SENTENCE ANALYSIS OF NON-CANONICAL CONSTRUCTION IN INSIDE OUT MOVIE

A GRADUATING PAPER

Submitted in Partial Fulfillment of Requirements for Gaining

The Bachelor Degree in English Literature

By:
Estriyati Uswatun
13150065

ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA
YOGYAKARTA
2017
A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for
the content of this research. Other researcher’s opinions or findings included in the
research are quoted or cited in accordance with ethical standards.

Yogyakarta, January 5th 2017

The Researcher,

ESTRIYATI USWATUN
Student No. 13150065
PENGESAHAN TUGAS AKHIR

Nomor: B-23/Un.02/DA/PP.00.9/01/2017

Tugas Akhir dengan judul: SENTENCE ANALYSIS OF NON-CANONICAL CONSTRUCTION IN INSIDE OUT MOVIE

yang dipersiapkan dan disusun oleh:

Nama: ESTRIYATI USWATUN
Nomor Induk Mahasiswa: 13150065
Tertulis di ujian pada: Selasa, 17 Januari 2017
Nilai ujian Tugas Akhir: A/B

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Arif Budiman, S.S., M.A
NIP. 19780209 201101 1 003

Penguji I

Dr. Ubaidillah, S.S., M.Hum.
NIP. 19810416 200901 1 006

Penguji II

Bambang Hariyanto, S.S., MA
NIP. 19800911 200912 1 003

Yogyakarta, 17 Januari 2017
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya

Prof. Dr. H. Alwan Khoiri, M.A.
NIP. 19660222 198803 1 001
NOTA DINAS

Hal : Skripsi
a.n. Estriyati Uswatun

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Di Yogyakarta

Assalamu’alaikum Wr. Wb.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudari:

Nama : ESTRIYATI USWATUN
NIM : 13150065
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : SENTENCE ANALYSIS OF NON-CANONICAL CONSTRUCTION IN INSIDE OUT MOVIE

saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

Wassalamu’alaikum Wr. Wb.

Yogyakarta, 10 Januari 2017
Pembimbing,

Arif Budiman, M.A
NIP. 19780309 201101 1 003
ABSTRACT

Nowadays, technology begins to thrive. By the newest technology, not only human that can act in the movie but also a picture. The picture which can move and act like a real object named animation. The animation has the conversation which is formed as a dialogue. The text of the dialogue can be analyzed by syntax theory. Syntax is a basic of learning a language. It is important to be known because when some people study a language, especially English, they should know the structure of the sentence first, so their message will be delivered effectively not only using simple sentence but also variation of it. In order to get the goal, this analysis is needed. This analysis uses syntax theory to know the structure of the sentence, and Verspoor and Kim’s theory to know the type of the non-canonical construction in the sentence. The analysis steps are categorizing the type of non-canonical construction in the sentence, identifying the reason of using the construction and describing the structure of non-canonical construction in the dialogue of Inside Out movie. For the result there are 40 sentences which can be divided into 2 sentences are passive construction, 2 sentences are extraposed construction, 13 sentences are ellipsis construction, 20 sentences are existential construction, 1 sentence is cleft construction, 1 sentence is ellipsis with existential construction, and 1 sentence is cleft construction with ellipsis construction. Every type of the non-canonical construction has specific structure which has purpose to make a communicative sentence.

Keywords: sentence, non-canonical, construction
ABSTRAK


Kata kunci: kalimat, non-kanonik, konstruksi
MOTTO

Things work out best for those who make the best of how things work out.

(John Wooden)

Lebih baik berjuang meskipun gagal daripada tidak sama sekali.

(Anonymous)

The weak can never forgive. Forgiveness is the attribute of the strong.

(Mahatma Gandhi)

Berusahalah untuk lulus karena kamu memilih untuk kuliah.

(Kampus Holic)
DEDICATION

I dedicate this graduating paper to my mom, my father, my brother, my family, my friends and my advisor. Thank you for believing in me to finish it.
ACKNOWLEDGEMENT

Bismillahirrahmaanirrahiim,

Alhamdulillahir’abd’al’amin, the first praise is for Allah SWT who has given mercy and blessing. The second, sholawat and salam are delivered to prophet Muhammad SAW, the best man of the world. I would like to show my love and my gratitude to my parents and my family for their love and encouragement in digging my potential.

Thanks to the Rector of UIN Sunan Kalijaga, Prof. K.H. Yudian Wahyudi, M.A.,Ph.D who allows us to study in this awesome college. Thanks to the Dean of Adab and Cultural Sciences Faculty, Prof. Dr. H. Alwan Khoiri, M.A. who gives support to the students. Then, my sincere appreciation goes to my advisor, Mr. Arif Budiman whose guidance and suggestion is valuable. Thank you so much to awesome lecture, Mr. Danial Hidayatullah who fires my spirit to finish my graduation paper soon. I am particularly grateful to Mr. Ubaidillah as the Head of English Department who supports us and always gives the best for us. Thanks to Mr. Bambang Hariyanto who give guidance. The deepest thank for my beloved lecture on the side of God, Mrs. Jiah Fauziah who inspires me to become a better person. Thanks to all lectures in English Department who give bundle knowledge and guide us.
I also deeply indebted to my reviewers, Yanuar R, Diah Utami, Nurmal Rejeki, Nidatul Khasanah, Oviusti, Fitrohtul K, Khanza Husnia, Uystka Hikmatul K, Rahayu Setianindini, Yunita Candra, Malik A, and Yolla Shinta. Thanks to Ulfa, Dwi Herlina, Kartika and Bunga who give me nice moments in my way of life. Hope you can finish your graduating paper soon. Thanks to Hesti Rohmanasari who wants to walk beside me in opening the door of graduation. Thanks to members of SI 2013, we have been together spending the fun of life. I would like to express my special thanks to senpai who always wants to stay beside me. For the last, thank you so much for others who I cannot mention in every single name, thank you for giving colour in my life.

May God bless and be with us.

Yogyakarta, January 11th 2017

The Researcher

Estriyati Uswatun
Student No. 13150065
# TABLE OF CONTENTS

**TITLLE** ......................................................................................................................... i

**FINAL PROJECT STATEMENT** ................................................................................ ii

**APPROVAL** ................................................................................................................ iii

**NOTA DINAS** ........................................................................................................ iv

**ABSTRACT** ................................................................................................................ v

**ABSTRAK** ................................................................................................................ vi

**MOTTO** .................................................................................................................... vii

**DEDICATION** .......................................................................................................... viii

**ACKNOWLEDGEMENT** ........................................................................................... ix

**TABLE OF CONTENTS** ............................................................................................ xi

**LIST OF FIGURE** ..................................................................................................... xiii

**LIST OF ABBREVATIONS** ....................................................................................... xiv

1. **INTRODUCTION**
   1.1 Background of Study ................................................................. 1
   1.2 Research Questions ........................................................................ 5
   1.3 Objectives of Study .......................................................................... 5
   1.4 Significance of Study ....................................................................... 5
   1.5 Literature Review ............................................................................... 6
   1.6 Theoretical Approach ...................................................................... 9
   1.7 Methods of Research
       1.7.1 Type of Research ................................................................. 10
       1.7.2 Data Source ........................................................................ 11
       1.7.3 Data Collection Techniques ................................................. 12
       1.7.4 Data Analysis Techniques .................................................. 12
   1.8 Paper Organization .......................................................................... 12

2. **THEORETICAL BACKGROUND**
   2.1 Syntax ................................................................................................. 13
   2.2 Canonical Construction ...................................................................... 18
       2.2.1 Running Pattern ..................................................................... 19
       2.2.2 Being Pattern ......................................................................... 19
       2.2.3 Doing/ Seeing Pattern ......................................................... 20
2.2.4 Giving/Buying Pattern ................................................................. 20
2.2.5 Making/Considering Pattern ..................................................... 21
2.3 Non-Canonical Construction .......................................................... 21
   2.3.1 Passive Construction .............................................................. 22
   2.3.2 Extraposed Construction ......................................................... 24
   2.3.3 Ellipsis Construction .............................................................. 24
   2.3.4 Existential Construction with There ....................................... 25
   2.3.5 Cleft Construction ................................................................. 26

III. RESEARCH FINDINGS AND DISCUSSION

   3.1 Research Findings .......................................................................... 27
   3.2 Discussion ...................................................................................... 28
      3.2.1 Passive Construction .............................................................. 28
      3.2.2 Extraposed Construction ......................................................... 31
      3.2.3 Ellipsis Construction .............................................................. 33
      3.2.4 Existential Construction with There ....................................... 49
      3.2.5 Cleft Construction ................................................................. 75
      3.2.6 Existential-Cleft Construction ................................................. 76
      3.2.7 Cleft-Ellipsis Construction .................................................... 78

IV. CONCLUSIONS AND SUGGESTIONS

   4.1 Conclusions .................................................................................. 80
   4.2 Suggestions .................................................................................. 82

REFERENCES .......................................................................................... 83
APPENDIX ............................................................................................... 88
CURRICULUM VITAE ............................................................................... 116
LIST OF FIGURE

Figure 1: Sentence Constituents: A Complete Overview .............................................. 15
# LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>No</th>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Adverbial</td>
</tr>
<tr>
<td>2</td>
<td>BO</td>
<td>Benefactive Object</td>
</tr>
<tr>
<td>3</td>
<td>DO</td>
<td>Direct Object</td>
</tr>
<tr>
<td>4</td>
<td>IO</td>
<td>Indirect Object</td>
</tr>
<tr>
<td>5</td>
<td>OA</td>
<td>Object Attribute</td>
</tr>
<tr>
<td>6</td>
<td>P</td>
<td>Predicator</td>
</tr>
<tr>
<td>7</td>
<td>S</td>
<td>Subject</td>
</tr>
<tr>
<td>8</td>
<td>SA</td>
<td>Subject Attribute</td>
</tr>
<tr>
<td>9</td>
<td>Temp.</td>
<td>Temporary</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

1.1 Background of Study

Movie is a form of a communication using picture and sound which tells and leads the audience to follow the line of the story. Based on Bruce F. Kawin, “movie began as a slang term for motion picture” (1987:42). It does not need some imagination to conceive what in the movie is. Unspoken things can be seen in the movie, such as the dress which is worn by the character, the location, the emotion of the characters, etc. It is that make movie different with novel, prose and poem.

Year by year, movie becomes commercial. Then, it creates a rivalry in the business. Every time many producers increase their movie to become better. Then, now the newest technology is used. By the newest technology, movie which is made is formed not only human but also animation that acts in the movie.

Animation is set of picture which is given life, related to the word animate (verb) that means “to give life to”. Wells stated “it is a movie made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense” (2013:10). The form of animation is pictures which can move. It is the most popular movie among children. One of the popular animated movies is Inside Out.
Inside Out movie transforms five emotions in real life into animation. It tells about five emotions: Joy, Sadness, Fear, Disgust and Anger who control a girl named Riley. It begins since she was born. Day by day, she grows up. The problem comes when she and her family should move to San Francisco. The conflict between her emotions happens to get the best way to adapt with the new situation.

Inside Out is animated movie which is produced by the biggest company in the entertainment world, Walt Disney. It is based on the Walt Disney’s company site. This movie portrays American daily life as seen in the movie. It is shown by Riley who does not like broccoli which is related with American children who do not like it. This movie also involves many dubbers who speak in English. The language which is used in the movie also portrays the language which is used in America. It can show the sentence types which they use by dialogue in the movie as the communicative language. For the example the utterance which is uttered by Joy:

“It is so great to see you again”

(To see you again is great)

She prefers to use the sentence “it is great to see you again” than “to see you again is great” because it is very awkward if we use a long subject in speaking English. Other reasons can be found in the dialogue of inside out movie. So, it can be a media to learn how to produce communicative sentence.
In order to know how to produce a communicative sentence, syntax theory is needed to analyze the sentence. Syntax is one of linguistics branch which talks about the structure of the language in a sentence, clause or phrase. Based on Abdul Chaer, “syntax is linguistic level which discusses about word in relation with other words or other elements as an utterance” (2012: 206). The utterance consists of many sentences. The sentence can be formed as declarative, interrogative, imperative or exclamatory sentence. The declarative sentence can be divided based on the construction into canonic and non-canonic.

Canonical construction is basic pattern of the sentence. It can be formed as declarative in a simple sentence. It usually consists of number of constituents and typical order. Based on Verspoor and Kim (2000:171),

“Canonical English sentence or clause has one of several basic patterns, consisting of a number constituents and a typical order. The complement may be a subject attribute or a direct object. If there is a direct object, there may also be one of the following: an indirect object, a benefactive object or an object attribute. Except for in a few particular cases, adverbials are optional”.

The variation from the basic construction which has been mentioned by Verspoor and Kim, can be formed as non-canonical construction like passive form, extraposed construction, ellipsis construction, existential construction with there, and cleft construction.

By analyzing non-canonical sentence in the Inside Out movie, the structure of the sentence can be known. It is important because nowadays there are many people who study English as the second language have difficulties in making a sentence in a
good grammar in the variation of basic construction. When they study a language, they should know the structure of the sentence first. After they know the structure of the sentence, they will be able to produce a sentence correctly. Then, their message will be communicated effectively. When they have known about the structure and how to arrange the words of the sentence, they will not produce the wrong sentence to avoid misunderstanding to others and many problems that can be caused. It is suitable with God’s verse in Al-Isra ayah 53.

“Say to My servants that they should (only) say those things that are best: for Satan doth sow dissension among them: for Satan is to man an avowed enemy” (Ali, 2000: 28).

In the verse above, God command us to say something which is good or right, because the Satan will like to make miss understanding and dissension among us. So, making a good sentence which cannot cause misunderstanding is important for communication and human itself.

In order to reach the goal, this research uses analytical approach in the movie in a title “SENTENCE ANALYSIS OF NON-CANONICAL CONSTRUCTION IN
INSIDE OUT MOVIE”. This research is wished to help not only English literature student but also many people who want to study English especially in the variation of basic sentence.

1.2 Research Questions

Based on the background of study, this research focuses on finding the answer of:

1. How is the structure of the sentence which has non-canonical construction in Inside Out movie based on syntactic function?
2. What type of non-canonical construction does happen in the sentence in Inside Out movie?
3. Why is the non-canonical construction used in the sentence?

1.3 Objectives of Study

Based on the research questions, there are the purposes of the research. They are:

1. To describe the structure of the sentence that has non-canonical construction in Inside Out movie based on syntactic function.
2. To categorize the type of non-canonical construction in the sentence in Inside Out movie.
3. To identify the reason of using non-canonical construction in the sentence.
1.4 Significance of Study

The research has several advantages that can be gotten. This research has some information about non-canonical construction and the structure of the sentence which are taken from *Inside Out* movie’s dialogue. It aims to help in knowing the structure and the pattern of the English sentence. Beside of that, the research can be useful not only for the researcher, but also many people who would like to study English. By this research someone will have bravery to make a sentence or evolve it for communicate with others in good grammar and well-form. It also can be a reference for the next research about non-canonical construction.

1.5 Literature Review

There are five forms of non-canonical construction by Verspoor and Kim. They are passive form, extraposed construction, ellipsis construction, existential construction with *there*, and cleft construction. Related to this research, there are several previous researches. The first is the research which has relation with passive construction. It is written by Winda Ratna Wulandari in 2013 from UIN Sunan Kalijaga entitled “The Translation of Passive Constructions in *Andrea Hirata’s Laskar Pelangi*”. The research analyzes the translation of sentences which have passive construction with prefix “di-“ and explain the factor influencing the translation procedure used in the process of translation in the novel *Laskar Pelangi*. Mainly intended to give input to translator of various ways to translate passive
construction with prefix di- till can be natural acceptable to the target language. In order to get the result, this research uses descriptive qualitative as the method. Then, the result of the research is the differences procedure of translation used in the each category of the translation.

The second is the research which has relation with ellipsis is “The Analysis of Ellipsis in Nathaniel Hawton’s The Scarlet Letter” by Herlita Rizka in 2016 from Universitas Komputer Indonesia. The research analyzes ellipsis to find out what kinds of changes appear in ellipsis, from the syntactic point of view. Ellipsis means something unspoken which can be understood. It can happen in the word, phrase and clause. In addition this research analyzes the meaning of the words, phrases and clauses in elliptical sentence and what kinds of context contain in them. This research categories ellipsis based on Haliday into three: clausal ellipsis, verbal ellipsis and nominal ellipsis. Clausal ellipsis consists of modal ellipsis and propositional ellipsis. Then, verbal ellipsis is ellipsis within the verbal group. The last category, nominal ellipsis is ellipsis within the nominal group. From the analysis which has been done, the result which is gotten is ellipsis may happen to words, phrase, or clause in a sentence. Ellipsis in the sentence does not change meaning of the text. It is used to avoid the repetition of word, and it does not change the meaning of the text.

The third is about it-cleft construction entitled “The English It-Cleft Construction: A Role and Grammar Reference Analysis”. It is written by Emma Louis Pavey from University of Sussex in 2004. The research examines it-cleft
construction in English and proposes an analysis within a Role and Reference Grammar frameworks that links the syntactic, semantic and pragmatic characteristic of the construction that the data are taken from reflect spoken language in interviewing people. The research argues that the *it-cleft* construction, a bi-clausal syntactic structure with a largely unambiguous focus structure, can only be understood through examining the interaction of syntax, semantic and information structure that it entails. The non-derivational, integrated approach offered through Role and Reference Grammar provides a way of explaining and describing familial similarities between *it*-cleft construction and other construction without complex derivational processes. This analysis enables a close and revealing comparison between the *it-cleft* and other cleft construction (such as there-clefts and pseudo-clefts), other copular sentences, and relative clause construction.

The first of four chapters constitute the foundational basis for the analytical chapter that follows. Chapter two provides detail description of key feature of the *it-cleft* construction as type of cleft construction and as type of copular construction. The chapter three examines current literature and previous studies concerning the *it-cleft* construction from variety of theoretical perspectives and highlight key issues that arise. Chapter four gives an over view all of aspects of Role and Reference Grammar theory. The last chapter discusses the constituents of *it*-cleft construction and interaction between them in detail, offering new insight into the characterization of these features, particularly in terms of the issues that arise from the literature
review. These insights are framed in Role and Reference Grammar terms, which enable a clear and explanatory account of the construction.

Even though the researches which have been mentioned above have relation to this research that analyzes the structure of it-cleft, passive constructions and ellipsis in the sentence, it still has a different side. The object of this research is script in the Inside Out movie. This research uses syntax theory to analyze the structure of the sentence which has non-canonical constructions and transformation generative which is combined with Verspoor and Kim’s theory to categorize the sentence into passive form, extraposed construction, ellipsis, existential construction with there or cleft construction.

1.6 Theoretical Approach

The research focuses on sentence analysis by syntax theory. Syntax is a study about language which concern in the order of words in a sentence, phrase or clause. Based on Abdul Chaer, “syntax is linguistic level which discusses about word in its relation with other word as a unit of an utterance” (2012: 206). The words relation can be seen in the structure of the sentence.

The analysis will be more specific in the sentence which has non-canonical construction. Non-canonical construction is the variation of the basic pattern like a sentence which has subject, verb and the complement may be subject attributive,
direct object, indirect object, a benefactive object, object attributive or no complement.

“Based on Verspoor and Kim, canonical English sentence or clause has one of several basic patterns, consisting of a number constituents and a typical order. The complement may be a subject attribute or a direct object. If there is a direct object, there may also be one of the following: an indirect object, a benefactive object or an object attribute. Except for in a few particular cases, adverbials are optional. However, passive, extraposed sentence, ellipsis, existential and cleft construction are variation to this basic pattern” (2000: 171).

The research uses syntax theory to identify the structure of the sentence based on syntactic function. Beside of identifying the structure, this research identifies the type of non-canonical construction in the sentences using verspoor and Kim’s theory. In the syntax theory by Verspoor and Kim, there are five types of non-canonical construction with the classification of each type. They are passive construction, extraposed construction, ellipsis construction, existential construction and cleft construction.

1.7 Methods of Research

To reach the purpose of the research, a method is needed. The method of this research has several components, they are:

1.7.1 Type of Research

The first thing that should be known in making a sentence is the structure or pattern of the sentence. To analyze the sentence, this research uses descriptive
Qualitative. “Qualitative research is a research which is concerned with phenomenon relating to or involving quality or kind” (Kothari, 2004: 3). Then, descriptive analysis is a method which analyze based on the fact that happens in real life. “It is similar to qualitative research because it deals with naturally occurring phenomena, using data which may either be collected first hand” (Seliger, 1989: 124). It describes the real situation of the speaker in the field (qualitative) in Inside Out movie.

1.7.2 Data Source

Data source is where the data can be gotten. Based on Thomas and Hodges, “data source is about who or what the project’s main source (or sources) of research data or evidence” (2010:17). The data of this research which are formed as non-canonical sentence are taken from the dialogue which happens in the Inside Out movie.

1.7.3 Data Collection Techniques

This research uses purposing sample to get the data from the population. Singh and Bajpai stated that “population is characteristic of specific group” (2008: 138). The population can be gotten from dialogue in Inside Out movie. While, purposing sample itself is the way to get the information in criterion based selection (LeCompte & Preissle via Alwasilah, 2003: 146). By purposing sample, data are selected based on the category which is needed in this research. Here are the steps of collecting data:
a. Getting the population of the research which is formed as all dialogue which happens in the movie.

b. Categorizing which sentence in *Inside Out* movie that has non-canonical construction.

1.7.4 **Data Analysis Techniques**

The data analysis techniques which are used in the research are:

a. Analyzing the structure of the sentence based on syntactic function.

b. Classifying the sentence base on the type of non-canonical construction (passive construction, extraposed construction, ellipsis construction, existential construction with there, or cleft construction) that it has.

c. Identifying the reason of using non-canonical construction in the sentence.

d. Getting the conclusion.

1.8 **Paper Organization**

This research is arranged into four chapters. The first chapter, there are background of study, research questions, objectives of study, significance of study, literature review, theoretical approach, methods of research, and paper organization. In the second chapter, there is theoretical background. In the third chapter, there are research findings and discussion. In the fourth chapter, there are conclusions and suggestions.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

This chapter provides conclusions and suggestions based on the research questions which are answered in the previous chapter. The drawing conclusions and suggestions are based on the analysis of non-canonical construction in Inside Out Movie.

4.1 Conclusions

The research which is done uses syntax analysis to analyze the sentences in Inside Out movie’s dialogue. The sentences which are analyzed are only the sentence which has non-canonical constructions. It is classified into five types of non-canonical constructions based on Verspoor and Kim. They are passive construction, extraposed construction, ellipsis, existential construction, and cleft construction.

Based on the dialogue of inside out movie, there are 40 sentences which have non-canonical constructions that can be divided into 5 types and 2 combinations of five non-canonical construction types. Even though there are 5 sentences which cannot be called as complete sentence, the clause in the sentence still can be analyzed. They are 2 sentences are passive construction, 2 sentences are extraposed construction, 13 sentences are ellipsis construction, 20 sentences are existential construction, 1 sentence is cleft construction, 1 sentence is ellipsis with existential construction, and 1 sentence is cleft construction with ellipsis construction.
Based on syntax theory, every sentence has structure which consists of subject and predicate. The subject and predicate is called as functional structure. Each type of non-canonical construction has specific structure. In the passive sentence or clause, the construction has *to be+past participle* as the predicator. In the extraposed sentence or clause, the construction has two subjects which *it-subject* as the temporary subject and *that or to infinitive clause* as the subject and the predicate expresses an opinion. In the ellipsis, the same constituents are omitted. Then, the results is a compound structure. In the existential construction, there is *there* as an expletive which places as grammatical subject followed by verb be-. It is different with Verspoor and Kim’s theory because they mix the subject definition. They stated that *there* in the existential construction places adverbial which is followed by predicator. Then, in the cleft sentence, the construction has *it* (it-cleft) as the subject which is followed by *to be +(subject/object/adverbial)+who/what/which...* and *what* (pseudo-cleft) as the subject to give an emphasis to the word after *what*.

Those non-canonical constructions are used in the *Inside Out* movie to create an effective sentence and well-formed in the communication. It is produced to make a communicative sentence. There are several ways to make a communicative sentence in the Inside Out movie. The first is using passive construction to give an emphasis in the begining of the sentence. Sometimes, the passive construction does not mention an actor because it does not give emphasis to it. Beside of that, cleft construction is also used to give an emphasis to something. To give an emphasis in the subject,
object and adverbial, it-cleft can be used. Then, to give emphasis in the predicator or subject attribute, pseudo-cleft can be used. Then, the other way is using extraposited construction to avoid using a long subject in the sentence. Using a long subject in the sentence in English conversation is so awkward. Beside of that, expletive there in the existential construction also can be used to avoid using a long subject. Existential construction is always used to show the existent of something. The last is using ellipsis construction to avoid using a long sentence by omitting the same word in the sentence. In omitting the same words, the information is not reduced.

4.2 Suggestions

Based on the research which has been done, there are three matters which should be considered for the next research. Understanding the definition each term is important. When the definitions are mixed, it will be confusing to indicate the structure of the sentence. The categorizing of the sentence structure will not proper. So, it will be better if the researcher gains many definition or opinion from many expert people. Then, non-canonical construction can be found in many places such as dialogue in the movie, video, comic, speech etc. Analyzing in a type is better, so it can be analyzed more deeply.
REFERENCES


Online Source:

imdb/tt2096673&ei= 03wgYUz&lc=id-
ID&s=1&m=642&host=www.google.co.id&ts=1485143934&sig=AF9Nedn
GltKHewb2qlMuFZUHxYbdpyly. accessed in January, 23rd, 2017 at 11.27 am.

Walt Disney Company.

https://googleweblight.com/?lite_url=https://thewaltdisneycompany.com/&ei=a2jMYmz8&lc=i-
ID&s=1&m=642&host=www.google.co.id&ts=1484728144&sig=AF9Nedm
3R3Qive2P25o_xnGOaYLu8X1gg. accessed in January, 19th, 2017 at 13.44 pm.
## APPENDIX

<table>
<thead>
<tr>
<th>No</th>
<th>Time</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>00:03:27,280--00:30:30,060</td>
<td>There's a dangerous smell people.</td>
</tr>
<tr>
<td>2</td>
<td>00:04:33,200--00:04:35,580</td>
<td>There’s no place for her to go.</td>
</tr>
<tr>
<td>3</td>
<td>00:07:14,520--00:07:16,700</td>
<td>She's got great friends and a great house.</td>
</tr>
<tr>
<td>4</td>
<td>00:08:00,000--00:08:03,845</td>
<td>It’s not made out of solid gold like we though</td>
</tr>
<tr>
<td>5</td>
<td>00:09:31,560--00:09:34,180</td>
<td>It’s the worst place I’ve ever been in my entire life.</td>
</tr>
<tr>
<td>6</td>
<td>00:13:54,360--00:13:57,940</td>
<td>There’s always a way to turn things around, to find the fun.</td>
</tr>
<tr>
<td>7</td>
<td>00:14:30,680--00:14:33,420</td>
<td>Like there’s the beach and sunshine.</td>
</tr>
<tr>
<td>8</td>
<td>00:14:45,480--00:14:48,740</td>
<td>There’s cool, umbrellas, lightning storms.</td>
</tr>
<tr>
<td>9</td>
<td>00:14:52,720--00:14:58,700</td>
<td>And we get all cold, shivery, and everything just starts feeling droopy.</td>
</tr>
<tr>
<td>10</td>
<td>00:15:06,800--00:15:11,010</td>
<td>Crying helps me slow down and obsess over the weight of life’s problem.</td>
</tr>
<tr>
<td>11</td>
<td>00:16:11,040--00:16:12,540</td>
<td>There are no bears in San Francisco.</td>
</tr>
<tr>
<td>12</td>
<td>00:16:22,800--00:16:25,420</td>
<td>There are at least 37 things for Riley to be scared of right now.</td>
</tr>
<tr>
<td>13</td>
<td>00:16:52,440--00:16:56,140</td>
<td>There is absolutely no reason for Riley to be happy right now.</td>
</tr>
<tr>
<td>14</td>
<td>00:17:29,840--00:17:31,700</td>
<td>Your dad’s a little stressed, you know about getting his new company up and running.</td>
</tr>
<tr>
<td>15</td>
<td>00:21:17,680--00:21:20,940</td>
<td>It’s not my place to tell you how to do your job.</td>
</tr>
<tr>
<td>16</td>
<td>00:32:26,040--00:32:30,780</td>
<td>That means she can lose Friendship and Hockey and Honesty and Family.</td>
</tr>
<tr>
<td>17</td>
<td>00:37:29,680--00:37:31,967</td>
<td>There’s got to be a better way</td>
</tr>
<tr>
<td>18</td>
<td>00:38:44,360--00:38:45,980</td>
<td>It is so great to see you again.</td>
</tr>
<tr>
<td>19</td>
<td>00:39:14,600--00:39:19,340</td>
<td>But shape-wise I’m part cat, part elephant, part dolphin.</td>
</tr>
<tr>
<td>20</td>
<td>00:39:32,720--00:39:36,060</td>
<td>Well, there is not much call for imaginary friends lately.</td>
</tr>
<tr>
<td>21</td>
<td>00:41:48,920--00:41:50,460</td>
<td>Looks like there’s something in there.</td>
</tr>
<tr>
<td>22</td>
<td>00:42:11,960--00:42:16,020</td>
<td>There are four stages.</td>
</tr>
<tr>
<td>23</td>
<td>00:42:17,280--00:42:19,681</td>
<td>What is important is that we all stay together.</td>
</tr>
<tr>
<td>24</td>
<td>00:43:35,800--00:43:39,260</td>
<td>There’s another station.</td>
</tr>
<tr>
<td>Time</td>
<td>Duration</td>
<td>Text</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>00:44:58</td>
<td>00:45:01,525</td>
<td>And there’s always something new, like</td>
</tr>
<tr>
<td>00:50:59</td>
<td>00:51:04,885</td>
<td>Our life was perfect until Mom and Dad decided to move to San Fran Stinktown.</td>
</tr>
<tr>
<td>00:52:55</td>
<td>00:52:58,925</td>
<td>Just because Joy and Sadness are gone, I have to do stupid Dream Duty.</td>
</tr>
<tr>
<td>00:59:03</td>
<td>00:59:05,580</td>
<td>And there’s going to be cake and presents.</td>
</tr>
<tr>
<td>01:00:45</td>
<td>01:00:48,300</td>
<td>There’s no turning back.</td>
</tr>
<tr>
<td>01:00:59</td>
<td>01:01:01,300</td>
<td>There’s a bus leaving tomorrow</td>
</tr>
<tr>
<td>01:01:24</td>
<td>01:01:27,500</td>
<td>There’s Inductive Reasoning.</td>
</tr>
<tr>
<td>01:01:27</td>
<td>01:01:27,500</td>
<td>There’s Déja Vu</td>
</tr>
<tr>
<td>01:01:30</td>
<td>01:01:30,340</td>
<td>There’s Language Processing</td>
</tr>
<tr>
<td>01:01:30</td>
<td>01:01:33,020</td>
<td>There’s Critical Thinking.</td>
</tr>
<tr>
<td>01:02:00</td>
<td>01:02:04,380</td>
<td>The hockey team showed up and Mom and Dad were there cheering.</td>
</tr>
<tr>
<td>01:07:12</td>
<td>01:07:14,211</td>
<td>We’re forgotten</td>
</tr>
<tr>
<td>01:22:02</td>
<td>01:22:06,523</td>
<td>I want my old friends, and my hockey team.</td>
</tr>
<tr>
<td>01:25:00</td>
<td>01:25:01,580</td>
<td>Mom and Dad are pretty cool.</td>
</tr>
<tr>
<td>01:25:56</td>
<td>01:25:58,300</td>
<td>Mom and Dad are watching us fail</td>
</tr>
<tr>
<td>01:26:05</td>
<td>01:26:09,340</td>
<td>She has great new friends, and a great new house</td>
</tr>
</tbody>
</table>
Do you ever look at someone and wonder...

Well, I know. Well, I know Riley's head.

And there she was...

Hello.

Riley. Aren't you a little bundle of joy?

It was amazing.

Just Riley and me. Forever.

Headquarters only got more crowded from there.

Physically and socially
That is not brightly colored or shaped like a dinosaur.

Hold on, guys.

It's broccoli!

Well, I just saved our lives.

Yucky!

Riley, if you don't eat your dinner, you're not gonna get any dessert.

Wait. Did he just say we couldn't have dessert?

Riley, Riley, here comes an airplane!

Airplane. We got an airplane, everybody.

And there's no place for her to go... So...

She's good, we're good. It's all great!

Anyway, these are Riley's memories and they're mostly happy, you'll notice. Not to brag.

But the really important ones are over here.

Airplane.

I don't want to get too technical, but these are called Core Memories.
Who's your friend who likes to play? Bing Bong, Bing Bong!  
- We got a future center here!  
- Nice job!  
- Where'd you learn that?  
- Brain freeze!  
- Nice job, everybody!  
- Good night, kiddo.  
- Good night, Dad.  
- That's what I'm talking about!  
Another perfect day!  
- We're out!  
- That's not made out of solid gold like we thought.  
- Good night, everybody!  
- Let's get those memories down to Long Term.  
- All right, we did not die today!  
- I call that an unqualified success.  
- And that's it. We love our girl.  
- She's got great friends and a great house.  
- Things couldn't be better.  
After all, Riley's 11 now.
- Do we have to?
00:09:04,120 --> 00:09:05,940
I'm telling you, it smells like something died in here.
Can you die from moving?
Guys, you're overreacting. Nobody is dying...
A dead mouse!
Great. This is just great.
I'm gonna be sick.
It's the house of the dead!
We're going to get rabies!
Get off of me!
Hey. All through the drive,
Dad talked about how cool our new room is.
Let's go check it out!
- Let's go!
- It's gonna be great!
00:10:44,300 --> 00:10:44,690
Where did you read that?
I'm starting to envy the dead mouse.
I read somewhere that an empty room is an opportunity.
That figures. The van is lost.
You said it would be here yesterday!
I know that's what I said.
The van is lost?
It is the worst day ever!
That's what they told me!
Mom and Dad are stressed out!
They're stressed out.
- What are we going to do?
I've got a great idea!
I read it and it's great.
We'll put the bed there.
And the desk over there.
- The hockey lamp goes there.
- Put the chair there.
00:10:46,890 --> 00:10:51,900
I know that's what I said.
The investor's supposed to show up on Thursday, not today!
That's it. I'm done.

00:11:30,400 --> 00:11:33,380
Congratulations, San Francisco,
you've ruined pizza!

00:11:33,480 --> 00:11:35,847
First the Hawaiians and now you!

00:11:36,960 --> 00:11:40,060
What kind of a pizza place
only serves one kind of pizza?

00:11:42,440 --> 00:11:45,740
Still, it's not as bad as that soup.
At that diner in Nebraska.

00:11:48,840 --> 00:11:48,820
Yeah. The spoon stood up
in the soup by itself!

00:11:48,920 --> 00:11:50,020
That was disgusting.

00:11:50,120 --> 00:11:51,540
Good. Family is running.

00:11:51,640 --> 00:11:52,820
Dad's got a steel stomach.

00:11:52,920 --> 00:11:55,940
The drive out was pretty fun, huh?
What was your favorite part?

00:11:56,040 --> 00:11:57,700
Spitting out the car window!

00:11:57,800 --> 00:11:59,211
Definitely not when Dad was singing.

00:11:59,320 --> 00:12:00,260
Wearing a seat belt!

00:12:00,360 --> 00:12:02,540
What about the time with the
dinosaur?

00:12:02,640 --> 00:12:03,766
That's the one.

00:12:04,440 --> 00:12:05,380
Say cheese!

00:12:05,480 --> 00:12:06,970
- Dad! Dad!
- Honey!

00:12:07,080 --> 00:12:08,580
- Now hold still.
- The car!

00:12:08,680 --> 00:12:11,889
Stop! No, no, no!

00:12:13,080 --> 00:12:14,060
Nice one, Joy.

00:12:14,160 --> 00:12:16,845
I liked that time at the dinosaur.
That was pretty funny.

00:12:24,560 --> 00:12:26,244
Wait. What? What happened?

00:12:27,640 --> 00:12:29,449
She did something to the memory.

00:12:30,360 --> 00:12:31,407
What did you do?

00:12:31,520 --> 00:12:32,660
I just touched it.

00:12:32,760 --> 00:12:34,580
- That shouldn't make it change.
- Change it back, Joy!

00:12:34,680 --> 00:12:36,020
- I'm trying.
Joy!

- Whoa, whoa.

Sadness, you nearly touched a Core Memory.

And when you touch them, we can't change them back.

I know. I'm sorry.

Something's wrong with me.

It's like I'm having a breakdown.

You're not having a breakdown.

It's stress.

I keep making mistakes like that.

I'm awful.

- No, you're not.

- And annoying.

Okay, okay, don't think of that. Let's try something else.

What are your favorite things to do?

My favorite?

Like there's the beach and sunshine.

Okay. Well, try to think of something funny.

Remember the funny movie where the dog dies?

Yeah, that's not...

What about that time with Meg when Riley laughed so hard milk came out of her nose?

Yeah. That hurt. It felt like fire.

It was awful.

Okay, okay, don't think of that. Let's try something else.

What are your favorite things to do?

My favorite?

Like there's the beach and sunshine.

Like that time we buried Dad in the sand up to his neck.

I was thinking more like rain.

Rain? Rain is my favorite, too!

Crying helps me slow down and obsess over the weight of life's problems.

You know what?

Let's, think about something else.

How about we read some mind manuals, huh? Sounds fun.

I've read most of them.

If we can't find investors by then, we're going to have to lay people off.

Mom! Dad! Come kiss me good night!

Did you hear Dad? He sounded really upset.

What was that?

Was it a bear? It's a bear!
There are no bears in San Francisco.
I saw a really hairy guy.
He looked like a bear.
I'm so jumpy. My nerves are shot.
I don't want to hear about your nerves.
This move has been a bust.
That's what I've been telling you guys!
There are at least 37 things for Riley to be scared of right now.
The smell alone is enough to make her gag.
I can't believe Mom and Dad moved us here!
We've been through worse!
Tell you what, let's make a list of all the things
Riley should be happy about.
Fine. Let's see, this house stinks,
our room stinks.
- Pizza is weird here.
- Our friends are back home.
And all of our stuff is in the missing van!
Come on. It could be worse.
Yeah, Joy. We could be lying on the dirty floor. In a bag.
Okay, I admit it, we had a rough start.
But think of all the good things that...
No, Joy. There's absolutely no reason for Riley to be happy right now.
Let us handle this.
I say we skip school tomorrow and lock ourselves in the bedroom.
We have no clean clothes.
I mean, no one should see us.
Yeah, we could cry until we can't breathe.
We should lock the door and scream that curse word we know.
- It's a good one!
- Now hold on!
Look, we all have our off days.
You know...
Hi, honey.
The Mom bad news train is pulling in.
Toot-toot-toot!
Still no moving van.
Now they're saying it won't be here till Tuesday, can you believe it?
Till we say it.
Where's Dad?
On the phone. This new venture is keeping him pretty busy.
I rest my case!
Your dad's a little stressed, you know, about getting his new company up and running.
Now for a few well-placed withering scowls.
I got Dream Duty, so I'll take care of sending these to Long Term.
Great day today, guys! Sleep well, Team Happy!

All right, what’s on tonight, Dream Production?

Come live with me, Riley. Somebody order a broccoli pizza?

- Eat me!
- I'm organic!

Do you have to play that?

You'll be in charge of the console, keeping Riley happy all day long.

Well, I have to practice.

And I don't think of it as playing so much as hugging.

Okay, first day of school!

Here it is! Fear.

I need a list of all the possible negative outcomes.

And I was up late last night figuring out a new plan.

Riley will look so good, the other kids will look at their own outfits and barf.

"Joy." "Yes, Joy?"

You'll be in charge of the console, keeping Riley happy all day long.

Train of Thought! Right on schedule.

I ordered extra in case things get slow in class.

It might come in handy.

If this new school is full of boring, useless classes.

Which it probably will be.

I have a super important job just for you.

So you want me to just stand here?

Just make sure that all the Sadness stays in the circle!

See? You're a pro at this!

Isn't this fun?

Your job is to make sure that all the Sadness stays inside of it.

We are gonna have a good day, which will turn into a good week, which turns into a good life!

All right, everyone, fresh start.

We are gonna have a good day, which will turn into a good week, which will turn into a good year, which turns into a good life!

So, the big day!

New school, new friends, huh?

I know! I'm kind of nervous, but I'm mostly excited.

How do I look? Do you like my shirt?

Very cute!
Are you gonna be okay? You want us to walk with you? Mom and Dad? With us in public? - No thank you. - I'm on it! Nope! I'm fine. Bye, Mom. Bye, Dad. Have a good day at school, monkey. Have a great day, sweetheart! - That's crazy. It really is. - That was so funny. Do you know what basketball game is coming up? Are you sure we want to do this? In we go! - Okay! Going in! Yes! Did you see her? Hello! Okay, everybody. We have a new student in class today. Are you kidding me? Out of the gate? This is not happening! Riley, would you like to tell us something about yourself? No! Pretend we can't speak English. We go out on the lake almost every weekend. Or we did, till I moved away. - Hey, what gives? - Wait, what? Hey, Sadness! You touched a memory? We talked about this. - What's going on? Why won't it eject? - Get it out of there, Joy. - Cool kids whispering at three o'clock! - Did you see that look? - No. We used to play tag and stuff. Cool kids whispering at three o'clock! - Did you see that look? - No. - Hey, what gives? - Wait, what? Hey, Sadness! You touched a memory? We talked about this. - What's going on? Why won't it eject? - Get it out of there, Joy. - We used to play tag and stuff. Cool kids whispering at three o'clock! - Did you see that look? - No. - Hey, what gives? - Wait, what? Hey, Sadness! You touched a memory? We talked about this. - What's going on? Why won't it eject? - Get it out of there, Joy. - We used to play tag and stuff. Cool kids whispering at three o'clock! - Did you see that look? - No. - Hey, what gives? - Wait, what? Hey, Sadness! You touched a memory? We talked about this. - What's going on? Why won't it eject? - Get it out of there, Joy. - We used to play tag and stuff. Cool kids whispering at three o'clock! - Did you see that look? - No. - Hey, what gives? - Wait, what? Hey, Sadness! You touched a memory? We talked about this. - What's going on? Why won't it eject? - Get it out of there, Joy. - We used to play tag and stuff. Cool kids whispering at three o'clock! - Did you see that look? - No.
What? Sadness! What are you doing?
Oh, no! I'm sorry!
It's a Core Memory!
But it's blue.
No! Wait! Stop it! No! No!
Joy, no.
- That's a Core Memory!
- Hey!
The Core Memories!
Can I say that curse word now?
No! One, two, three. Okay.
I got them. Where are we?
Long Term Memory? Wait...
Goofball Island?
Riley's Islands of Personality.
They're all down!
This is bad.
We... We can fix this!
We just have to get back to Headquarters,
plug the Core Memories in, and Riley will be back to normal.
Riley has no Core Memories.
No Personality Islands and no...
What is it?
You.
You're not in Headquarters.
Without you, Riley can't be happy.
And get this: try-outs are tomorrow after school. What luck, right?
Hockey?
- What do we do?
Guys, this is...
- Hockey?
- Why is she acting so weird?
- Because I'm not Joy.
- Yeah, no kidding.
- That wasn't anything like Joy!
- Because I'm not Joy.
- Great idea. Anger, Fear, Disgust, how are we supposed to be happy?
- Hey, Riley. I've got good news!
- Hey, Riley. You pretend to be Joy.
- You're not in Headquarters.
- I found a junior hockey league right here in San Francisco.
And get this: try-outs are tomorrow after school. What luck, right?
Hockey?
- What do we do?
Guys, this is...
- Hockey?
- Why is she acting so weird?
- Because I'm not Joy.
- Yeah, no kidding.
- That wasn't anything like Joy!
- Because I'm not Joy.
- Great idea. Anger, Fear, Disgust, how are we supposed to be happy?
- Hey, Riley. I've got good news!
- Hey, Riley. You pretend to be Joy.
- You're not in Headquarters.
- I found a junior hockey league right here in San Francisco.
And get this: try-outs are tomorrow after school. What luck, right?
Hockey?
- What do we do?
Guys, this is...
- Hockey?
- Why is she acting so weird?
- Because I'm not Joy.
- Yeah, no kidding.
- That wasn't anything like Joy!
- Because I'm not Joy.
- Great idea. Anger, Fear, Disgust, how are we supposed to be happy?
- Hey, Riley. I've got good news!
- Hey, Riley. You pretend to be Joy.
- You're not in Headquarters.
- I found a junior hockey league right here in San Francisco.
I'm done. You pretend to be Joy.

What? Okay.

It was fine, I guess. I don't know.

Very smooth. That was just like Joy.

Something is definitely going on.

She's never acted like this before.

What should we do?

But we'll need support.

Signal the husband.

With a nice pass over to Reeves,
comes across... and nice!

She's looking at us.

- What did she say?
- What?

Riley, I do not like this new attitude.

I'll show you attitude, old man.

No. No, no! Stay happy!

What is your problem?

Just leave me alone!

Sir, reporting high levels of sass!

Take it to DEFCON Two.

You heard that, gentlemen. DEFCON Two.

You heard that, gentlemen. DEFCON Two.

Listen, young lady, I don't know where this disrespectful attitude came from...

You want a piece of this, pops?

Come and get it!

That's it! Go to your room! Now!

The foot is down! The foot is down!

Good job, gentlemen.

That could have been a disaster.

Well, that was a disaster.

Come fly with me, gatinha.

We're going to walk out there? On that?

We have to do this for Riley.

Just follow my footsteps.

We have to do this for Riley.

If we fall, we'll be forgotten forever.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

It's the quickest way back.

But it's right over the Memory Dump.

If we fall, we'll be forgotten forever.

We have to do this for Riley.

Just follow my footsteps.

- Okay.

- It's not that high. It's totally fine...

Hey.

Come fly with me, gatinha.

We're going to walk out there? On that?

We have to do this for Riley.

Just follow my footsteps.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.

We have to do this for Riley.
Come on, where's my happy girl?
Monkey.
He's trying to start up Goofball.
Come on!
Go back! Run, run, run!

What...
I get it. You need some alone time.
We'll talk later.
Joy, where are you?
We lost Goofball Island.
That means she can lose Friendship and Hockey and Honesty and Family.
We'll go across Friendship Island.
We'll just go across Friendship Island.
We'll never make it.
- No!
- No, no, no!
Don't obsess over the weight of life's problems.
Remember the funny movie where the dog dies?
Sadness, we don't have time for this.
We'll just have to go around.
Take the scenic route.
Wait, Joy, you could get lost in there!
Think positive!
Okay. I'm positive.
Riley's gone to sleep.
Which is a good thing.
When you think about it because nothing else bad can happen while she's asleep.
We'll be back to Headquarters before she wakes up.
We'll just go across Friendship Island.
We'll never make it.
- No!
- No, no, no!
Don't obsess over the weight of life's problems.
Remember the funny movie where the dog dies?
Sadness, we don't have time for this.
We'll just have to go around.
Take the scenic route.
Wait, Joy, you could get lost in there!
Think positive!
Okay. I'm positive.
you will get lost in there.
That's Long Term Memory.
An endless warren of corridors and shelves.
I read about it in the manuals.
The manuals!
- You read the manuals!
- Yeah.
So you know the way back to Headquarters!
I guess.
You are my map!
Let's go! Lead on, my map!
Show me where we're going!
Okay. Only I'm too sad to walk.
Just give me a few... hours.
Which way? Left?
Right.
No. I mean, go left.
I said left was right. Like "correct."
Okay.
This actually feels kind of nice.
Okay, here we go! We'll be back to Headquarters before morning.
We can do it! This will be easy! This is working!
Are we getting close?
Yeah, just another right.
And... a left and then another... left and...
Are you sure you know where we're going?
Because we seem to be walking away from Headquarters.
Riley's awake.
Don't touch. Remember?
If you touch them, they stay sad.
Sorry, I won't. Starting now.
I can't take much more of this.
00:34:40,680 --> 00:34:42,140
Forget them!
00:34:42,240 --> 00:34:44,720
- Mind workers!
- But, Joy, we're almost...
00:34:45,960 --> 00:34:48,740
Phone numbers. We don't need all these. They're in her phone.
00:34:48,840 --> 00:34:50,842
- Excuse me, hi.
- Just forget all of that. Please. Forget it!
00:34:52,400 --> 00:34:53,940
- I need to find Friendship Island.
- Look at this.
00:34:54,040 --> 00:34:55,500
Four years of piano lessons.
00:34:55,600 --> 00:34:56,780
Yeah, it looks pretty faded.
00:34:56,880 --> 00:34:59,804
You know what? Save Chopsticks and Heart and Soul, get rid of the rest.
00:35:00,360 --> 00:35:01,940
- Are you...
- U.S. Presidents. What do you think?
00:35:02,040 --> 00:35:04,260
Yeah, just keep Washington, Lincoln and the fat one.
00:35:04,360 --> 00:35:06,500
- Forget them!
- Hey! You can't throw those away!
00:35:06,600 --> 00:35:07,931
Those are perfectly good memories.
00:35:08,040 --> 00:35:10,260
- The names of every "Cutie Pie Princess" doll?
00:35:10,360 --> 00:35:13,420
- Yes! That is critical information!
00:35:13,520 --> 00:35:14,760
Glitterstorm, Honeypants...
00:35:19,520 --> 00:35:20,740
Hey! Bring those back!
00:35:20,840 --> 00:35:22,980
They're in the dump.
Nothing comes back from the dump.
00:35:23,080 --> 00:35:24,660
Yeah. Look, lady, this is our job, okay?
00:35:24,760 --> 00:35:27,100
When Riley doesn't care about a memory, it fades.
00:35:27,200 --> 00:35:28,580
- Fades?
- Happens to the best of them.
00:35:28,680 --> 00:35:32,480
Yeah, except for this bad boy. This one will never fade.
00:35:32,720 --> 00:35:34,620
- TripleDent gum
- Will make you smile
00:35:34,720 --> 00:35:35,940
The song from the gum commercial?
00:35:36,040 --> 00:35:38,460
You know, sometimes we send that one up to Headquarters for no reason.
00:35:38,560 --> 00:35:40,940
It just plays in Riley's head over and over again.
00:35:41,040 --> 00:35:42,780
Like a million times!
00:35:42,880 --> 00:35:43,900
Let's watch it again!
00:35:44,000 --> 00:35:45,540
TripleDent gum
00:35:45,640 --> 00:35:48,580
Yeah, I know. We all know the song.
00:35:48,680 --> 00:35:49,780
Hey, what do you think? Should we do it?
00:35:49,880 --> 00:35:50,881
Yeah!
00:35:51,000 --> 00:35:52,490
Okay, here we go!
00:35:55,600 --> 00:35:56,681
TripleDent gum
00:35:56,800 --> 00:35:58,450
What the... This again?
00:35:59,800 --> 00:36:02,121
Wait! Do you know how to get to Friendship Island?
00:36:02,440 --> 00:36:03,460
TripleDent gum
00:36:03,560 --> 00:36:06,740
Do you like it there? Did you feel any earthquakes? Is the bridge cool?
00:36:06,840 --> 00:36:09,540
Yeah, it's good.
I've got to go.

00:36:35,280 --> 00:36:36,611
What?

00:36:36,611 --> 00:36:38,040
00:36:38,040 --> 00:36:42,250
Okay, could you just please
tell me which way is... Oh, no!

00:36:45,800 --> 00:36:47,802
Friendship Island! What?

00:36:59,080 --> 00:37:00,445
Not Friendship.

00:37:06,840 --> 00:37:10,820
Riley loved that one. And now it's
gone.

00:37:10,920 --> 00:37:14,527
Goodbye, friendship. Hello, loneliness.

00:37:19,000 --> 00:37:20,923
We'll just have to go the long way.

00:37:21,760 --> 00:37:26,129
Yeah. The long, long, long, long way.

00:37:27,080 --> 00:37:28,411
I'm ready.

00:37:29,680 --> 00:37:31,967
There's got to be a better way,

00:37:34,520 --> 00:37:35,601
Look at you!

00:37:36,960 --> 00:37:39,500
I will take you, but not you.

00:37:39,600 --> 00:37:41,648
Who am I kidding? I can’t leave you.

00:37:42,000 --> 00:37:43,780
Hello!

00:37:43,880 --> 00:37:45,120
Wait! Hey! Wait!

00:37:47,520 --> 00:37:49,124
Wait! Stop!

00:37:57,840 --> 00:37:58,887
Excuse me.

00:37:59,640 --> 00:38:02,420
I was looking for... Diversion!

00:38:02,520 --> 00:38:04,363
- What?
- So long, sucker!

00:38:06,040 --> 00:38:07,100
I hurt all over.

00:38:07,200 --> 00:38:08,940
Wait. I know you.

00:38:09,040 --> 00:38:12,620
No, you don't. I get that a lot.

00:38:12,720 --> 00:38:14,060
I look like a lot of people.

00:38:14,160 --> 00:38:16,860
Bing Bong! Riley's imaginary friend!

00:38:16,960 --> 00:38:19,420
- You really do know me?
- Well, of course!

00:38:19,520 --> 00:38:21,980
Riley loved playing with you!

00:38:22,080 --> 00:38:24,580
You two are best friends!

00:38:24,680 --> 00:38:26,780
Headquarters?

00:38:26,880 --> 00:38:29,940
Well, yeah. I'm Joy. This is Sadness.

00:38:30,040 --> 00:38:31,740
You're Joy? The Joy?

00:38:31,840 --> 00:38:33,420
What the heck are you doing out here?

00:38:33,520 --> 00:38:35,580
That's a good question.

00:38:35,680 --> 00:38:36,620
Without you, Riley won't ever be
happy.

00:38:37,720 --> 00:38:41,100
We can't have that.

00:38:41,200 --> 00:38:46,800
We got to get you back.

00:38:41,300 --> 00:38:43,140
I'll tell you what. Follow me!

00:38:43,240 --> 00:38:44,260
Thank you!

00:38:44,360 --> 00:38:45,980
It is so great to see you again.

00:38:46,080 --> 00:38:48,260
I gotta tell you,

00:38:48,360 --> 00:38:51,300
I am such a huge fan of your work.

00:38:51,400 --> 00:38:53,260
Do you remember
when you and Riley were in a band?

00:38:53,360 --> 00:38:54,780
I went to all of your concerts.

00:38:54,880 --> 00:38:56,405
Yeah, I blow a mean nose.

00:38:57,880 --> 00:38:59,500
And remember your rockets?

00:39:01,920 --> 00:39:03,340
Of course! It runs on song power!

00:39:03,440 --> 00:39:04,780
Who's your friend who likes to play?

00:39:04,880 --> 00:39:06,100
Bing Bong

00:39:06,200 --> 00:39:07,500
His rocket makes you yell "Hooray!"

00:39:07,600 --> 00:39:09,340
- Bing Bong, Bing Bong

00:39:09,440 --> 00:39:11,740
What exactly are you supposed to be?

00:39:11,840 --> 00:39:14,500
You know, it's unclear.

00:39:14,600 --> 00:39:19,340
I'm mostly cotton candy.

00:39:19,440 --> 00:39:20,282
But shape-wise I'm part cat,

00:39:20,380 --> 00:39:26,340
part elephant, part dolphin.

00:39:26,440 --> 00:39:27,820
Dolphin?

00:39:28,100 --> 00:39:29,340
You got to remember, when Riley
was three, animals were all the rage.
The cow goes moo. The horse goes neigh.

That's all people talked about back then.

Yeah. Yeah. I guess that's true. What are you doing out here?

Well, there's not much call for imaginary friends lately. So I, you know...

Hey, hey. Don't be sad. Tell you what. When I get back up to Headquarters, I'll make sure Riley remembers you.

- You will?
- Of course! She'd love that.

This is the greatest day of my life!

Are you okay?

- Hey, what's going on?
- I cry candy.

Try the caramel. It's delicious.

- Here, use this.
- Thanks!

Walk? We're not walking.

We're taking the Train of Thought!

The train, of course!

That is so much faster! But how do we catch it?

Well, it kind of goes all over the place, but there is a station in Imagination Land.

I know a shortcut. Come on, this way!

I am so glad we ran into you!

Let's go around. This way.

If you want to walk the long way, go for it.

Almost there! If you're happy, you're not missing that train.

Looks like there's something in there.

I'm going to turn it on for a minute and burn out the gunk.

What did I tell you? You'll be at Headquarters in no time.

Say, would you look at that?

You're abstracting!

There are four stages. This is the first:
Non-objective Fragmentation!
00:42:16,120 --> 00:42:17,180
All right. Do not panic.
00:42:17,280 --> 00:42:19,681
What is important is that we all stay together.
00:42:21,200 --> 00:42:23,700
We’re in the second stage.
We’re deconstructing!
00:42:23,800 --> 00:42:24,801
Run!
00:42:26,680 --> 00:42:28,091
I can’t feel my legs!
00:42:28,800 --> 00:42:31,200
There they are.
00:42:29,960 --> 00:42:31,200
Come here, me!
00:43:00,840 --> 00:43:04,620
Oh, no, we’re Nonfigurative.
This is the last stage!
00:43:04,720 --> 00:43:06,529
We’re not going to make it!
00:43:08,400 --> 00:43:11,961
Wait! We’re two-dimensional.
Fall on your face!
00:43:22,800 --> 00:43:24,689
Stop! Stop!
00:43:26,040 --> 00:43:29,100
No! I thought you said that was a shortcut.
00:43:29,200 --> 00:43:32,100
I did, but wow, we should not have gone in there.
00:43:32,200 --> 00:43:34,089
That was dangerous!
They really should put up a sign.
00:43:34,400 --> 00:43:35,447
How long until the next train?
00:43:35,800 --> 00:43:39,260
Who knows. But don’t worry.
There’s another station! That way.
00:43:39,360 --> 00:43:42,420
The train always stops there. Right before it goes to Headquarters.
00:43:42,520 --> 00:43:44,488
If we hurry, we can catch it.
00:43:44,600 --> 00:43:46,887
This isn’t another one of your shortcuts, is it?
00:43:47,840 --> 00:43:49,300
Yeah!
00:43:49,400 --> 00:43:51,180
Is there really another station?
00:43:51,280 --> 00:43:52,486
Through there.
00:43:54,680 --> 00:43:57,160
Welcome to Imagination Land!
00:43:57,440 --> 00:43:59,460
- Imagination Land?
- Sure!
00:43:59,560 --> 00:44:01,900
I come here all the time.
I’m practically the mayor.
00:44:02,000 --> 00:44:04,740
Hey, you guys hungry?
There’s French Fry Forest!
00:44:04,840 --> 00:44:07,100
- Delicious.
- No way!
00:44:07,200 --> 00:44:09,780
Check it out! Trophy Town!
00:44:09,880 --> 00:44:12,963
Medals! Ribbons! Everyone’s a winner!
00:44:13,720 --> 00:44:15,620
I won first place!
00:44:15,720 --> 00:44:18,460
- Me too!
- Participation award.
00:44:18,560 --> 00:44:21,980
Wait, is that...
00:44:22,080 --> 00:44:24,060
Sadness, look, it’s Cloud Town!
00:44:24,160 --> 00:44:25,491
That is my favorite!
00:44:25,600 --> 00:44:27,300
It’s so soft!
00:44:27,400 --> 00:44:29,140
Let me try.
00:44:29,240 --> 00:44:32,005
You better fix that wall, or else you’re in big troubl...
00:44:34,080 --> 00:44:35,525
Oh, no! Lava!
00:44:37,000 --> 00:44:38,923
Imagination Land is the best!
00:44:40,080 --> 00:44:42,820
Is it all going to be so interactive?
00:44:42,920 --> 00:44:45,220
Hey, look! The House of Cards!
00:44:45,320 --> 00:44:47,660
Wait. Hang on just a minute.
00:44:47,760 --> 00:44:49,180
- Your rocket!
- Yeah.
00:44:49,280 --> 00:44:51,020
I stashed it in there for safekeeping,
00:44:51,120 --> 00:44:53,521
and now I’m all set to take Riley to the moon!
00:44:54,720 --> 00:44:56,500
- I’m sorry.
- Great.
00:44:56,600 --> 00:44:58,660
I love Imagination Land.

Isn't it great? And there's always something new, like...

Who the heck is that?

I would die for Riley.

- I've never seen him before.
- I live in Canada.

Anyway, this way.

Through Preschool World!

- We're nearly to the train!
- Riley, here we come!

This should be fun! New team, new friends.

- These kids look pretty good, considering they're from San Francisco.

Okay, Andersen, you're up! Got to go.

- Okay. Good luck, sweetie!

Luck isn't going to help us now.

00:45:32,800 --> 00:45:34,540
If she tries to use Hockey Island, it's going down.

00:45:34,640 --> 00:45:37,940
Which is why I've recalled every hockey memory I can think of.

00:45:38,040 --> 00:45:40,820
One of these has got to work in place of the Core Memory.

00:45:40,920 --> 00:45:42,331
- She's about to play!
- Hurry!

00:45:50,040 --> 00:45:52,646
We did it, gang! It's working!

00:45:55,680 --> 00:45:59,890
Line change! Line change! Change it up!

00:46:04,800 --> 00:46:06,086
No! No!

00:46:11,520 --> 00:46:13,260
It's like we don't learn anything.

00:46:13,360 --> 00:46:15,380
- Come on!

00:46:15,480 --> 00:46:17,926
- Let's pick it up out there!

00:46:19,400 --> 00:46:21,900
- Pass! Shoot it! Shoot it!

00:46:20,360 --> 00:46:21,900
- That's it!

00:46:22,000 --> 00:46:23,206
- No, no, no! Breathe.

00:46:27,520 --> 00:46:29,010
Find your happy place.

00:46:35,360 --> 00:46:37,260
- What's her problem?

00:46:37,260 --> 00:46:38,994
- Riley. What's wrong?
- Let's go.

00:46:39,400 --> 00:46:39,900
- You're not going to finish try-outs?

00:46:42,287
- What's the point?

00:46:40,400 --> 00:46:42,402
Stop saying everything will be all right.

00:46:42,404 --> 00:46:44,020
Hey. It'll be all right.

00:46:44,125
Let's just go back...

00:46:44,404 --> 00:46:44,402
- She's about to play!

00:46:44,404 --> 00:46:44,404
- Stop saying everything will be all right!

00:46:46,791
Nice hustle, ladies!

00:46:47,321
Hockey?

00:46:47,940
No, no, she loves hockey.

00:46:49,860
She can't give up hockey.

00:47,07,260
- Hey! Look at that! Very nice shot!

00:47,07,360
- Hey!

00:47,07,918
Bing Bong, we have to get to that station.

00:47,11,420
Sure thing. This way, just past Graham Cracker Castle.

00:47,14,660
Hey. That's weird. Graham Cracker Castle used to be right here.

00:47,17,060
I wonder why they moved it?

00:47,19,660
That's not...

00:47,31,601
My rocket!

00:47,34,500
Wait! Riley and I, we're still using that rocket!

00:47,37,060
It still has some song power left!

00:47,38,685
Who's your friend who likes to play?

00:47,48,860
No! No, no, no. No, you can't take my rocket to the dump!

00:47,50,291
Riley and I are going to the moon!

00:47,58,328
Riley can't be done with me.

00:48,08,060
Hey, it's going to be okay!

00:48,10,060
We can fix this!

00:48,18,060
We need to get back to Headquarters.
Once we flew back in time.
We had breakfast twice that day.
00:50:09,400 --> 00:50:12,380
Well, why don’t we quit standing around
and do something?
00:50:12,480 --> 00:50:13,540
Like what, genius?
00:50:13,640 --> 00:50:15,500
Like quitting. That’s what I’m doing.
00:50:15,600 --> 00:50:19,685
Sure it’s the coward’s way out.
But this coward’s gonna survive.
00:50:27,440 --> 00:50:29,010
Emotions can’t quit, genius!
00:50:30,880 --> 00:50:32,928
I thought we were supposed
to be keeping Riley happy.
00:50:33,520 --> 00:50:35,090
Wait a minute! Wait a minute!
00:50:41,040 --> 00:50:42,530
- What is it?
- Nothing.
00:50:42,640 --> 00:50:44,900
- Just the best idea ever.
- What?
00:50:45,000 --> 00:50:47,580
All the good Core Memories
were made in Minnesota.
00:50:47,680 --> 00:50:50,740
Ergo, we go
back to Minnesota and make more.
00:50:50,840 --> 00:50:51,860
- Ta-da!
- Wait, wait, wait.
00:50:51,960 --> 00:50:53,860
You’re saying we run away?
00:50:53,960 --> 00:50:55,340
Well, I wouldn’t call it that.
00:50:55,440 --> 00:50:58,020
I’d call it the Happy Core
Memory Development program.
00:50:58,120 --> 00:50:59,380
You can’t be serious.
00:50:59,480 --> 00:51:00,860
Hey! Our life was perfect
00:51:00,960 --> 00:51:04,885
until Mom and Dad decided
to move to San Fran Stinktown.
00:51:05,640 --> 00:51:07,220
I mean, it’s just so drastic!
00:51:07,320 --> 00:51:09,500
Need I remind you
of how great things were there?
00:51:09,600 --> 00:51:12,285
Our room? Our back yard? Our friends?
00:51:14,080 --> 00:51:15,380
- TripleDent gum
- Will make you smile
00:51:15,480 --> 00:51:17,721
Did I ask for the gum commercial?
00:51:18,240 --> 00:51:19,605
Anyway, it was better, that’s my point.
00:51:19,720 --> 00:51:22,220
Yeah, Riley was happier in Minnesota.
00:51:22,320 --> 00:51:24,368
Wait. Hold on. Shouldn’t we
just sleep on this or something?
00:51:24,920 --> 00:51:26,340
Fine. Let's sleep on it.
00:51:26,440 --> 00:51:29,330
Because, hey,
I'm sure jolly fun-filled times
00:51:29,440 --> 00:51:31,807
are just around the corner.
00:51:43,800 --> 00:51:45,380
Hey, hey! Why aren't we moving?
00:51:45,480 --> 00:51:47,780
Riley's gone to sleep.
We're all on break.
00:51:47,880 --> 00:51:49,700
You mean we're stuck here until
morning?
00:51:49,800 --> 00:51:51,980
Yeah, the Train of Thought
doesn't run while she's asleep.
- We can't wait that long.
- How about we wake her up?
- Sadness, that's ridiculous!
How could we possibly...
00:51:59,760 --> 00:52:00,780
How about we wake her up?
00:52:00,880 --> 00:52:03,406
- Great idea, Joy.
- Thanks. Come on!
00:52:08,880 --> 00:52:10,500
This place is huge!
00:52:10,600 --> 00:52:13,046
Yeah, it looks so much smaller
than I expected.
00:52:13,880 --> 00:52:16,724
I Can Fly? I love that one!
00:52:18,440 --> 00:52:20,488
Rainbow Unicorn! She's right there!
00:52:23,440 --> 00:52:26,460
My friend says you're famous.
She wants your autograph.
00:52:26,560 --> 00:52:29,300
No, no, Sadness,
don't bother Miss Unicorn, okay?
00:52:29,400 --> 00:52:32,370
Sorry, she's from out of town.
That was so embarrassing, right?
00:52:33,640 --> 00:52:35,802
I loved you in
Fairy Dream Adventure Part 7.
00:52:35,920 --> 00:52:37,490
Okay, bye. I love you!
00:52:38,800 --> 00:52:40,460
Wonder what that means.
00:52:40,560 --> 00:52:41,766
Well, let's go in.
00:52:44,040 --> 00:52:46,700
Set up the classroom set!
Today's memories are in!
00:52:46,800 --> 00:52:48,660
We've got a lot to work with here.
00:52:48,760 --> 00:52:51,660
Riley dumped her best friend,
had a miserable day at school,
00:52:51,760 --> 00:52:52,780
and quit hockey.
00:52:52,880 --> 00:52:55,020
The writers have
put together a killer script!
00:52:55,120 --> 00:52:57,282
Just because Joy and Sadness are gone,
00:52:57,400 --> 00:52:58,925
I have to do stupid Dream Duty.
00:53:00,600 --> 00:53:02,660
Okay. How are we going to wake her
up?
00:53:02,760 --> 00:53:05,620
Well, she wakes up sometimes
when she has a scary dream.
00:53:05,720 --> 00:53:06,660
We could scare her.
00:53:06,760 --> 00:53:09,001
Scare her? No,
she's been through enough already.
00:53:09,120 --> 00:53:10,140
- But, Joy...
- Sadness,
00:53:10,240 --> 00:53:12,660
you may know your way
around down here, but I know Riley.
00:53:12,760 --> 00:53:16,220
We're gonna make her so happy,
she'll wake up with exhilaration.
00:53:16,320 --> 00:53:17,580
We'll excite her awake!
00:53:17,680 --> 00:53:19,728
That's never happened before.
00:53:19,840 --> 00:53:21,380
Riley loves dogs. Put this on.
00:53:21,480 --> 00:53:22,460
I don't think that'll work.
00:53:22,560 --> 00:53:24,180
- Bing Bong?
- Yeah?
00:53:24,280 --> 00:53:27,329
- Don't let anything happen to these.
- Got it.
00:53:28,640 --> 00:53:30,802
Add the reality distortion filter.
00:53:32,840 --> 00:53:35,700
Love it. Remember,
play to the camera, everyone!
00:53:35,800 --> 00:53:37,420
Riley is the camera!
00:53:37,520 --> 00:53:40,808
Makeup, get out of there,
we are on in five, four, three...
00:53:43,040 --> 00:53:44,980
Hello, class.
00:53:45,080 --> 00:53:48,540
Before we begin today's pop quiz...
00:53:48,640 --> 00:53:50,340
Man, she is one bad actress.
00:53:50,440 --> 00:53:52,204
...which counts for 90%
of your final grade,
00:53:52,880 --> 00:53:57,380
I want to introduce
our new student, Riley.
00:53:57,480 --> 00:53:59,540
Would you like to stand up
00:53:59,640 --> 00:54:01,324
- and introduce yourself?
- Camera.
00:54:02,240 --> 00:54:04,220
And cue Riley.
My name is Riley Andersen.
I'm from Minnesota and now I live here.
Look! Her teeth are falling out!
- That's disgusting.
- Gross!
Teeth falling out.
Yeah, I'm used to that one.
Let me guess, we have no pants on.
Hey, look! She came to school with no pants on!
Called it!
Ready?
I don't think this happy thing is going to work. But if we scare her...
Just follow my lead. Here we go.
Bark! Bark! Bark!
Who is that?
What's going on?
Get them!
You're on! Go!
Let's party! Let's dance!
- Bing Bong!
- Bing Bong, Bing Bong!
- Sadness, stop! It was working!
Sadness! You are ruining this dream!
You're scaring her!
But look, it's working!
They are not part of this dream.

My hat feels loose.

- That's what I wrote in my hat.
- You've got my hat on.
- You've got my hat on.
- Okay, but it's my handwriting.
- Hey! You!
- You caught us!
- Get back in there! No escaping!
I don't like it here. It's where they keep Riley's darkest fears.

The stairs to the basement!
Grandma’s vacuum cleaner!
Okay, come on.
- Would you walk quieter?
- I’m trying.

Okay, come on.
- Would you walk quieter?
- I’m trying.

What is going...
Candy wrappers?

- Bing Bong!
- Joy?
There you are.

It’s Jangles.

Who’s the birthday girl?
Who’s the birthday girl?

Do you have the Core Memories?

Yeah. All he cared about was the candy!

Nothing like a good scare to wake you up, right?

Okay, but it’s my handwriting.
No it isn’t. That’s my... I wrote that.

No, but this one’s my handwriting.

Who’s the birthday girl?

Come on, let’s go!

We made it!

Guess who’s on their way to Headquarters!

We are!

We were at school, and we were naked,
and there was a dog,
and his back half was chasing him
and then we saw Bing Bong!
You idiot! It was a dream!
This is ridiculous!
We can’t even get a good night’s sleep anymore.

A ticket costs money.

Where was it we saw it last?

We have to wake up Riley.

We made it!
They can pay to get us out.
How about this, huh? Isn’t this nice?
You can see everything from up here.
Look! there’s Inductive Reasoning.
There’s Déjà Vu.
There’s Language Processing.
There’s Critical Thinking.
There’s Déjà Vu.
There’s Language Processing.
There’s Critical Thinking.
There’s Déjà Vu.
Hey, look at this, guys! Memories!
About scaring Riley awake.
Hey. That was a good idea.
You’re not so bad.
Really?
Nice work.
I can’t wait to get the old Riley back.
As soon as we get there,
I’m going to fix this whole mess.
Is this Riley?
She’s so big now.
She won’t fit in my rocket.
How are we gonna get to the moon?
It’s that time in the twisty tree, remember?
The hockey team showed up and Mom and Dad were there cheering.
Look at her, having fun and laughing.
I love this one.
I love that one, too.
Atta girl! Now you’re getting it!
Yeah. It was the day the Prairie Dogs lost the big playoff game.
Riley missed the winning shot.
She felt awful. She wanted to quit.
Sorry. I went sad again, didn’t I?
I’ll tell you what. We can keep working on that when we get back. Okay?
Okay.
But I just don’t understand.
Why did our moving van even go to Texas?
Multiple customers?
Well, we were promised delivery on the fifth.
Excuse me, isn’t there any way that you can rush it?
Honesty Island?
Look out!
Come on! Hurry up! Come on! Over here!
That’s our only way back!
A recall tube!
We can get recalled!
Don’t go! Run, run! Go!
I mean, this is serious.
I’d be happy to help you.
We have no Core Memories.
You want Riley to be happy?
Let’s get back to Minnesota and make more.
Joy, if we hurry, we can still stop her.
Family Island. Let’s go!
Joy! Joy! It’s too dangerous!
We won’t make it in time.
But that’s our only way back!
A recall tube!
We can get recalled!
Have a great day, sweetheart.
We love you!
Go! Run, run! Go!
Whoa! Whoa! Sadness! Sadness, stop!
You're hurting Riley!
No, no, no! I did it again!
If you get in here, these Core Memories will get sad.
I'm sorry. Riley needs to be happy.
Joy?
Joy!
Joy!
Joy!
Joy!
Joy!
Joy!
Joy, what are you doing? Will you stop it, please? We're stuck down here.
We're forgotten.
We used to play tag and stuff. But everything's different now.
Since we moved.

Do you remember how she used to stick her tongue out when she was coloring?
I could listen to her stories all day.
I just wanted Riley to be happy.
It was the day the Prairie Dogs lost the big playoff game.
Riley missed the winning shot.
She felt awful.
She wanted to quit.
Sadness.
Mom and Dad... The team...
They came to help because of Sadness.
We have to get back up there.
Joy, we're stuck down here.
We might as well be on another planet.
Another planet.

Who's your friend who likes to play?
Who's your friend who likes to play?
Who's the best in every way and wants to sing this song to say...
Who's the best in every way and wants to sing this song to say...
Be on, Joy. One more time.
I got a feeling about this one.
Bing Bong, Bing Bong
His rocket makes you yell "Hooray!"
Who's the best in every way and wants to sing this song to say...

Come on!
Bing Bong, Bing Bong
01:12:33,160 --> 01:12:35,049
His rocket makes you yell "Hooray!"
Bing Bong, Bing Bong
01:12:35,160 --> 01:12:37,500
Who's the best in every way
and wants to sing this song to say
01:12:38,760 --> 01:12:40,125
We're gonna make it!
01:12:48,200 --> 01:12:50,820
Bing Bong! We did it!
01:12:50,920 --> 01:12:54,561
We... Bing Bong? Bing Bong!
01:13:03,960 --> 01:13:07,567
Take her to the moon for me. Okay?
01:13:21,120 --> 01:13:23,441
I'll try, Bing Bong.
01:13:26,160 --> 01:13:28,003
I promise.
01:13:41,320 --> 01:13:42,810
We're home!
01:13:43,520 --> 01:13:46,251
Riley? Riley!
01:13:50,600 --> 01:13:52,011
I'll call her cell.
01:13:56,080 --> 01:13:57,900
This is terrible. Wait,
Hey! Hey, look at me!
Did you mean what you said before?
I would die for Riley!
Yeah, okay, haircut. Time to prove it.
I would die for Riley!
Yeah, okay, haircut. Time to prove it.
I would die for Riley!
I would die for Riley!
That's it! I fold!
This is crazy. This is crazy.
No, no, no. Joy. Be positive.
I am positive this is crazy!
- Now!
- For Riley!
- Joy?
- Hang on!
I wish Joy was here!
It's Joy!
I wish Riley was here!
I miss Minnesota too.
I miss the woods where we took hikes.
And the backyard where you used to play.
Spring Lake, where you learned to skate.
Come here.
Hey, I'm liking this new view.
I like Tragic Vampire Romance Island.
Fashion Island? Everyone shut up.
Boy Band Island?

Well, what would you do,
if you're so smart?
I'd tell you,
but you're too dumb to understand.
What?
Of course your tiny brain is confused.
Guess I'll just have to
dumb it down to your level.
Sorry I don't speak moron
as well as you, but let me try. Duh!
Thank goodness you're back!
- Things are really messed up!
- We found this idea.
We were just
trying to make happy memories.
Joy, you got to fix this! Get up there!
Sadness, it's up to you.
- Me?
- Sadness?
I can't, Joy.
Yes, you can. Riley needs you.
I want my old friends,
and my hockey team.
I want to go home.
Please don't be mad.
- Sweetie.
- We're not mad.
You know what? I miss Minnesota too.
I miss the woods where we took hikes.
And the backyard where you used to play.
Spring Lake, where you learned to skate.
Come here.
Hey, I'm liking this new view.
I like Tragic Vampire Romance Island.
Fashion Island? Everyone shut up.
Boy Band Island?
Hope that's just a phase.
01:24:14,280 --> 01:24:17,980
Say what you want,
01:24:18,080 --> 01:24:19,580
I think it's all beautiful.
01:24:19,680 --> 01:24:22,331
Your new expanded console
is up and running.
01:24:24,240 --> 01:24:25,780
Cool! Upgrade!
01:24:25,880 --> 01:24:27,928
Hey! Whoops, wait. Did I just do that?
01:24:29,360 --> 01:24:30,740
Hey, guys? What's pub-er-ty?
01:24:30,840 --> 01:24:33,060
I don't know.
01:24:33,160 --> 01:24:36,820
I have access
to the entire curse word library!
01:24:36,920 --> 01:24:39,082
This new console is the...
01:24:40,120 --> 01:24:41,610
Sorry. I did it again. My bad.
01:24:41,720 --> 01:24:42,721
They're getting to the rink.
01:24:44,760 --> 01:24:46,380
Now when you get out there,
you be aggressive!
01:24:46,480 --> 01:24:48,100
- I know, Dad.
01:24:48,200 --> 01:24:50,940
- But not too aggressive.
01:24:51,040 --> 01:24:54,020
Are you kidding? I'm not missing one!
01:24:54,120 --> 01:24:58,580
- Go Riley! Foghorns are the best!
01:25:00,000 --> 01:25:01,580
Yeah! Mom and Dad are pretty cool.
01:25:01,680 --> 01:25:04,206
Guys, of course they are.
01:25:05,07,965
- But we can't show it.
01:25:08,080 --> 01:25:09,081
Told you it was a great idea!
01:25:10,360 --> 01:25:13,569
- Best idea he's had in a while.
01:25:18,360 --> 01:25:19,566
- He's a really good guy.
01:25:20,800 --> 01:25:24,441
Just in case.
01:25:26,680 --> 01:25:30,765
Girl! Girl! Girl!
01:25:33,480 --> 01:25:36,290
Okay. Bye.
01:25:37,200 --> 01:25:39,407
Remember, just hustle.
01:25:40,360 --> 01:25:43,045
- Go, Riley!
01:25:47,320 --> 01:25:49,448
All right. Let's play some hockey!
01:25:51,040 --> 01:25:51,980
All right, Anger, take it!
01:25:52,080 --> 01:25:53,220
Give us that puck or you're dead meat!
01:25:53,320 --> 01:25:54,300
On our left. On our left!
01:25:54,400 --> 01:25:56,140
Let's just try
not to get all smelly this time.
01:25:56,240 --> 01:25:58,300
Mom and Dad are watching us fail.
01:25:58,400 --> 01:25:59,845
Not for long!
01:26:01,200 --> 01:26:03,140
I know. Totally.
01:26:03,240 --> 01:26:05,180
But we still love our girl.
01:26:05,280 --> 01:26:07,860
She has great new friends,
great new house.
01:26:07,960 --> 01:26:09,340
Things couldn't be better.
01:26:09,440 --> 01:26:13,764
After all, Riley's twelve now.
01:26:34,320 --> 01:26:37,580
What could happen?
01:26:37,680 --> 01:26:39,648
Anyone? Jordan?
01:26:42,400 --> 01:26:43,640
How much more of this?
01:26:47,760 --> 01:26:47,340
Five months, two weeks and four days
until summer vacation.
01:26:47,440 --> 01:26:51,020
Then it's off to the Bahamas
with you know who!
01:26:51,120 --> 01:26:54,124
Come fly with me, gatinha.
01:26:57,880 --> 01:26:59,484
Have a nice day.
01:27:00,520 --> 01:27:01,700
What are we mad about?
01:27:01,800 --> 01:27:03,660
I don't know. Whatever Troy's mad
about.
01:27:03,760 --> 01:27:06,491
- What's Troy mad about?
- I don't know.
01:27:07,200 --> 01:27:08,611
I know. Totally.
01:27:09,520 --> 01:27:12,060
We're a total fraud!
01:27:12,160 --> 01:27:13,969
Do you think they can see through us?
01:27:14,080 --> 01:27:16,287
Of course not! We're wearing eye
shadow!
01:27:16,800 --> 01:27:21,886
And who can tell me what year
San Francisco was founded?
01:26:37,680 --> 01:26:39,648
Anytown, USA? New York?
01:26:42,400 --> 01:26:43,640
San Francisco?
01:26:47,760 --> 01:26:47,340
San Francisco was founded.
01:26:51,120 --> 01:26:54,124
I'm not sure. Let's check.
01:26:57,880 --> 01:26:59,484
San Francisco was founded.
Who's the birthday girl? Hey! Hello!
01:27:23,640 --> 01:27:27,380
Six years of drama school for this?
01:27:27,480 --> 01:27:28,970
Move it, will you?
01:27:31,680 --> 01:27:33,444
What are you doing? Come on!
01:27:33,560 --> 01:27:35,180
You know what? This is okay.
   This is fine.
01:27:35,280 --> 01:27:37,540
We just need to go to our happy place.
01:27:37,640 --> 01:27:38,700
TripleDent gum
01:27:38,800 --> 01:27:40,404
No! Not this again!
CURRICULUM VITAE

PERSONAL DATA
Name : Estriyati Uswatun
Gender : Female
Date of Birth : August, 18th, 1994
Place of Birth : Magelang
Address : Ngentak Sawitan, Mungkid, Magelang
Contact : +6285725983438
Citizenship : Indonesian

EDUCATION
- Formal
  1999-2005   SD N Sawitan
  2006-2009   SMP N 1 Kota Mungkid
  2010-2012   SMA N 1 Kota Mungkid
  2013-2017   UIN Sunan Kalijaga
- Informal
  2007-2008   English in LPK SPEC
  2012        Sewing in LPK Karya Abadi
  2013        Arabic in Mahmud Arabic School

PROFESIONAL EXPERIENCE
- Employment History:
  2012        as a cashier in Orang Utan Restaurant
2014-now as a costume maker and owner of Chantol Collection

- Fieldwork:
  April-May 2016 Indonesian Teacher for Foreigner in Language Center
  UIN Sunan Kalijaga
  May 2016 English Teacher in Pondok Pesantren Diponegoro
  November 2016 Employee in Dinas Pariwisata dan Kebudayaan
  Kabupaten Magelang

- Other Activities:
  June, 19th, 2014 Volunteer in “INDONESIA CHANNEL 2014” by Ministry
  of Foreign Affairs Republic of Indonesia
  April, 17-19th, 2015 Committee of French Singing Competition by Student
  Organization in UIN Sunan Kalijaga
  September, 8-9th, 2015 Jury of Dance Competition in “STUDENT FAIR #2” in
  UIN Sunan Kalijaga

INTEREST
  • Dancing
  • Drawing
  • Culture
  • Costume
  • Fashion
  • Traveling

ACHIEVEMENT
  • 1st Runner of J-Fashion Competition in Java Region in May, 30th-31st, 2015
  • 2nd Runner up of J-Fashion Competition in Yogyakarta Region in March, 14th 2016

LANGUAGES
  • Indonesian
  • English