



**AN ANALYSIS OF VIOLATED MAXIMS BY THE
MAIN CHARACTER OF *13 REASONS WHY* SEASON 2
TV SERIES**

THESIS

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UNIVERSITAS JEMBER**

2019



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CHARACTER OF *13 REASONS WHY* SEASON 2 TV SERIES**

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Submitted to English Department,
Faculty of Humanities, Universitas Jember, as one of the requirements
to obtain the award of Sarjana Sastra Degree in English Studies

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DEDICATION

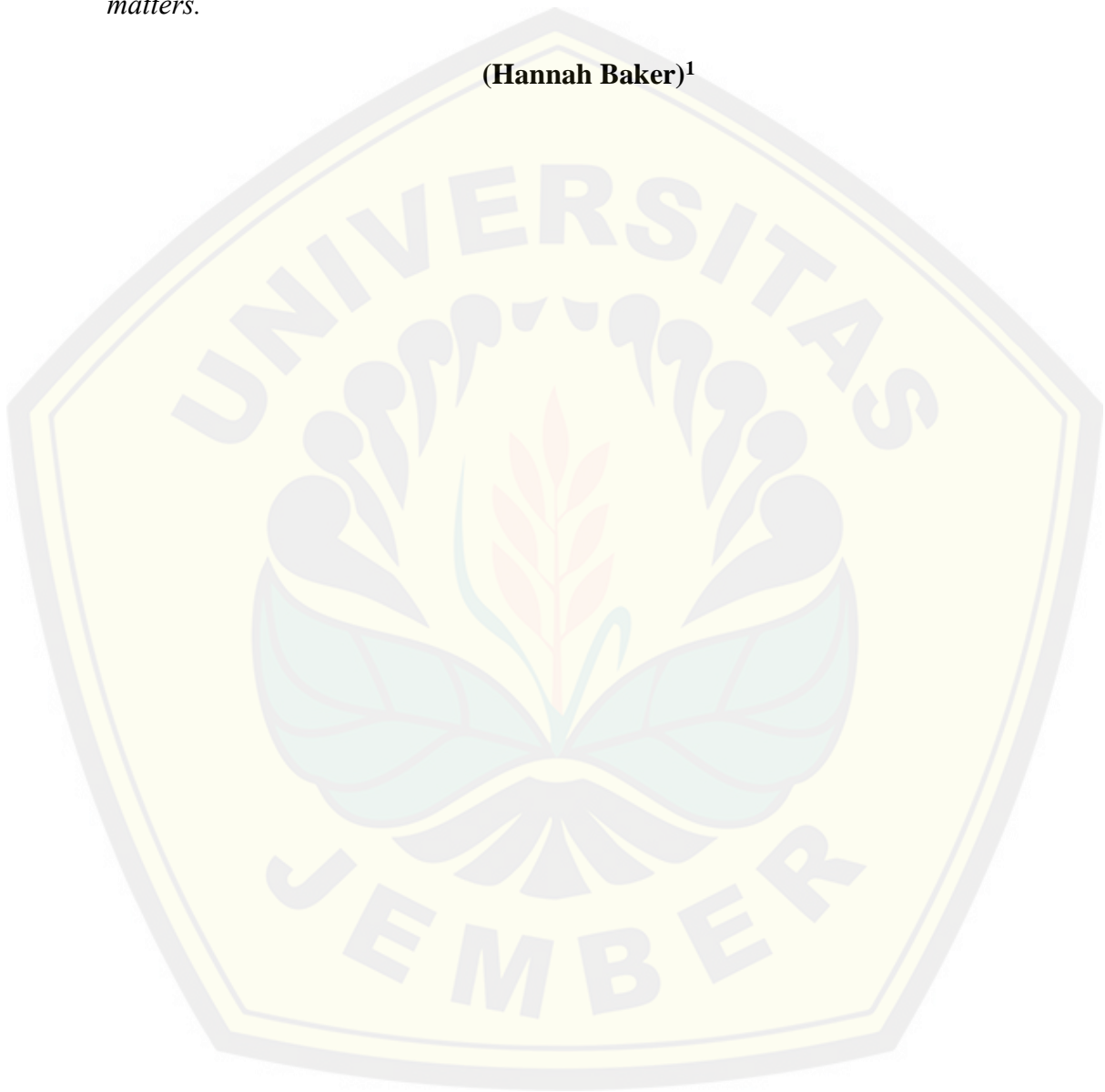
I dedicate this thesis to:

1. My beloved mother, Ari Harsiwi, the strongest person in my life, who always prays for my best and gives her endless love.
2. My Father, Didik Masyhudi, who always supports me financially and mentally.
3. My dearest sister, Bintang Charm S. who always entertains me and fill my days with joys and compassions.
4. My support system, Ali Ridho, who always accompanies, motivates, and encourages me in every situation.
5. My lovely friends, Ayin and Fina, who have listened and supported me during my tough moments.
6. All my teachers and lecturers, who have taught me the precious knowledge and experiences during my study.
7. My Alma Mater.

MOTTO

“It may seem like a small role now, but it matters. In the end, everything matters.”

(Hannah Baker)¹



<https://www.goalcast.com/2018/05/01/13-reasons-why-quotes/>

DECLARATION

I hereby state that the thesis entitled **An Analysis of Violated Maxims by the Main Character of *13 Reasons Why Season 2* TV Series** is an original writing. The analysis and the research described in this thesis have never been done for any other degrees or any publications.

I certify that all the source of the best knowledge and any help received in the process of writing this thesis have been acknowledged.

Jember, 2019

The writer

Firsta Lintang Fadhilla

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THESIS

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TV SERIES**

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Hopefully, this thesis could contribute and help those who intend to do research in English Linguistic Studies.

Jember, 2019

Firsta Lintang Fadhillah

SUMMARY

An Analysis of Violated Maxims by the Main Character of *13 Reasons Why* Season 2 TV Series; Firsta Lintang Fadhillah, 150110101020; 2019; ... pages; English Department, Faculty of Humanities, Universitas Jember.

This research deals with Grice's cooperative principle theory as the main tool to analyze the utterances produced by Clay Jensen, the main character in *13 Reasons Why* Season 2 TV Series. This research aims to reveal the lying behavior through violated maxims, the reason why the main character violates the maxims, and the impacts after the character telling lies through violated maxims. The utterances are analyzed with the cooperative principle theory proposed by Grice (1975) and theory of context of situation by Brown and Yule (1996), along with the lies motivation theory from Buller & Burgoon (1996) and Ekman's Deception Guilt Theory (1992).

This research uses a qualitative method as the main approach. The approach is combined with documentary research strategy. The primary data of this research are utterances which are collected from <https://8flix.com/scripts/13-reasons-why-episode-scripts/>. The secondary data are the screenshots of the dialogues that show the emotion of the main character in telling lies. The data which violates the maxims and contains lie are analyzed with the cooperative principle theory and theory of context of situation to classify the types of each utterance. Then, Lies motivation Theory and Guilt Deception theory are used to reveal the possible reasons and impact of violated maxims that represent lying behavior produced by the main character of *13 Reasons Why* Season 2 TV Series.

The result of this study shows that there are 24 utterances from Clay Jensen which violates 4 types of maxims. Those types of maxims are maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. The reasons why Clay Jensen violates the maxim are classified into 3 types of Lies Motivation, namely Instrumental, Relational, and Identity Motivation. The reason he uses instrumental motivation is to avoid punishment and to protect the source of

information. The reason Clay uses relational motivation is to redirect social interaction and protect the listener's feeling from being hurt, worried, or jealous. The most dominant reason is identity motivation. Clay tells lie to hide the private information and projecting a favorable image of the speaker.

Moreover, after telling lies and violating the cooperative principle, Clay Jensen as the main character feels guilty. As a result, some impacts are revealed from Clay's behavior. It is also supported by his statement and his decision to fix what he has done before.

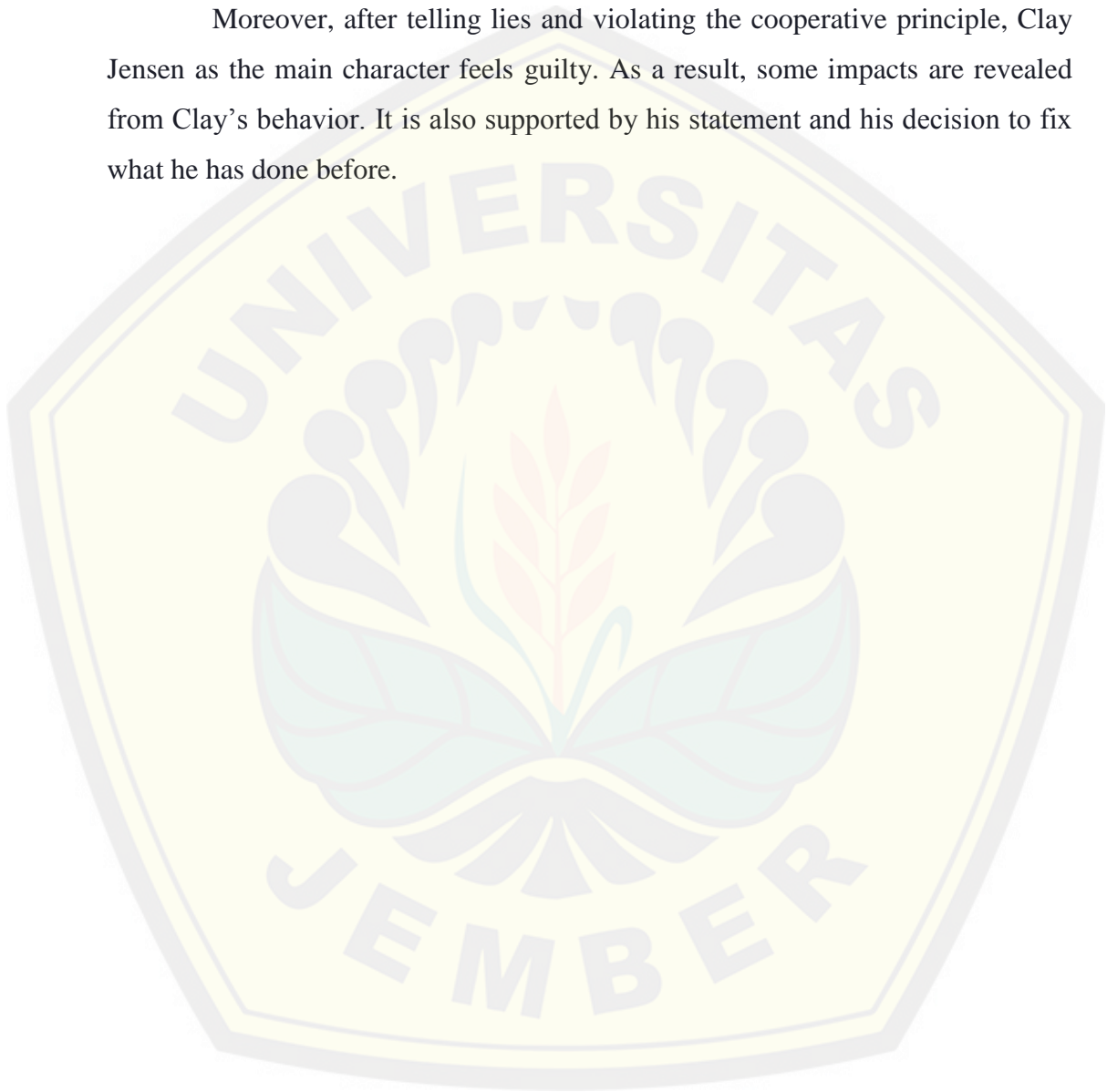
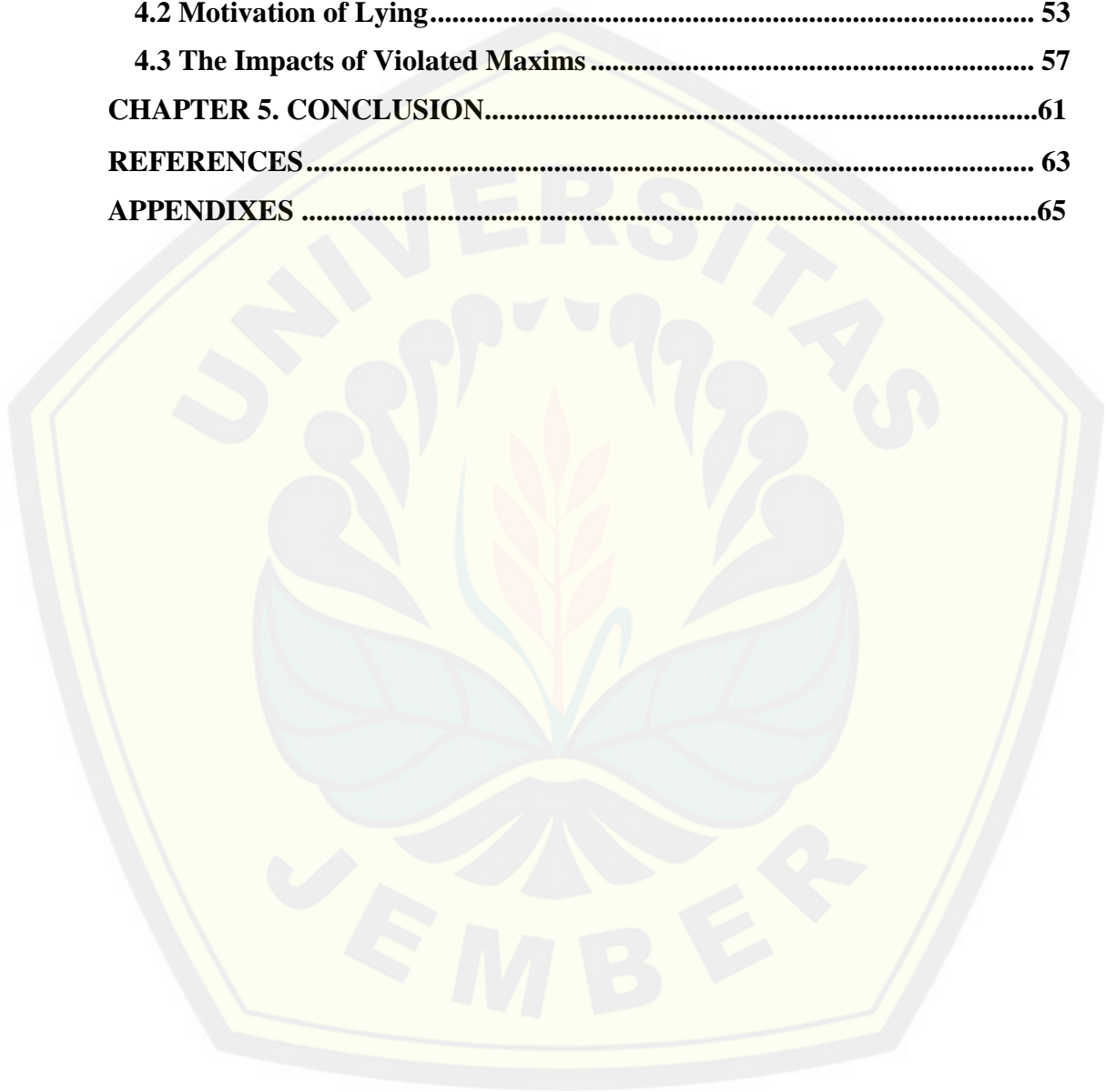


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CHAPTER 1. INTRODUCTION

1.1 Background of the Study

In a communication process, the speaker and listener are both expected to use language effectively. It is required to make a conversation or communication run smoothly without any misunderstanding. Grice (1975:45) proposes the theory about cooperative principle which contains four maxims to support the success of conversation. Those maxims are maxim of quality, maxim of quantity, maxim of manner, and maxim of relevance. However, the speaker and listener sometimes do not obey the cooperative principle. When the speakers fail to fulfill the maxims in the conversation, it is called as violated maxims. The violation itself occurs because of some factors from the speaker.

One of the factors is a lie which is done by the speaker while doing a conversation. Ekman (1992:28) states that lying behavior is the action done by a person who intends to mislead the listener in a conversation. A person sometimes tells lies without prior notification of a purpose and without having been explicitly asked to do so by the target. People lie most frequently about their feelings, their preference, their attitudes and their opinions. Commonly, the main purpose of lying is to save a face. It means when someone has done something bad, he/she tends to hide the fact and cover up the right information.

The phenomena of violating maxims, especially in lying behavior also appears in movies or TV series. In this study, the researcher tries to present the representation of lies through violated maxims of Grice's cooperative principle by the main character in the TV series entitled *13 Reasons Why* Season 2. This series is an American teen drama web television. It is developed on Netflix by Brian Yorkey, based on 2007 novel with the same title by Jay Asher. In www.imdb.com (2018), it reaches 7.5 (1-10 scale) average star rating given by the viewers per episode. This 13 episodes-series is a continued series from the first one, which tells the seventeen year old high school students, Clay Jensen, who struggles to reveal the suicide death case of his friend, Hannah Baker.

Season 1 of this series focuses on the reason why Hannah Baker committed suicide and sent Clay Jensen 13 cassettes recording of her reason to do suicide. Season 2 is more focused on the trial and Clay Jensen as the main character. He is stuck in two choices, whether to solve Hannah's death or to avoid being involved in Hannah's case. When Clay is confused to be a witness at the trial, there are mysterious Polaroid pictures in his locker which indicate that the school's baseball team is responsible for serial sexual assaults. He believes that those Polaroid pictures have a connection with Hannah's death. In addition, Clay cannot move on from Hannah because he is haunted by Hannah's spirit. He keeps telling himself that he should move on, but he cannot, because he always sees her spirit everywhere. Therefore, Clay often lies to others.

This study is conducted to reveal the lying behavior through violated maxims uttered by the main character of *13 Reasons Why* Season 2, Clay Jensen. The violated maxims of Grice's cooperative principle is a tool to analyze the lies of the main character. This research is important to conduct since there are some reasons or purposes behind the main character who often tells lies. The theory of context by Brown and Yule (1983) will support the explanation of the violated maxims. The next concept is proposed by Buller and Burgoon (1996) about Lies Motivation. The last concept in this study is Ekman (1992) about Deception Guilt Theory which helps the researcher to reveal the impact of how the main character feel after telling lies.

1.2 Research Topic

The topic of the research focuses on the representation of violated maxims in lying done by the main character of series *13 Reasons Why* Season 2, Clay Jensen.

1.3 Research Problem

In series *13 Reasons Why Season 2*, Clay Jensen as the main character often tells lie to the other characters. In the conversation, he violates Grice's cooperative maxims to represent his lying behavior. He starts telling lies after finding the Polaroid pictures and being haunted by Hannah's spirit. He is also confused to be a witness at the trial to solve Hannah's case or to avoid the case and to pretend not to know anything. Consequently, there are some possible motivations or reasons why he often tells a lie. Besides, he seems to feel a certain emotion after telling lies. Therefore, the researcher tries to reveal the violated maxims of lying behavior of the main character, the possible reasons why the main character lies through violated maxims, and the impact after the character tells lies.

1.4 Research Questions

Based on the background and the problem of the study above, the researcher formulates several research questions to be answered, they are:

1. What types of maxims do represent a lying behavior of the main character of *13 Reasons Why Season 2*?
2. Why does the main character violate the cooperative principle?
3. What are the impacts of violating the cooperative principle?

1.5 The Goals of the Study

This research is conducted to reveal the lying behavior done by main character of *13 Reasons Why Season 2* through violated maxims of Grice's cooperative principle. As a result, this study is designed to achieve the following goals:

1. To know the types of violated maxims used by the main character of *13 Reasons Why Season 2* which represent his lying behavior.
2. To know the possible reasons why the main character violates the cooperative principle.
3. To reveal the impacts of the main character after he violates the cooperative principle.

1.6 The Scope of the Study

This research is conducted under Pragmatics area. In order to limit the discussion, this study is focused on violated maxims which represent lying behavior by the main character of *13 Reasons Why* Season 2.



CHAPTER 2. LITERATURE REVIEW

2.1 Previous Studies

There are some studies that discuss the related topic of cooperative principle. The first previous research is written by Al-Saedi (2013). The researcher collected the data from a science fiction novel, *The Giver* by Lois Lowry. The findings revealed that Lowry made the characters disobey Grice's Cooperative Principle. Lowry had her characters fail to observe the maxims for specific purposes such as generating new implicatures, hiding the truth for a period, or persuading and convincing the readers about a message from the character.

The second previous study is an article written by DePaulo, Lindsay, Malone, Muhlenbruck, Charlton, and Cooper (2003). This article discussed about the lying behavior of 120 students which had specific cues. The researcher took the data from the students of The University of Virginia. This study used Ekman's theory to identify the behavior of liars after telling lies. Moreover, the researcher used Buller and Burgoon's (1996) theory to know the interpersonal factors of lies. The result showed that in some ways, liars were less forthcoming than truth tellers, and they were less compelling tales. They also made a more negative impression. This article concluded that cues of deception were more pronounced when people were motivated to succeed, especially when the motivations were identity relevant rather than monetary or material.

Those previous researches give a significant contribution to this study. The first previous study gives a contribution to apply Grice's Cooperative principle theory (1975). The second previous research gives a contribution to apply Buller and Burgoon's Lies Motivations (1996) and Ekman's Deception Guilt Theory (1992). The differences of this research and the previous ones are the object and the focus of analysis. This study uses an American teenager TV series which is different from novel and students as sample in previous studies. Additionally, this study is focused on the lying behavior which is represented by the main character through violated maxims. The two previous research were focused on violated maxim in a

novel and behavior of students after telling lies. Therefore, this study is different from those previous studies.

2.2 Theoretical Review

There are several theories used in conducting this research. They are Pragmatics, Grice's Cooperative Principle, Theory of Context, Lies Motivations, and Deception Guilt Theory.

2.2.1 Pragmatics

Pragmatics is a linguistics branch that deals with producing and understanding a language within a context. Pragmatics discusses how a sign or language can describe a meaning depending on the context, which has been said by Levinson (1983:9),

“Pragmatics is the study of those relation between language and context that are grammaticalized, or encoded in the structure of a language. In another way, it can be said that pragmatics is the study of those aspects or the relationship between language and context that are relevant to the writing of grammar”.

It can be assumed that pragmatics and context have a specific relation in which the meaning of the language can be expressed based on the context. The speaker should understand the utterance that is being spoken and the listener should be able to interpret the meaning of utterance based on the context.

2.2.2 Grice's Cooperative Principle

The way speaker and listener make a cooperation in conversation is called as the cooperative principle. Grice in Yule (1996:37) proposes the Cooperative Principle in the following proposition “make your conversational contribution such as required, as the stage which it occurs, by accepted purpose or the direction of the talk exchange which you are engaged”. Thus, the speaker should contribute well and try to make the utterance relevant to the context, understandable, informative,

and productive in accordance with the conversation. Grice's cooperative principle is explained by four maxims, namely:

a. Maxim of Quantity

Maxim of quantity is concerned with the contribution of the information that should be equal with the requirement in the conversation. Grice (1975:45) states that maxim of quantity governs the speakers to make the contribution as informative as required for the current purpose of the conversation. It means that the information cannot be added or reduced. The information should have a relevant and convincing evidence.

b. Maxim of Quality

Maxim of quality is a maxim which considered that the speaker should be truthful. Grice (1975:46) formulates two sub-maxims: "Do not say what you believe to be false," and "Do not make your contribution more informative than is required". The speaker has to know the sufficient and specific supporting details of the information. The speaker has to give the right information and be honest.

c. Maxim of Relevance

Maxim of relevance deals with the relevance of information uttered by the speaker. Grice (1975:46) states that the utterance has to be relevant. In a conversation, the speaker has to relate the topic being discussed and express it with clear utterance.

d. Maxim of Manner

Maxim of manner is concerned with the speaker's contribution for avoiding obscurity, avoiding ambiguity, being brief, and being orderly (Grice, 1975:46). This maxim requires the speaker to speak clearly, orderly, and avoid obscurity of expression, and not make utterance with

many interpretation because the purpose is to avoid the misunderstanding.

Grice (1975:58) states that when someone communicates, a person likely tries to be cooperative, because speaker wants listener to understand what he/she means. Speaker and listener will cooperate each other to achieve a mutual understanding. Thus, the four principles above are important to use and carry out in conversational activities.

2.2.2.1 Violation of Grice's Cooperative Principle

In the real conversation, people actually do not always follow the cooperative principle with all maxims that have been mentioned before. They sometimes give information which is not acceptable to themselves or to listeners. In the other situation, speaker or listener do not cooperate well in conversation and they break the maxims. Grice (1975:49) underlines that the speakers who violate a maxim will be able to mislead. The speaker does not say clearly and he/she hides his/her feeling or not telling the truth, makes the conversation not relevant and rises a misunderstanding. All of these problems lead to the violation of Grice's cooperative principle. A speaker violates the maxims because he/she might assume that the listener does not know the truth and he/she just knows the surface meaning of the information. There are four types of violated maxims proposed:

a. Violating maxim of quantity

Violation of the quantity maxim happens when the speaker does not give enough information to the listener. The speaker is less informative which makes the listener misunderstand about the utterance. Here is the example.

Dialogue A

Context: A (a guest) wants to be nice and friendly; he smiles to B (a receptionist) and says hello politely. A dog comes and stands beside him. Then A asks B.

A: Does your dog bite?

B: No.

A: (bend down to stroke it and gets bitten)

Ouch! You said your dog does not bite!

B: That is not my dog.

(Cutting, 2000:40)

B's answer to A's question in the above conversation shows the violation of the maxim of quantity. The answer is less appropriate in that situation because B does not really pay attention to A's question. However, B does not provide an informative contribution because A is talking about dog which stands beside him and it is not B's pet.

b. Violating maxim of quality

Violation of the quality maxim occurs when the speaker are not sincere and gives the wrong information to the listener. Besides, the speaker often tells lies or fails to back up the statements with enough evidence as seen in the following dialogue.

Dialogue B

Context: A wife bought a new dress which cost 50 pounds. When her husband asked about the price, she told a lie and gave wrong information. She lied because she did not want her husband angry.

Husband: How much did that new dress cost, darling?

*Wife: Uh... (See the tag-50 pounds)
Thirty-five pounds.*

(Cutting, 2000: 40)

In the dialogue above, the wife says to her husband about something she knows it is false. She knows that the price of new dress is fifty pounds, but she tells a lie to her husband to hide the truth and to avoid the anger of her husband because she has spent a lot of money. Thus, the wife violates the maxim of quality for lying to avoid an unpleasant condition.

c. Violating maxim of relevance

Violation of the maxim of relevance happens when the speaker gives irrelevant information related to the utterance before. In addition, the speaker can cause a misunderstanding to the listener. The example below illustrates the violated maxim of relevance.

Dialogue C

Context: A and B are doing the exam paper in the school. A is curious whether B has already finished the exam paper or not, so A asks B about the exam paper.

A: Have you finished the exam paper yet?

B: It's been raining a lot lately, hasn't it?

(O'Grady, 2005:233)

As shown in the example, A wants to know whether B has already finished the exam paper or not, but B responds in an irrelevant way by asking A about the weather. B tries to change the topic because he does not want A to know about his exam paper. Thus, it is clear that B violates the maxim of relevance.

d. Violating maxim of manner

Violation of the maxim of manner occurs when the speaker tends to give ambiguous and obscurity information. The speaker usually does not speak clearly and makes the listener difficult to understand the actual meaning of the speaker's utterance. The speaker violates this maxim by providing utterances with multiple ways of interpretations, as illustrated in the conversation below.

Dialogue D

Context: The husband and wife have their own job. They both earn money, but the economy condition of the family is bad. However, he sees his wife wears an unusual dress. The husband asks his wife.

Husband: How much did that new dress cost, darling?

Wife: A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me.

(Cutting, 2000:40)

The wife's response in the above conversation violates the maxim of manner. The answer is quite hard for the husband to understand because her wife gives unclear information. However, it is implied that the wife wants to hide the right information of the price of the dress. She makes it ambiguous to keep it secret from the husband. Besides, she wants to avoid the discussion about the dress by making long unnecessary statement.

2.2.3 Context of Situation

Context is an essential concept in the pragmatic discussion as fact of the conversation. People can interpret what the speaker means in conversation by knowing the context. Brown and Yule (1983:35) explain two different kinds of context, namely co-text and physical context. The co-text is the set of other words used in the same phrase or sentence, while physical context refers to the physical environment of a conversation which includes the place, time, and other physical condition in certain situation (Brown and Yule, 1983:35-54). The different physical environment such as time, place, and ambiance will produce different interpretation. Another role of context of situation is as a thought in finding what the speakers actually feels or hides, because the speaker may not express his/her feeling directly to the listeners.

Moreover, Brown and Yule (1983) also states that context is a way to describe how the listeners get the message from speaker's utterances. The features of context of situation will be described in following examples.

- a. *Speaker*: A young mother, *listener*: her mother in-law, *place*: park, by a duck pond, *time*: a sunny afternoon in September 1962. They are watching the young mother's two-years-old son chasing duck and the mother in-law has just remarked that her son, the child's father, was rather backward at this age. The young mother says:
I don't think *Adam* is quick.
- b. *Speaker*: a student, *listener*: a set of student, *place*: sitting round a coffee table in the refectory *time*: evening in March 1980. John, one of the groups, has just told a joke. Everyone laughs except Adam. Then Adam laughs. One of the students says:
I don't think *Adam* is quick.

(Brown and Yule, 1983:36)

From the first example (a) it is assumed that Adam is being compared by his father. By considering the physical context, the word "quick" here can be interpreted as "quick in development". While in the second example (b), Adam is being compared with other students who laugh together, and the word "quick" must be interpreted as "quick to understand the joke". In fact, the word "quick" has different meaning depending on the context. Thus, the utterance "I don't think Adam is quick" may have different interpretation when it is stated in different context.

According to the example above, people can assume that an utterance can possibly have a different meaning depending on the situation and circumstances. Therefore, this study needs the theory of context to support the explanation of violated maxims especially in lying behavior.

2.2.4 Lies Motivations

Occasionally, people tell lies in purpose of material gain, personal convenience, or escape from punishment. Buller and Burgoon (1996:220) note that patterns of lying behavior is various based on the specific factors such as the liar's expectations, goals, motivations, and relationship with the listener. It is considered that people lie to make themselves appear more sophisticated or more virtuous than

they think. They lie to protect themselves, and sometimes others, from disapproval and disagreements and from getting their feeling hurt.

Buller and Burgoon (1996:216) propose the motivations of deception. They consider three motivations: instrumental, relational, and identity. They also predict that liars would experience more detection apprehension when motivated by self-interest than by relational identity goals. The classification of those motivations will be explained below:

a. Instrumental motivation

Instrumental motivation is focused on the general elements of conversation such as the speaker, the listener, and the information. It includes establishing, maximizing, and maintaining power or influence over the receiver, acquiring and protecting resources, avoiding dissonance, being entertained, avoiding punishment or disapproval, and attempting to harm the target for self-gain.

b. Relational motivation

Relational motivation deals with the relation between the speaker and listener. It consists of initiating, maintaining, maximizing, or terminating relationships; avoiding interpersonal tension or conflict; maintaining and redirecting social interaction; expressing obligatory acceptance; avoiding self-disclosure; protecting the listener from worry, hurt, or punishment; and conforming to relational role expectations. The motivation of speaker not about individual factors, but also involving the listener to achieve the goal of lying.

c. Identity motivation

Identity motivation concerns with the individual factors or purpose of the speaker in telling lies. It includes avoiding shame or embarrassment, projecting a more favorable image, enhancing or protecting self-esteem, and increasing social desirability. Generally, this motivation shows that the speaker lies to protect the individual image.

(Buller and Burgoon, 1996:216)

2.2.5 Ekman's Deception Guilt Theory

Ekman (1992:44) states that lying behavior can be distinguished from some features, such as higher pitch, faster and louder speech, pauses, speech errors, and indirect speech. For example, liars should appear more fearful as the stakes become higher and the anticipated probability of success becomes lower. Liars tend to violate the conversational maxim to achieve their goals in lying. The result is that some behavior after telling lies is linked to speech and emotional responses which reflect the liars' feeling.

Deception guilt refers to a feeling of someone after telling lies which can be identified from the behavior. Ekman (1992:65) states that deception guilt has different strength, whether it may be very mild or so strong. It means the greater feeling of guilty, the greater opportunity that the lie will fail. Another feeling is shame, which is explained by Ekman (1992:65) who states that the humiliation of shame requires disapproval or ridicule by others. The distinction between guilt and shame reflects two emotions in opposite direction. Guilt may motivate a confession or give the true information. On the other side, shame makes the speaker tends to keep hiding the truth.

Generally, someone will feel guilty after telling lies. According to Ekman (1992:64), guilt cues have not been clearly determined, but they could include cues of sadness such as lower pitch, softer and slower speech, and downward gazing. It means, the guilty feeling can be shown in behavioral indicators. In the study of Depaulo and Kashy (1998), it is found that people feel a low levels of distress about their lies. They also feel a bit uncomfortable while telling their lies. Furthermore, Zuckerman et al. (1981) assume that liars may experience the fear of being caught and guilt or discomfort associated with violating conversational maxims. It means, telling lies will affect the liars' feeling and emotion.

CHAPTER 3. RESEARCH METHOD

3.1 Type of Research

The type of this research is qualitative research. Denscombe (2007: 248) states that “qualitative research tends to be associated with words or images as the unit of analysis”. In this research, the writer focuses on the utterances and visual images of *13 Reasons Why* Season 2 TV series. This type of research is appropriate for this research since this research tries to reveal the lying done by the main character through violated maxims based on linguistics and visual elements of the series.

3.2 Research Strategy

The strategy of this research is case study. According to Denscombe (2007), case study is a research strategy and an empirical inquiry that investigates a phenomenon within its real-life context. Moreover, case study are based on in a depth investigation of a single individual, group, or event to explore the causes of certain principles. The researcher uses this strategy in order to find why the main character of *13 Reasons Why* Season 2 TV Series violates the maxims and tells lie.

3.3 Data Collection

The researcher uses purposive sampling for collecting the data. It is used because the data will be selected from some requirements, namely the utterances produced by the main character which contain violated maxims and lying behavior. The utterances are retrieved from <https://8flix.com/scripts/13-reasons-why-episode-scripts/>. With all of the requirements that have been explained above, the researcher formulates 24 utterances in 5 episodes (1,2,4,5 and 8) among 13 episodes in Season 2. Moreover, the researcher also collects 34 screenshots from the series which shows the context and facial expression of the main character. The screenshots will help the researcher to prove that the main character tells lie and feels guilty.

3.4 Data Processing

After collecting the data, there are some steps to process it. First of all, the researcher will classify the types of violated maxims from the utterances which represent lying behavior. Second, identifying the reasons why the main character violates the maxims. Last, identifying the impact of the main character after he tells lies based on the utterances spoken and the expressions which are taken from the screenshots of the series.

3.5 Data Analysis

The data will be analyzed by using descriptive and interpretative method. According to Djajasudarma (1993:8), descriptive method is used as a method to make description, illustration, or depiction accurately and systematically. There are several steps in analyzing the data, they are:

1. Analysing the types of violated maxims of the dialogues uttered by the main character of *13 Reasons Why Season 2* using Grice's Cooperative Principle Theory and theory of context proposed by Brown and Yule (1983). The theory of context is used to support the explanations when the main character is lying through violated maxims.
2. Explaining the possible reasons why the main character lies through the violated maxims based on Buller and Burgoon's Lies Motivations theory (1996).
3. Revealing the impact of the main character behavior and non-linguistics aspects from the screenshots after he lies by Ekman's Deception Guilt Theory (1992).

CHAPTER 5. CONCLUSION

This chapter concludes the explanation of the research result and discussion that has been examined in the previous chapter. The theory of Cooperative Principle proposed by Grice (1975) is applied in this research to analyze the utterances produced by the main character of *13 Reasons Why Season 2* TV Series, Clay Jensen. In order to answer some problems that have been mentioned in the research question, some related theories are also applied in this research.

The first research question deals with the types of violated maxims which are produced by Clay Jensen as the main character of *13 Reasons Why Season 2* TV Series. After analyzing and discussing the utterances that contain violated maxims, it is found that Clay violates four types of maxims. From 24 selected utterances, Clay violates maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. The result shows that the utterances that violates the maxims consist of 7 utterances violating the maxim of quantity, 3 utterances violating the maxim of quality, 8 utterances violating maxim of relevance, and 4 utterances violating maxim of manner.

The second research question deals with the possible reasons why the main characters tell lie through violated maxims. All of the utterances are considered as a lie which has been analyzed by The Lies Motivation Theory by Buller and Burgoon (1996). It is shown that Clay tells lie using three major motivations, namely instrumental, relational, and identity motivation. Those motivations have specific classifications which describe the reason why Clay tells lie. An instrumental motivation, Clay tells lie to avoid punishment and protect the source as information. In relational motivation, Clay tells lie to redirect the social interaction and protect the listener's feeling from being worry, hurt, or jealous. The last motivation which is the most dominant is identity motivation. Clay mostly tells lie to protect his private feelings or information, and to project a favorable image.

The last research question deals with the impacts which occur after the main character tells lie and violates the maxims. The utterances are analyzed using the Deception Guilt Theory by Ekman (1992). It is found that after telling lies and

trying to not care about Hannah's case, Clay feels a guilty feeling. Clay tells lie to others that he does not care about Hannah and want to move on with his life. But, in the late episodes, Clay expresses his guilty feeling with his behavior and decision. The first thing that he does is to find Justin and makes him testify at the court. He also helps Justin to get a recovery from drug addiction. The next impact is Clay tries to find the relation between a mysterious Polaroid Picture that has been found in his locker with Hannah's case. The last impact is he uploads the records from Hannah's tape recorder on the internet. All of his decision is done because he feels guilty after telling lies.

The result shows that Clay Jensen as the main character of *13 Reasons Why Season 2* TV Series violates all types of conversational maxims. He dominantly lies with identity motivation. The reason is that he wants to hide his true feelings about Hannah and protect his private information to other characters. It is proved in this research that the character tells lie through violated maxims. Therefore, he feels guilty after telling lies and he tries to fix that with getting involved in Hannah's case by searching for a witness and uploading Hannah's tape recorder.

This study shows that the Cooperative Principle and the theory of Lies Motivation can be used to reveal the possible reasons why the main character of *13 Reasons Why Season 2* TV Series tells lies through violated maxims. Thus, the Deception Guilt Theory also takes a role to find the impacts after the main character tells lie. By comprehending the violated maxims in *13 Reasons Why Season 2* TV Series, this study is expected to give a contribution in the field of Pragmatics, particularly for the information of the use of violating the maxims.

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Episode 01: The First Polaroid

| | | |
|---|---|--|
| | | 56 |
| | 00:03:25,288 --> 00:03:28,708 | |
| | So, the semi-colon, it's for a friend of yours? | |
| 47 | | 57 |
| 00:02:57,844 --> 00:02:58,928 | | 00:03:30,251 --> 00:03:31,085 |
| And are you ready for this? | | Yeah. Yeah. |
| 48 | | 68 |
| 00:03:00,805 --> 00:03:02,307 | | 00:04:04,035 --> 00:04:05,370 |
| I am. I'm ready. | | Oh, shit. |
| 49 | | 69 |
| 00:03:02,891 --> 00:03:05,852 | | 00:04:07,497 --> 00:04:08,957 |
| It's like you said, it'll help me put that part | | It's a fucking comma. |
| of my life to rest. | | 70 |
| 50 | | 00:04:09,040 --> 00:04:11,709 |
| 00:03:05,935 --> 00:03:08,229 | | [chuckles] So it signifies a pause. |
| -It shows I found closure-- | | 71 |
| -Yeah. Totally. | | 00:04:12,835 --> 00:04:15,964 |
| 51 | | As in, you paused getting a tattoo in order to |
| 00:03:08,313 --> 00:03:11,441 | | faint. |
| But I meant, are you ready for the needle? | | 72 |
| 52 | | 00:04:17,131 --> 00:04:19,550 |
| 00:03:12,901 --> 00:03:15,862 | | Even just getting the tattoo, I fucking fail. |
| -Breathe deep. Stay calm. | | 73 |
| 53 | | 00:04:22,178 --> 00:04:23,096 |
| 00:03:17,822 --> 00:03:19,032 | | Hey. |
| I'm good, I'm fine. | | 74 |
| 54 | | 00:04:24,555 --> 00:04:26,015 |
| 00:03:20,199 --> 00:03:21,618 | | Hannah will forgive you. |
| It's his first time. | | |
| 55 | | |
| 00:03:23,036 --> 00:03:23,870 | | |
| Really? | | |

75
 00:04:31,020 --> 00:04:32,814
 Look, I'm not--
 I'm not thinking about her.

76
 00:04:32,897 --> 00:04:34,315
 -It's okay if you are.
 -I'm not.

77
 00:04:35,108 --> 00:04:36,234
 I haven't for months now.

78
 00:04:36,943 --> 00:04:37,902
 Okay.

115
 00:07:08,428 --> 00:07:10,638
 Clay, I need to talk to you about the trial.

116
 00:07:14,100 --> 00:07:15,309
 What? What trial?

117
 00:07:15,685 --> 00:07:18,563
 Hannah's trial. It's moving forward.

118
 00:07:18,896 --> 00:07:19,814
 [stammers] What?

119
 00:07:21,691 --> 00:07:24,444
 -You told me it was settled.
 -We thought it was.

120
 00:07:24,819 --> 00:07:27,989
 But the Bakers rejected
 the district's final offer today.

121
 00:07:28,739 --> 00:07:29,699
 It starts tomorrow.

122
 00:07:31,826 --> 00:07:34,912
 Tomorrow? How is that possible?

123
 00:07:37,081 --> 00:07:38,875
 They were up against the trial date.

124
 00:07:38,958 --> 00:07:41,252
 At the last minute,
 the Bakers rejected the settlement.

125
 00:07:43,921 --> 00:07:46,007
 So, I'll get to testify about Bryce?

126
 00:07:46,549 --> 00:07:50,094
 Sonya did tell me
 that you're not on either witness list.

127
 00:07:51,554 --> 00:07:52,388
 Why not?

128
 00:07:52,472 --> 00:07:55,808
 Clay, each side chooses witnesses based on a
 variety of factors.

129
00:07:56,058 --> 00:07:57,351
Bryce raped Hannah.

130
00:07:58,186 --> 00:08:00,605
Why is nobody talking about that?
You heard his confession.

131
00:08:00,688 --> 00:08:02,690
You heard everything, before you dropped out.

132
00:08:02,940 --> 00:08:04,233
I didn't drop out of the case.

133
00:08:04,317 --> 00:08:07,945
I withdrew because your involvement created a
conflict of interest.

134
00:08:08,029 --> 00:08:10,531
Well, I'm not involved anymore, so can someone
do something?

135
00:08:10,823 --> 00:08:12,366
If we knew the girl on tape nine.

136
00:08:12,450 --> 00:08:14,368
Mom, it's not my place to tell you that.

137
00:08:14,452 --> 00:08:19,040
-If she would come forward--
-This is a fucking joke. He confessed!

138
00:08:19,123 --> 00:08:21,042
Clay, I'm worried about your anger.

139
00:08:23,002 --> 00:08:26,506
You're worried about my anger? That's what
you're worried about?

140
00:08:29,926 --> 00:08:31,594
I'm not angry, Mom. I'm fine.

141
00:08:32,929 --> 00:08:34,222
That's why you're never home?

142
00:08:35,556 --> 00:08:36,390
We had a deal.

143
00:08:37,600 --> 00:08:40,978
I've had perfect attendance, kept up my grades,
I get to have a life of my own.

144
00:08:41,062 --> 00:08:45,066
The deal was that you would be safe.
You put a lock on your door.

145
00:08:45,149 --> 00:08:47,276
Which you found out by trying to open it?

146
00:08:49,737 --> 00:08:52,156
Clay, I know this is going to be very hard for you.

147
00:08:52,782 --> 00:08:53,616
It's not.

148
00:08:55,117 --> 00:08:58,871
I haven't thought about Hannah in months.
So I'll just keep on like that.

323
00:21:16,233 --> 00:21:18,610
I meant to ask you guys about my note.

324
00:21:19,486 --> 00:21:21,905
-What note? -My suicide note.

325
00:21:21,989 --> 00:21:24,783
-Jesus, put that away.
-It's not radioactive.

326
00:21:24,866 --> 00:21:29,705
No, I know, it's just...
we're not allowed to talk about suicide.

327
00:21:30,247 --> 00:21:31,790
Or you. Or Hannah.

328
00:21:32,291 --> 00:21:35,168
-Says who? -Says the school.

329
00:21:35,585 --> 00:21:37,546
They made a rule the day after you...

330
00:21:39,381 --> 00:21:40,299
after that day.

331
00:21:40,382 --> 00:21:44,011
And if you talk about it on campus, you get suspended.

332
00:21:44,803 --> 00:21:46,680
-That's so fucked up. -Yeah.

539
00:35:08,439 --> 00:35:09,816
You had a question for me?

540
00:35:10,358 --> 00:35:14,320
Yeah, um, so you know that I left a suicide note?

541
00:35:15,321 --> 00:35:16,155
Um...

542
00:35:17,865 --> 00:35:20,827
-Yeah.
-Why didn't you tell me about it?

543
00:35:23,496 --> 00:35:24,622
Well, I-I didn't...

544
00:35:25,206 --> 00:35:28,167
I mean, I didn't think it
was the kind of thing that you talk about

545
00:35:28,334 --> 00:35:31,462
with someone who's like, recovering from it.

546
00:35:37,093 --> 00:35:39,679
Look. What do you think that this meant?

547
00:35:39,762 --> 00:35:40,763
You have it here?

548
00:35:41,097 --> 00:35:43,558
Yeah, they can't suspend me for talking about
me.

549
00:35:45,143 --> 00:35:46,519
"I could have stopped it."

550
00:35:48,396 --> 00:35:51,899
What does that mean,
"I could have stopped it"? Stopped what?

551
00:35:53,943 --> 00:35:54,777
I...

552
00:35:57,113 --> 00:35:58,197
I don't know. I mean...

553
00:35:59,323 --> 00:36:01,534
You probably thought you could've stopped
Hannah.

554
00:36:02,785 --> 00:36:04,996
You felt guilty. We all did.

555
00:36:05,746 --> 00:36:07,039
I don't think that's it.

556
00:36:08,875 --> 00:36:10,168
There's something more.

Episode 02: Two girls Kissing

| | |
|--|--|
| | 25 |
| 17 00:01:12,363 --> 00:01:13,198 Are you real? | 00:01:38,431 --> 00:01:39,390 So you are a ghost. |
| 18 00:01:14,032 --> 00:01:14,866 Do you see me? | 26 00:01:40,642 --> 00:01:42,936 Okay, does it matter what you call me? I'm here. |
| 19 00:01:15,325 --> 00:01:16,451 Are you corporeal? | 27 00:01:43,394 --> 00:01:46,189 -And you're here for a reason? -I would think so. |
| 20 00:01:16,534 --> 00:01:18,411 That seems like a science-fiction question. | 28 00:01:47,398 --> 00:01:50,485 -But you don't know what it is. -I was hoping you would. |
| 21 00:01:18,745 --> 00:01:21,081 -Can I touch you? -That seems like a loaded question. | 29 00:01:51,277 --> 00:01:53,655 -And you're not going away. -I don't think so. |
| 22 00:01:24,042 --> 00:01:27,045 This is fucked up, right? [stammers] Like, I'm seriously fucked up. | 30 00:01:53,738 --> 00:01:54,948 I mean, not for the moment. |
| 23 00:01:27,712 --> 00:01:31,883 I don't think you're fucked up. You're just... working through things. | 31 00:01:59,369 --> 00:02:00,203 [scoffs] |
| 24 00:01:33,009 --> 00:01:36,179 -Things like seeing a ghost? -And other things. | 32 00:02:01,121 --> 00:02:02,580 Well, that's just fucking great. |

33
00:02:09,212 --> 00:02:11,422
-Clay! [knocking on door]

34
00:02:11,506 --> 00:02:12,423
Clay!

35
00:02:12,966 --> 00:02:14,175
You're going to be late.

36
00:02:16,678 --> 00:02:17,554
Shit.

37
00:02:18,805 --> 00:02:20,515
-Clay?
-[knocking continues]

38
00:02:20,723 --> 00:02:21,891
Are you all right?

39
00:02:23,810 --> 00:02:26,312
Uh, sorry! I'm fine. I'm fine. I overslept.

40
00:02:28,648 --> 00:02:29,482
[sighs]

41
00:02:30,441 --> 00:02:34,779
-You slept in your clothes?
-Yeah. Homework and stuff.

42
00:02:34,863 --> 00:02:38,700
-But, um, everything's okay?
-Yeah, all good.

43
00:02:41,035 --> 00:02:42,537
How was court yesterday?

44
00:02:43,580 --> 00:02:44,414
[scoffs]

45
00:02:44,873 --> 00:02:46,124
Why don't you tell me?

46
00:02:46,332 --> 00:02:50,253
I was just there to drop off some files.
How about you?

47
00:02:51,045 --> 00:02:51,880
I was just curious.

48
00:02:53,214 --> 00:02:55,758
Clay, I know you said you don't think about
Hannah,

49
00:02:55,842 --> 00:03:00,847
that you don't care about her anymore, but I am
worried that that's not true.

50
00:03:03,683 --> 00:03:04,809
Gotta get dressed for school.

51
00:03:06,185 --> 00:03:07,020
Well...

52
00:03:07,770 --> 00:03:09,397
-Okay. -Okay.

53
00:03:09,939 --> 00:03:10,773
Bye.

54
00:03:12,775 --> 00:03:16,237
-Nothing's going on?
-I have to go to school.

55
00:03:17,071 --> 00:03:20,283
-And you don't care about me anymore?
-Look, I tried, Hannah.

56
00:03:20,491 --> 00:03:22,994
I did everything I could for you, and nothing
worked.

57
00:03:23,620 --> 00:03:24,454
Nothing.

58
00:03:25,204 --> 00:03:28,124
And now you're back?
And there's still nothing I can do.

59
00:03:28,917 --> 00:03:30,877
If that's true, why am I here?

60
00:03:32,629 --> 00:03:34,130
Yeah. Exactly.

61
00:03:35,506 --> 00:03:36,341
[phone beeps]

62
00:03:39,844 --> 00:03:40,678
What the hell?

63
00:03:46,726 --> 00:03:48,144
Shit. I gotta go.

64
00:03:54,275 --> 00:03:55,109
[sighs]

65
00:04:04,869 --> 00:04:08,414
"Hannah wasn't the only one." What do you
suppose that means?

66
00:04:13,294 --> 00:04:14,295
Who gave it to you?

| | |
|--|--|
| 67 | 202 |
| 00:04:15,171 --> 00:04:17,674 | 00:12:42,428 --> 00:12:46,348 |
| And why now, the day my trial started? | Did you just come here to look at the destruction that is my life, or...? |
| 68 | 203 |
| 00:04:20,760 --> 00:04:23,596 | 00:12:46,765 --> 00:12:48,559 |
| -You think they're connected? | No. I was wondering, do you ever... |
| -You think they're not? | |
| 69 | 204 |
| 00:04:24,097 --> 00:04:25,682 | 00:12:49,935 --> 00:12:51,228 |
| [horn honks] | work with Polaroids? |
| 70 | 205 |
| 00:04:28,017 --> 00:04:32,021 | 00:12:52,771 --> 00:12:54,273 |
| I think that I need to get dressed, and go to school, | Amateur hipster tripe. |
| 71 | 206 |
| 00:04:32,105 --> 00:04:33,231 | 00:12:55,774 --> 00:12:59,612 |
| and try to live my life. | -I'll take that as a no. -It's retro analog bullshit. |
| 70 | 207 |
| 00:04:28,017 --> 00:04:32,021 | 00:13:00,070 --> 00:13:03,199 |
| I think that I need to get dressed, and go to school, | -There's no negatives, what's the point? -Unless that is the point. |
| 71 | 208 |
| 00:04:32,105 --> 00:04:33,231 | 00:13:03,699 --> 00:13:05,159 |
| and try to live my life. | So no one can make a copy? |
| 200 | 209 |
| 00:12:32,168 --> 00:12:34,128 | 00:13:05,618 --> 00:13:08,954 |
| This is what happens when you tell the truth. | No, you can make a copy of anything, you just take a digital picture of it. |
| 201 | |
| 00:12:39,758 --> 00:12:40,593 | |
| Ask him. | |

210
00:13:10,539 --> 00:13:13,584
But, yeah, you want one print to hold on to,
take a Polaroid.

321
00:19:55,611 --> 00:19:56,445
[phone beeps]

322
00:20:04,244 --> 00:20:05,704
Everything cool?

323
00:20:06,914 --> 00:20:13,003
[coughs] Uh... yeah, sorry.
That was just my mom being... motherly.

324
00:20:13,712 --> 00:20:16,256
-Your mom's kinda the Gestapo, huh?
-Yeah.

325
00:20:17,132 --> 00:20:19,384
I saw her watching from the window the other
night.

326
00:20:19,927 --> 00:20:23,096
-You-- You saw that?
-They do know about me, right?

327
00:20:25,140 --> 00:20:27,601
Of course.
We've been friends since first grade.

328
00:20:27,893 --> 00:20:30,687
Yeah, but I haven't seen them since, like,
seventh grade.

329
00:20:31,521 --> 00:20:34,107
And I've grown. So have you.

330
00:20:37,194 --> 00:20:39,488
Well, they know about you. They do.

331
00:20:39,571 --> 00:20:40,948
My mom was just saying

332
00:20:41,031 --> 00:20:43,200
that they want to have you over for dinner,
so...

333
00:20:43,533 --> 00:20:46,161
uh, we should do that at some point.

334
00:20:46,995 --> 00:20:49,164
-You sure that's a good idea?
-Did they know Hannah?

335
00:20:51,833 --> 00:20:52,668
Um...

336
00:20:53,418 --> 00:20:54,544
No. No, they didn't.

337
00:20:55,504 --> 00:20:58,674
You never told them about Hannah but you've
told them about me?

338
00:21:00,550 --> 00:21:02,010
All these secrets, Clay.

339
00:21:03,095 --> 00:21:07,432
I mean, I told them about Hannah.
Eventually.

340
00:21:07,808 --> 00:21:10,894
So you haven't told them about me because
you're still hung up on her.

341
00:21:11,603 --> 00:21:15,190
-[stammers] No, that has nothing--
-That's why you were in court yesterday.

342
00:21:17,234 --> 00:21:20,696
-How did you know that?
-Tyler Down told me.

343
00:21:21,989 --> 00:21:24,783
Because I asked him.
And I stood super close to him.

344
00:21:25,367 --> 00:21:27,202
He got all nervous and told me the truth.

345
00:21:27,869 --> 00:21:28,954
Yeah, um...

346
00:21:30,831 --> 00:21:34,042
I'm not going back. It was just one time.

347
00:21:34,126 --> 00:21:36,044
You keep saying that, like it'll make it true.

753
00:45:46,243 --> 00:45:49,538
Um... should we-- can we be excused?

754
00:45:49,997 --> 00:45:51,832
What's gotten into you?
We're in the middle of dinner.

755
00:45:52,374 --> 00:45:54,668
-Nothing, I'm just full.
-Yeah.

756
00:45:54,751 --> 00:45:58,172
This pasta is filling.
Yeah, it was so good, though.

757
00:45:58,255 --> 00:46:00,424
-So good.
-So thank you, guys. Appreciate it.

758
00:46:01,008 --> 00:46:03,302
-Yeah. Thank you.
-Thanks for dinner, guys.

823
00:50:22,686 --> 00:50:26,565
What I mean is, I like the way you look.
I like you.

824
00:50:26,898 --> 00:50:30,026
Really? Because your body is kinda saying the
opposite.

825
00:50:30,652 --> 00:50:32,446
Maybe my head's still scrambled

826
00:50:32,529 --> 00:50:34,531
from you trying to jerk me off in front of my
parents.

827
00:50:34,614 --> 00:50:35,866
Well, I'm sorry!

828
00:50:36,199 --> 00:50:39,494
I'm sorry for trying to be fucking
spontaneous!

829
00:50:39,578 --> 00:50:42,748
You could've talked to me, you didn't have to
just show up at my house.

830
00:50:43,457 --> 00:50:44,374
It was weird!

831
00:50:44,458 --> 00:50:48,879
I'll tell you what's weird: you still being in
love with a fucking dead girl.

832
00:50:51,006 --> 00:50:51,840
Don't...

833
00:50:52,090 --> 00:50:55,719
-Don't say that, please. That's not true.
-Really?

834
00:50:56,678 --> 00:51:00,307
You freaked out at our spot last night the day
that her case is going to trial.

835
00:51:00,390 --> 00:51:04,144
Then you freaked out at lunch today because I
brought up you going to court.

836
00:51:04,227 --> 00:51:08,023
It's like, wherever we go, she's there!

837
00:51:08,482 --> 00:51:09,649
No. That's not...

838
00:51:10,942 --> 00:51:11,777
that's insane.

839
00:51:12,194 --> 00:51:13,236
[Skye and Hannah] Is it?

840
00:51:13,612 --> 00:51:17,491
It's all about Hannah, Clay, and it always
will be.

841
00:51:17,949 --> 00:51:23,455
How am I supposed to compete with that?
She's perfect. And she's dead.

842
00:51:23,538 --> 00:51:27,167
-Really, Skye. Can we sit and talk?
-I don't wanna fucking sit down!

843
00:51:28,960 --> 00:51:31,546
Tell me I'm wrong. Tell me you love me.

844
00:51:33,048 --> 00:51:35,217
Tell me you're over her, then.

845
00:51:35,634 --> 00:51:38,678
I... I love you. I...

846
00:51:39,262 --> 00:51:40,096
And?

847
00:51:42,599 --> 00:51:44,851
And you're over me.
Clay, it's okay, just say it.

848
00:51:50,565 --> 00:51:52,275
-Clay?
-I can't!

849
00:51:56,196 --> 00:51:59,366
[sighs] I'm sorry, but I can't say that.

850
00:52:01,868 --> 00:52:05,205
You have been lying to me,

851
00:52:05,288 --> 00:52:07,123
you fucking liar!

Episode 04: The Second Polaroid

17
00:01:23,917 --> 00:01:26,669
- You're up early.
-Hi! Uh...

18
00:01:27,712 --> 00:01:28,797
Laundry. Yeah.

19
00:01:29,214 --> 00:01:33,343
-Is this new?
-Yes. It's, um, pre-distressed.

20
00:01:33,426 --> 00:01:35,804
-Clay, is that your gym clothes? -Uh...

21
00:01:35,887 --> 00:01:38,389
-'Cause it smells--
-Yeah, um...

22
00:01:38,473 --> 00:01:41,601
I left them on the bathroom floor last night,
like I do,

23
00:01:41,684 --> 00:01:45,814
and you know, at night, my aim isn't so good.

24
00:01:45,897 --> 00:01:46,898
[clicks tongue]

25
00:01:47,649 --> 00:01:49,776
Uh, your father had an early meeting,

26
00:01:49,859 --> 00:01:51,861
so it's just you and me for breakfast, okay?

27
00:01:51,945 --> 00:01:53,947
Okay, great. Thanks, Mom.

28
00:01:56,074 --> 00:01:59,452
It's easy to hide. To give in to the pain.

29
00:01:59,994 --> 00:02:02,205
Like Hannah did. She started to believe

30
00:02:02,288 --> 00:02:03,581
-that she was less than. -[banging]

31
00:02:04,833 --> 00:02:05,667
Shit.

32
00:02:09,462 --> 00:02:11,548
[toilet flushing]

33
00:02:15,677 --> 00:02:16,845
Tony, it was heroin.

34
00:02:17,220 --> 00:02:20,056
I did, like, an image search and it came up
black tar heroin.

72
00:04:24,847 --> 00:04:30,019
[exhales] All right, so the thing is, I was
washing your clothes

73
00:04:30,103 --> 00:04:33,064
and I found your shit
and I flushed it down the toilet.

74
00:04:33,147 --> 00:04:36,234
And Tony thinks you might be an addict and we
might have to detox you.

75
00:04:37,193 --> 00:04:38,987
Fuck this. I'm out of here.

76
00:04:39,070 --> 00:04:41,322
Well, "A," all of your fucking clothes are in
the wash,

77
00:04:41,406 --> 00:04:42,865
and "B," where are you gonna go?

78
00:04:42,949 --> 00:04:44,701
We're gonna get you through this.

79
00:04:44,951 --> 00:04:47,328
Look, Justin, you want to help Jessica, right?

80
00:04:47,829 --> 00:04:49,372
You can't testify if you're high.

81
00:04:50,790 --> 00:04:53,418
-Okay?
-Justin. Justin.

82
00:04:56,546 --> 00:04:57,797
Jesus, what happened to you?

83
00:05:01,926 --> 00:05:03,928
You think Jessica will wanna see you like this?

84
00:05:09,225 --> 00:05:10,101
No.

168
00:10:04,395 --> 00:10:07,648
-Jess. Jessica.
Hey, Clay, what's up?

169
00:10:08,941 --> 00:10:09,984
We have Justin.

170
00:10:11,444 --> 00:10:12,361
What?

171
00:10:13,863 --> 00:10:16,157
Over the weekend, Tony and I went down to
Oakland.

172
00:10:16,240 --> 00:10:17,450
But how did you know--?

173
00:10:19,035 --> 00:10:22,496
You saw the postcard. You fucking snooped
through my room?

174
00:10:22,872 --> 00:10:23,748
He wants to help.

175
00:10:24,749 --> 00:10:26,834
He said he'll testify, he's, um...

176
00:10:27,710 --> 00:10:30,588
-a little too sick at the moment, but--
-What do you mean sick?

177
00:10:31,922 --> 00:10:32,840
From being homeless.

178
00:10:33,841 --> 00:10:36,344
Look, he's at my house. We're taking care of him

179
00:10:36,636 --> 00:10:38,512
-If you want to see him or--
-I don't.

180
00:10:39,513 --> 00:10:41,766
Soon as he's better, gonna take him to the
Bakers' lawyer.

181
00:10:42,016 --> 00:10:44,435
-He can back up Hannah's story.
-It's not Hannah's story,

182
00:10:44,518 --> 00:10:46,312
and it's not his story, it's mine.

183
00:10:47,271 --> 00:10:48,439
I don't want him telling it.

184
00:10:48,981 --> 00:10:50,107
Jess, listen. Listen to me.

185
00:10:50,566 --> 00:10:52,902
-Justin wants to help.
-[whispers] Shut up, Clay.

Episode 05: The Chalk Machine

| | |
|---|--|
| <p>67 00:04:18,800 --> 00:04:21,552 -Chills. He has a fever. -It's chills. You have a fever.</p> <p>68 00:04:21,636 --> 00:04:23,179 Well, get him another blanket.</p> <p>69 00:04:32,563 --> 00:04:35,024 -Maybe a shower would help. -I'm not that bad.</p> <p>70 00:04:35,108 --> 00:04:38,444 You smell like dead feet. Just shower, please.</p> <p>71 00:04:38,945 --> 00:04:39,946 Oh, I'm hungry.</p> <p>72 00:04:41,239 --> 00:04:43,491 How can you be hungry? You threw everything up.</p> <p>73 00:04:45,285 --> 00:04:46,536 Maybe that's why I'm hungry.</p> <p>74 00:04:48,788 --> 00:04:49,706 Take a shower.</p> | <p>83 00:05:21,446 --> 00:05:23,197 [shower running]</p> <p>84 00:05:29,454 --> 00:05:30,955 [faint splattering]</p> <p>85 00:05:31,873 --> 00:05:33,082 [sighs]</p> <p>86 00:05:33,958 --> 00:05:36,627 Hey. Your mom's starting to think you're avoiding us.</p> <p>87 00:05:37,045 --> 00:05:40,965 [stammers] Avoiding you? No. No, no. I've just got a lot going on, you know?</p> <p>88 00:05:41,049 --> 00:05:42,884 You can't take every meal in your room.</p> <p>89 00:05:44,218 --> 00:05:47,430 I've just got so much work.</p> <p>90 00:05:47,889 --> 00:05:51,392 How about taking a break with me tonight? Vertigo is at the Crestmont.</p> |
|---|--|

91
00:05:51,476 --> 00:05:52,393
Let's go.

92
00:05:53,644 --> 00:05:55,271
Oh, wow. I, um...

93
00:05:56,439 --> 00:05:57,940
Is that the shower?

94
00:05:58,024 --> 00:06:00,026
Yeah. Yeah, that's my, um...

95
00:06:00,485 --> 00:06:02,987
I just figured I'd grab some food while I let it
heat up.

96
00:06:03,071 --> 00:06:05,114
The new tankless heater takes a while to warm
up.

97
00:06:05,198 --> 00:06:07,241
-Shouldn't take this long.
-It's not a big deal.

98
00:06:07,325 --> 00:06:09,952
No, sometimes the valve is on the cold side.

99
00:06:10,036 --> 00:06:11,329
It's all good. Have some coffee.

100
00:06:12,413 --> 00:06:14,165
Yeah, I'll get more. Yeah. Movie tonight?

101
00:06:14,707 --> 00:06:16,959
Exciting. So, yeah, thanks.

102
00:06:25,843 --> 00:06:27,011
What the fuck?

103
00:06:27,095 --> 00:06:30,264
Yeah, Dad. Plenty hot.
Water heater's totally working.

104
00:06:34,602 --> 00:06:36,395
-Shit. Sorry.
-Just quiet.

105
00:06:36,479 --> 00:06:37,563
Okay.

106
00:06:39,190 --> 00:06:40,149
[sighs]

107
00:06:45,238 --> 00:06:46,322
Can you get out now?

108
 00:06:46,864 --> 00:06:49,075
 It has to look like
 I'm the one in the shower, idiot.

835
 00:49:17,162 --> 00:49:18,038
 [door opens]

836
 00:49:22,250 --> 00:49:24,002
 When were you gonna tell me someone saw you?

837
 00:49:24,878 --> 00:49:26,838
 When were you gonna tell me about Jess?

838
 00:49:28,423 --> 00:49:29,675
 I talked to Tony.

839
 00:49:30,092 --> 00:49:33,053
 -She doesn't want me here, does she?
 -It's complicated.

840
 00:49:33,136 --> 00:49:35,305
 -You lied to me.
 -No, I-- It's the truth.

841
 00:49:35,389 --> 00:49:38,225
 Jessica just... doesn't realize it yet.

842
 00:49:38,308 --> 00:49:39,935
 -[scoffs]
 -She'll change her mind.

843
 00:49:40,018 --> 00:49:42,062
 You have to get sober, and she'll see.

844
 00:49:42,145 --> 00:49:43,230
 Fuck that.

845
 00:49:45,315 --> 00:49:46,608
 I'm wasting my time.

846
 00:49:48,694 --> 00:49:50,070
 She kept your postcard.

847
 00:49:53,198 --> 00:49:54,449
 It's how we found you.

848
 00:49:56,118 --> 00:49:57,953
 She kept it, Justin.

849
 00:49:58,036 --> 00:50:00,247
 "Nancy, I'll always love you. Sid."

Episode 08: The Little Girl

| | |
|--|---|
| <p>55 00:04:12,418 --> 00:04:15,255 Clay, did you not get any of my texts?</p> <p>56 00:04:16,839 --> 00:04:20,969 -[stammering] My ringer must be off. -[Clay's phone rings]</p> <p>57 00:04:24,973 --> 00:04:27,517 Skye? Hey, hello?</p> <p>58 00:04:27,934 --> 00:04:32,689 Hey, Justin. I'd say welcome back, but kind of shitty timing.</p> <p>59 00:04:32,772 --> 00:04:35,566 -What do you mean? -I mean about the tapes.</p> <p>60 00:04:35,858 --> 00:04:37,068 What about the tapes?</p> <p>61 00:04:37,860 --> 00:04:38,945 Did Clay not tell you?</p> <p>62 00:04:40,196 --> 00:04:41,281 Maybe he doesn't even know.</p> | <p>63 00:04:41,364 --> 00:04:42,907 -Know about what? -They're out.</p> <p>64 00:04:42,991 --> 00:04:45,618 Someone posted them online. Everyone listened all last night.</p> <p>65 00:04:45,702 --> 00:04:46,577 -What? -Yes.</p> <p>66 00:04:46,661 --> 00:04:47,870 Are you fucking serious?</p> <p>67 00:04:49,289 --> 00:04:52,292 Jensen, did you know about this?</p> <p>68 00:04:54,460 --> 00:04:55,295 I, um...</p> <p>69 00:04:57,338 --> 00:05:00,925 Yeah. I kind of, I guess I knew, but...</p> <p>70 00:05:03,344 --> 00:05:05,221 -Look, I gotta go. -But--</p> <p>71 00:05:05,763 --> 00:05:09,434 Jensen. Hey, Clay!</p> |
|--|---|

662
00:43:17,011 --> 00:43:18,887
You have any idea what you did to Jessica?

663
00:43:18,971 --> 00:43:21,140
Yeah, I was trying to get justice for Hannah.

664
00:43:21,473 --> 00:43:23,434
And I'm sorry if it hurt Jessica,

665
00:43:23,517 --> 00:43:25,686
but maybe it's time for her truth to come out,
too.

666
00:43:25,769 --> 00:43:29,148
What the fuck gives you the right to decide what
needs to come out?

667
00:43:31,650 --> 00:43:35,070
Look, I've done everything I can,

668
00:43:36,822 --> 00:43:39,033
everything I can think of to make things right.

669
00:43:40,618 --> 00:43:42,244
But I can't do it alone.

670
00:43:45,164 --> 00:43:45,998
Okay?

671
00:43:46,665 --> 00:43:48,208
Look, I'm sorry about the tapes.

672
00:43:48,709 --> 00:43:50,669
But it's gonna get worse before it gets better.

673
00:43:52,338 --> 00:43:53,422
And I need you guys.

781
00:50:35,323 --> 00:50:37,409
Why didn't you tell us he was on drugs?

782
00:50:38,243 --> 00:50:39,911
He was getting better, okay?

783
00:50:40,537 --> 00:50:43,165
Anyway, I didn't even know about the drugs when
I first brought him here.

784
00:50:43,248 --> 00:50:45,250
-Should we call social services?
-No. Dad!

785
00:50:45,333 --> 00:50:48,545
Call social services, he disappears into the
system, he doesn't testify.