:17,858 That... That old dude who wears the low-rise jeans?

00:47:17,935 --> 00:47:21,393 What? He's 34. He's not that old.

00:47:21,471 --> 00:47:23,405 Very specific information you have there.

00:47:27,177 --> 00:47:28,166 Hey.

00:47:31,315 --> 00:47:34,512 So, uh, tomorrow night?

00:47:34,585 --> 00:47:36,917 <i>- Yeah? - I wrote a little "something something" for you.</i>

00:47:36,987 --> 00:47:38,420 <i>- For me? - Oh, yeah.</i>

00:47:38,488 --> 00:47:40,422 <i>- Shut up! - Yeah, you want a little sneak preview?</i>
00:47:40,490 --> 00:47:44,221 <i>- Okay. - Okay.</i>
00:47:44,294 --> 00:47:49,129 # Ryden is beautiful It's true #
00:47:49,199 --> 00:47:53,602 <i>#Cause she's got eyes ofblue #</i>
00:47:53,670 --> 00:47:58,767 # But then one day I tried to kiss you #
00:47:58,842 --> 00:48:03,711 #And you said Oh, n-n-no #
00:48:07,951 --> 00:48:10,476 <i>- You're an idiot. - You love me.</i>
00:48:10,554 --> 00:48:12,488 Anyway, so here's the deal.
00:48:12,556 --> 00:48:16,686 <i>Tomorrow night, me, you...</i>
00:48:18,428 --> 00:48:19,759 that dress.
00:48:24,134 --> 00:48:25,624 Zip me.
00:48:25,702 --> 00:48:28,170 Uh, yeah. Um...
00:48:28,238 --> 00:48:32,140 So, first of all, I'm just gonna rock the socks off everyone at that show.
00:48:32,209 --> 00:48:35,906 Second, you're gonna throw your bra onstage, just scream like a little girl.
00:48:35,979 --> 00:48:38,641 Um... There.
00:48:42,552 --> 00:48:46,682 And third, we're gonna go out to a big, fancy dinner.
00:48:46,757 --> 00:48:48,850 - Multiple forks... everything. - We are?
00:48:48,926 --> 00:48:50,291 - Yeah. - Why?
00:48:51,428 --> 00:48:55,660 To, uh, celebrate your new quasi job thing.
00:48:55,732 --> 00:48:58,223 - Just to celebrate? - Yeah.
00:48:58,302 --> 00:49:00,532 - That sounds fun. - Uh, it sounds...
00:49:00,604 --> 00:49:03,300 "fan-crapping-tastic," is what it sounds like.
00:49:03,540 --> 00:49:06,168 <i>Making guacamole for your family...</i>
00:49:06,243 --> 00:49:08,473 <i>orjust for yourself used to be a fight.</i>
00:49:08,545 --> 00:49:13,380 But now, with the Guacanator... the Guacanator 3000...
00:49:13,450 --> 00:49:17,887 <i>making guacamole is as easy as uno, dos, tres!</i>
00:49:19,623 --> 00:49:25,391 Senor Avocado... he no stand a chance against the grips of the Guacanator.
00:49:29,266 --> 00:49:31,530 The only assault will be against your taste buds!
00:49:31,601 --> 00:49:33,899 <i>Got it. Got it. Okay, cut!</i>
00:49:33,971 --> 00:49:36,565 <i>Okay, I got it. All right.</i>
00:49:36,640 --> 00:49:39,734 <i>- And we're clear. - This mustache is crap. The hairs are going in my mouth.</i>
00:49:39,810 --> 00:49:41,801 - I can swear I swallowed a couple.
- Oh, I'm sorry.
00:49:41,878 --> 00:49:43,812 We'll take care of that in a sec, all right?
00:49:43,880 --> 00:49:46,474 <i>- Thanks. - Okay, everyone, take five.</i>
00:49:47,551 --> 00:49:49,644 <i>- Take a fiver. - There she is.</i>
00:49:49,720 --> 00:49:53,747 - Hey. - How's the first day going? As shitty as I promised?
00:49:53,824 --> 00:49:57,089 - It's not so bad. - Well, just wait.
00:49:57,160 --> 00:50:00,254 ah. Psst. Bro. Hey, bro! Yo, dude.
00:50:00,330 --> 00:50:02,821 Can I talk to you for a second before you shoot anything else?
00:50:02,899 --> 00:50:04,833 Well, this should be fun.
00:50:07,004 --> 00:50:09,404 <i>The script is like a road map, but the road map...</i>

00:50:09,473 --> 00:50:12,567 Can you talk to the catering people? The meat on this sandwich smells like ass-crack.

00:50:12,642 --> 00:50:14,269 - Oh, okay. - First of all, you're really close.

00:50:14,344 --> 00:50:17,973 So, congrats. Bones. Awesome. Sweet.

00:50:18,048 --> 00:50:20,414 We're getting so close, but I just wanna go from the top.

00:50:20,484 --> 00:50:23,078 A couple things to make this double awesome.

00:50:23,153 --> 00:50:26,589 Give me more Mexican. I gotta get more Mexican. You know what I mean

00:50:26,656 --> 00:50:29,784 I gotta... Oh! I wanna be on or across the border.

00:50:29,860 --> 00:50:34,126 You know what I mean? "Mexi-can." Not "Mexi-can't" or "Mexi-could." "Mexi-can."

00:50:34,197 --> 00:50:37,462 Like any of that flavor, literally and figuratively, into it.

00:50:37,534 --> 00:50:38,796 - Awesome. - All right.

00:50:38,869 --> 00:50:41,804 Second of all, your shots are boring, bro.

00:50:42,939 --> 00:50:45,373 Seriously. Here's an idea.

00:50:45,442 --> 00:50:47,967 <i>Did you ever see The Matrix? Movie about, like, alternative reality.</i>

00:50:48,045 --> 00:50:51,481 <i>Okay, that shot... Keanu's, like, up in the air... Bam! He's in the air. Freeze.</i>

00:50:51,548 --> 00:50:53,812 360-degree shot... Bam, bam, bam, bam.

00:50:53,884 --> 00:50:57,115 Remember what I'm saying? Yeah, like that. That's exciting. That's awesome.

00:50:57,187 --> 00:50:59,587 But check this out. Instead of Keanu...

00:50:59,656 --> 00:51:03,217 it's the Guacinator is up in the air, and you shoot around it, like, 360, 720.

00:51:03,293 --> 00:51:05,523 Like, change the axis. Like, people are totally gonna blow minds.

00:51:05,595 --> 00:51:07,324 <i>Matrix. That's a great idea. Yeah.</i>

00:51:07,397 --> 00:51:09,831 - Thank you. I wasn't fishing for that. I appreciate it. - Maybe while I'm at it...

00:51:09,900 --> 00:51:11,925 - I could... - Bring it. Bring it.

00:51:12,002 --> 00:51:15,961 Maybe we could hoist it up on a cross...

00:51:16,039 --> 00:51:19,236 <i>and we have The Passion of the Guacamole.</i>

00:51:19,309 --> 00:51:22,437 Okay. I get it. Do you think that's funny?

00:51:22,512 --> 00:51:25,106 I think you're an idiot.

00:51:25,182 --> 00:51:27,116 And I quit.

00:51:28,185 --> 00:51:30,779 <i>- Told you... Hollywood. - Can you hear me?</i>

00:51:30,854 --> 00:51:32,788 - Let's go. - I think I have the wrong channel.

00:51:32,856 --> 00:51:34,687 - What? - Let's go.

00:51:34,758 --> 00:51:36,953 Hey. Hey, catch.

00:51:37,027 --> 00:51:40,121 Hey, whatever. All right, I'm gonna shoot this.

00:51:40,197 --> 00:51:43,462 <i>Can you put him back in the ring? I got an idea.</i>

00:51:43,533 --> 00:51:45,831 <i>- You're fired! - Thank you!</i>

00:51:46,036 --> 00:51:49,062 <i>#She don't know who she is #</i>

00:51:49,139 --> 00:51:51,972 <i>#Oh, I can take her anywhere #</i>

00:51:52,042 --> 00:51:55,034 For years I had to deal with this kind of stupidity.

00:51:55,112 --> 00:51:57,046 Come on. Can you believe it?

00:51:57,114 --> 00:52:00,948 <i>I mean, you can't imagine how many times I just wanted to walk off set like that.</i>

00:52:01,017 --> 00:52:04,976 - My God, I just walked off set. - Yeah.
00:52:05,055 --> 00:52:07,580 And it looks like I just lost another job.
00:52:09,726 --> 00:52:12,456 That feels good. That feels great!
00:52:12,529 --> 00:52:14,861 <i>#With you eventually #</i>
00:52:33,683 --> 00:52:39,315 <i>#Cause I am always where I need to be #</i>
00:52:39,389 --> 00:52:41,823 <i>#A nd I always thought #</i>
00:52:41,892 --> 00:52:43,189 Come on.
00:52:43,260 --> 00:52:46,593 <i>- #I would end up with you eventually #
- Olé! Olé!</i>
00:52:54,571 --> 00:52:57,131 <i>Can we go? You guys ready?</i>
00:52:57,207 --> 00:53:00,643 - Where's your guy? Who's your singer?
- Yeah, he's right behind you.
00:53:00,710 --> 00:53:02,644 Hey, man, you're on.
00:53:12,956 --> 00:53:16,414 You guys good?
00:53:16,493 --> 00:53:19,223 So, my name is Adam Davies.
00:53:19,296 --> 00:53:21,389 I hope this doesn't make anyone too uncomfortable...
00:53:21,464 --> 00:53:24,922 but I'm completely naked under these clothes.
00:53:25,001 --> 00:53:28,095 This song is for someone...
00:53:28,171 --> 00:53:31,663 I, um, care about a lot.
00:53:35,612 --> 00:53:36,943 Ready?
00:53:53,363 --> 00:53:56,230 # I'm counting the streetlights #
00:53:57,334 --> 00:53:59,996 # It's all I can do #
00:54:01,304 --> 00:54:04,501 #While driving myself crazy #
00:54:04,574 --> 00:54:07,407 #Trying to get to you #
00:54:08,979 --> 00:54:12,312 # Feels wrong at the right times #
00:54:12,382 --> 00:54:15,818 <i>#To reveal my hand #</i>
00:54:17,153 --> 00:54:19,986 # I'm doing the worst I can #
00:54:20,056 --> 00:54:23,492 #To make you understand #
00:54:25,395 --> 00:54:29,991 <i>#Maybe one day you will know #</i>
00:54:32,669 --> 00:54:36,264 # How hard it is for me to #
00:54:36,339 --> 00:54:39,001 #Show my heart #
00:54:40,844 --> 00:54:42,835 #With all the love #
00:54:44,014 --> 00:54:47,006 # Running through my soul #
00:54:48,852 --> 00:54:53,846 # Maybe one day you will know #
00:54:58,194 --> 00:55:02,062 You know what I thought when I met you?
00:55:02,132 --> 00:55:04,066 No.
00:55:06,136 --> 00:55:11,369 <i>- Aside from the incredible ears, she's smart and
stunning. -</i>
00:55:11,441 --> 00:55:13,875 - Absolutely stunning. - Hmm.
00:55:13,943 --> 00:55:15,877 But there was something else.
00:55:18,381 --> 00:55:21,248 I just saw a girl that has the whole world at her
fingertips...
00:55:21,318 --> 00:55:23,718 and she doesn't even know it.
00:56:05,862 --> 00:56:07,193 Good night.
00:56:22,245 --> 00:56:24,179 Oh, my God.
00:56:24,247 --> 00:56:27,842 Oh, I'm such an idiot. I completely forgot.
00:56:27,917 --> 00:56:29,885 - It's cool. - Oh, I'm so sorry.
00:56:31,154 --> 00:56:32,644 How was it?
00:56:33,656 --> 00:56:37,251 Great. Fine, good... I...
00:56:37,327 --> 00:56:40,990 And our dinner... I missed our fancy dinner.

00:56:41,064 --> 00:56:45,091 You're getting overly worked up about this, Ryden. It's...
00:56:45,168 --> 00:56:47,102 It's cool.
00:56:47,170 --> 00:56:49,900 Besides, you were clearly busy with...
00:56:49,973 --> 00:56:51,964 Pelé from across the street.
00:56:52,041 --> 00:56:54,532 Oh, no, he... We were at work...
00:56:54,611 --> 00:56:57,603 - and then there was this big blowup, so we left, but it
was... - Uh-huh.
00:56:57,680 --> 00:57:01,241 Awesome. I'll see you later.
00:57:01,317 --> 00:57:05,048 - Wait. What are you doing? - What does it look like?
00:57:05,121 --> 00:57:07,351 Just let me explain.
00:57:09,559 --> 00:57:11,493 What exactly needs explanation?
00:57:11,561 --> 00:57:13,552 The fact that I've been waiting around like a moron...
00:57:13,630 --> 00:57:17,430 hoping that one day you'll actually feel about me the way
I feel about you?
00:57:17,500 --> 00:57:20,060 Or the fact that you're so obsessed with your future...
00:57:20,136 --> 00:57:24,800 that y-you completely forget about everyone that you're
supposed to give a shit about?
00:57:29,579 --> 00:57:34,107 I'm not waiting anymore. I'm done.
00:57:38,354 --> 00:57:42,654 I may not know exactly what my future looks like, but I
do know one thing.
00:57:45,995 --> 00:57:47,986 You're not in it.
00:58:12,956 --> 00:58:14,947 Oh...
00:58:20,563 --> 00:58:23,157 ...say can and will be used against you, okay?
- I didn't know they were hot.
00:58:23,233 --> 00:58:25,497 - You have the right to an attorney.
- Bought them on the Internet.
00:58:25,568 --> 00:58:27,654 Can't afford one, ne will be provided to you by the state.
00:58:27,655 --> 00:58:29,218 This is so stupid. I can't...
00:58:30,106 --> 00:58:32,040 Didn't have to be this way.
00:58:32,108 --> 00:58:34,576 <i>Grab your brother. Get him in the car.</i>
00:58:34,644 --> 00:58:36,908 Come on, honey. Come on. Let's go get in the car.
00:58:36,980 --> 00:58:38,914 I had absolutely nothing to do with this.
00:58:38,982 --> 00:58:42,179 You can ask anybody, and they'll tell you. I hate crime.
00:58:42,252 --> 00:58:44,812 It's okay. It's okay.
00:58:58,334 --> 00:59:01,394 The good news is your husband doesn't have any priors.
00:59:01,471 --> 00:59:03,462 The bad news is we're gonna have to hold him.
00:59:03,540 --> 00:59:06,202 Trafficking stolen property is no small crime.
00:59:06,276 --> 00:59:09,109 - The bail won't be set till tomorrow.
- You're keeping him overnight?
00:59:09,178 --> 00:59:11,976 - But he's not a criminal. He's just a moron.
- That's the breaks.
00:59:14,017 --> 00:59:18,477 I told you. I told you in 1976. Do not marry Walter
Malby.
00:59:18,555 --> 00:59:20,284 <i>He's your son.</i>
00:59:20,356 --> 00:59:22,950 - And I did the best I could with what I had. -
00:59:23,026 --> 00:59:27,656 Yeah, well, your best effort is in jail till tomorrow
morning.
00:59:27,730 --> 00:59:31,894 Hey. Pick up. I've called you 80 times. I'm really, really
sorry.
00:59:31,968 --> 00:59:35,404 I... Call me back.

00:59:35,471 --> 00:59:39,407 Where's Dad? I wanna go home.
00:59:49,319 --> 00:59:51,287 Try and have a good one, all right?
00:59:55,558 --> 00:59:58,925 Mrs. Malby? Miss?
00:59:58,995 --> 01:00:00,895 <i>Yes? Yes?</i>
01:00:00,964 --> 01:00:02,898 <i>- Hey, morning. How you doing? - Hi. Morning.</i>
01:00:02,966 --> 01:00:06,766 <i>Um, so, basically, in order to bail him out, you're
looking at 15,000 bucks.</i>
01:00:06,836 --> 01:00:09,771 - Oh, my God. What?
- Or he stays in the slammer until the trial.
01:00:09,839 --> 01:00:11,830 Oh, God.
01:00:13,142 --> 01:00:15,372 \$15,000.
01:00:18,748 --> 01:00:20,682 Well, let's go home.
01:00:22,185 --> 01:00:24,119 - Maureen? - What?
01:00:24,187 --> 01:00:26,621 Wait.
01:00:26,689 --> 01:00:28,953 Cough it up.
01:00:29,025 --> 01:00:30,390 Cough what up?
01:00:30,460 --> 01:00:33,554 Pay the man your son's bail money.
01:00:33,630 --> 01:00:36,292 Are you crazy?
01:00:36,366 --> 01:00:39,529 You think if I had that kind of dough I'd be living with
you?
01:00:39,602 --> 01:00:42,730 Cut the baloney, Maureen. Please.
01:00:42,805 --> 01:00:47,367 I know you have money. I know you sew it into your
panty hose.
01:00:47,443 --> 01:00:50,344 And I know you've got it under your mattress...
01:00:50,413 --> 01:00:54,315 <i>and shoved up inside every shoe in your closet.</i>
01:00:54,384 --> 01:00:56,375 Pay the man.
01:00:58,788 --> 01:01:03,088 Why can't my family just love me for my soul...
01:01:03,159 --> 01:01:07,027 instead of my meager possessions and my bank account?
01:01:07,096 --> 01:01:09,496 Well, I love your soul, Grandma.
01:01:23,346 --> 01:01:27,510 Okay, um... Will you take a check, or do you want the
green stuff?
01:01:30,653 --> 01:01:32,644 <i>I'm free!</i>
01:01:34,357 --> 01:01:36,257 I'm free!
01:01:38,327 --> 01:01:42,058 Look at the sky. Can you see how blue the sky is?
01:01:43,132 --> 01:01:46,260 This entire experience has transformed me.
01:01:46,335 --> 01:01:48,963 I am a new man. The old Walter is dead.
01:01:49,038 --> 01:01:52,405 But the new Walter wants to say how much I love you
guys.
01:01:52,475 --> 01:01:54,636 I'm a new man, and we're a new family.
01:01:54,711 --> 01:01:58,442 <i>I mean, look, we have our problems. What family
doesn't?</i>
01:01:58,514 --> 01:01:59,978 I know I get to be bullheaded. And,
01:01:59,979 --> 01:02:03,485 you know, Ryden here is essentially unemployable.
01:02:03,486 --> 01:02:04,748 Hmm?
01:02:04,821 --> 01:02:08,279 Hunter licks people, and...
01:02:08,357 --> 01:02:12,293 Grandma's very, very...
01:02:12,361 --> 01:02:14,261 very... kind.
01:02:14,330 --> 01:02:16,264 So kind.
01:02:16,332 --> 01:02:20,894 <i>But, no matter what, we're a family. We're a real
family.</i>

01:02:20,970 --> 01:02:23,495 We're the Malbys, damn it.
01:02:24,841 --> 01:02:28,402 From now on, it's Malby time.
01:02:28,478 --> 01:02:32,642 Malby! Malby! Malby!
01:02:32,715 --> 01:02:35,582 Malby! Malby! Malby!
01:02:35,651 --> 01:02:38,552 Malby! Malby! Malby!
01:02:38,621 --> 01:02:42,284 Malby! Malby! Malby! Malby!
01:02:42,358 --> 01:02:45,293 Malby! Malby! Malby!
01:02:45,361 --> 01:02:48,694 Malby! Malby! Malby!
01:02:51,534 --> 01:02:54,662 That's all right, honey. I'll just take a cab over to the curb.
01:02:54,737 --> 01:02:57,103 <i>- Malby! - Grab my purse.</i>
01:02:57,173 --> 01:02:59,300 - My purse.
- Did you leave it at the police station, Maureen?
01:02:59,375 --> 01:03:01,866 <i>- No, I didn't leave... I thought you had it. -</i>
01:03:01,944 --> 01:03:04,071 <i>- I don't have your purse. - Adam?</i>
01:03:04,147 --> 01:03:07,674 - I'm looking for Ryden Malby. - That's me.
01:03:07,750 --> 01:03:10,913 This is Barbara Snaff from Happerman & Browning.
01:03:10,987 --> 01:03:14,923 Listen, the position you interviewed for just came available again.
01:03:14,991 --> 01:03:17,619 You wanna fire me? Fine. I don't care.
01:03:17,693 --> 01:03:20,992 I'm gonna own this town. And I'm gonna come back, and I'm gonna take you down.
01:03:21,063 --> 01:03:23,691 Wait... Wait, are you serious? You're offering me the job?
01:03:23,766 --> 01:03:27,668 Yes. Absolutely. When can you start? The job is yours if you want it.
01:03:27,737 --> 01:03:30,365 Immediately! Absolutely, yes.
01:03:30,439 --> 01:03:33,533 Great. I'll have my assistant call you with all the details.
01:03:33,609 --> 01:03:35,770 - Thank you. Perfect. - She's not there anymore.
01:03:35,845 --> 01:03:38,643 - Guys, I got the job! I got the job! - Yea!
01:03:38,714 --> 01:03:42,206 <i>- Does it pay? Does it pay? - Yeah, it pays!</i>
01:03:42,285 --> 01:03:45,311 - Malby! Malby!- Malby! Malby!
01:03:45,388 --> 01:03:47,481 - Malby! Malby! - She got a job!
01:03:52,094 --> 01:03:53,356 Okay.
01:03:58,467 --> 01:04:01,368 Yo, it's Adam. You know what to do.
01:04:02,371 --> 01:04:05,499 Okay. Silent treatment. I get it.
01:04:05,575 --> 01:04:09,409 <i>Very fifth grade of you. But very effective.</i>
01:04:09,478 --> 01:04:13,471 <i>Please call me. Please?</i>
01:04:27,663 --> 01:04:30,496 Yo, it's Adam. You know what to do.
01:04:31,968 --> 01:04:33,902 All right.

01:04:35,338 --> 01:04:38,330 Just... call me when you're ready.
01:04:56,292 --> 01:04:58,692 Yo, yo.
01:04:58,761 --> 01:05:01,457 I got him. I got him.
01:05:01,530 --> 01:05:05,159 <i>Yeah, yeah, go. Go, Adam. Take it in. Take it in.</i>
01:05:05,234 --> 01:05:06,223 <i>Yes!</i>
01:05:06,302 --> 01:05:09,066 - Nice shot. - All right. Check ball.
01:05:09,138 --> 01:05:11,800 <i>I'm open right here.</i>
01:05:20,549 --> 01:05:23,347 Someone once told me that every...
01:05:23,419 --> 01:05:25,717 evil, horrible thing in the world...
01:05:25,788 --> 01:05:30,418 can be directly counteracted by the joy of a simple dessert.

01:05:30,493 --> 01:05:32,893 <i>I'm really sorry, Adam.</i>
01:05:32,962 --> 01:05:34,063 I know you don't wanna talk to me,
01:05:34,064 --> 01:05:37,120 but I really have something to tell you. I wish you...
01:05:37,155 --> 01:05:38,760 Hold on a second.
01:05:40,002 --> 01:05:42,835 If you don't forgive me, I will follow you...
01:05:42,905 --> 01:05:46,272 <i>everywhere you go, playing this extremely annoying
song...</i>
01:05:46,342 --> 01:05:49,209 till you slowly go insane.
01:05:52,181 --> 01:05:54,149 Okay. Just make it stop.
01:05:54,216 --> 01:05:56,207 Ha!
01:05:59,689 --> 01:06:01,850 <i>How do you steal an ice cream truck?</i>
01:06:01,924 --> 01:06:03,585 Borrow.
01:06:03,659 --> 01:06:06,184 My dad knows a guy that knows a guy, so...
01:06:06,262 --> 01:06:07,991 Of course.
01:06:10,132 --> 01:06:11,622 Look.
01:06:15,705 --> 01:06:17,639 I'm good.
01:06:20,643 --> 01:06:23,237 I'm so sorry I flaked on you, Adam.
01:06:23,312 --> 01:06:25,803 You would never do anything like that to me.
01:06:25,881 --> 01:06:27,872 And I've been thinking a lot about...
01:06:27,950 --> 01:06:30,680 - I accept your apology.
- Wait. You have to let me get this out.
01:06:30,753 --> 01:06:33,688 I have been thinking a lot about what you said...
01:06:33,756 --> 01:06:37,590 and I think you just...maybe you just threw me because...
01:06:37,660 --> 01:06:40,220 Look, it's fine.
01:06:40,296 --> 01:06:43,754 Really, it's... It's all good.
01:06:43,833 --> 01:06:47,360 I'm just... You know, I'm in the middle of a game.
01:06:47,436 --> 01:06:49,427 - Yo. - Well, wait.
01:06:49,505 --> 01:06:52,804 Um, do you wanna, I don't know, hang out later? Um...
01:06:52,875 --> 01:06:55,537 Oh, we could celebrate, 'cause I didn't get a chance to tell
you...
01:06:55,611 --> 01:06:57,772 but I got that job at Happerman & Browning.
01:07:00,249 --> 01:07:02,274 That's awesome.
01:07:02,351 --> 01:07:04,342 Uh, I...
01:07:04,420 --> 01:07:07,514 But I can't get together later, 'cause I kind of need to pack.
01:07:07,590 --> 01:07:09,717 Pack?
01:07:11,560 --> 01:07:13,824 Yeah. Uh...
01:07:13,896 --> 01:07:15,864 Look, I didn't get a chance to tell you...
01:07:15,931 --> 01:07:18,297 but I decided to go to Columbia.
01:07:20,436 --> 01:07:23,303 And I'm leaving tomorrow.
01:07:23,372 --> 01:07:26,933 What? You're going to law school?
01:07:27,009 --> 01:07:28,943 In New York?
01:07:29,011 --> 01:07:31,070 Yeah.
01:07:32,314 --> 01:07:34,441 That's...
01:07:34,517 --> 01:07:37,384 That's... so great.
01:07:37,453 --> 01:07:39,921 - Congratulations.
- Yeah, I think it'll be... I think it'll be good.
01:07:43,325 --> 01:07:45,316 Look, I promise I'll call you...
01:07:45,394 --> 01:07:48,056 as soon as I get settled in, okay?
01:07:48,130 --> 01:07:50,189 <i>- Okay. - Let's go.</i>
01:07:50,266 --> 01:07:52,291 <i>Come on, Adam. Ball in. Ball in. Ball in.</i>

01:07:52,368 --> 01:07:54,768 <i>Hold up.</i>
01:07:54,837 --> 01:07:56,600 <i>- Our ball. - All right.</i>
01:08:01,143 --> 01:08:03,737 <i>- Our ball. - Check it up. Check it up, Adam.</i>
01:08:04,747 --> 01:08:05,975 Our ball.
01:08:09,652 --> 01:08:11,586 All right.
01:08:15,024 --> 01:08:16,252 Ball.
01:08:19,061 --> 01:08:20,995 Okay.
01:08:50,793 --> 01:08:53,023 Hi. I'm Ryden Malby. I'm...
01:08:53,095 --> 01:08:55,723 The new assistant to the editor. Yes.
One sec. I'll get Lloyd.
01:08:55,798 --> 01:08:58,699 <i>I've got Ryden. Thanks.</i>
01:08:59,702 --> 01:09:01,829 Well, here it is. Home, sweet home.
01:09:01,904 --> 01:09:04,372 - That's the mail cart. - Great. Well, perfect.
01:09:04,440 --> 01:09:07,034 Is there any material you want me to start to read or...
01:09:07,109 --> 01:09:08,770 No. Reading's on your own time.
01:09:08,844 --> 01:09:12,837 Jessica was a shit filer, so we're a little backed up on
submissions.
01:09:12,915 --> 01:09:16,476 I see that. What happened to Jessica anyway?
01:09:16,552 --> 01:09:19,988 Well, we had a little bit of a misunderstanding, she and I.
01:09:20,055 --> 01:09:23,821 You see, I thought that she worked for me. She thought
she was running the company.
01:09:23,893 --> 01:09:25,827 - Sounds like Jessica. - Mm-hmm.
01:09:25,895 --> 01:09:28,363 - Ready to go? - Yep, I'll get right on it.
01:09:28,430 --> 01:09:31,228 You know you're gonna have to enter every one of these
into the database, right?
01:09:31,300 --> 01:09:33,234 Okay. Absolutely. Yeah.
01:09:40,409 --> 01:09:43,207 - Hi. - Oh!
01:09:43,279 --> 01:09:45,406 Of course. another door opens #</i>
01:09:51,320 --> 01:09:54,016 <i>#And two wrongs don't make a right #</i>
01:09:54,089 --> 01:09:56,887 <i>#Now, good things come to those who wait #</i>
01:09:56,959 --> 01:09:59,120 <i>Okay. I've got it right here.</i>
01:09:59,195 --> 01:10:02,358 My life is a shit-storm. I got way too much crap to keep
in my own brain.
01:10:02,431 --> 01:10:03,693 So, what do I do?
01:10:13,309 --> 01:10:16,437 <i>- #Say what you say #
- I think those two books are totally different.</i>
01:10:16,512 --> 01:10:19,606 <i>- #Do what you do # - Different enough.</i>
01:10:19,682 --> 01:10:23,277 <i>#Feel what you feel as long as it's real #</i>
01:10:23,352 --> 01:10:25,843 <i>#I said take what you take #</i>
01:10:25,921 --> 01:10:29,755 <i>#And give what you give Just be what you want
01:10:29,825 --> 01:10:32,316 <i>#Just as long as it's real ##</i>
01:10:36,999 --> 01:10:40,059 When are you gonna build my boxcar?
01:10:40,135 --> 01:10:42,069 Get the puppet out of my face.
01:10:44,139 --> 01:10:47,836 Come on. All the other kids' dads are practically done.
01:10:50,212 --> 01:10:52,203 Fine. Forget it.
01:10:56,885 --> 01:11:00,184 Hunter. Wait a minute.
01:11:11,834 --> 01:11:13,802 When's that race again?
01:09:45,481 --> 01:09:47,415 <i>#A picture paints a thousand words #</i>
01:09:47,483 --> 01:09:51,249 <i>#As one door closes
01:11:13,869 --> 01:11:16,133 - Saturday. - Saturday.

01:11:17,339 --> 01:11:19,330 Saturday.
01:11:22,544 --> 01:11:25,172 Go get your mother, your grandmother.
01:11:25,247 --> 01:11:28,648 We need every able-bodied man we can get. Go.
01:11:32,421 --> 01:11:34,889 - Just move all my Thursday appointments to Friday.
- Okay.
01:11:34,957 --> 01:11:37,152 Oh, and you're gonna wanna get some beauty sleep this weekend...
01:11:37,226 --> 01:11:40,024 'cause I want you to sit in on the Asia conference on Monday morning.
01:11:40,095 --> 01:11:41,255 - Really? - Mm-hmm.
01:11:41,330 --> 01:11:44,299 - Oh, great. I'd love to. That'd be great. - Great.
01:11:44,366 --> 01:11:47,130 - Oh, you forgot one. Sign and date. There. - Oh. Okay.
01:11:47,202 --> 01:11:50,137 - All right. "Buenos nachos." - Good night.
01:11:50,205 --> 01:11:52,537 Hey, try to get out of here by 9:00 tonight, will you?
01:11:52,608 --> 01:11:54,542 - Okay. - All right.
01:11:55,544 --> 01:11:57,034 <i>#Far, far#</i>
01:11:57,112 --> 01:11:59,046 <i>#T here's this little girl #</i>
01:11:59,114 --> 01:12:03,915 <i>#She was praying for something to happen to her#</i>
01:12:03,986 --> 01:12:09,947 <i>#The reality looks far now but don't go #</i>
01:12:10,025 --> 01:12:14,428 <i>#How can you stay outside #</i>
01:12:14,496 --> 01:12:18,091 <i>#There's a beautiful mess inside #</i>
01:12:18,167 --> 01:12:21,796 <i>#How can you stay outside #</i>
01:12:21,870 --> 01:12:26,330 <i>#There's a beautiful mess inside #</i>
01:12:26,408 --> 01:12:29,275 <i>- #Mmm, mmm ## - I got this job...</i>
01:12:29,345 --> 01:12:32,109 this incredible job.
01:12:32,181 --> 01:12:35,947 And I'm working my ass off.
01:12:36,018 --> 01:12:38,384 But I always expected that.
01:12:39,521 --> 01:12:41,716 What are all the boxes for?
01:12:41,790 --> 01:12:44,258 Moving back to Brazil.
01:12:44,326 --> 01:12:46,260 Are you serious?
01:12:46,328 --> 01:12:48,762 Yeah. My life is there.
01:12:48,831 --> 01:12:50,924 I haven't seen my family in ages.
01:12:50,999 --> 01:12:55,299 And I come home every night to what?
01:12:55,371 --> 01:12:58,465 I guess I finally realized that..
01:12:58,540 --> 01:13:02,476 what you do with your life is really just one half of the equation.
01:13:03,746 --> 01:13:05,907 The other half..
01:13:05,981 --> 01:13:08,745 the more important half really, is...
01:13:08,817 --> 01:13:11,115 who you're with when you're doing it.
01:13:36,345 --> 01:13:37,937 Okay, come on! Come on.
01:13:38,013 --> 01:13:41,005 Come on. You got plenty of room. You got miles.
01:13:41,083 --> 01:13:42,243 <i>Oh, geez!</i>
01:13:46,321 --> 01:13:48,516 Don't tell me that's another cat.
01:13:54,863 --> 01:13:58,458 Oh, geez. Hey, keep this on the down-low, Mom.
01:13:58,534 --> 01:14:00,832 It's one of those goofy gnomes. Don't tell Carmella.
01:14:00,903 --> 01:14:03,235 <i>- Hunty? Come on, Hunty.
- He broke the gnome.</i>
01:14:03,305 --> 01:14:06,638 - Oh, sugar. - Jesus! What'd I just say?
01:14:07,676 --> 01:14:09,610 <i>Hand me...</i>

01:14:09,678 --> 01:14:11,168 What's going on?
01:14:12,247 --> 01:14:14,181 Get dressed. We're late.
01:14:14,249 --> 01:14:16,342 We need all the manpower we can get.
01:14:16,418 --> 01:14:18,648 <i>But what if I don't drive good?</i>
01:14:18,720 --> 01:14:22,349 Hey. Hey, you're a Malby.
01:14:22,424 --> 01:14:25,621 Driving is in your blood. Okay?
01:14:25,694 --> 01:14:28,788 Come on. Come on, let's go. We gotta go. Come on!
01:14:28,864 --> 01:14:31,924 <i>- And it's "drive well,"honey, not "drive good."
- Wait. Don't drive good?</i>
01:14:32,000 --> 01:14:35,163 Proper English is "drive well." I want you to drive well.
01:14:35,237 --> 01:14:38,070 <i>Ladies and gentlemen, please turn your
attention...</i>
01:14:38,140 --> 01:14:41,439 <i>to the starting ramp for the last event of the day.</i>
01:14:41,510 --> 01:14:43,876 <i>This is the one you've been waiting for...</i>
01:14:43,946 --> 01:14:49,441 <i>the final race for the 9th Annual P. T.A. Boxcar
Derby.</i>
01:14:49,518 --> 01:14:52,783 <i>Racers and their teams, please take your marks.</i>
01:14:56,959 --> 01:14:59,018 <i>Let's go, Raymond!</i>
01:15:12,407 --> 01:15:14,568 All right. How you feeling?
01:15:14,643 --> 01:15:17,203 <i>- Look at Hunter! - Go, Hunty!</i>
01:15:17,279 --> 01:15:19,179 Go! Go!
01:15:19,248 --> 01:15:20,840 Are you focused?
01:15:20,916 --> 01:15:24,113 Balls to the wall. Don't tell your mom I said that.
01:15:24,186 --> 01:15:25,585 Smoke 'em. Go get 'em.
01:15:25,654 --> 01:15:28,122 <i>Balls to the wall, Hunty!</i>
01:15:29,191 --> 01:15:31,125 All right, let's go!
01:15:32,194 --> 01:15:34,287 Come on! Go!
01:15:35,664 --> 01:15:38,929 <i>- Dad! Dad! - Brake! Pull the brake back!</i>
01:15:39,001 --> 01:15:40,730 <i>- What? - The brake!</i>
01:15:40,802 --> 01:15:43,566 <i>Go, Hunter! Go! Go!</i>
01:15:45,707 --> 01:15:47,607 Yeah! Go get 'em!
01:15:47,676 --> 01:15:49,041 <i>Go!</i>
01:15:50,045 --> 01:15:51,535 Go!
01:15:51,613 --> 01:15:53,808 <i>- Walt, watch your ankle! - Go! Go!</i>
01:15:58,320 --> 01:16:01,289 <i>#Here's to you, honey #</i>
01:16:01,356 --> 01:16:03,654 <i>#But I'm out of your league #</i>
01:16:05,294 --> 01:16:07,558 <i>#Y ou're never gonna pass me #</i>
01:16:07,629 --> 01:16:10,564 <i>- #' Cause I'm out of your league #
- Go! Get in there!</i>
01:16:10,632 --> 01:16:13,066 <i>#L ooky here, baby #</i>
01:16:13,135 --> 01:16:16,730 <i>#You're comin'my way #</i>
01:16:16,805 --> 01:16:20,400 <i>#But I move like a landslide #</i>
01:16:20,475 --> 01:16:23,842 <i>#So I get out of my way and stay away #</i>
01:16:23,912 --> 01:16:26,073 <i>#Up from the floor on the count of 10 #</i>
01:16:26,148 --> 01:16:29,481 <i>#Oh, you get up, you get down and you try again
01:16:29,551 --> 01:16:32,042 <i>#Up and down and
around again #</i>
01:16:32,120 --> 01:16:35,783 <i>#Oh, you get up, you get down and you try again
01:16:35,857 --> 01:16:37,825 <i>#Up and down and around again #</i>
01:16:37,893 --> 01:16:41,294 <i>- #Oh, you get up you get down and you try again #

01:16:41,363 --> 01:16:44,423 <i>#You get up, you get down and you try again #</i>
01:16:44,499 --> 01:16:48,299 <i>#Get up, you get down and you try again #</i>
01:16:48,370 --> 01:16:50,838 <i>- #You get up, you get down and you try again #
- Yeah!</i>
01:17:04,620 --> 01:17:05,644 Whoa!
01:17:05,721 --> 01:17:07,621 - Come on! Let's go! - Excuse me.
01:17:07,689 --> 01:17:09,486 Dad!
01:17:09,558 --> 01:17:11,958 <i>Dad!</i>
01:17:24,473 --> 01:17:26,031 Oh!
01:17:35,984 --> 01:17:38,817 <i>Thank goodness. You okay?</i>
01:17:40,822 --> 01:17:43,689 By the way, you won!
01:17:47,596 --> 01:17:49,757 - Wow! Look at that. - That-a-boy!
01:17:49,831 --> 01:17:51,423 - Come on. Up, up. - That's okay.
01:17:51,500 --> 01:17:52,489 - No? - Not today.
01:17:52,567 --> 01:17:53,556 Okay.
01:17:53,635 --> 01:17:56,331 - That-a-boy. - Let me see. Let me see.
01:17:56,405 --> 01:17:58,464 <i>- It's so cool. - Look at that.</i>
01:18:04,613 --> 01:18:06,205 - Right. - Mm-hmm.
01:18:38,280 --> 01:18:40,214 Mom, Dad..
01:18:54,062 --> 01:18:57,691 Sure you don't wanna get a little shut-eye and see how
you feel in the morning?
01:18:57,766 --> 01:18:59,700 Nope.
01:19:03,872 --> 01:19:07,171 Just out of curiosity though, do you think I'm making the
right decision?
01:19:13,281 --> 01:19:17,445 Well, you know, ever since you were a little kid..
01:19:17,519 --> 01:19:19,453 you always seemed to have it figured out.
01:19:19,521 --> 01:19:21,716 You know, you made good grades, you..
01:19:21,790 --> 01:19:25,453 kept your room neat and clean, you ate your vegetables.
01:19:27,462 --> 01:19:29,396 Can I be honest with you?
01:19:29,464 --> 01:19:31,830 I always found it a little troubling.
01:19:31,900 --> 01:19:35,358 <i>Because, see, hon...</i>
01:19:36,738 --> 01:19:38,672 the world's a screwy place.
01:19:38,740 --> 01:19:40,799 It doesn't play by the rules.
01:19:42,644 --> 01:19:45,511 So if you're asking me..
01:19:45,580 --> 01:19:48,913 do I think it's a good idea for you to, uh..
01:19:48,984 --> 01:19:51,418 quit your job..
01:19:51,486 --> 01:19:53,420 leave behind the only family you have..
01:19:53,488 --> 01:19:56,082 and travel 3,000 miles..
01:19:56,158 --> 01:19:58,149 to a place you've never been before?
01:20:01,563 --> 01:20:04,555 I think it's the most kick-ass idea you've ever had.
01:20:07,235 --> 01:20:11,501 'Cause I think no matter where you are, you're gonna
knock 'em dead.
01:20:14,075 --> 01:20:16,043 Thanks, Dad.
01:20:22,050 --> 01:20:23,210 - See ya.- Okay.
01:20:23,285 --> 01:20:25,253 - Love ya, honey. - Love ya. Bye.
01:20:25,320 --> 01:20:27,345 No good-byes. Just see you later.
01:20:27,422 --> 01:20:30,050 You be careful in New York. There are a bunch of
kookies there.
01:20:30,125 --> 01:20:32,559 - Okay, I will. - Call me frequently, okay?
01:20:32,627 --> 01:20:35,460 - Okay.

- I've got you on my speed dial, and you're on mine.
01:20:35,530 --> 01:20:37,464 <i>- # Show me the world #
- Okay. Okay, bye.</i>
01:20:37,532 --> 01:20:40,968 <i>- #In the shape of your looking glass # - Bye.</i>
01:20:41,036 --> 01:20:44,836 <i>#Beautifully bold when the colors unfold #</i>
01:20:44,906 --> 01:20:48,842 <i>#Yes, it's easy to see #</i>
01:20:48,910 --> 01:20:50,844 <i>#But it's harder to find #</i>
01:20:50,912 --> 01:20:54,006 <i>#And I'm thinkin'of you #</i>
01:20:54,082 --> 01:20:56,846 <i>#And it's clear in my mind, so I #</i>
01:20:56,918 --> 01:21:01,014 <i>#Turn, turn, turn #</i>
01:21:01,089 --> 01:21:07,585 <i>#I turn back around #</i>
01:21:07,662 --> 01:21:11,223 <i>#And turn, turn, turn #</i>
01:21:11,299 --> 01:21:16,601 <i>#I turn back around #</i>
01:21:16,671 --> 01:21:20,767 <i>#And I'm eastern bound #</i>
01:21:25,447 --> 01:21:27,381 Thanks.
01:21:30,485 --> 01:21:35,445 <i>#Almost let slip all these words in my fingertips
01:21:35,523 --> 01:21:37,753 <i>#Still unaware #</i>
01:21:37,826 --> 01:21:41,421 <i>#Of the pen in my hand, but I'm #</i>
01:21:41,496 --> 01:21:46,456 <i>#Makin'my way day by day comin'back to you #</i>
01:21:46,534 --> 01:21:51,562 <i>#Here, unafraid of the path that I choose, so I #</i>
01:21:51,640 --> 01:21:55,474 <i>#Turn, turn, turn #</i>
01:21:55,543 --> 01:22:00,378 <i>#I turn back around #</i>
01:22:00,448 --> 01:22:03,815 <i>#And that's where you are found ##</i>
01:22:11,026 --> 01:22:12,653 Hey.
01:22:12,727 --> 01:22:14,957 Life sucks without you.
01:22:15,030 --> 01:22:18,431 I miss you. I...Well, of course I miss you. I..
01:22:18,500 --> 01:22:22,027 I knew that I would, but it's not like a...
01:22:22,103 --> 01:22:25,504 "Hey, we had some great times... you know, keep in
touch" kind of thing.
01:22:25,573 --> 01:22:30,601 It's... It was more like, "I can't eat... I can't sleep...
01:22:30,679 --> 01:22:34,775 I forget what it feels like to laugh" kind of thing.
01:22:34,849 --> 01:22:38,785 And I really think that when you left...
01:22:38,853 --> 01:22:41,185 you took my heart with you.
01:22:51,433 --> 01:22:54,027 Um...
01:22:54,102 --> 01:22:56,127 I- I probably should've called first.
01:22:56,204 --> 01:22:58,468 Oh, whoa. Whoa. No, no, no. Hold...
01:22:58,540 --> 01:23:02,567 Ryden! Whoa! Where are you... Where are you going?
01:23:02,644 --> 01:23:04,305 Ryden!
01:23:10,819 --> 01:23:13,049 <i>Ryden. Ryden, hey. Wait. Hold up.</i>
01:23:13,121 --> 01:23:15,681 Look. Hey. Stop. All right? Hey.
01:23:17,826 --> 01:23:20,522 She's my R.A.
01:23:21,629 --> 01:23:24,689 I was just filling out a maintenance report.
01:23:24,766 --> 01:23:27,599 - She's not... - No.
01:23:27,669 --> 01:23:29,034 Really?
01:23:29,104 --> 01:23:31,197 Yeah.
01:23:49,324 --> 01:23:51,258 I love you.
01:23:52,460 --> 01:23:54,519 Well, that's good.
01:23:54,596 --> 01:23:57,292 'Cause I love you.
01:23:57,365 --> 01:24:00,391 <i>#Some kind of magic #</i>
01:24:02,804 --> 01:24:06,205 <i>#Happens late at night #</i>

01:24:06,274 --> 01:24:08,208 - Wanna go inside? - Yeah.
01:24:08,276 --> 01:24:12,235 <i>#When the moon smiles down at me #</i>
01:24:14,516 --> 01:24:17,041 <i>- Hey, Walt, it's Ryden. - Oh.</i>
01:24:17,118 --> 01:24:19,279 - Hey, sweetie-pie.
- It's her machine, so leave a message.
01:24:19,354 --> 01:24:21,584 Oh. Hey, guess who's coming for a visit.
01:24:21,656 --> 01:24:24,887 We got cheap-ass tickets on CheapAssTickets-dot-com,
swear to God.
01:24:24,959 --> 01:24:27,655 Ask Adam if he's got a pull-out, 'cause Grandma's got
that heinous hump.
01:24:27,729 --> 01:24:29,959 - 'Cause I don't wanna have her suffering more than she...
- Stop that!
01:24:30,031 --> 01:24:31,965 I don't have a hump! Give me that.
01:24:32,033 --> 01:24:35,264 I don't have a hump. I can sleep anyplace you wanna put
me, Ryden.
01:24:35,336 --> 01:24:37,270 And, honey, it's genetic, so take your calcium.
01:24:37,338 --> 01:24:39,636 And don't forget to layer up, okay? You're from
California.
01:24:39,707 --> 01:24:42,733 - And remember, condoms are your best friend.
- Oh, you have to...
01:24:44,512 --> 01:24:47,447 <i>Wait, like, the whole family's coming?</i>
01:24:47,515 --> 01:24:51,110 <i>#It's a brand new day #</i>
01:24:51,186 --> 01:24:53,120 <i>#The sun is shining #</i>
01:24:53,188 --> 01:24:56,316 <i>#It's a brand new day #</i>
01:24:58,359 --> 01:25:04,229 <i>#For the first time in such a long, long time #</i>
01:25:04,299 --> 01:25:06,631 <i>#I know #</i>
01:25:09,137 --> 01:25:11,196 <i>#I'll be okay ##</i>
01:25:11,272 --> 01:25:14,241 <i>#I'm counting the streetlights #</i>
01:25:14,309 --> 01:25:17,870 <i>#It's all I can do #</i>
01:25:17,946 --> 01:25:21,006 <i>#While driving myself crazy #</i>
01:25:21,082 --> 01:25:23,141 <i>#Trying to get to you #</i>
01:25:24,986 --> 01:25:28,422 <i>#It feels wrong at the right time #</i>
01:25:28,490 --> 01:25:30,981 <i>#To reveal my hand #</i>
01:25:32,193 --> 01:25:34,991 <i>#It's like I'm doing the worst I can #</i>
01:25:35,063 --> 01:25:37,998 <i>#To make you understand #</i>
01:25:39,968 --> 01:25:43,335 <i>#Maybe one day you will know #</i>
01:25:46,508 --> 01:25:48,942 <i>#How hard it is for me #</i>
01:25:49,010 --> 01:25:52,343 <i>#To show my heart #</i>
01:25:53,848 --> 01:25:56,578 <i>#And all the love I have #</i>
01:25:56,651 --> 01:25:59,347 <i>#Running through my soul #</i>
01:26:01,189 --> 01:26:04,625 <i>#Maybe one day you will know #</i>
01:26:07,962 --> 01:26:11,398 <i>#I'm hoping you just might #</i>
01:26:11,466 --> 01:26:14,560 <i>#Take a moment to realize #</i>
01:26:14,636 --> 01:26:17,503 <i>#That everything you're looking for#</i>
01:26:17,572 --> 01:26:20,632 <i>#Is hidden in plain sight #</i>
01:26:22,143 --> 01:26:25,237 <i>#I know you better#</i>
01:26:25,313 --> 01:26:29,044 <i>#Than I know myself#</i>
01:26:29,117 --> 01:26:32,086 <i>#How I feel is the only thing that #</i>
01:26:32,153 --> 01:26:36,419 <i>#I could never ever tell you #</i>
01:26:36,491 --> 01:26:40,154 <i>#Maybe one day you will know #</i>

01:26:43,498 --> 01:26:45,932 <i>#How hard it is for me #</i>
01:26:46,000 --> 01:26:49,333 <i>#To show my heart #</i>
01:26:51,005 --> 01:26:53,565 <i>#And all the love I have #</i>
01:26:53,641 --> 01:26:56,508 <i>#Running through my soul #</i>
01:26:58,179 --> 01:27:01,876 <i>#Maybe one day you will know #</i>
01:27:05,286 --> 01:27:08,778 <i>#Maybe one day you will know #</i>
01:27:12,460 --> 01:27:15,293 <i>#Maybe one day you will ##</i>

Biography



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