

**A PRAGMATIC ANALYSIS OF HUMOR IN  
MOVIE SCRIPT THE *POST GRAD***

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

**By:**

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**UMSU**

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### BERITA ACARA

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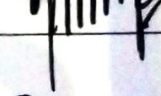


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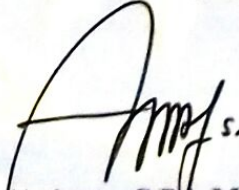
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


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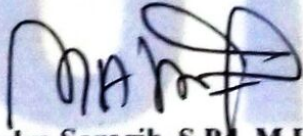
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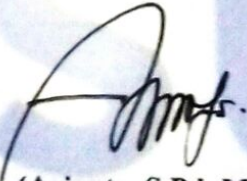
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## ABSTRACT

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This research is focused on analyzing the flouted maxim of utterances used by the characters in the movie *Post Grad*. The purpose of this study is to find the types of flouting maxim, and to explain the flouting maxim in the movie *Post Grad*. There were 23 utterances of flouted maxim as data for this research. In conversation, flouting maxims are the rules of cooperative principle categorized into four categories based on Grice's theory. The analysis showed that there were ; 1) Maxim of quality 6 utterances, 2) Maxim of quantity 5 utterances, 3) Maxim of relevance 6 utterances and 4) Maxim of manner 6 utterances.

***Keyword : Pragmatics, Flouting maxim, Movie.***

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The Researcher

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# CHAPTER I

## INTRODUCTION

### 1.1 BACKGROUND OF STUDY

Language is the essential feature to achieve certain purposes in communicating. In communicating language users must share equal knowledge and understanding in order to achieve a rational and coherent conversation. Grice proposed a set of rules in conversation named Cooperative Principle which contains strategies of how the language users should contribute in a conversation. Cooperative principle is introduced by Paul Grice and proved to be one of the understanding theories in pragmatics.

In human social life, communicating is an essential aspect which people use in interaction. For that matter language is use as tool in communication. Language is needed to convey all message and to fulfill people need to perform actions through their utterances (Yule,1996).

In this study, the researcher will analyze the flouting of maxims in the cooperative principle that occurs in the conversation of a movie. Paul Grice (2003: 49) claims the Cooperative Principle has four maxims. *Quality of Maxim, Quantity of Maxim, Relevance of Maxim and Manner of Maxim* . Breaking the maxims rule is generally reffered to as *flouting*. Flouting of maxims also happens in humor. We can find some flouting in the form of *metaphor, irony, tautology, sarcasm, hyperbole, banter , understatement, overstatement and rhetorical question*.

Attardo (1994: 14) suggests that the proportion of humorous conversations is noticeably high with the flouting of one or more of the Cooperative Principle maxims of Grice.. That is, speakers may violate the maxims of Cooperative Principle on purpose in the process of conversation in order to arouse the hearers' laughter.

The data taken in this study is from the movie script *Post Grad*, this is related to the emergence of considerations of the principle of cooperation that has a considerable element of humor in it, so that the data obtained is sufficient and to know what impact it will have when flouting the cooperation of principle occurs. Thus flouting the principle of cooperation that occurs in the *Post Grad* movie text script is the main objective of the discussion.

When flouting of maxims occur in a conversation, the information that the speaker wants to deliver to the other person is likely not to be delivered properly. A speaker can be said to have flouted the principle of cooperation if the speaker provides information that is unclear, confusing, provides doubtful information or even provides information that is not requested by his interlocutor.

The following is one example of a maxim flouting in a conversation: The *Post Grad* Movie is a film from America with a romantic comedy genre that tells about young people who have just graduated from college and want to get their careers. On the duration of the movie from the *Post Grad* script:

1) 00: 04: 54,727 -> 00: 05: 00,732

Woman : Ma'am ! Could you keep it down?  
 Ryden Grandma (Maureen Malby) : I'm dying.

The conversation happens in Ryden's graduation ceremony. Mauren Malby, Ryden's grandma, comes with an oxygen tank that wanted to find a seat. When Maureen Malby stated the utterance, "And now ... **I'm dying**". From the data above there is a flouting of a the principle cooperation which is to flouting the **Maxim of Quality**. She exaggerated her statement called hyperbole or overstatement referring to one form of humor. She (grandama Ryden) provides information that lies far far from the truth. She must say "I'm sorry" to the woman who was disturbed by the fuss that grandma Ryden was doing.

From the example above, a misunderstanding between the speaker and the listener can arise if a speaker and listener are unable to convey and interpret the true intentions intended by both parties and make a humor. Thus flouting maxim in a conversation can be known. Regarding to the flouting a maxim of the principle of cooperation that occurs in movie scripts, a context in conversation becomes a supporting factor to indicate a flouting of maxim. From the issues described above is a very interesting to analyze, because a contribution in the conversation is needed by a speaker and listener.

These contributions can show a role in conversation, acts of politeness and feelings that a speaker wants to address to his interlocutor. The principle flouting of cooperation can also occur when a speaker wants to shorten or extend a conversation that is going on due to certain reasons that often occur in *Post Grad* movies to make humor.

According to Martin (2007: 25) Humor in daily social interactions can be split into extensive wide categories: jokes, spontaneous conversational humor, and



accidental or unintentional humor. One of them is as an example of flouting the principle of cooperation above.

In pragmatic studies, there are so many types of interesting problems that can be analyzed and discussed. It's impossible to analyze everything. So, this research is limited to the problem of analyzing all English conversations that support the maxim of abuse contained in the *Post Grad* Movie script.

### **1.2 Identification of the Problem**

1. The *post grad* movie describes some of the maxim flouted that create humor.
2. The *post grad* movie that describes how to use the maxims in each character flouted to create humor.

### **1.3 Scope and Limitation**

The scope of this research is Pragmatic based on the theory of maxims by Grice. There are four principles of cooperation: Maxim quality, Maxim quantity, Maxim relevance, and maxim manner. Furthermore, this research focuses on flouting of maxims to identify utterances in the movie and to prove that flouting maxim cause humor. Research object will be taken from watch the movie and text script of movie itself to find the utterances that contain of flouting a maxims.

#### **1.4 The Formulation of the Problem**

The formulation of the problems are:

1. What maxim is flouted in the *Post Grad* Movie by the characters to create humor?
2. How maxim are the characters flouted in the *Post Grad Movie* to create humor?

#### **1.5 The Objective of the Study**

1. To describe the kinds of the maxims are flouted by the character to create humor in the *Post Grad* movie.
2. To describe the ways of the maxims are flouted by the character humor in the *Post Grad* movie

#### **1.6 The Significance of Study**

##### **1. Theoretically**

Theoretically, the research will contribute significantly for pragmatics, especially to understanding the use of the principle of cooperation by flouting the maxims that cause humor in the *Post Grad* movie.

##### **2. Practically**

- a. Students of English Department

Especially for those who study in linguistics, it can give additional knowledge in pragmatics especially which is related to Cooperative Principle. Students who study linguistics can use this research as a reference to make another humor

research with a pragmatic approach or other linguistic approaches, such as sociolinguistics, semiotics, and stylistics.

b. Readers of this Study

The results of this study can contribute to being more critical and sensitive in understanding the contents of each character's overall conversation about what was violated in the cooperative principle in a *Post Grad* movie script.

c. The Researcher

The results of this study as a basis for further research and increase the repertoire of knowledge about pragmatic studies.

## CHAPTER II

### THE REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 2.1 Pragmatics

Language is the essential feature in communicating to achieve certain purposes. In communicating language users must share equal knowledge and understanding in order to achieve a rational and coherent conversation. Grice proposed a set of rules in conversation named Cooperative Principle which contains strategies of how the language users should contribute in a conversation. Cooperative principle is introduced by Paul Grice and has proven to be one of the understanding theories in pragmatics.

Moreover, Yule (1996:3) described Pragmatics as the four areas of pragmatic concerned. First, Pragmatics is the study of the speaker meaning. It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Second, Pragmatics is the study of contextual meaning. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances.

Third, Pragmatics is the study of how more gets communicated than is said. This approach necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study also explores how a great deal of what is unsaid is recognized as part of what is communicated. Fourth, Pragmatics is the study of the expression



of relative distance. On the assumption of how close or distant the listener is, speaker determine how much needs to be said.

Furthermore, Levinson (1983) suggests that pragmatic theory issues with the inference of presuppositions, implication, and the world knowledge of the participant and the overall principle of language use.

Based on the given defenitions, it can be conclude that studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example, request) that they are performing when they speak.

## **2.2 Pragmatic of Humor**

Pragmatically, humor is seen as a violation of Grice's Cooperative Principle (CP). Some modes of communication that break the Cooperative Principle, such as lying, cannot be accepted socially. However, humor is different. Even though in humor creation a speaker usually breaks the Cooperative Principle, it is largely approved socially because its purpose is for amusement. Thus, it cannot be said that a speaker does not cooperate just because she/he tells joke or tries to be funny (Attardo, 2001: 4).

The conclusion above in communication, humor sometimes appears when a utterance is flouting in the cooperative principle. so that there are jokes in conversation and usually, humor is aimed to entertainment that causes someone to laugh.

### 2.3 Cooperative Principle

Grice (1975: 45) believes that there is a set of assumptions guiding the conduct of conversation, and these assumptions may be formulated as guidelines for efficient and effective use of language. The guidelines, according to Grice, are four basic maxims of conversation which together express a general Cooperative Principle. Based on the principle, during the talk exchange, a speaker must give contribution as is required and in line with the context where she/he is engaged. The maxims are quality, quantity, relation and manner.

There are two possibilities of conducting the maxims: the first one is doing an observance of maxim and the other is doing a non-observance of maxim. When the maxim is fulfilled, it is assumed that speaker has successfully observed the maxim called observance of maxim. Meanwhile, when speaker fails to observe maxim, it is called non-observance of maxim.

#### a. Observance of Maxim

Observance of maxim happens when the speaker successfully follows four maxims to achieve effective communication. Then four maxims that Grice (1975:45-46) distinguishes are as follows :

##### 1) Maxim of Quality

The maxim of quality does not allow the speaker to say something that is believed to be false and something that lack adequate evidence (Grice, 1975:46). In other words, speaker is expected to be sincere and tell the truth. For example :

A : Why you didn't come to the party last night?

B : i went to my niece's wedding party

In this dialogue, speaker B tells the truth about the reason why she/he did not come to the party, because she/he must come to her/his niece's wedding party.

## 2) Maxim of Quantity

The maxim of quantity requires the speaker to make the contribution as informative than is required (Grice, 1975:45). For example :

A : Where are you going?

B : I'm going to the post office.

Here, speaker B gives appropriate respond to speaker A question. She/he directly answers speaker A question and makes her/his contribution as informative as required.

## 3) Maxim of Realtion

The maxim of relation requires the speaker to say something that is relevant to what has been said before (Grice, 1975:46). For example :

A : Where is my wallet ?

B : It is your room.

In the example, speaker B's reply relates to the question. She/he is not talking about something else.

## 4) Maxim of Manner

The maxim of manner requires speaker to describe things orderly and clearly (Cutting, 2002: 35). It also requires the speaker to avoid obscurity of expression, avoid ambiguity, be brief, and be orderly (Grice, 1975: 46). For example:

A : Where was Alya this morning ?

B : She went to the market and bought some ingredients for barbeque party tonight.

In the example speaker B answer obeys the maxim of manner : be orderly, because she/he gives a clear explanation where Alya was.

### **b. Non-Observance of Maxim**

Cutting discusses four ways of not observing maxims: opting out, violating, infringing, and flouting (Cutting,2002: 36-41). Non observance of maxim happens when the speaker fails to observe the maxim.

#### **1. Opting out**

A speaker who opts out the maxim shows the unwillingness too cooperate. He/she wants to be looked uncooperative. Sometimes he/she cannot reply in the way expected because of legal or ethnical reasons (Cutting, 2002: 41). The example of opting out the maxims is when a police officer refuses to release the name of an accident victim until the relatives have been informed by saying ‘I am afraid I can’t give you that information’ or by using expression like ‘no comment’.

Here, the police officer is unwilling to cooperate and does not give an expected answer because of legal and ethical reasons. He will not reveal the name until the relatives have been informed.

#### **2. Violating a maxim**

Thomas (in Cutting, 2002: 40) states that in violating the maxim, the speaker deliberately supplies insufficient information, says something that is insincere, irrelevant or ambiguous, and the hearer wrongly assumes that they are cooperating. An example of violating is shown below.

- A: Does your dog bite?  
 B: No.  
 A: (Bends down to stroke it and gets bitten) Ow! You said your dog doesn't bite!  
 B: *That isn't my dog.*

(Cutting, 2002: 40)

This is a scene in Peter Sellers' film entitled *The Pink Panther* in which Pink Panther asks a hotel receptionist about a little dog beside the desk. In that conversation, the receptionist intentionally does not give enough information. She directly answers without explaining that the dog in front of her is not her dog, although she knows that Pink Panther is not talking about her dog at home.

Thus, Thomas (in Cutting, 2002: 40) also states that violating a maxim is often with the intention to mislead.

### **3. Infringing a maxim**

Thomas in Cutting (2002: 41) states that a speaker who infringes the maxims fails to observe the maxims because he/she has imperfect linguistics performance. It can happen if the speaker has an imperfect command of the language such as a child or a foreign learner when their performance is impaired such as nervous, drunkenness, or excitement, if they have a cognitive impairment, or if they are simply incapable of speaking clearly. An example of infringing is shown below.

English speaker : Would you like vanilla ice cream or strawberry ice cream?

Non-English speaker : Yes.

The speaker infringes the maxim simply because she/he has an imperfect command of the language. She/he does not understand about the question and cannot give the suitable answer.

#### **4. Flouting a maxim**

This is the most interesting way of breaking a maxim. One makes clear to the hearer that one is aware of the Cooperative Principle and the maxims, so that the audience is led to consider why the principle or a maxim was broken.

The assumption, in other words, is not that communication has broken down, but that the speaker has chosen an indirect way of achieving it. It may be that something in the situation prevents a direct answer to a question; considerations of politeness may inhibit the speaker. This is one of the most crucial aspects of Grice's theory for the interpretation of literary texts. People assume that flouts generate implicatures, and it is up to the reader to pick up appropriate ones. Thus, the maxim of manner is flouted when the speaker uses a metaphor or irony, but the speaker assumes that it has communicative effects. The same maxim is involved when a non-chronological order is selected for telling a story.

#### **Maxim flouting**

According to Cutting (2002: 36), flouting happens when speaker blatantly fails to observe a maxim in which s/he has intention. When flouting the maxim, speaker does not intend to mislead hearer but s/he assumes that hearer knows what s/he means. Therefore, when speaker intentionally fails to observe maxim, the purpose may be to effectively communicate a message. Types of maxim flouting are quality, quantity, relation, and manner.

### 1. Maxim of Quantity Flouting

The speaker who flouts the maxim of quality seems to give too little information or too much information. For example:

*A: Well, how do I look?*

*B: **Your shoes are nice***

(Cutting, 2002: 37)

*B* does not say that the sweatshirt and jeans do not look nice, but he knows that *A* will understand that implication because *A* asks about his whole appearance and only gets told about part of it.

### 2. Maxim of Quality Flouting

Cutting (2002: 37) points out that speaker may flout quality maxim by exaggerating as in the hyperbole. An example of flouting of quality maxim is shown below.

*A. Lynn : Yes, **I'm starving too***

*B. Martin : Hurry up girl*

*Lynn : Oh dear, stop eating rubbish. You won't eat any dinner*

(Martin in Cutting, 2002: 37)

The example above flouts quality maxim. The utterances of *I'm starving* are the speaker's way to express that she is very hungry. In spite of giving the right contribution to the hearer, the speaker exaggerates the answer. According to Cutting (2002: 37), there are four ways to flout quality maxim namely hyperbole, sarcasm, banter, and irony.

### 3. Maxim of Relation Flouting

The speakers flout maxims of relation when they expect that the hearers will be able to imagine what the speakers do not say and to make the connection

between the speakers' utterance and the preceding ones. If a speaker flouts the maxim of relation, it means that he or she gives irrelevant information. For example:

*A: So what do you think of Mark?*

*B: **His flatmate's a wonderful cook.***

(Cutting, 2002: 39)

*B* does not say that she was not very impressed with Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it.

#### **4. Maxim of Manner Flouting**

It occurs when a speaker gives ambiguous response. It means that there is more than one meaning in the conversation. Cutting (2002: 39) says those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party, as in:

*A: Where are you off to?*

*: **I was thinking of going out to get some of that funny white stuff for somebody.***

*A: OK, but don't be long, diner's nearly ready.*

(Cutting, 2002: 39)

*B* speaks in an ambiguous way, saying “*that funny white stuff*” and “*somebody*”, because he is avoiding saying “*ice cream*” and “*Michelle*”, so that his little daughter does not become excited and ask for the ice cream before her meal. Sometimes, writers also play with words to heighten the ambiguity, in order to make a point.



## **2.4 Humor**

Many scholars have been trying to define humor but no single definition has been given. Attardo (1994: 3) suggests that it is impossible to give definition of humor that will be completely unambiguous. However, according to Singh (2012: 65), humor has two meanings.

First, it can be defined as an ability to understand something that is considered as funny or amusing thing. Second, it can be defined as someone's ability to express a sense of the clever or amusing thing. In other words, it can be said that someone, who has these abilities, has the quality of being funny. Thus, in general, it can be said that all things that are laughable, amusing, and funny can be said as humor.

The creation of humor differs in every region. It is usually influenced by culture. Humor produced by one culture is different from that produced by another. It is because those cultures differ in their histories, values, and geography.

## **2.5 Movie**

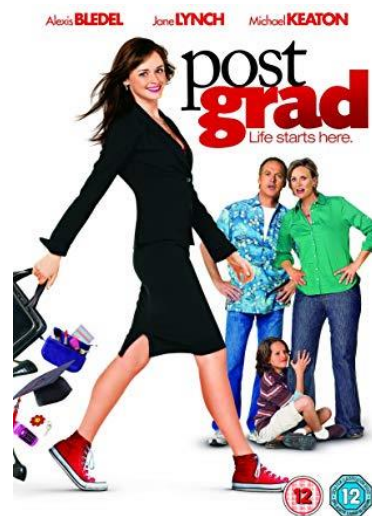
Movie are type of visual communication which use moving pictures and sound to tell stories or inform (help people to learn about new ideas). Movie is a motion picture that entertains masses at the multiplex, according to Barsan & Mohanan (2010:3). Multiplex is type of movie cinema. Formerly, movie is only played in cinema but, people nowadays can watch movie through their electronic gadget such as television, VCD player, laptop, mobile phone, and many other. Movie is the most popular art nowadays.

There were many movie that could be analyzed in terms of the occurrence of flout maxim, but in this research, the researcher chosen the Post Grad movie as the subject of the study.

### 1. *The Post Grad* Movie (2009)

Post Grad is a 2009 American independent romantic comedy film directed by Vicky Jenson and starring Alexis Bledel, about a recent college graduate who moves back in with her family while she figures out what she wants to do next. Originally under the working titles of *Ticket to Ride* and then *The-Post-Grad Survival Guide*, the film was released on August 21, 2009.

#### Plot in the *Post Grad* Movie



**Figure 2.1** The Theotrical release poster

Post grad movie tells of a woman named Ryden Malby who just celebrated her graduation from an institution in the mid-2000s. Ryden had a big dream after she graduated later. She wanted to become an editor at a publishing company. Ryden had a close friend whom she had known from the beginning Ryden entered the school. The name of his best friend is adam. Adam apparently had felt in love

with Ryden for a long time. But Ryden never noticed his friend's feelings and only considered him as a friend.

After celebrating his graduation, Ryden was told to stay back with his parents in one house. That was because the work he dreamed of had been captured by a cunning friend named Jessica Bard. Ryden was so disappointed because he couldn't get his dream job. But on the other hand, he doesn't want to live with his parents. For women her age, living with parents is a shame. Therefore, Ryden told his parents that he would soon find a job and would live alone. That's what he told his parents not to force him to stay with them.

Then Ryden tried to find a way out of the problem. He also asked for help from his best friend, Adam, to help him find work before he lost his future and stayed forever with his parents. The two of them then tried to find a job opening dreamed of by Ryden, the editor at a publisher. Because it's so ambitious to get the dream job, Ryden doesn't realize that Adam will leave him soon and go to another city. Adam hopes that Ryden will feel what he is feeling. But slowly the hope is increasingly sinking and makes Adam have no hope anymore. Because Ryden is really obsessed with the job. Until then, one day, Adam had to go out of town and leave Ryden. Luckily, Ryden got the job he dreamed of. A few days he felt happy with his job. But later on, Ryden realized, it turned out that he was not happy with his job and just remembered that Adam had a love for Ryden. Ryden immediately left his job and followed Adam to live with him until death came to pick him up. post grad is a romantic drama genre released in 2009.

## 2.6 Previous Study

In pragmatics field, there are many researches focusing on maxim flouting. However, there are only few researches that relate the language phenomenon of maxim flouting to the creation of humor. The researcher of this study used these previous researches as the references in doing this research.

The first researcher is Risti Utami Dewi (2014) who conducted a research entitled *A Pragmatic Analysis of Maxim Flouting and Rhetorical Devices to Create Humor in Modern Family Season 1*. She analyzed the types of maxim flouting and rhetorical devices to create humor in *Modern Family Season I*. The study applied a descriptive qualitative method. The first finding shows that there are four types of maxim which are flouted for humorous purposes. The most dominant maxim that is flouted is maxim of quality (42 times). Then it is followed by maxim of manner flouting (17 times), maxim of quantity flouting (12 times) and maxim of relation flouting (7 times). The second finding shows that there are 12 types of rhetorical devices employed by the characters, i.e. exaggeration, sarcasm, allusion, irony, ridicule, satire, definition, bombast, insult, pun/word play, facetiousness, and repartee.

The second researcher is Septi Dyah Anggraini (2014) who conducted a research entitled *A Pragmatic Analysis of Humor in Modern Family Season 4*. She analyzed the maxim that are flouted by the characters to create humor, the forms of humor that are created by maxim flouting in *Modern Family Season 4*, and the functions of humor that are recreated by maxim flouting in *Modern Family Season 4*.

The research employed the descriptive qualitative method. There are three findings in this research.

First, all the four types of maxim flouting are employed by the characters to create humor. Maxim of quality flouting is mostly employed by the characters to create humor. Second, the forms of humor in *Modern Family Season 4* are jokes and spontaneous conversational humor. Unintentional humor does not occur because it is not easily found in everyday conversation. In terms of spontaneous conversational humor, there are ten forms that are employed by the characters.

They are, irony, sarcasm, overstatement, self-deprecation, teasing, replies to rhetorical question, clever replies to serious statements, and transformations of frozen expressions. Third, all the functions of humor are found in the *Modern Family Season 4*, i.e. social management, recommitment, mediation. And defunctionalization.

The third researcher is Muhammad Harits (2017) who conducted a research entitled *Flouting Maxims to Create Humor Using Grice's Cooperative Principle in Movie "THE BIG BANG THEORY"* He analyzed about the flouting maxim in the TV serial comedy *The Big Bang Theory* in one season that contains twenty episodes. The author uses the theoretical principle of cooperation from H.P Grice and makes maxim of cooperation as a basis to help writer finds the flouting language in the characters' utterance in the movie.

The writer takes a data from the dialogue script and the dialogue text in the movie. Then, the writer analysis by searching the flouting maxim in the conversation of characters' dialogue.

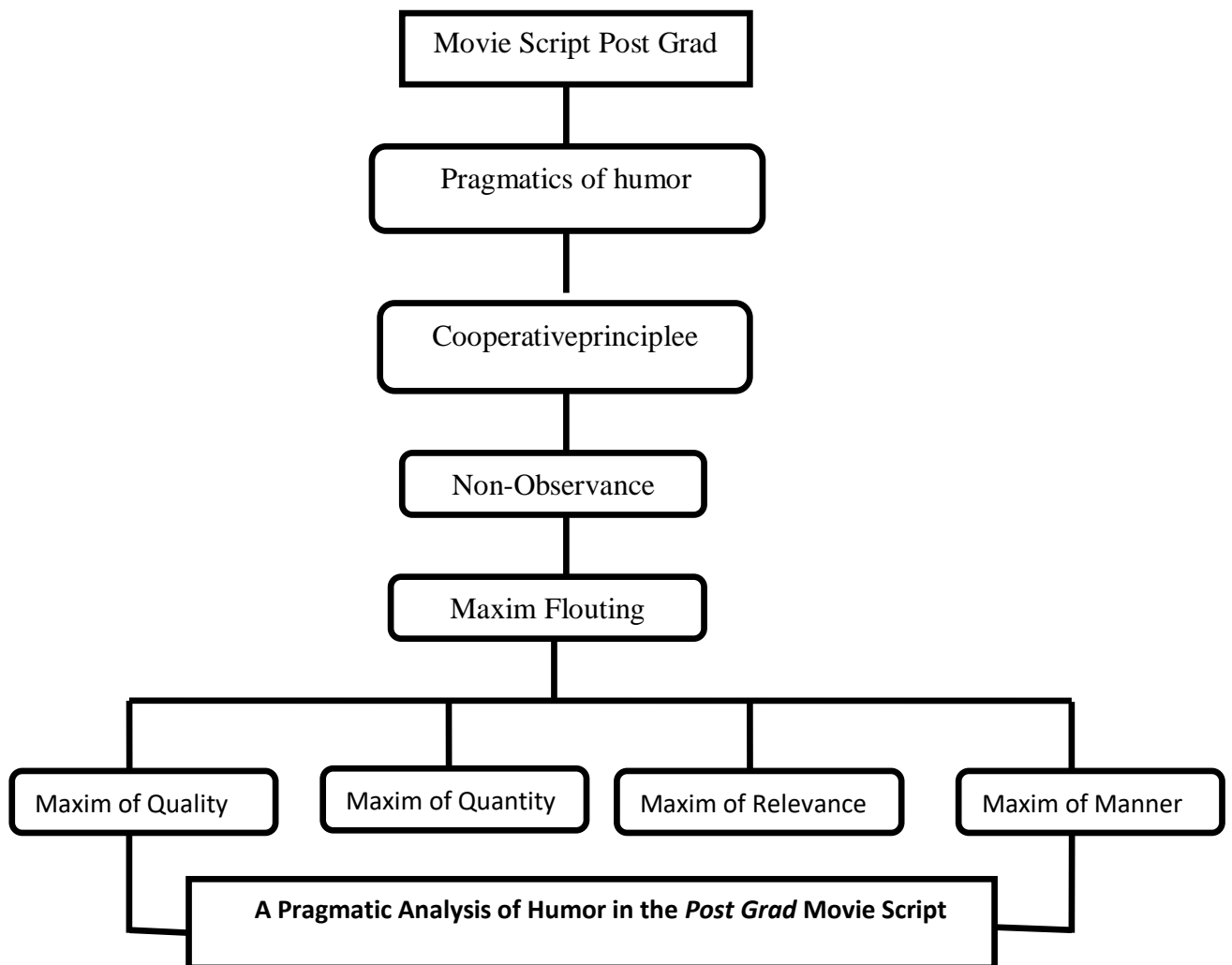
Then, the writer categorizes it to the flouting maxim category. Next, the writer proves that flouting maxim in the characters' dialogue makes the humor atmosphere and cuteness that emerged from every category of flouting maxim. Humor is rising because of the role of language and context. The conclusion from this thesis is the writer can prove a maxim flouting of cooperation principle theory causes humor to the movie. Thanks to the cooperative principle theory which has made by H.P Grice the writer can analyze the phenomena of flouting language in this movie.

This research is different from those previous researches. First, those three previous researches apply descriptive qualitative research, whereas this research applies qualitative method. This researcher focuses on humor that uses flouting maxims which will find the kinds of flouting maxims and how they flouting are used in the *Post Grad* movie script. The researcher uses Grice's theory.

#### **A. Conceptual Framework**

Cooperative principle is divided into two: observance and non-observance of conversational maxims. There are four non-observances of conversational maxims, namely opting out maxim, infringing a maxim, violating a maxim and finally flouting a maxim.

The context of the *Post Grad* movie wants to analyze using flouting a maxim. There are four types of flouting a maxim: **quality, quantity, relevance, and manner**. Of the four violations of these maxims, we can find out the problems of the conversations made of the main characters in the movie. The analytical schema is drawn in Figure 1 on the next page.



**Figure 2 Analytical schema**

## CHAPTER III

### METHOD OF RESEARCH

In this chapter, there are many points related to the research method. They are research design, data source of data, the technique of data collecting and technique of data analysis.

#### **A. Research Design**

This study was conducted by using descriptive-qualitative method. Hancock (1998: 2) describes qualitative research as a research which is concerned with developing explanation of social phenomena. Meanwhile, Vanderstoep and Johnston (2009: 7) explain that qualitative research produces narrative or textual descriptions of the phenomena under studies. This research employed a descriptive qualitative method because it described and analyzed the phenomena of the study in narrative description. Hence, it is not simply analyzing and describing the data but also interpreting the data to get a rich and more in-depth understanding of maxim flouting in the *Post Grad* movie.

This research describes the phenomena of pragmatic that analyze a maxim flouting from cooperative principle that happens in the conversation of a post grad film that has humor in the film. Thus, the descriptive equalitative method used in the study.



## **B. The Sources of the Data**

Since this research was used qualitative method, the data of this research were in the form of utterances that contain maxim flouting in a movie entitled *Post Grad*. According to Lofland and Lofland (in Moleong, 2011: 157) who state that qualitative data were in the forms of words and action.

The primary source of data in this research was a movie entitled the *Post Grad* movie. The movie is taken from:

<https://indoxxi.cx/movie/post-grad-2009-ju0>.

The secondary source of data was the transcript of the *Post Grad* movie which is retrieved from:

[https://www.springfieldspringfield.co.uk/movie\\_script.php?movie=post-grad](https://www.springfieldspringfield.co.uk/movie_script.php?movie=post-grad)

## **C. The Technique of Collectiong Data**

According to Denscombe (2007: 274), qualitative data needs to be prepared and organized before they can be analyzed. The processes of data collection were as follows.

1. Downloaded the *Post Grad* movies cript.
2. Watched the *Post Grad* movie to find humorous the utterances that contain of flouting a maxims.
3. Looked for the text script from the internet instead of typing down the whole conversations.
4. Took notes at the utterances found in movie script *Post Grad*

5. Compared the movie script to the utterances spoken by main character to check whether they are match or not.
6. Collected the data from the script which reflect of maxim flouting.
7. Classified the data into data sheet to find the types of maxim flouting of humor that is in the *Post Grad* movie.

#### **D. The Technique of Analyzing Dat**

In this study, the researcher used technique of data analysis based on Miles and Huberman (1994) cited Sugiyono (2014: 247-252) which is involving three steps: data reduction, data display, and conclusion drawing/verification.

##### **1. Data Reduction**

Firstly, To answer the two research problems, the researcher has watched and read the whole text script the *Post Grad* movie.

##### **2. Data Display**

The second step is data display. A display is an organized, compressed assembly of information that permits conclusion drawing and the action (Miles and Huberman, 1994).

The researcher displayed the utterances, which performed of flouting a maxims based on Grice's theory.

### 3. Data verification/Conclusion

The third step of qualitative data analysis is Data verification and conclusion. The researcher analyzed per utterance in order to make the research finding reports are clear and specific. For research question number one, the researcher categorized per utterance based Grice's theory of flouting maxim.

After that, straight forward to the research question number two, which also use the finding of research question number one. Next, The researcher will explain how the flouting a maxims used in the conversation. The last, the researcher will make conclusion of the findings from the research questions of number one and two.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data Collection

As stated in the previous Chapter, the data were collected from the utterances and text script of *Post Grad* movie. This research only focused on the flouting maxim uttered based on Paul Grice's theory (1975) related with humor in *Post Grad* movie.

#### B. Data Analysis

After collecting data, the researcher identifies it to find the types and ways of analyzing the flouted maxim. The researcher analyzed the data and categorized them based on Paul Grice's, namely:

1. Flouting maxim of quality,
2. Flouting maxim of quantity,
3. Flouting maxim of relevance,
4. Flouting maxim of manner by the character to create humor in movie the *Post Grad*.

The analysis is done to answer the formulation of the problems in Chapter I, namely what maxim are flouted by the characters to create humor in the *Post Grad* movie, how maxim are flouted by the characters to create humor in the *Post Grad* movie.

To describe the kinds and the ways of maxims are flouted by the character to create humor in the *Post Grad* movie.

### 1. The kinds of Flouting a Maxim

After collecting the data by watching and taking notes at the utterances found in movie script that containing humor about flouting maxims.

The researcher identifies the kinds of Flouting a Maxim which have 23 utterances are divided into four categories, namely:

**Table 4.1**  
**The Types of Flouting Maxim**

NO.	Type of Flouting Maxim	Description of Maxim	Utterance
1	Quality	<ul style="list-style-type: none"> <li>• Where one tries to be truthful.</li> <li>• Does not give information that is false or that is not supported by evidence.</li> <li>• The other ways of flouting the maxim of quality is by using hyperbole, metaphor, irony, and banter. (cutting 2002-37)</li> </ul>	6
2	Quantity	<ul style="list-style-type: none"> <li>• Where one tries to be as informative as one possibly can</li> <li>• Gives as much information as is needed, and no more</li> </ul>	5
3	Relevance	<ul style="list-style-type: none"> <li>• Where one tries to be relevant,</li> <li>• Says things that are pertinent to the discussion</li> </ul>	6
4	Manner	<ul style="list-style-type: none"> <li>• When one tries to be as clear, as brief, and as</li> </ul>	6

		<p>orderly as one can in what one says,</p> <ul style="list-style-type: none"> <li>• Where one avoids obscurity and ambiguity.</li> </ul>	
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Table 4.1 shows that there were 24 utterances that flouted maxim by *Post Grad* movie. The table shows that the characters in the *Post grad* movies were divided into four maxim flouted. Maxim of quality 6 utterances, Maxim of quantity 5 utterances, Maxim of relevance 6 utterances and Maxim of manner 6 utterances.

#### a. Analysis of Maxim Flouting

##### 1. Flouting Maxim of Quality

According to Cutting (2002: 37) points out that speaker may flout the maxim quality by exaggerating as in the hyperbole, metaphor, irony, and banter.. An conversation of flouting of quality maxim is shown below.

#### Dialogue 1:

Woman : Ma'am! Could you keep it down?  
 Maureen Malby : And now... **I'm dying**

(Cutting, 2002: 37)

The conversation takes place in the ceremony of Ryden's graduation. Ryden's grandma, Maureen Malby, arrives with an oxygen tank and disturbs other visitors with all Rydens family. When she came, the oxygen tank hit the other visitors then a grandma chatted and ate snack, then became so a noisy . When the woman told her to be quiet, She has to say "**I'm sorry**" to the woman who was

disturbed by the noise that Ryden's grandma was doing , not to say about his dying condition, but instead she said " **I'm dying**".

So, she **flouts the maxim of quality** and She exaggerates her statement which is **catergorized as hyperbole** . She gives information that lies far from the truth.

### Dialogue 2:

Ryden : **All my babies, floor to ceiling**, organized by title.  
No, by author. No, by genre.  
Adam : Okay. Settle down.

(Cutting, 2002: 37)

In this situation, Ryden imagines a bookshelf filled with books. She loved the apartment that she will later occupy. Ryden says the utterance "**All my babies**". Babies in the utterances are actually books. She loved books so much and considers them as her babies. She uses **metaphor** in her utterance. Then she imagined what she would put on the bookshelf.

In addition, the utterances from **floor to ceiling** explain about bookshelves that are filled with books from top to bottom. Which make more informative statement than it is required It is also **categorized as hyperbole**.

### Dialogue 3:

Adam : You just calm down,  
Ryden : Oh... My car! **He killed my car!** No! No, no, no, no  
Adam : No, calm down.

(Cutting, 2002: 37)

Ryden says the utterance when she hurries to the interview and was driving her car. A truck suddenly hits her vehicle, whereas the truck driver is not responsible for fixing it or paying insurance. She claims someone killed her car, but in reality nobody killed her car because a car doesn't have a spirit. The killed car refers to her car that is crashed into someone's car.

She would have said "**He crashed into my car**" instead. The utterance **He killed my car!** Which is said by Ryden, she **Flouts the Maxim of Quality** because **she doesn't use the information about the truth.**

#### **Dialogue 4:**

Mr. Davies : **Are you ever gonna actually open that?**  
 Adam : **It's made a long journey from New York. I'm letting it breathe**  
 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.

(Cutting, 2002: 37)

It's Adam's conversation with his dad, Mr. Davies, who speaks about the University letter accepting Adam for the Law Scholarship. The utterance "**It's made a long journey from New York. I'm letting it breathe**". What Adam says is kind of a statement of exaggeration. He **Flouts the Maxim of Quality**, which Adam tells the information untruthful. It's categorized as metaphor. He is talking about a letter, but he talks as if it's a person. It's mean He had not yet told someone that he was accepted to scholarship at law university and do not want to go far away from someone.



## 2. Flouting the Maxim of Quantity

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.

### Dialogue 5:

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

Ryden : **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**.

(Cutting, 2002: 37)

This is a conversation between Ryden's and Jessica Bard (rival), who gets together with campus friends (the college reunion) and talks about what they do after college graduation. Jessica Bard asked Ryden what she did after college, but ryden answers **too much information**.

From the conversation, Ryden should have answered as expected by her friend Jessica, namely **Ryden was unemployed. She flouts the Maxim of Quantity, which gives more information needed.**

## 3. Flouting the Maxim of Relevance

A speaker flouts the maxim of relation if his contribution is not relevant. Gives as much information as is needed, and no more.

**Dialogue 6:**

- Ryden : **Didn't tell you? What do you see over there? What do you see right here on this wall?**
- Adam : Uh, white paint

(Cutting, 2002: 37)

In this situation Ryden and Adam were in the apartment, if accepted at the Happerman & Browning office, Ryden wanted to buy an apartment. When Ryden states the question "**didn't I tell you? What do you see over there? What do you see right here on this wall?**" She ask questions about what Adam saw on the wall, to give a clue that she would put bookshelves there, but Adam as a listener couldn't understand what Ryden was talking about because she does not give the complete information.

She produces **irrelevant** question with the topic they are talked about. So when Adam answers "**white paint**" it's not wrong, that he looks on the wall because it's really white paint on it. Ryden was supposed to change the question by utterance, "**do you know? What thing that I will put in this wall?**" So, Adam would understand it and maybe he will answer **bookshelves or painting, not utterance by white paint.**

**Dialogue 7:**

- Mr. Davies : What the hell are you doing here?
- Adam : **Funny. I was about to ask you the same thing.**
- Mr. Davies : It's my store.
- Ryden : Come on. Let's go.

(Cutting, 2002: 37)

In this situation Adam and Ryden are in a grocery store like supermarket and the store belongs to Adam's father, Mr. Davies. They were having fun chatting and buying snacks or ice cream at night to calm down her because she was not received at the Happerman & Browning Office. When while talking it turns out his father Adam was in the store and with his female friend. The relationship between Adam and his father is not very good.

When Mr. Davies asked Adam **What the hell are you doing here?** Adam should have answered **"I want to buy something and talk with her"** don't, but instead he asked back what his father was doing at the store at night. What's clear is that he's the store owner, who has the right to want to do anything in the store, that's not what Adam expected, though with **a short answer.**

### Dialogue 8

- Ryden : Hey. Listen, I'm really sorry about all this.  
 I... Well, I can't tell you how sorry I am, I mean...  
 about your poor cat...
- David : **Do you want some breakfast?**
- Ryden : What, right now?
- David : Yeah.
- Ryden : It's almost dinnertime.

(Cutting, 2002: 37)

In this situation, Walter Malby crashed from behind the car of a neighbor David's cat. when Ryden's father drove her car that has been repaired by her dad. However, the cat died and Ryden's family wanted to apologize to David. But, after burying a cat and Ryden apologize to David once more with says **Hey. Listen, I'm really sorry about all this. I... Well, I can't tell you how I am, I mean... about your poor cat...**

In this conversation he's flouts maxim with utterance "**Do you want breakfast?**" who gave irrelevant answers and confused Ryden and asked David again **What, right now?** because the answer him was not expected by Ryden. David should have said utterance "it's okay or I'm fine." after saying these words david can ask again.

#### 4. Flouting the Maxim of Manner

A speaker flouts the maxim of manner if contribution is not perspicuous it may be obscure, ambiguous and disorderly.

#### Dialogue 9

Ryden	: Are we okay? Do we have enough time?
Adam	: <b>Don't worry. We got plenty of time.</b>

(Cutting, 2002: 37)

In this situation they drive to Happerman & Browning's office. She asks Adam "**Are we okay? Do we have enough time?**" Because she was worried to be late for an interview and was not accepted at the office of Happerman and Browning she had so long dreamed of.

She needs to make sure she's on time and Ryden asks questions to answer only "yes or no". Like "**Yes and yes, we got plenty of time**" Although Adam saying utterance, "**Don't worry**". So that Ryden does not worry or panic.

### Dialogue 10

**Mr. Davies** : **Are you ever gonna actually open that?**  
 Adam : It's made a long journey from New York. I'm letting it  
 Breath

(Cutting, 2002: 37)

He **flouts** the fourth **Maxim of Manner** in a conversation with his father, because His father question is kind of a **yes / no** question, but indirectly he answers it. He delivered an utterance which convoluted and indirect statement so that the information conveyed was not well understood by his father. Actually, if he doesn't want to open the letter he can say, "**No, I don't want to**".

### Dialogue 11

Carmela : Cough it up.  
 Maureen Malby : Cought what up?  
 Carmela : 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?**

(Cutting, 2002: 37)

The conversation happens in the police office. The utterance "**Cough up**" is an expression that means to pay or give money by force. Carmela, the mom of Ryden asks Maureen, Ryden's grandma **to pay bail cash for Walter**. However (nevertheless), Maureen refuses to pay the money. She says she doesn't have a lot of money.

When she states that utterance **Are you crazy?** She flouts the **Maxim of Manner**. She gives the information **indirectly, excessively and ambiguously**. Actually, she can say to refuse Carmela's offer **no way** or **I will not**.

Moreover, the utterance **Are you crazy?** It is a kind of question but the speaker doesn't need an answer from the hearer. She's just wants to give a stress in her utterance that she refuses to do the thing.

In addition the utterance **you think if I had that kind of dough I'd be living with you?** Its mean **I don't to live with you all;**. Where, it is also a strong statement to refuse Carmela's offer.

**Table 4.2**

The Utterance of Flouting Maxim

No.	Utterance	Type of Maxim Flouting			
		Quality	Quantity	Relevance	Manner
1.	<b>I'm dying.</b>	✓			
2.	<b>All my babies,</b>	✓			
3.	<b>floor to ceiling,</b>	✓			
4.	<b>He killed my car!</b>	✓			
5.	<b>It's made a long journey from New York.</b>	✓			
6.	<b>I'm letting it breathe</b>	✓			
7.	<b>Uh... I just...</b>		✓		
8.	<b>You know,</b>		✓		

9.	<b>I've been interviewing. A lot.</b>		✓		
10.	<b>And, um, just had some really amazing opportunities...</b>		✓		
11.	<b>and just keeping my options open.</b>		✓		
12.	<b>Didn't tell you?</b>			✓	
13.	<b>What do you see over there ?</b>			✓	
14.	<b>What do you see right here on this wall?</b>			✓	
15.	<b>Funny.</b>			✓	
16.	<b>I was about to ask you the same thing.</b>			✓	
17.	<b>Do you want some breakfast?</b>			✓	
18.	<b>Don't worry.</b>				✓
19.	<b>We got plenty of time.</b>				✓
20.	<b>Are you ever gonna actually open that?</b>				✓
21.	<b>Are you crazy?</b>				✓
22.	<b>You think if I had that kind of dough.</b>				✓

## CHAPTER V

### CONCLUSSIONS AND SUGGESTIONS

#### Conclusions

Based on the data collection and data analysis in the previous chapter, the researcher draws the conclusions as presented in the following :

1. In the *Post Grad* movie, all the maxims were flouted. They were flouting of maxim of quality, maxim quantity, maxim of relevance, and maxim of manner; these types were the same as those in the theory cooperative principle.
2. There were four types of flouting a maxims utterance used in *Post Garad* movie. Total 29 utterances by the characters in the movie.
3. The main characters utterances from the flouting maxim to the viewers who watch the film to hide the truth and to create humor by giving more or less contibution, say a lie, say that you lack adequate evidence , irrelevance, obscure, ambiguity, prolixity and not orderly.
4. In this movie, the characters flout the maxims when they broke the utterances in delivering their point, by using the utterances in the form of rhetorical, namely: tautology, metaphor, hyperbole (overstatement), rhetorical question and irony.



## **Suggestions**

The followings are suggestions that expected to be contributive for :

1. teachers, it is better for them to understand not only theory but also the application of it so they can understands in teaching.
2. students, to learn more about how to learn about pragmatics by using maxim flouting.especially, a conversation in the movie, and
3. the other researcher, can be used as one of the reference for the further research to analyze the four types of flouting maxim utterances, so that they know to build a good communication

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## APPENDIX 1

### Post Grad (2009) Movie Script

-

#### Graduation

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

Maureen Malby : I'm dying.

#### Lunch with Ryden's Family and Adam

Walter Malby : You know what? This calls for a toast. Mm-hmm.  
What do you say, huh? Glasses up.

Carmella Malby : To Ryden.

Maureen Malby : To Ryden.

Adam : To Ryden.

Walter Malby : Who I'm very proud of. Mmm. And to Adam.  
The A-Man, who's here because we like him.  
He's also here because his dad was too busy to come...  
and, uh, his mom couldn't come because, um...  
'cause she's dead and...

Maureen Malby : Hear, hear.

Carmella Malby : Cheers.

Walter Malby : Yeah.

Carmella Malby : To your dead mother. Hmm. Cheers.Cheers.

Walter Malby : Anyway, honey, now that you're out there looking for a job...  
maybe you, uh, you know come down and work with me.

Adam : Uh, she's already got something lined up.

Tell 'em about the big interview.

Ryden : At Happerman & Browning, Monday at 10:00.

Carmella Malby : Wow!

Walter Malby : Hey!

Ryden : And my thesis adviser is best friends with the chief editor...  
and has already put in a good word and everything.  
And they are building these loft apartments...  
like a block away from the offices, so...  
They have these sweeping city views. I could walk to work.

#### Apartment

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 : All my babies, floor to ceiling, organized by title.  
No, by author. No, by genre.

Adam : Okay. Settle down.  
It's amazing. I'll take it.

Adam : Really?

Ryden : Yes! I can feel it. It's everything I ever imagined.  
Hello? I love it. Here. I've already filled out the application.

Sir : All right then. I'll need a check for first and last month's rent...  
plus security deposit, so \$3,500.

Ryden : Done and done.  
Adam : Uh... Hey, don't you think... you're getting a little ahead of yourself there, killer?  
Ryden : No. No, I don't. I wil have enough money soon.  
Okay, well, right here you wrote  
Adam : "Happerman & Browning" under "employer" ...  
but you're not actually an employee of them.  
Ryden : In a couple of hours, that will be true too, so... Maybe.  
Here you go. Thank you so much. I'm hoping to start moving my stuff in on Saturday.  
Sir : Just as soon as I call your references. And your check clears.

### **Songs**

# Wake up, wake up  
wake the sun #  
# Wake up, wake up  
hanging like...##

### **In cars**

Ryden : Are we okay? Do we have enough time?  
Adam : Don't worry. We got plenty of time.  
Ryden : Hey, what's up with Columbia? Did you hear back yet?  
Adam : Uh, big envelope, so...I don't know. I guess I got in.  
Ryden : Wait. Adam. You might've gotten into law school...  
and you haven't even opened the envelope yet?  
The shrug? Adam, you know how I feel about the shrug.  
Another shrug? Adam. I got the double shrug?  
Adam : Hey, this is your day, okay?  
Ryden : Shit! Shit, shit, shit, shit, shit, shit, shit.  
Adam : Okay. No, calm down. Calm down. You just calm down.  
Ryden : Oh... My car! He killed my car! No! No, no, no, no, no, no, no.  
Adam : No, calm down. His insurance will pay for it.  
Ryden : Uh! Look...  
Adam : It's fine. I'll take... Oh, shit.  
Ryden : Shit.

### **Happerman & Browning Office**

Security Officer : Yes?  
Ryden : Happerman & Browning offices?  
Security Officer : Uh, yes. Eighteenth floor.  
Ryden : Okay.  
Security Officer : Uh, uh... Excuse me, ma'am.  
Security Officer : You got something going on right here.  
Ryden : Oh! Thanks.  
Security Officer : Sure.  
Receptionist : Ryden Malby?  
Ryden : Hello.  
Barbara Snaff : Please. Take a seat.  
Ryden : Thank you.  
Barbara Snaff : All right. You... You just graduated, yes?

Ryden : Yes, I...

Barbara Snaff : Major?

Ryden : English, with an emphasis...

Barbara Snaff : Minor?

Ryden : Communications.

Barbara Snaff : Internships?

Ryden : I actually did three internships... Penguin, Random House...  
And Time Warner.

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

Ryden : 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.

Interviewer : All right. Good. Thank you for coming in.

Jessica Bard : I got it. Thank you.

Ryden : Jessica?

Jessica Bard : Hi.

Ryden : What are you doing here?

Jessica Bard : They just called me in for a little meeting.  
Is that a bow? That's nice.

Barbara Snaff : Jessica Bard?

Jessica Bard : Barbara. Pleasure to meet you.

Barbara Snaff : You too. Dean Brunswick just called me about you.  
So glad I could fit you in.

**Appartment**

Ryden : Please. I can get another job. It won't be a problem.  
I'm a college graduate.

Manager Apartment : Well, I didn't know you were a college graduate.

**Supermarket**

Adam : Okay. That Happerman & Browning thing...  
It just wasn't meant to be. You know that, right?

Ryden : Yeah. It's fine.

Adam : You should eat one of these.

Ryden : No, thanks.

Adam : You're turning down an Eskimo Pie?

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. Come on.

Ryden : Mmm. Does anyone ever say no to you?  
Adam : You do all the time. Okay. Take a bite.  
Ryden : Mmm. Hmm, hmm. Mmm. Mmm. Mmm  
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...  
but harbors nothing but platonic feelings  
for me, unfortunately. 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 : Ooh, that's hot.  
Ryden : Oh, so good. Mmm.  
Adam : Wait, wait. Hold... Hold on.  
Mr davies : No. Yes, yes, yes.  
Juanita cashier : Shh. No!  
Adam : Dad. Juanita. Wow. Didn't recognize you  
without the cash register.  
Juanita cashier : Hi, Adam.  
Mr Davies : What the hell are you doing here?  
Adam : Funny. I was about to ask you the same thing.  
Mr Davies : It's my store.  
Ryden : Come on. Let's go.  
Ryden : Sorry, Mr. Davies. –  
Adam : Wait, wait, wait. Actually, I'm really glad you're here.  
'Cause you haven't been home for a while...  
and you definitely were not at my graduation.  
Mr Davies : Look, I don't wanna get into this with you right now.  
Ryden : Come on. It's time to go.  
Adam : Wait. Juanita, is he paying...  
I hope he's paying you overtime for this, cause you  
do have rights. You should call your union.

**Back Home and The Yard**

Walter Malby : Well, welcome back home. Bet you're excited.  
Well, let's have a little look-see here.  
Carmella Malby : There she is! Hi!  
Ryden : Hey, Mom.  
Carmella Malby : She's home!  
Oh, look at that. That's just a crime. Oh! Welcome back, baby.  
Ryden : Oh, thanks, Mom.  
Carmella Malby : Oh, I'm so glad you're home.  
Ryden : Uh, Dad, that's gotta get into the shop.  
Walter Malby : Huh? Uh, I'm not so sure.  
Ryden : What are you doing? –  
Walter Malby : I'm just looking it over. Gonna be all right.  
Ryden : Oh, no. No, no, no, no, no, no, no, no.  
You... You're not thinking about fixing this yourself, are you?  
Walter Malby : Yeah. Just have some faith in my abilities, honey.  
Usually there's a spot, if I can just hear it.

Ryden : But... Dad! You've never fixed a car before.  
Walter Malby : Honey. At one point, I'd never roundhouse-kicked  
a man in the neck before either. Now I do it every Wednesday.  
My mind's like a sea sponge, honey.  
When the synapses get going in Walter  
Malby's mind... boom, boom, boom...It's gonna be fun.  
Don't worry about the car. I got it. I got the car covered.  
Let me give you a hand there, Adam. That-a-boy.

Walter Malby : Good. Look at you. You're a self-starter.  
Hunter Malaby : Walter! Walter! Walter! Walter!  
Walter Malby : Watch your step there. You should wear work gloves.  
Hunter Malby : There's a derby! There's a boxcar derby!  
Can we make a boxcar?

Walter Malby : Not now. Not now.  
Hunter Malby : Pretty please? The derby's next month!  
Can we make a boxcar?

Walter Malby : Oh, geez. Son of a bitch. Look at that. I knew it. Son of a bitch.  
Third time. Third G.D. time! Goddamn it. That's it.

Ryden : Wait. Where are you going?  
Walter Malby : Look at this. I gotta...  
Carmella Malby : Walter, no. Don't. Honey?  
Ryden : Dad, come back.  
Walter Malby : What? Goddamn.  
Ryden : We could go home and clean it. - No.  
Walter Malby : I gotta talk to him. I'll talk to this guy.  
Ryden : You don't need to disturb him. I mean...  
He's not home.

Ryden : I know he's not working. I don't think  
Walter Malby : he has a job. Goddamn it. Where is he?  
: Hi.  
Ryden : Hi.  
: Um...

Walter Malby : Hey. Hey. Hey. Your cat has now crapped on my doorstep,  
in my yard... and now on my driveway,  
which around here... is like church to me.  
Okay? That's sanctuary.

David Santiago : Well... I'm really sorry, sir. I am...  
I'll talk to him. Yeah. I'll talk to him.  
See you later.

Ryden : Okay.

### **In car**

Carmella Hunter : Hunter, I hate getting these calls. What did I tell you about  
licking the kids' heads?  
Hunter Malby : Don't do it.  
Carmella Malby : That's right. Ever. Okay?  
Hunter Malby : Fine.  
Carmella Malby : I mean, I know you like the way it tastes,  
but some kids don't like having their heads licked.  
Carmella Malby : Hey! How'd it go?



Ryden : I asked the V.P. if she was pregnant.  
No. She was just fat.

Carmella Malby : Oh. Well, that's hard sometimes. I'm gonna call my friend Betty from high school. She owns an indie publishing company. I'm gonna ask her for a favor. I'm just gonna do it. Dad already called her.

Ryden : Betty's dead.

Carmella Malby : Really?

Ryden : She died.

Carmella Malby : That's a shame.

Carmella Malby : What is it? (call)  
Oh, my God.

Ryden : What?

Maureen Malby : What do you guys think? This one?  
Or that little mahogany number I was in earlier?  
Hey, Hunter, come here.  
What do you think of Grandma spending her eternal slumber in this one, huh?

Hunter Malby : I love it!

Funeral Director : Let's talk about casket ornamentation.

Maureen Malby : Ornamentation?

Funeral Director : Yes. Casket ornamentation adds a personal touch many families find comforting. And we offer a variety of custom corners and commemorative panels... to highlight a loved one's passions. Whatever you want, you could put it right there on your commemorative panel. It'll be right with you through the afterlife.

Maureen Malby : I'm just not sure about all this. Thank you.

Funeral Director : Really? What do I have to do to put you in one of my coffins today? How about a little magnesium seepage protection system?

Carmella Malby : Whoa. That's \$18,000.

Funeral Director : That's the exact same...  
...corrosion and rust technology that protects our Alaskan pipeline. That's what that is.

Carmella Malby : That's \$18,000.

Maureen Malby : You know, she's absolutely right.

Maureen Malby :: I mean, why spend all that money...  
when there's probably a nice local ditch somewhere...  
you could take me to and dump me in for free?

Carmella Malby : Oh, Maureen, we'd never do that.

(Ryden shocked for hunter)

Ryden : No, no, no, no! No! Ooh.

**At Home**

Walter Malby : Special delivery.  
I got a cell phone, credit card...  
student loan and, last but not least...  
one more little item...  
I thought you might wanna see.  
Look at that.

Ryden : Mmm.

Walter Malby : Come on!

Ryden : Thanks.

Walter Malby :Hey.  
Got an idea. Since it concerns your future,  
I need you to pay attention.  
You listening?

Ryden : No. Dad...

Walter Malby : Listen to me. Listen to me. Ready?  
Buckles.(like Gesper)

Ryden : Buckles.Yeah. Belt buckles.

Walter Malby : Million-dollar niche business.  
They're going crazy on the Internet.  
Who do you think met a distributor,  
is gonna start his own company?

Ryden : But, Dad, what about The Luggage Shack?  
They just made you regional manager.

Walter Malby : You gotta think big picture here.  
You gotta have vision.  
You know what I'm saying?  
You just gotta see the...  
And since none of this other crap  
is really working out for you...  
More than likely... gonna need a vice president.  
V.P.

### **Ryden's Room**

Walter Mlaby : You go out there and drum up some business. -  
Come on. Let's go out there and put  
some buckles on belts. What do you say?

### **Adam's House**

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

Adam : It's made a long journey from New York.  
I'm letting it breathe.

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.

Mr. Davies : 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?

Mr. davies : I'm going to bed.

### Reunion with college friends

Friends : Seriously, yeah.  
Jessica Bard : It's a very funny thing, you know.  
People keep calling me, but  
I'm like, " Thanks, but...  
...I'm working for Happerman & Browning.  
Make me a better offer, we'll talk."  
Adam : So what are you guys doin'?  
Friend (She) : Me?  
Adam : Why, sure. Charles Schwab, baby!  
Charles : I'm moving to San Jose... dot-com.  
Adam : Oh, nice, ma n.  
You're going to...  
Friend (She) : Pharmacy school, next month.  
Yeah, so what are you doing? What's your deal?  
Adam : I got into Columbia. We'll see.  
Friend : Do it. Stay out of the workforce as long as you can.  
Jessica Bard : Ryden, what about you? What are you up to?  
Ryden : 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.

### SWIMMING POOL

Ryden : God. I feel like such a loser.  
Everyone is doing something  
with their lives...  
and I just turn out to be  
this big, pathetic loser.  
Adam : Come on. ( Hug)  
Ryden : No. I don't want your pity hug.  
Adam : Come on. Ryden.  
It's okay, you poor,  
poor, no-talent screw-up.  
Ryden : Oh, shut up! You can joke about it.  
You already got into law school.  
Adam : So?  
Ryden : So, you're set. You're good. Whatever.  
Adam : Yeah, maybe I'm set and I'm good,  
but does that mean I'm gonna be happy?  
Adam : Come here.  
Ryden : Screw you. I'm not going in.  
Adam : You don't have to go in. Just...

Ryden : come out here so I can tell you something.  
 : I don't think two people can be on  
 this thing.  
 adam : Quit bitching and come here.  
 Ryden : Okay.  
 Adam : Come all the way to the edge.  
 Ryden : What?  
 Adam : I'm celebrating. I'm opening at The Mint on Friday.  
 Ryden : You are?  
 Adam : Yeah.  
 Ryden : Shut up! Really?  
 Adam : Yeah.  
 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!  
 Look, you got the hard part figured out.  
 You know what you wanna do.  
 Now you can just spend the rest of your life going after it.  
 Gary : This one's popular with all the college kids. And this one...  
 Walter Malby : No, no.  
 Gary : If you like 'em, you sell 'em all...  
 I got plenty more... even higher quality.  
 Walter Malby : That's fantastic. Almost unbelievable.  
 Hunter Malby : I am Hugo, the vampire.  
 Walter Malby : Not now, Hugo.  
 Hunter Malby : Then help me build my boxcar.  
 Walter Malby : Doing business.  
 Gary : It's so lifelike. It is. That's real snake.  
 Walter Malby : All made right here in the country?  
 Gary : All here.  
 Walter Malby : Geez, that's fantastic.  
 I'll call you about the rest of them.  
 All right, buddy.  
 Gary : Thank you.  
 Walter Malby : All right.  
 Ryden : Hey, who was that guy?  
 Walter Malby : Here, honey. Grab that box for me, would you?  
 Carry it inside.  
 That's Gary. Gary the Buckle Man.  
 Ryden : So these are the buckles, huh?  
 Walter Malby : Yep, first shipment. Hey. Question.  
 As vice president...

how would you like to spearhead  
the marketing campaign?  
Ryden : The marketing campaign?  
Walter Malby : Yeah. You know, ads and slogans and...  
you know, maybe some clever ideas  
for some of the buckles, like...  
I don't know. What do we got here?  
Look at this. Look at that one there. That  
could be the... like, the Cobra, you know?  
Or, uh... I don't know. Here.  
Look... Here. This could be the...  
Uh... It's just the flag of Delaware.  
I don't know. But you know what I mean.  
Just some thoughts. Just ideas.

Ryden : You know what I want...  
as vice president, Dad?  
I want my car back.  
I want to stop having to call a taxi  
every time I have to leave the house.

Walter Malby : Honey.. I told yo u. The part hasn't come in from  
the factory yet. It's... It's a curveball.  
You're gonna get thrown curveballs.  
Life and work are like baseball.  
You can't rest at the plate.  
You gotta keep trying.

Ryden : But I am trying hard.  
I mean, I... I am scouring the job market.  
I... I am. I'm getting up early,  
and I'm searching for something, anything...  
to get my foot in the door.  
And do you have any clue  
what these interviews are like?  
I mean, I'm constantly having to gauge  
how I'm coming across...  
all the while without a consistent form  
of transportation...  
because you turned my car  
into your latest science project.  
So I really don't need to hear  
that I'm not trying right now.

Walter Malby : Well, maybe you're setting  
your sights too high.

Ryden : Oh, really? Well, where do you think  
I should be setting my sights?

**Bags Store**  
Ryden : If you just give this one a chance,  
I know you're gonna love it.  
You just have to open it up,  
get in there, check out all the pockets.

Ryden : Ma'am? Sir?  
 Walter Malby : It's on clearance!  
 : Eye contact. Remember? We talked about it.  
 You gotta bring 'em in. Okay?  
 Honey, come on.  
 You gotta have a positive attitude  
 if you want to sell the suitcases.  
 Here. Let me show you something.  
 Hey, how you doing?  
 Ryden : Fine.  
 Walter Malby : You headed out of town,  
 if you don't mind me asking?  
 Ryden : Yeah.  
 Walter Malby : Really? Where you going?  
 Ryden : Maui.  
 Walter Malby : Oh, wow! Hawaii. That's fantastic.  
 You going there for business, pleasure?  
 Ryden : Business.  
 Walter Malby : No, don't say business.  
 Don't say business. Say pleasure.  
 Who go...  
 Ryden : Pleasure.  
 Why do you ask me the question then?  
 I'm try... Here. Look.  
 Walter Malby : Let me show you, honey. Do a little  
 demonstration, you know, right in here.  
 Like this. You point at the  
 wheels or something, you know.  
 Walter Malby : It's like, you know what? Those  
 girls from Deal or No Deal. - Mm-hmm.  
 You do that. Maybe not so slutty,  
 but show with a hand thing.  
 Here. Go ahead.  
 Remember... eye contact.  
 Ryden : Okay. Look at the wheels.  
 There you go.  
 Look how they roll. Oh, it's so nice.  
 Yeah.  
 Walter Malby : Here we go. Hot potato.  
 Right here. Right here.  
 Ryden : Are you in the market for some lug...  
 Ryden : Oh, crap!  
 Jessica Bard : Hi.  
 Ryden : Hi.  
 Jessica Bard : I didn't know you worked here at  
 The Luggage Shack.  
 Ryden : I don't work here. Uh...  
 I, um... It's... It's temporary.  
 Jessica Bard : Right.

Ryden : Um, how's Happerman & Browning?  
 Jessica Bard : Uh, great. Really, really great.  
                   They're sending me to New York  
                   next week for a conference.

Jessica Bard : Hence the need for a new briefcase.  
 Ryden : Sounds so great.  
 Jessica Bard : Yeah, I saw one over here  
                   last week that I loved.

Jessica Bard : Let me take a look at that black one.  
 Ryden : Up there? Mm-hmm. Yeah. Um...  
 Jessica Bard : There we go.  
                   Ah... You know what? I want to take a look  
                   at the one right next to it.  
                   Nope. I gotta trust my instincts on this one.  
                   I'm saying no to that one.  
                   I'm going back to the original.

Jessica Bard : You know, things are moving  
                   outlandishly quick for me right now.  
                   Unbelievably fast.  
                   I'll need a good team.  
                   I need people around me I can trust.

Jessica Bard : This is a no.  
                   Let me take a look at this gray one here.

Ryden : I thought you wanted a briefcase.  
 Jessica Bard : I'm gonna need both.  
 Ryden : Mm-hmm.  
 Jessica Bard : Lot of traveling.  
 Ryden : Right. Okay. That's the one.  
 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.  
                   I'm not gonna take this one.  
                   Can I see that black one up there?

Ryden : You know what? Dad! All yours!

### **At Home**

Carmella Malby : Hunty, can't ride Mama's shoe  
                   when she's trying to make waffles.

Hunter Malby : Giddyap.  
 Carmella Malby : Come on, honey. Go play. Go.  
 Hunter Malby : Ride like the wind.

Maureen Malby : Honey.  
 Carmella Malby : What do you want, Maureen? What?  
 Maureen Malby : Hunter is a very unique little boy.  
                   : I don't want you to coddle him.  
 Carmella Malby : I am not coddling him, okay?

I'm just a little concerned...  
that he's weird.

Maureen Malby : Well, of course he's weird!  
He's a Malby. Weird is good.  
Weird indicates a creative force.

Walter Malby : Hey, come on. I wanna show you  
something. Come on. - Huh?

# Bum, bum, bum, bum #  
# Bum, bum, bum, bum  
bum, bum, bum, bum #  
walter Malby : It is time.  
# Bum, bum, bum, bum #  
# Bum, bum #  
# Bum, bum, bum, bum, bum, bum #  
#Bum #  
#Bum #  
# Bum #

Ryden : No way. It's really fixed?  
Walter Malby : Yeah.Yeah, man.  
Your dad doesn't jerk around.

Ryden : Ooh.  
Walter Malby : Watch this. Crack this hood.  
Take a look at this.  
Now I'm gonna go fire her up.

Ryden : Okay.  
Walter Malby : Look under the engine  
and let me know what happens.  
I wasn't happy with the timing,  
so I tweaked it a little bit.  
Think I got her where I like her. Ready?

Ryden : Yeah. Ah, it's great! Hey!  
Cat : (Meow)  
Walter Malaby : Just a little bit more. It's...Whoa!  
Cat : (Meooooow) crash into a cat  
Ryden : Oh!  
Maureen Malby : It just isn't fair.  
Maureen Maalby : 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.\  
Why didn't you tell me to look behind me?

Ryden : What? How is this my fault?  
Walter Malby : Hon, you always have to keep your eyes open.  
Scanning. Constantly scanning.

Ryden : You told me to look at the engine.  
Can't do two things at once?  
This is ridiculous.



You... You hated that cat.

Walter Malby : Shh. Keep your voice down.  
Carmella Malby : You did say  
something about wanting to flatten the cat.  
Walter Malby : Okay, okay. All right. Fine.  
It was a goddamn accident.  
Carmella Malby : Either way, somebody has to tell the neighbor.  
Walter Malby : All right. Geez. I can't believe...  
Carmella Malby : Look out. Look out. Oh, God.  
Walter Malby : God... Jesus.  
Goddamn. Even in death! Jesus!  
Carmella Ryden : Ryden, go with him.  
Ryden : What? No!  
Carmella Malby : Come on, honey. Look at him.  
Ryden : Mmm, all right.  
Carmella Malby : Oh, no, honey, don't do that.  
Oh, Hunter, don't do that. No, no.

**(knock door)**  
Ryden : Dad!  
Walter Malby : What?  
Ryden : Why would you do that?  
Walter Malby : Do what?  
Ryden : That knock.  
Walter Malby : What?  
Ryden : Of all the knocks, that one?  
That one is the one you think best says,  
"Sorry we killed your cat"?  
Walter Malby : "Of all the knocks"?  
Walter Malby : What do you mean, "Of all the knocks"?  
How many knocks do you think there are?  
No, seriously.  
How many knocks do you think there are?  
Ryden : Let's just make this brief, okay?  
Walter Malby : All right.

**(Someone opened the door)**

Walter Malby : Cat's dead.  
Ran over him on accident.  
Ryden : We're really sorry. Um...  
We didn't mean for it to happen.  
David : Where is he?

**(bury a cat)**

Walter Malby : Well, I gotta roll.  
So, uh, if you need anything...  
Hunter Malby : Come on. Up. Up.  
Walter Malby : here's my card.

Carmella Malby : That-a-boy.  
Walter Malby : Okay?  
: Okeydokey.  
Ryden : Hey. Listen, I'm really sorry about all this.  
I.. Well, I can't tell  
you how sorry I am, I mean...  
about your poor cat and this...  
David : Do you want some breakfast?  
Ryden : What, right now?  
: Yeah.  
Ryden : It's almost dinnertime.

### **David House**

David : Best time for pancakes.  
Do you like pancakes?  
David : One more?  
Ryden : No, I'm good, thanks. I'm full.  
David : Do you not like my pancakes?  
Ryden : I love your pancakes, but I'm stuffed.  
David : All right. All right. All right.  
No, no, no, no. You go sit.  
Don't worry. I'll take care of it.  
Ryden : Okay. Yeah, yeah. Thanks.  
You know, it's weird. I've never  
seen the inside of this house before.  
David : Yeah. Kind of unimpressive, isn't it?  
Ryden : No, it looks exactly like ours, actually.  
Except you have cooler stuff.  
David : Yeah, yeah. I direct infomercials.  
So I end up taking everything home.  
Ryden : Like this. What is this?  
David : This?  
Ryden : Yeah.  
David : Well, a couch.  
Ryden : That's a couch?  
David : Yeah. Super light.  
And can even be used  
as a flotation device in case of a flood.  
Ryden : Let's see. I, um... I have no car...  
I, uh, lost my job peddling luggage...  
and I now live with my parents.  
David : All right. Living the dream.  
Ryden : Yeah.  
David : That's great.  
Ryden : Yeah, this whole postgraduation thing...  
is not exactly turning  
out the way I planned.  
I just thought I'd be doing  
something amazing by now.

Or at least doing something.

David : Right. Hmm. Well, listen.  
I know it doesn't solve the problem,  
but if you need something temporary...  
we could always use an extra P.A. on set.  
You know, the hours are crap,  
and the money is very, very bad, but...  
it will get you out of the house.

Ryden : Yeah. Yeah, that would be good.

David : You got a job.

Ryden : Thanks.

David : Cool. But now...  
I think it's time for you...  
to start thinking about the good things.

Ryden : Yeah. Like what?

David : Like... your ears.

Ryden : Ears?

David : Yeah.

Ryden : My ears?

David : Yeah, you've got incredible ears.

Ryden : Incredible?

David : Yeah.  
You know how some people  
have that... that droop...  
that sort of tragic dangling earlobe thing?  
Yours... not so, no.  
Not a single...

Walter Malby : Just don't know why  
you had to give him those cookies.

Carmella Malby : We'll buy more cookies.

Walter Malby : You know they're my favorites.  
Hey. Where's Ryden?

Maureen Malby : She's paying her condolences.

David : Fuck me!

Maureen Malby : Well, I would, but somebody beat me to it.

Hunter Malby : Cool.

**Ryden's House**

Ryden : Listen. Dad, I know  
that was a little bit awkward, but I...

Walter Malby : I just hope you used one.

Ryden : One what?

Walter Malby : Used something... That you used something.

Ryden : Something.

Walter Malby : Used a... You know what I'm...  
Used a rubber or something like that.

Ryden : But...

Walter Malby : Protection!

Ryden : Oh, uh... But we didn't, uh...

Walter Malby : 'Cause I'm gonna tell you something.  
Walter Malby : Herpes isn't a picnic.  
It's not a river-rafting trip either, like  
they want you to think on that commercial.

Ryden : River rafting?  
Walter Malby : Everybody's having fun with their herpes out there.  
Ryden : What?  
Walter Malby : You know what?  
"ix-nay" on the "oodle-day." That's it.

Ryden : "Oodle-day"?  
Walter Malby : You know what I mean. I don't want you near that...  
Don't... Just stay away from the whole...  
pen... penile area.

Ryden : Dad.  
Walter Malby : Don't even see him anymore.  
Don't even see him anymore.  
That's it. You can't see him anymore.

Ryden : Or what? What are you gonna do, ground me?  
I'm 22 years old.

Walter Malby : Oh, really? Well, you're  
forgetting you live in my house.

Ryden : Well, trust me.  
I'm doing everything I can to change that.

**Bell**

Walter Malby : Yeah?  
Bill : Yeah. My name's Bill. And I'm a little upset...  
to say the least, if you know what I mean.

Walter Malby : Okay.  
Bill : Someone stole two boxes of my Buckle-O-Bill belt buckles.  
World renowned, uniquely crafted.  
Word on the street is you're trying to sell 'em.

Walter Malby : You talking about this? This here?  
No, no, no. I bought this  
legit from Gary the Buckle Man.

Bill : I don't know Gary the Buckle Man!  
I know you're trying to take  
food out of my kid's mouth.  
I don't even have a kid.  
But if I did, you're taking his food!

Walter Malby : Uh-uh.  
Bill : I want my buckle!  
Walter Malby : Hey! Hey! Hey!  
I need at least three feet of personal space here.

Bill : It's my buckle!  
Walter Malby : I'm gonna paralyze you!  
Bill : Crazy, man. It's my Delaware!  
Walter Malby : Two fingers. Two. That's all it takes.  
Bill : I will call the cops, man!

## Shopping

Adam : Wait. So, you're gonna be a P.A. now?  
Ryden : It's just temporary. Our neighbor hooked it up.  
Adam : Wait. Rico Suave from across the street?  
That... That old dude  
who wears the low-rise jeans?  
Ryden : What? He's 34. He's not that old.  
Adam : Very specific information you have there.  
Adam : Hey. So, uh, tomorrow night?  
Ryden : Yeah?  
Adam : I wrote a little "something something" for you.  
Ryden : For me?  
Adam : Oh, yeah.  
Ryden : Shut up!  
Adam : Yeah, you want a little sneak preview?  
Ryden : Okay.  
Adam : Okay.  
# Ryden is beautiful  
It's true #  
#'Cause she's got eyes of blue #  
# But then one day I tried to kiss you #  
#And you said Oh, n-n-no #  
Ryden : You're an idiot.  
Adam : You love me.  
Anyway, so here's the deal.  
Tomorrow night, me, you...  
that dress.  
Ryden : Zip me.  
Adam : Uh, yeah. Um...  
So, first of all, I'm just gonna rock  
the socks off everyone at that show.  
Second, you're gonna throw your bra onstage,  
just scream like a little girl.  
Um... There.  
And third, we're gonna go out to a big, fancy dinner.  
Multiple forks... everything.  
Ryden : We are?  
Adam : Yeah.  
Ryden : Why?  
Adam : To, uh, celebrate your new quasi job thing.  
Ryden : Just to celebrate?  
Adam : Yeah.  
Ryden : That sounds fun.  
Adam : Uh, it sounds...  
"fan-crapping-tastic,"  
is what it sounds like.

## Take Video for Advertisement

Uncle : Making guacamole for your family...  
Or just for yourself used to be a fight.  
But now, with the Guacanator...  
the Guacanator 3000...  
making guacamole is as  
easy as uno, dos, tres!  
Senor Avocado... he no stand a chance  
against the grips of the Guacanator.  
The only assault will be  
against your taste buds!\

David : Got it. Got it. Okay, cut!  
Okay, I got it. All right.  
And we're clear.

Uncle : This mustache is crap.  
The hairs are going in my mouth.  
I can swear I swallowed a couple.

David : Oh, I'm sorry.  
We'll take care of that in a sec, all right?

Uncle : Thanks.

David : Okay, everyone, take five.

Woman : Take a fiver.

David : There she is.

Ryden : Hey.

David : How's the first day  
going? As shitty as I promised?

Ryden : It's not so bad.

David : Well, just wait.

Rambut mangkul : Ah. Psst. Bro. Hey, bro! Yo, dude.  
Can I talk to you for a second before  
you shoot anything else?

David : Well, this should be fun.

Rambut mangkul : The script is like a road map, but the road map...

Uncle : Can you talk to the catering people? The  
meat on this sandwich smells like ass-crack.

Ryden : Oh, okay.

Rambut mangkul : First of all, you're really close.  
So, congrats. Bones. Awesome. Sweet.  
We're getting so close,  
but I just wanna go from the top.  
A couple things to make this double awesome.  
Give me more Mexican. I gotta get  
more Mexican. You know what I mean?  
I gotta... Oh! I wanna be  
on or across the border.  
You know what I mean? "Mexi-can." Not  
"Mexi-can't" or "Mexi-could." "Mexi-can."

Rambut mangkul : Like any of that flavor,  
literally and figuratively, into it.  
Awesome.

David : All right.

Rambut mangkul : Second of all, your shots are boring, bro.  
Seriously. Here's an idea.  
Did you ever see The Matrix?  
Movie about, like, alternative reality.  
Okay, that shot... Keanu's, like, up in  
the air... Bam! He's in the air. Freeze.  
Remember what I'm saying? Yeah, like that.  
That's exciting. That's awesome.  
But check this out. Instead of Keanu...  
it's the Guacanator is up in the air,  
and you shoot around it, like, 360, 720.  
Like, change the axis.  
Like, people are totally gonna blow minds.

David : Matrix. That's a great idea. Yeah.

Rambut mangkul : Thank you. I wasn't fishing for that.

David : I appreciate it. Maybe while I'm at it...  
I could...

Rambut mangkul : Bring it.

David : Bring it.  
Maybe we could hoist it up on a cross...  
and we have The Passion of the Guacamole.

Rambut mangkul : Okay. I get it. Do you think that's funny?

David : I think you're an idiot. And I quit.

Rambut mangkul : Told you... Hollywood.

Ryden : Can you hear me?

David : Let's go.

Ryden : I think I have the wrong channel. What?

David : Let's go. Hey. Hey, catch.

Rambut mangkul : Hey, whatever. You're fired!

David : Thank you!

#She don't know who she is #  
#Oh, I can take her anywhere #

David : For years I had to deal with this kind of stupidity.  
Come on. Can you believe it?  
I mean, you can't imagine how many times  
I just wanted to walk off set like that.

David : My God, I just walked off set.

Ryden : Yeah. And it looks like I just lost another job.

David : That feels good. That feels great!  
#With you eventually #  
#Cause I am always where I need to be #  
#A nd I always thought #

## Cafe

Mc(master of ceremonies) : Can we go? You guys ready?  
Where's your guy? Who's your singer?  
Friends : Yeah, he's right behind you.  
Mc : Hey, man, you're on.  
David : You guys good?  
So, my name is Adam Davies.  
I hope this doesn't make  
anyone too uncomfortable...  
but I'm completely naked  
under these clothes.  
This song is for someone...  
I, um, care about a lot.  
Ready?

# I'm counting the streetlights #  
# It's all I can do #  
#While driving myself crazy #  
#Trying to get to you #  
# Feels wrong at the right times #  
#To reveal my hand #  
# I'm doing the worst I can #  
#To make you understand #  
#Maybe one day you will know #  
# How hard it is for me to #  
#Show my heart #  
#With all the love #  
# Running through my soul #  
# Maybe one day you will know #

## Beach

David : You know what I thought when I met you?  
Ryden : No.  
David : Aside from the incredible ears, she's smart and stunning.  
Absolutely stunning.  
Ryden : Hmm.  
David : But there was something else.  
I just saw a girl that has the whole world  
at her fingertips...  
and she doesn't even know it.

## At Home

Ryden : Good night.  
Ryden : Oh, my God.  
Oh, I'm such an idiot. I completely forgot.  
Adam : It's cool.  
Ryden : Oh, I'm so sorry.  
How was it?



Adam : Great. Fine, good... I...

Ryden : And our dinner... I missed our fancy dinner.

Adam : You're getting overly worked up about this,  
Ryden. It's... It's cool.  
Besides, you were clearly busy with...  
Pel from across the street.

Ryden : Oh, no, he... We were at work...  
and then there was this big blowup,  
so we left, but it was... - Uh-huh.

Adam : Awesome. I'll see you later.

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?

Adam : 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.

Ryden : Oh...

Police : ...say can and will be used against you, okay?

Water Malby : I didn't know they were hot.  
You have the right to an attorney.

Water Malby : Bought them on the Internet.

Police : Can't afford one, one will  
be provided to you by the state.

Water Malby : This is so stupid. I can't...

Bill : Didn't have to be this way.

Carmella Malby : Grab your brother. Get him in the car.  
Come on, honey.  
Come on. Let's go get in the car.

Maureen Malby : I had absolutely nothing to do with this.  
You can ask anybody, and they'll tell you. I hate crime.

Ryden : It's okay. It's okay.

Police : The good news is your husband  
doesn't have any priors. The bad news is we're  
gonna have to hold him. Trafficking stolen  
property is no small crime.  
The bail won't be set till tomorrow.

Carmella Malby : You're keeping him overnight?  
But he's not a criminal. He's just a moron.

Police : That's the breaks.  
Maureen Malby : I told you. I told you in 1976.  
Do not married with Walter Malby  
Carmella Malby : He's your son.  
Maureen Malby : And I did the best I could with what I had.  
Carmella Malby : Yeah, well, your best effort is in jail  
till tomorrow morning.  
Ryden : Hey. Pick up. I've called you 80 times.  
I'm really, really sorry.  
I... Call me back.  
Hunter Malby : Where's Dad? I wanna go home.

Police : Try and have a good one, all right?  
Mrs. Malby? Miss?  
Carmella Malby : Yes? Yes?  
Police : Hey, morning. How you doing?  
Carmella Malby : Hi. Morning.  
Police : Um, so, basically, in order to bail him out,  
you're looking at 15,000 bucks.  
Carmella Malby : Oh, my God. What?  
Police : Or he stays in the slammer until the trial.  
Carmella Malby : Oh, God. \$15,000.  
Maureen Malby : Well, let's go home.  
Carmella Malby : Maureen?  
Maureen Malby : What?  
Carmella Malby : Wait. Cough it up.  
Maureen Malby : Cough what up?  
Carmella 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?  
Carmella 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.

Maureen Malby : Why can't my family just love me for my soul...  
instead of my meager possessions  
and my bank account?

Hunter Malby : Well, I love your soul, Grandma.  
Carmella Malby : Okay, um... Will you take a check,  
or do you want the green stuff?

Walter Malby : I'm free! I'm free!  
Look at the sky.  
Can you see how blue the sky is?  
This entire experience has transformed me.  
I am a new man. The old Walter is dead.

Walter Malby : But the new Walter  
wants to say how much I love you guys.  
I'm a new man, and we're a new family.  
I mean, look,  
we have our problems. What family doesn't?  
I know I get to be bullheaded. And,  
you know, Ryden here is  
essentially unemployable.

Ryden : Hmm?

Walter Malby : Hunter licks people, and...  
Grandma's very, very... very... kind.  
So kind.  
But, no matter what, we're a family.  
We're a real family.  
We're the Malbys, damn it.  
From now on, it's Malby time.\

Hunter Malby, Maureen : Malby! Malby! Malby!  
Walter Malby and Hunter : Malby! Malby! Malby!  
Hunter Malby and Ryden : Malby! Malby! Malby!  
Malby! Malby! Malby! Malby!  
Malby! Malby! Malby!  
Malby! Malby! Malby!

Walter Malby : That's all right, honey.  
I'll just take a cab over to the curb.  
Grab my purse.

Carmella Malby : My purse. Did you leave it  
at the police station, Maureen?

Maureen Malby : No, I didn't leave... I thought  
you had it.  
I don't have your purse.

**Its Calling...**

Ryden : Adam?

Barbara Snaff : I'm looking for Ryden Malby.

Ryden : That's me.

Barbara Snaff : This is Barbara Snaff  
from Happerman & Browning.  
Listen, the position you interviewed for  
Just came available again.

Jessica Bard : You wanna fire me? Fine. I don't care.  
I'm gonna own this town. And I'm gonna come  
back, and I'm gonna take you down.

Ryden : Wait... Wait, are you serious?  
You're offering me the job?

Barbara Snaff : Yes. Absolutely. When can you start?  
The job is yours if you want it.

Ryden : Immediately! Absolutely, yes.

Barbara Snaff : Great. I'll have my assistant call you  
with all the details.

Ryden : Thank you. Perfect.

Ryden : Guys, I got the job! I got the job!  
Walter Malby : Yea!  
Maureen Malby : Does it pay? Does it pay?  
Ryden : Yeah, it pays!  
Maureen Malby : Malby! Malby!  
Malby Family : Malby! Malby! Malby! Malby!  
Walter Malby : She got a job!  
Ryden : Okay.  
Adam : Yo, it's Adam. You know what to do.  
Ryden : Okay. Silent treatment. I get it.  
Very fifth grade of you. But very effective.  
Please call me. Please?

### **Basket Ball**

Friends : Yo, yo.  
Adam : I got him. I got him.  
Friends : Yeah, yeah, go. Go, Adam.  
Take it in. Take it in.  
Adam : Yes! Nice shot.  
Friends : All right. Check ball.  
Adam : I'm open right here.

### **Ice Cream cars**

Ryden : Someone once told me that every...  
evil, horrible thing in the world...  
can be directly counteracted by  
the joy of a simple dessert.  
I'm really sorry, Adam.  
I know you don't wanna talk to me,  
but I really have something  
to tell you. I wish you...  
Hold on a second.  
If you don't forgive  
me, I will follow you...  
everywhere you go,  
playing this extremely annoying song...  
till you slowly go insane.  
Adam : Okay. Just make it stop.  
Ryden : Ha!  
Adam : How do you steal an ice cream truck?  
Ryden : Borrow. My dad knows a guy that knows a guy, so...  
Adam : Of course.  
Ryden : Look.  
Adam : I'm good.  
Ryden : I'm so sorry I flaked on you, Adam.  
You would never do anything like that to me.  
And I've been thinking a lot about...  
Adam : I accept your apology.  
Ryden : Wait. You have to let me get this out.  
I have been thinking a lot about what you said...  
and I think you just... maybe you just threw me because...

adam : Look, it's fine. Really, it's... It's all good.  
I'm just... You know, I'm in the middle of a game.

Adam : Yo.

Ryden : Well, wait. Um, do you wanna,  
I don't know, hang out later? Um...  
Oh, we could celebrate,  
'cause I didn't get a chance to tell you...  
but I got that job at Happerman & Browning.

Adam : That's awesome. Uh, I...  
But I can't get together later,  
'cause I kind of need to pack.

Ryden : Pack?

Adam : Yeah. Uh...  
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.  
Look, I promise I'll call you...  
as soon as I get settled in, okay?

Ryden : Okay.

Friends : Let's go.  
Come on, Adam. Ball in. Ball in. Ball in.

Adam : Hold up.

Friends : Our ball.

Adam : All right.

Friends : Our ball.  
Check it up. Check it up, Adam.

Adam : All right.

**Office**

Ryden : Hi. I'm Ryden Malby. I'm...

Receptionist : The new assistant to the editor. Yes.  
One sec. I'll get Lloyd.  
I've got Ryden. Thanks.

Lloyd : Well, here it is. Home, sweet home.  
That's the mail cart.

Ryden : Great. Well, perfect.  
Is there any material  
you want me to start to read or...

Lloyd : No. Reading's on your own time.  
Jessica was a shit filer,  
so we're a little backed up on submissions.

Ryden : I see that. What happened to Jessica anyway?

Lloyd : Well, we had a little bit of  
a misunderstanding, she and I.  
You see, I thought that she worked for me.  
She thought she was running the company.

Ryden : Sounds like Jessica.

Lloyd : Mm-hmm. Ready to go?

Ryden : Yep, I'll get right on it.

Lloyd : You know you're gonna have to enter every  
one of these into the database, right?

Ryden : Okay. Absolutely. Yeah.

### **Malby's House**

Hunter Malby : When are you gonna build my boxcar?

Walter Malby : Get the puppet out of my face.

Hunter Malby : Come on. All the other kids' dads are practically done.  
Fine. Forget it.

Walter Malby : Hunter. Wait a minute. When's that race again?

Hunter Malby : Saturday.

Walter Malby : Saturday. Saturday. Go get your mother, your grandmother.  
We need every able-bodied man we can get. Go.

Lloyd : Just move all my Thursday appointments to Friday.

Ryden : Okay.

Lloyd : Oh, and you're gonna wanna get  
some beauty sleep this weekend...  
'cause I want you to sit in  
on the Asia conference on Monday morning.

Ryden : Really?

Lloyd : Mm-hmm.

Ryden : Oh, great. I'd love to. That'd be great. Great.  
Oh, you forgot one. Sign and date. There.  
Oh. Okay.

Lloyd : All right. "Buenos nachos."

Ryden : Good night.

Lloyd : Hey, try to get out of here  
by 9:00 tonight, will you?

Ryden : Okay. All right.

### **David's House at swimming pool**

Ryden : I got this job...this incredible job.  
And I'm working my ass off.  
But I always expected that.  
What are all the boxes for?

David : Moving back to Brazil.

Ryden : Are you serious?

David : Yeah. My life is there.  
I haven't seen my family in ages.  
And I come home every night to what?  
I guess I finally realized that...

David : what you do with your life  
is really just one half of the equation.  
The other half...  
the more important half really, is...  
who you're with when you're doing it.

Maureen Malby : Okay, come on! Come on. Come on.  
You got plenty of room. You got miles.  
Oh, geez!

Walter Malby : Don't tell me that's another cat. Oh, geez.  
Hey, keep this on the down-low, Mom.  
It's one of those goofy gnomes.  
Don't tell Carmella.

Carmell Malby : Hunty? Come on, Hunty.  
Maureen Malby : He broke the gnome. Oh, sugar.  
Jesus! What'd I just say? Hand me...

Ryden : What's going on?  
Walter Malby : Get dressed. We're late.  
We need all the manpower we can get.

Hunter Malby : But what if I don't drive good?  
Maureen Malby : Hey. Hey, you're a Malby.  
Driving is in your blood. Okay?

Walter Malby : Come on. Come on, let's go.  
We gotta go. Come on!

Carmella Malby : And it's "drive well,"honey, not  
"drive good."

Hunter Malby : Wait. Don't drive good?  
Carmella Hunter : Proper English is "drive well."  
I want you to drive well.

Box car racer : Ladies and gentlemen,  
please turn your attention...  
to the starting ramp  
for the last event of the day.  
This is the one you've been waiting for...  
the final race for the 9th Annual  
P. T.A. Boxcar Derby.  
Racers and their teams,  
please take your marks.

Walter Malby : All right. How you feeling?  
Carmella Malby : Look at Hunter!  
Maureen Malby : Go, Hunty! Go! Go!  
Walter Malby : Are you focused?  
Balls to the wall.  
Don't tell your mom I said that.  
Smoke 'em. Go get 'em.

Maureen Malby : Balls to the wall, Hunty!  
All right, let's go!  
Come on! Go!

Hunter Malby : Dad! Dad!  
 Walter Malby : Brake! Pull the brake back!  
 Hunter Malby : What? The brake!  
 Walter Malby : Go, Hunter! Go! Go!  
 Yeah! Go get 'em!  
 Go! Go! Walt, watch your ankle! - Go! Go!  
 Go! Get in there!  
 Carmella Malby : Yeah! Whoa!  
 Come on! Let's go!  
 Ryden : Excuse me.  
 Hunter Malby : Dad! Dad!  
 Maureen Malby : Oh!  
 Walter Malby : Thank goodness. You okay?  
 By the way, you won!  
 Carmella Malby : Wow! Look at that.  
 Maureen Malby : That-a-boy!  
 Carmella Malby : Come on. Up, up.  
 Hunter Malby : That's okay.  
 Carmella Malby : No?  
 Hunter Malby : Not today.  
 Carmella Malby : Okay.  
 Walter Malby : That-a-boy.  
 Maureen Malby : Let me see. Let me see.  
 Ryden : It's so cool.  
 Walter Malby : Look at that. Right.  
 Carmella Malby : Mm-hmm.  
 Ryden : Mom, Dad...

At home  
 Walter Malby : Sure you don't wanna get a little shut-eye  
 and see how you feel in the morning?  
 Ryden : Nope. Just out of curiosity though,  
 do you think I'm making the right decision?  
 Walter Malby : 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.  
Walter Malby : See ya.  
Ryden : Okay.  
Carmella Malby : Love ya, honey.  
Maureen Malby : Love ya. Bye.  
Carmella Malby : No good-byes. Just see you later.  
Maureen Malby : You be careful in New York.  
There are a bunch of kookies there.  
Ryden : Okay, I will.  
Carmella Malby : Call me frequently, okay?  
Ryden : Okay.  
Carmella Malby : I've got you on my speed dial, and you're on mine.  
Ryden : Okay. Okay, bye.  
Carmella Malby : Bye.

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. Um...  
I- I probably should've called first.

Adam : Oh, whoa. Whoa. No, no, no. Hold...  
Ryden! Whoa!  
Where are you... Where are you going?  
Ryden! Ryden. Ryden, hey. Wait. Hold up.  
Look. Hey. Stop. All right?  
Hey. She's my R.A  
I was just filling out a maintenance report.

Ryden : She's not...  
Adam : No.  
Ryden : Really?  
Adam : Yeah.  
Ryden : I love you.  
Adam : Well, that's good. 'Cause I love you.  
Wanna go inside?

Ryden : Yeah.  
Carmella Malby : Hey, Walt, it's Ryden.  
Walter Malby : Oh. Hey, sweetie-pie.  
It's her machine, so leave a message.  
Oh. Hey, guess who's coming for a visit.  
We got cheap-ass tickets  
on CheapAssTickets-dot-com, swear to God.  
Ask Adam if he's got a pull-out,  
'cause Grandma's got that heinous hump.

Cause I don't wanna have her  
suffering more than she...

Carmella Malby : Stop that!

Maureen Malby : I don't have a hump! Give me that.  
I don't have a hump. I can sleep  
anyplace you wanna put me, Ryden.

Carmella Malby : And, honey, it's genetic, so take your calcium.  
And don't forget to layer up, okay?  
You're from California.

Maureen Malby : And remember, condoms are  
your best friend. Oh, you have to...

Adam : Wait, like, the whole family's coming?

Read more: [https://www.springfieldspringfield.co.uk/movie\\_script.php?movie=post-grad](https://www.springfieldspringfield.co.uk/movie_script.php?movie=post-grad)



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Website: <http://www.fkip.umstu.ac.id> E-mail: [fkip@umstu.ac.id](mailto:fkip@umstu.ac.id)

Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Ummi Chalsum  
NPM : 1502050149  
Prog. Studi : Pendidikan Bahasa Inggris  
Kredit Kumulatif : 154 SKS

IPK = 3,49

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	A Pragmatic Analysis of Humor in The Post Grad Movie	
	Semiotic analysis Film of the Kingsman: The Secret Service	
	Improving Students' Ability Writing Narrative Text Using Humor Short Story Rountable Strategie	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 15 Maret 2019  
Hormat Pemohon,

Ummi Chalsum

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas  
- Untuk Ketua/Sekretaris Program Studi  
- Untuk Mahasiswa yang bersangkutan



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Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**Form K-2**

Kepada Yth : Bapak Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

*Assalamu 'alaikum Wr. Wb*

Dengan hormat, yang bertanda tangan di bawah ini :

Nama Mahasiswa : Ummi Chalsum  
NPM : 1502050149  
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

*A Pragmatic Analysis of Humor in the Post Grad Movie*

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

1. Arianto, S.Pd, M.Hum

Sebagai Dosen Pembimbing Proposal/RisalahMakalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, April 2019

Hormat Pemohon,

**Ummi Chalsum**

Keterangan:

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Nomor : 962 /IL.3/UMSU-02/F/2019  
Lamp : ---  
Hal : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Ummi Chalsum  
N P M : 1502050149  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : A Pragmatic Analysis of Humor in the Post Grad Movie.

Pembimbing : Arianto, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 25 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 20 Sya'ban 1440 H  
25 April 2019 M  
Dekan  
  
Dr. H. Elfranco Nst, S.Pd, M.Pd.  
NIDN : 0115057302

Dibuat rangkap 4 (empat) :


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2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :  
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PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Ummi Chalsum  
NPM : 1502050149  
Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
A Pragmatic Analysis of Humor in The <i>Post Grad</i> Movie	15 Maret 2019 

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh  
Dosen Pembimbing

Arianto, S.Pd, M.Hum

Medan, 15 Maret 2019  
Hormat Pemohon,

Ummi Chalsum



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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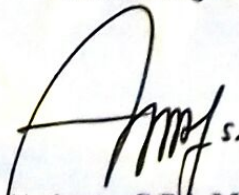
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Program Studi : Pendidikan Bahasa Inggris  
JudulSkripsi : A Pragmatic Analysis of Humor in Movie Sceipt the *Post Grad*

Sudah layak disidangkan

Medan, September 2019

Pembimbing



(Arianto, S.Pd, M.Hum)

Diketahui Oleh :

Dekan



Dr. Elfrianto Nasution, S.Pd, M.Pd

Ketua Prodi



(Mandra Saragih, S.Pd, M.Hum)



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Ummi Chalsum  
N.P.M : 1502050149  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : A Pragmatic Analysis of Humor in Movie Script the *Post Grad*

Benar telah melakukan seminar proposal skripsi pada hari Selasa, tanggal 21, Bulan Mei, Tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kcrjasama yang baik, kami ucapkan terima kasih.

Medan, Juli 2019

Ketua,

**Mandra Saragih, S. Pd, M.Hum**





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Kepada: Yth. Bapak Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Perihal : **Permohonan Perubahan Judul Skripsi**

Bismillahirrahmanirrahim  
Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan di bawah ini:

Nama Lengkap : Ummi Chalsum  
N.P.M : 1502050149  
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul Skripsi, sebagai mana tercantum di bawah ini:

*A Pragmatic Analysis of Humor in the Post Grad Movie*

Menjadi:

*A Pragmatic Analysis of Humor in the Movie Script the Post Grad*

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya.  
Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, Juli 2019

Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

Hormat Pemohon

Ummi Chalsum

Dosen Pembahas

Dr. Hj. Dewi Kesuma Nst, SS, M.Hum

Dosen Pembimbing

Arianto, S.Pd, M.Hum



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### LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini

Nama Lengkap : Ummi Chalsum

N.P.M : 1502050149

Program Studi : Pendidikan Bahasa Inggris

Judul Proposal: : A Pragmatic Analysis of Humor in Movie Script the *Post Grad*

Pada hari Rabu tanggal 15 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Medan, Juli 2019

Disetujui oleh

Dosen Pembahas

**Dr. Hj. Dewi Kesuma, S.S. M.Hum**

Dosen Pembimbing

**Arianto, S.Pd, M.Hum**

Diketahui oleh

Ketua Program Studi

**Mandra Saragih, S. Pd, M. Hum**



## SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan di bawah ini:

Nama Lengkap : Ummi Chalsum

N.P.M : 1502050149

Program Studi : Pendidikan Bahasa Inggris

Judul Proposal : A Pragmatic Analysis of Humor in Movie Script the *Post Grad*

Dengan ini menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
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Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 10 Juli 2019

Hormat saya

Yang membuat pernyataan



Ummi Chalsum

Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih S.Pd, M. Hum



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**Nama** : Ummi Chalsum  
**NPM** : 1502050149  
**Univ./Fakultas** : UMSU/ Keguruan dan Ilmu Pendidikan  
**Jurusan/P.Studi** : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"A Pragmatic Analysis of Humor in Movie Script Post Grad"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 28 Muharram 1441 H  
28 September 2019 M

Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd



**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**Fakultas Keguruan dan Ilmu Pendidikan**

---

**PERMOHONAN UJIAN SKRIPSI**

Kepada Yth :

Medan, September 2019

Bapak/Ibu Dekan\*)

Di

Medan

*Assalamu'alaikum Wr. Wb*

Dengan hormat, saya yang bertanda tangan dibawah ini :

Nama : **Ummi Chalsum**  
No. Pokok Mahasiswa : 1502050149  
Program Studi : Pendidikan Bahasa Inggris  
Alamat : Jl. Notes Gg. Pribadi No. 15 Medan

Mengajukan permohonan mengikuti ujian skripsi. Bersama ini saya lampirkan persyaratan:

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Demikianlah permohonan saya untuk pengurusan selanjutnya. Terima kasih, wassalam.

Pemohon,



**Ummi Chalsum**

Medan, September 2019  
Disetujui oleh :  
A.n. Rektor  
Wakil Rektor I,

**Dr. Muhammad Arifin, S.H., M.Hum.**

Medan, September 2019  
Dekan,



**Dr. H. Elfrianto Nasution, S.Pd, M.Pd**

## **CURRICULUM VITAE**

**Name** : Ummi Chalsum

**Register Number** : 081370503163

**Sex** : Female

**Religion** : Moslem

**Material Status** : Single

**Place/ Date of Birth** : Medan, 06 August 1997

**Education** :

1. TK BAKTI Medan
2. Primary School at SD Negeri 060833 2003 – 2009
3. Junior High School at SMP Swasta YP Daya Cipta Medan 2009 – 2012
4. Senior High School at SMA Negri 4 Medan 2012 – 2015
5. Students of English Department of FKIP  
Muhammadiyah University of North Sumatera 2015 – 2019

**Hobby** : Reading, Watching movie.

**Father Name** : Syamsul Bahri

**Mother Name** : Rusmiati

**Address** : Jalan Notes No.15

**Email** : [ummichalsum06@gmail.com](mailto:ummichalsum06@gmail.com)  
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