

**PSYCHOLINGUISTIC ANALYSIS ON THE UTTERANCES  
PRODUCED BY AN AUTISTIC CHARACTER IN  
“RAIN MAN” MOVIE**

**THESIS**

BY  
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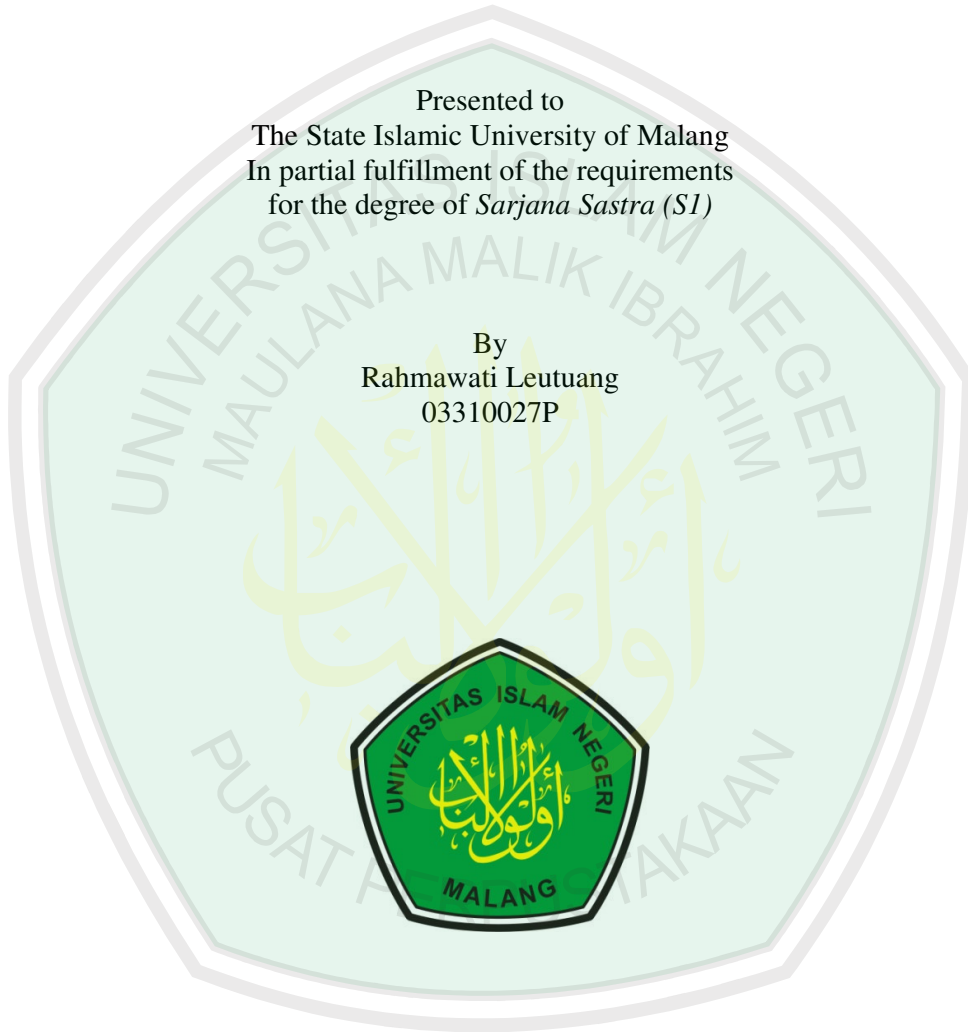
**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
FACULTY OF HUMANITIES AND CULTURE  
THE STATE ISLAMIC UNIVERSITY OF MALANG  
JULY 2008**

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PRODUCED BY AN AUTISTIC CHARACTER IN  
“RAIN MAN” MOVIE**

**THESIS**

Presented to  
The State Islamic University of Malang  
In partial fulfillment of the requirements  
for the degree of *Sarjana Sastra (S1)*

By  
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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
FACULTY OF HUMANITIES AND CULTURE  
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JULY 2008**

## APPROVAL SHEET

This is to certify that the thesis entitled **“Psycholinguistic Analysis on the Utterances Produced by an Autistic Character in “Rain Man” Movie”** written by Rahmawati Leutuang has been approved by the thesis advisor, for further approval by the Board of Examiners.

Malang, August 14<sup>th</sup> 2008

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## LEGITIMATION SHEET

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## DEDICATION

*This thesis is proudly dedicate to my dearest mom,  
Siti Sarinah Olong; thanks for your endless love,  
sacrifices, solemn prayers and advices.*

*My beloved father, Abdullah Rasyid Leutuang;  
you are my idol, I never and would be never ever found  
the man like you. Thanks for all the sacrifices,  
solemn prayers, advices and endless love.*

*My brother, Harun Al Rasyid Leutuang and  
my sisters, Nurhayati Leutuang and  
Harthayyibah Leutuang.*

*Thanks for all your supports,  
togetherness and  
prayers.*

**I LOVE YOU ALL**

## MOTTO

*The Way to Success and Happiness not Always so Straight.  
There is any Bend, namely Failure.  
Any Circle namely Confusion.  
There is Red Traffic namely enemy.  
Yellow Traffic namely family.  
You will Experience Deflated and  
Broken Tire. It is life.  
But if you take the Spare tire  
namely Strong will.  
The Machine namely Perseverance,  
the Faith as your Insurance,  
and Only ALLAH as your Driver,  
so you will Reach the Area of  
Success and Happiness.*

**(N. Making)**

***“Verily, with every difficulty, there is relief”***

**(The Holy Qur'an Ch.XCIV:6)**

## CERTIFICATE OF THE AUTHORSHIP

The undersigned,

Name : Rahmawati Leutuang  
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Certify that the thesis I wrote entitled “Psycholinguistic Analysis on the Utterances Produced by an Autistic Character in “Rain Man” Movie” to fulfill the requirement for the degree of *Sarjana Sastra (S1)* in English Letters and Language Department, Faculty of Humanities and Culture, The State Islamic University of Malang is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, August 14<sup>th</sup> 2008  
The Researcher,

Rahmawati Leutuang

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Praise be to Allah SWT, The Most Gracious and Merciful, Who has Given me a great miracle in every struggle, Who Always Guides and Blesses me, so that I can finish completing my thesis entitled “Psycholinguistic Analysis on the Utterances Produced by an Autistic Character in “Rain Man” Movie”. Peace be upon our prophet Muhammad SAW who has brought us into Islam and has been a good model in the overall of our life.

I realize that my thesis compilation will never get success without any interference from other people. Therefore, I should like to thank those who helped me in completing my thesis. Firstly, my sincerity goes to my advisor, Rohmani Nur Indah, M.Pd., thank for the change and all the knowledge which has been given to me to conduct my thesis and also for her guidance with her patience, great attention, constructive critics and suggestion for my best result.

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Finally, I truly realized that this thesis still needs constructive critics and suggestions from the readers in order to make it perfect and hope it can be useful for the next readers especially for the Letters and Language students.



## LIST OF TABLE

2.1.1 Fromkin's Model for the Production of Speech

2.1.2 English Consonants

2.1.3 English Vowel



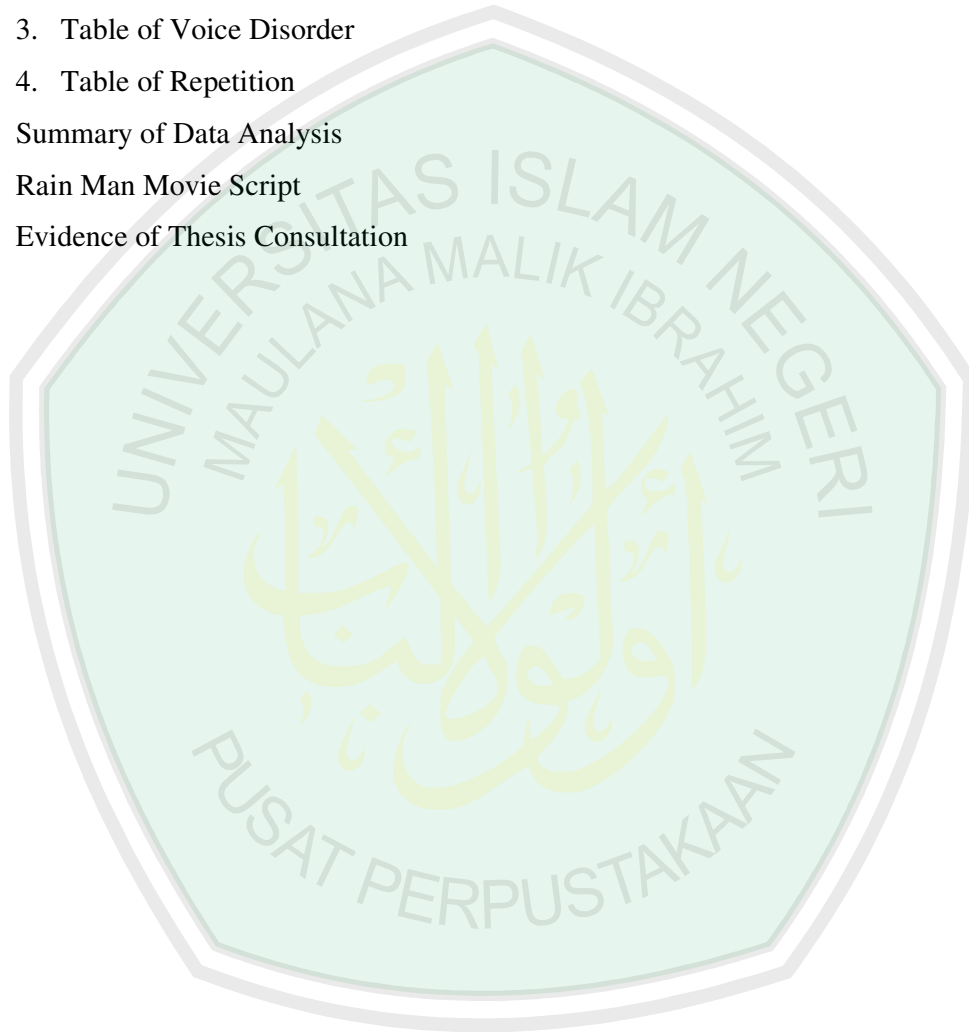
## LIST OF FIGURE

### 2.2.2 Primary Language Areas of the Brain



## **LIST OF APPENDIX**

- A. Table of Data Analysis
  - 1. Table of Articulation Disorder
  - 2. Table of Phonological Disorder
  - 3. Table of Voice Disorder
  - 4. Table of Repetition
- B. Summary of Data Analysis
- C. Rain Man Movie Script
- D. Evidence of Thesis Consultation



## **LIST OF CONTENT**

COVER

APPROVAL SHEET

LEGITIMATION SHEET

DEDICATION

MOTTO

CERTIFICATE OF THE AUTHORSHIP

ACKNOWLEDGEMENT

LIST OF TABLE

LIST OF FIGURE

LIST OF APPENDIX

LIST OF CONTENT

ABSTRACT

CONTENT

BIBLIOGRAPHY

### **CHAPTER I INTRODUCTION**

- 1.1 Background of the Study
- 1.2 Problem of the Study
- 1.3 Objective of the Study
- 1.4 Significance of the Study
- 1.5 Scope and Limitation of the Study
- 1.6 Definition of the Key Terms

### **CHAPTER II REVIEW OF RELATED LITERATURE**

- 2.1 Language System of Production
- 2.2 Language and Brain Mechanisms
  - 2.2.1 The Relation between Language and the Brain
  - 2.2.2 Localization
  - 2.2.3 Lateralization
- 2.3 Mechanisms of Speech Production
  - 2.3.1 Respiratory Mechanism
  - 2.3.2 Laryngeal Mechanism
  - 2.3.3 Articulatory Mechanism
- 2.4 Language in Exceptional Circumstances
  - 2.4.1 Deafness and Blindness
  - 2.4.2 Language Disorder
  - 2.4.3. Cognitive Difficulties
- 2.5 Autistic Language
- 2.6 Rain Man Movie
- 2.7 Previous Study

## CHAPTER III RESEARCH METHODS

- 3.1 Research Design
- 3.2 Data Sources
- 3.3 Research Instrument
- 3.4 Data Collection
- 3.5 Data Analysis
- 3.6 Triangulation

## CHAPTER IV FINDING AND DISCUSSION

- 4.1 Research Finding
  - 4.1.1 Finding
    - 4.1.1.1 Scene I
    - 4.1.1.2 Scene II
    - 4.1.1.3 Scene III
    - 4.1.1.4 Scene IV
    - 4.1.1.5 Scene V
    - 4.1.1.6 Scene VI
    - 4.1.1.7 Scene VII
    - 4.1.1.8 Scene VII
    - 4.1.1.9 Scene IX
    - 4.1.1.10 Scene X
    - 4.1.1.11 Scene XI
    - 4.1.1.12 Scene XII
    - 4.1.1.13 Scene XII
    - 4.1.1.14 Scene XIV
    - 4.1.1.15 Scene XV
    - 4.1.1.16 Scene XVI
    - 4.1.1.17 Scene XVII
    - 4.1.1.18 Scene XVIII
    - 4.1.1.19 Scene XIX
    - 4.1.1.20 Scene XX
  - 4.1.2 Analysis
    - 4.1.2.1 Scene Analysis I
    - 4.1.2.2 Scene Analysis II
    - 4.1.2.3 Scene Analysis III
    - 4.1.2.4 Scene Analysis IV
    - 4.1.2.5 Scene Analysis V
    - 4.1.2.6 Scene Analysis VI
    - 4.1.2.7 Scene Analysis VII
    - 4.1.2.8 Scene Analysis VIII
    - 4.1.2.9 Scene Analysis IX
    - 4.1.2.10 Scene Analysis X
    - 4.1.2.11 Scene Analysis XI
    - 4.1.2.12 Scene Analysis XII
    - 4.1.2.13 Scene Analysis XII
    - 4.1.2.14 Scene Analysis XIV
    - 4.1.2.15 Scene Analysis XXV
    - 4.1.2.16 Scene Analysis XVI
    - 4.1.2.17 Scene Analysis XVII
    - 4.1.2.18 Scene Analysis XVIII

4.1.2.19 Scene Analysis XIX

4.1.2.20 Scene Analysis XX

4.2 Discussion

4.2.1 Articulation Disorder

4.2.2 Phonological Disorder

4.2.3 Voice Disorder

4.2.4 Repetition

CHAPTER V CONCLUSION AND SUGGESTION

5.1 Conclusion

5.1.1 Articulation Disorder

5.1.2 Phonological Disorder

5.1.3 Voice Disorder

5.1.4 Repetition

5.2 Suggestion



## ABSTRACT

Leutuang, Rahmawati. 2008. *Psycholinguistic Analysis on the Utterances Produced by an Autistic Character in "Rain Man" Movie*. Thesis, English Letters and Language Department, Faculty Humanities and Culture, the State Islamic University of Malang. Advisor: Rohmani Nur Indah, M.Pd.

Key Word: Psycholinguistic, language disorder, autistic character, Rain Man movie

Although God has created human being as perfect as possible, but nobody is perfect. One of the frailties refers to human's speech system which is categorized as language disorder. Language disorder refers to language disability which causes the damage of understanding and the expression of language such as in autistic language. Therefore, this study describes the language disorder produced by an autistic character in "Rain Man" movie. Generally, the societies think that autistic syndrome just happens in childhood, but this movie tells us about the speech of an adult with autism.

This study uses descriptive qualitative method that emphasizes on the specific case— language disorder by using psycholinguistic approaches to analyze the utterances of language disorder by Raymond Babbitt, an autistic character. Therefore, it is interesting to observe this character in order to find out the kind of language disorder produced. The data are in words, phrases, and sentences which are collected by observing his utterances in "Rain Man" movie.

The result of this study shows that the autistic character has some kinds of speech and language disorder namely articulation disorder (from the places and manners of articulation), phonological disorder (addition, assimilation, deletions and substitution), voice disorder (talking too much, unnatural pitch or intonation, improper stress, and grumbling unclear words or sentences), and also repetition (repetitive and stereotyped utterance, ritualistic question and answer, and robotic sounding speech). The result also shows that phonological disorder is mostly found and stuttering seldom occurs.

Finally, by analyzing the language disorder of the autistic character, it is expected that the language therapist know about the kinds of language disorder to handle autism. Moreover, it is suggested that the next researchers conduct similar theme of the study but have more complete data and discussion.

## CHAPTER I

### INTRODUCTION

This chapter deals with background of study, problem of study, objective of study, significant of study, scope and limitation, and definition of key terms. Those are described as following:

#### 1.1. Background of the Study

Allah Asks us to be patient to face all of the misery in our life like those who passed away before us. This is stated in verse 214 Surah Al Baqarah:

وَالضَّرَّاءُ الْبَاسَاءُ مَسَّتْهُمْ قَبْلُكَم مِّنْ خَلَوِ الَّذِينَ مَثَلُ يَأْتِكُمْ وَلَمَّا الْجَنَّةَ تَدْخُلُوا أَن حَسِبْتُمْ أَمْ  
قَرِيبُ اللَّهِ نَصْرُ إِنَّ أَلَّا اللَّهُ نَصْرُ مَتَى مَعَهُ ءَامَنُوا وَالَّذِينَ الرُّسُولُ يَقُولَ حَتَّى وَزُلْزِلُوا

214. “Or do ye think that ye shall enter The Garden (of Bliss) without such (trials) as came to those who passed away before you? They encountered suffering and adversity, and where so shaken in spirit that even the Messenger and those of faith who were with him cried: “When (will come) the help of Allah” Ah! Verily, the help of Allah is (always) near! (S.2 A.214)

One of the difficulties in life is communication difference, which sometimes will challenge the patience of human being. Like in “Rain Man” movie, the autistic’s (Raymond) young brother (Charlie), is a patient brother. In the first time, when Charlie does not know yet about his old brother and his impairment, he forces Raymond and he seems have no heart. Therefore, for the first time in his life Charlie has to learn to accept another human being for what he is, and work with his bewildering methods of communication. Moreover, very subtly Charlie begins to change, accepts the reality.



That Holy Qur-an verse is related with this study. This study is about some one who has high intelligence, but has inability to communicate with other people like normal human being. From this verse, Allah Told us that His trials to human being actually are aimed to make us always remember His mercy and benefit.

The ability to communicate properly is not easy for everyone. Some people often fail to use the language, so that language cannot work its function. Sometimes, normal people had to communicate with those who have difficulties to communicate verbally or maybe they are keeping misunderstanding each other.

The above description is due to the language disorder and also because of the main reason that people cannot ignore any impairment related to the language systems; therefore, the researcher feels that it is necessary to study about language disorder. Language disorder may be related to other disabilities such as mental retardation, cerebral palsy or autism. It has not been much explored. Therefore, the awareness is still needed.

Traynor (2003) stated that one of those language impairment that strike at human being is autism. Autism is a developmental disorder that affects a child's ability to interact with others, to understand and use language and to respond to changes in his or her environment.

This phenomenon is the same with the "Raymond" in "Rain Man" movie. He is a savant autistic person that has the sameness and routine activities. Autistic savants are born with misfired neurons and extraordinary gifts. Hoffman plays Raymond, an autistic savant whose late father has left him \$3 million in a trust. This gets the attention of his materialistic younger brother, a hot-shot LA car dealer named Charlie (Tom Cruise) who wasn't even aware of Raymond's existence until he read his estranged father's will. Raymond, the autistic character in "Rain Man" movie lives in a world of his own and unable to express emotion in

any other way, falls into a nervous tic when feeling threatened. Therefore, for the first time in his life Charlie, his young brother has to learn to accept another human being for what he is, and work with his bewildering methods of communication.

In “Rain Man” movie, there are some phenomena on speech uniqueness like repetitive stereotyped utterances, robotic sounding speeches and ritualistic question and answer. Whereas in normal people, those phenomena do not happen. Therefore, it is interesting to research.

In mid of 1980’s, the media actually electronic media have been often guilty of people with disabilities in stereotypic and inaccurate ways. The media prejudices and stereotypes the image of disable people as criminals and they have been punished for doing evil. It is difficult to portray disability and society response to it. Therefore the motion picture “Rain Man” had been released to acknowledge the society’s stereotyped that those with impairment are also have good behavior and positive attitudes (Kauffman: 1991).

The studies of language disorders where some aspects of linguistic processing are impaired have been done widely by the researchers in various field of studies. Many researchers observe some language disorders, such as stuttering, speech act by autistic children, expressive language disorder, etc. For example, Mukminah (2007) focused her research on stuttering by a man with cerebral palsy in “Door to Door” film. She found the man with cerebral palsy has some kinds of speech disorder, namely articulation disorder, phonological disorder, voice disorder, and stuttering.

Another research was done by Fauziyah (2004). She found that the utterances of autistic children in RSI Dinoyo Malang does not use the commissive and declarative acts in their speech process. Furthermore, Nafiah (2007) conducted a study focused on expressive language disorder by the autistic character in “Mercury Rising” movie. She found that the utterances of autistic child (Symon Lynch) have some kinds of speech and language disorder

namely phonological disorder, articulation disorder, voice disorder, unnatural pitch/intonation, improper stress, grumbling unclear words or sentences, etc.

Based on the explanation above, the previous researches have been focused on the language production of autistic children. Generally, the societies think that the autism just happen in childhood, but actually this phenomenon also falls to the adult. Therefore, the researcher is interested in researching “Psycholinguistic Analysis of the Utterances Produced by an Autistic Character in Rain Man Movie”.

### **1.2. Problem of Study**

This study is conducted to answer the question: how does the autistic character in “Rain Man” movie produce utterances?

### **1.3. Objective of Study**

The objective of this study is to describe the way the autistic character in “Rain Man” movie produces utterances. The autistics have problems in the language production. Therefore, this study is conducted based on the basic purpose of observing the language process in the exceptional circumstances that is in an autistic person.

### **1.4. Significance of Study**

This study is expected to give the significant contribution on theoretical and practical matters in order to enrich the study of psycholinguistics. Theoretically, the findings would be useful especially related to language in exceptional circumstances. Hopefully, it can enrich the point of view from Psycholinguistic perspective related to speech disorder, especially on language production by an autistic man. Practically, it can be a good reference of Psycholinguistic researchers, especially the researchers of the area of language disorders.

And also it can be a good reference for English students of Language and Letters department of State Islamic University of Malang. The result of this study will give them valuable knowledge about language production by an autistic and for next researchers when they are going to conduct research in this area.

### **1.5.Scope and Limitation of Study**

This study is conducted as a psycholinguistic study which deals with the production of the language of an autistic person especially an autistic person in “Rain Man” movie.

This study does not take non-verbal language as the data. The focus of this study is the verbal utterances by an autistic character in “Rain Man” movie.

### **1.6.Definition of Key Terms**

**Autistic is:** the adjective of autism or a disorder in development that usually begins before the age of four, characterized especially by an inability to relate specially to other people.

**Rain Man is:** a movie by Barry Levinson based on the story written by Barry Morrow and Ronald Bass, which released on 16 December 1988 in United State and won Oscar. This movie starring by Dustin Hoffman and Tom Cruise.

**Psycholinguistic is:** a branch of linguistics that deals with the mental states and process in language and speech.

**Utterance is:** the act of the fact of uttering, expression in words or sounds.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter reviews the underlying theories of the study. The researcher takes some theories that deal with this study. They are language system production, language and brain mechanisms, mechanism of speech production, language in exceptional circumstances, autistic language, Rain Man movie, and previous study. Those are described as following:

#### 2.1. Language System Production

One of the language systems that hold an important role is language production. Study about language production is more difficult than to study language comprehension, because in language comprehension it is relatively easy to specify the ideas that a person extracts from a segment of speech. Whereas, in language production not simply the consequences; the process must be observed, identified and categorized. It also explores the way to produce the sounds and then, form it into utterances and sentences (Carroll, 1986:252).

Table 2.1.1. Fromkin's Model for the Production of Speech (Fromkin, 1971)

<i>Stage</i>	<i>Process</i>
1.	Identification of meaning : A meaning to be conveyed is generated
2.	Selection of a syntactic structure: A syntactic outline of the sentence is constructed, with word slots specified.
3.	Generation of intonation contour: The stress value of different word slots are assigned.
4.	Insertion of consonant words: Appropriate nouns, verbs and adjectives are retrieved from the lexicon and place in to word

	slots.
5.	Formation of affixes and function words: Function words (articles, conjunctions, and prepositions), prefixes and suffixes are added.
6.	Specification of phonetic segments: Sentence is expressed in terms of phonetic segments, according to phonological rules.

The basic idea of this model is that the speaker begins with the meaning he wish to express and that subsequent levels of processing are devoted to specific and distinct aspect of the utterance. Then sets up a syntactic structure of the sentence, specifies which words will receive major and minor stress and where the content words will fit in. After that, the content words are added in, followed by function words and affixes. Finally, identify the correct phonetic characteristics of the utterance and given its linguistic structure (Carroll, 1986:258).

The source of acoustic energy for speech sound production comes from modulations in the air flowing or air stream from the lungs to the lips. The production of any sound involves the movement of air molecules. The speaker breathers air into lungs to serve as the power supply for the production of speech. During regular quiet breathing, the vocal tract is open and the air flows out freely through nose or mouth. Some sounds are produced by modulating the air flowing by the periodic opening and closing of the vocal folds at the glottis. Because the vocal folds open and close, puffs of air generated and flow through the oral cavity and the pulse is periodic, rapid and produce a sound that has a buzz-like quality. The sounds are classified into two kinds; consonants and vowels. Vowel sound is produced with a relatively free flow of air, whereas the consonant itself in speech sounds are produced using the fairly complex oral equipment and take two basic positions. When the vocal cords which produced are dawn together, the air from the lungs repeatedly pushes them apart as it passes through, and creating vibration, the sounds produced described as voiced. Whereas,

voiceless is when the vocal cords are spread apart, the air from the lungs passes between them unimpeded or without vibration (Yule, 1985:34).

The next is the classification of consonants based on the place of articulation. There are seven kinds of consonants based on the place of articulation (Yule, 1985:35). Those are described as the following:

#### *Bilabials*

Consonants are categorized as Bilabial sounds when two lips are used to obstruct the coming out of the air. Those which are categorized as Bilabial sounds are [p] as the voiceless and [b], [m], [w] are voiced. For examples the word *pat*, *bat*, *mat* and *walk*.

#### *Labio-dental*

Labio-dental sounds is when the tip of the lower lip touches the upper teeth to obstruct the air. Those which are categorized as Labio-dental sounds are [f] as voiceless and [v] as voiced. Example *fat* and *vat*.

#### *Dental*

Consonants are categorized as Dental sounds when the tip of the tongue is placed behind the upper front teeth. Those that are categorized as voiceless Dental sounds are symbolized as [θ], for example, *thin* and the final sound of *bath*. *Thus* and the final sound of *bathe* which using the symbol [ð] is the example of voiced dental.

#### *Alveolar*

Consonants that categorized as Alveolar sounds is formed with the front part of the tongue on the alveolar ridge, bony ridge immediately behind the upper teeth. Those which are



categorized as Alveolar sounds are [t], [s], as the voiceless Alveolar and [d], [n], [l], [z], and [r] are voiced alveolar.

#### *Alveo-palatal*

Consonants are classified as Alveo-palatal sounds when the sounds are produced with the tongue at the very front of the palate, near the alveolar ridge. The sounds produced are ‘sh’ and ‘ch’ which are symbolized as [š] and [č]. *Treasure, pleasure* and *church* are examples of voiceless alveo-palatal. The other voiced Alveo-palatal is [j], [ž] and [y].

#### *Velar*

Those which are categorized as voiced Velar sounds are [g] and ‘ng’ sound which is symbolized as [ŋ]. The voiceless Velar sound is symbolized with [k]. This kind of consonant are produced with the back of the tongue against the velum.

#### *Glottal*

Glottal is produced without the active use of the tongue and other parts of the mouth. The Glottal place just produces the voiceless Glottal which symbolized with [h] and [ʔ] (Yule, 1985: 35-38).

Meanwhile, the consonants based on the manner of articulation are classified into Plosive or Stops {[p], [b], [t], [d], [k], [g], [ʔ]}; Fricatives {[f], [v], [θ], [ð], [s], [z], [š], [ž]}; Affricates {[č], [j]}; Nasals {[m], [n], [ŋ]}; Liquids {[l], [r]} and Glides {[w], [y] and [h]}.

Table 2.1.2. English Consonant (Yule, 1985:38)

MANNER OF	POINT OF ARTICULATION						
	Bilabi	Labio	Denta	Alveol	Alveo-	Velar	Glott



ARTICULATION	al		- dental		l		ar		palatal				al	
	-v	+v	-v	+v	-v	+v	-v	+v	-v	+v	-v	+v	-v	+v
<b>Stops</b>	p	b					t	d			k	g	ʔ	
<b>Fricatives</b>			f	v	θ	ð	s	z	ʃ	ʒ				
<b>Affricates</b>									č	ǰ				
<b>Nasals</b>		m						n				ŋ		
<b>Liquids</b>								l,r						
<b>Glides</b>		w								y			h	

Those classifications of producing the consonants are different from those of producing the vowels, because the vowel sounds are not easily defined in terms of place and manner of articulation. The criteria used to produce the vowel sounds are based on the positions of the tongue, the form of lips, the tension of the tongue when producing sounds. In the production of vowel sound, for example [u] as in the vowel of the word *boot*, the shape of the vocal tract for producing [u] will determine the frequency components that will be prominent when the air stream flows through that particular oral cavity and position of lips. The vocal tract of [u] is high, back and rounded. It is different when people produce the word *heat* and *hot*. The word *heat* is made with the front part of the tongue in raised position, whereas the vowel sound in *hot* is produced with the back of the tongue in a relatively lower position and described as a low, back vowel.

The most common vowel sounds of English are described as the following table.

Table 2.1.3. English Vowel (Yule, 1985:41)

Speech has  
mind of the  
process is

	Front	Central	Back
High	i ɪ		u ʊ
Mid	e ɛ	ə	o ɔ
Low	æ	ʌ	a

its origin in the  
speaker and the  
completed only

when the word uttered or spoken arouses an idea in the listener. The following explanations are about brain mechanisms and language.

## 2.2. Language and Brain Mechanisms

Brain is the messenger of the understanding and the organ whereby in an especial manner we acquire wisdom and knowledge. The human brain is the source of the conscious or cognitive mind and thought. The mind is the set of cognitive processes related to perception, interpretation, imagination, memories, and crucial language of which a person may or mat not be aware. It is principal means whereby individuals formulate thoughts and convey them to others (Fromkin, 1999:28). It plays a role in analyzing the world, in reasoning, solving problems, and planning actions. It also allows us to convey our memories of the past and beliefs about the future, to engage others about events, time and place. Beyond cognitive function, the brain regulates autonomic processes related to essential body functions such as respiration and heartbeat (Lee, 1997).

### 2.2.1. The Relation between Language and the Brain

Brain has two main parts, the brain stem and cerebral cortex.

The brain stem contains medulla, pons, midbrain, and cerebellum. The functions of these parts are connected with motor sensory pathway to body and face, breathing, heartbeat, movement, reflex, digestion, and motivation of emotion (Steinberg in Dardjowidjojo, 2005:203).

The cortex is the decision-making organ of the body. It receive messages from all the sensory organs, and it initiates all voluntary actions. The cerebral cortex is divided into two hemispheres. The left hemisphere controls movement and sensation on the right side of the body while the right hemisphere controls the movement and sensation on the left side of the body (Field, 2003:8).

Taylor (1990:364-365) stated that each hemisphere is divided into four lobes, and each lobe contains areas for specialized functions.

- The frontal lobe is separated from the temporal lobe by the lateral fissure and from the parietal lobe by the central sulcus; it contains the areas that control movements, namely the primary motor cortex. The premotor cortex and a language area called Broca's area that is thought to store and program speech production. The frontal lobe also plays a role in judgment and foresight.
- The occipital lobe is in the back of the cortex, separated from the parietal and temporal lobes by an arbitrary line; it contains the visual cortex, which processes visual information.
- The temporal lobe is separated from the frontal lobe by the lateral fissure, and from the occipital lobe by an arbitrary line; it contains the primary auditory cortex involved in hearing and a language area called Wernicke's areathat is thought to store and interpret auditory speech.

- The parietal lobe is separated from the frontal lobe by the central sulcus, from the occipital lobe by an arbitrary line, and from the temporal lobe by the lateral fissure; it contains the primary somesthetic cortex, which is involved in general body sensation. It has a language area called the angular gyrus that lies at the juncture of the parietal, temporal, and occipital lobes that associates information from these three lobes.

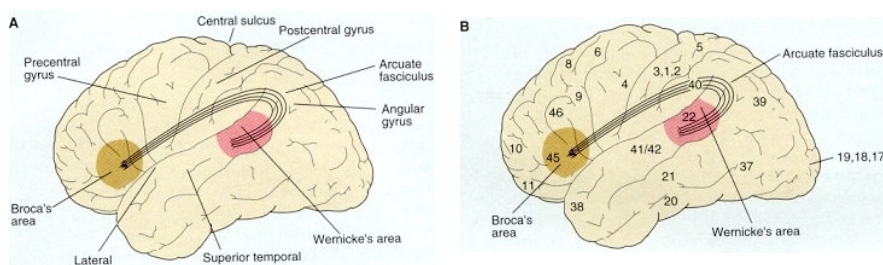
The cerebral cortex is most heavily involved in language and other cognitive functions. Language is a significant part of what makes human along with other cognitive skills such as mathematical and spatial reasoning, musical and drawing abilities, the capacity to form social relationships, and the like.

### 2.2.2. Localization

Localization of linguistic functions in the brain suggests that there are innate physical structures of the brain, which govern our learning of language. The occurrence of specific language disorders caused by lesions to certain parts of the brain further illustrates localization of functions in the brain (Lee, 1997).

In 1863, a French surgeon, Paul Broca, described the severe language impairment of some twenty patients that have the problem with language appeared to have resulted from brain lesion on the left side of the head (the lower part of the left frontal lobe). Later, in 1874, a German doctor, Carl Wernicke, demonstrated a language deficit associated with damage to a different area just behind and above the left ear or the posterior part of the temporal lobe. The two areas identified by these researchers have become known as Broca's area and Wernicke's area that associated with the processing of language by the brain.

Figure 2.2.2.1 Primary Language Areas of the Brain



Damage to either will often lead to a condition known as aphasia (Field, 2003:53).

Aphasia is a speech disorder where the sufferers cannot speak well, because of the disease in their brain. This disease caused by stroke that half of their brains are lack of oxygen and become impaired (Dardjowidjojo, 2005:151). Whether a disorder in the process of producing language called expressive aphasia. Those people with this disorder depend on pointing and gesturing to make their wants known. The child with an expressive language disorder can understand speech and language, does not have a muscular paralysis that prevent speaking, and even may do well on non-verbal tasks.

### **2.2.3. Lateralization**

Dr. R. Joseph in Lee (1997) asserts that the right and the left half of the brain utilize different means of communication and sometimes rely on different language systems. The left hemisphere in most individuals is associated with analytic and efficient processing at spoken language and symbolization but it also has great difficulty processing social or emotional sounds. The right hemisphere on the other hand is very efficient in social and emotional sounds, but is difficult in language skills because it is associated with perceptual and spatial representation. This suggests an important role for the left hemisphere in language processing (Field, 2003: 96-97).

Factors affecting lateralization are handedness and brain damage. Most individuals are right-handed, just as most individuals appear to be left-brain dominant for language. Many of those who suffer left hemisphere brain damage in the regions identified by Broca and Wernicke never recover their powers of speech. However, there are cases when language appears to have re-lateralised itself to the undamaged at a very early age (Field, 2003: 97). Early in the developmental stage, the visual system receives great amount of input and there is high branching of synaptic connections. The neural synaptic connections are not created, or built, as we learn language. They are pre-exist unnecessary ones merely decay as language learning takes place (Lee, 1997).

### **2.3. Mechanisms of Speech Production**

The speech production process is particularly complex when the speakers examine the production of sound combinations as opposed to individual sounds and it has special mechanisms. Generally, there are three main mechanisms of speech production. Those are described as the following.

#### **2.3.1. Respiratory Mechanism**

The act of producing speech begins with the process of pushing air out of the lungs. This is accomplished by the action of several muscles near the rib cage that have the combined effect and enlarging the rib cage.

#### **2.3.2. Laryngeal Mechanism**

For voiced sounds such as /b/, the air expelled from the lungs is turned into acoustic energy by the action of the vocal folds. These are situated in the larynx so called laryngeal mechanism. When a voiced sound is to be produced, the vocal folds are nearly touching one

another, and when air passes over them, a suction effect that draws them together occurs. Once they have come together, there is no more airflow, and thus no suction effect. This causes them to pull apart and release the tension that has built up beneath them. When the sound to be produced is a voiceless sound such as /p/, air still passes over the folds, but they are too far for the suction effect to occur. The muscles in and around the laryngeal region produce these changes by manipulating the length, thickness, and tension of the vocal folds.

### **2.3.3. Articulatory Mechanism**

Phonetic segments can be distinctly described in terms of the articulatory maneuvers used to produce the structures. For example, /d/ is produced by stopping the airflow temporarily by placing the tongue at the tip of the alveolar ridge. The shape of the vocal tract is constantly changing; therefore, it is not possible to describe the articulatory process in terms of the places in which segments are produced fully. As a consequence, the describing not just the state or position that the tract assumes for a given sound, but also the movements of the articulators needed to reach that state.

The study of the movements of the speech organs during the articulation of an utterance is called articulatory dynamics. Different speakers use different combinations of mechanisms. Some research indicates that mechanical constraints on the speech production system play a major role. One constraint on the movement of articulatory organs is the distance they must travel to reach their target. This typically occurs for upcoming sounds and sometimes occurs when a sound is influenced by previous sounds. An example of upcoming sound is the rounding of the lips in the production of the /b/ in *boo*, which anticipates the rounding needed for the vowel /u/, as opposed to its formation in *bed*. This constraint is called spatial constraint (Carrol, 1986:262-263).



The speech system is also influenced by temporal constraint. In particular, the rate of speech has effects on articulatory behavior that are similar to those of *coarticulation*. The rate of movement of the articulators does not increase when the speaking sounds rate increase (Carrol,1986:263).

## **2.4. Language in Exceptional Circumstances**

One of the observed areas of Psycholinguistics is the language in exceptional circumstances. It refers to the problems occurring in related to the language systems. The term exceptional circumstances can be taken to include three important studies:

1. Studies of the effects of deafness or blindness upon language.
2. Studies of language disorders where some aspects of linguistic processing is impaired.
3. Studies of individuals with cognitive difficulties where at least part of the language faculty is spared (Field, 2002: 42).

The circumstances being the main consideration is that whether it affects the language in term of delaying in acquisition or of deviance from standard forms where a child acquires language different from most others.

### **2.4.1. Deafness and Blindness**

Modern approaches to deaf education priorities the teaching of sign language. This means that many profoundly deaf people are regarded as possessing a language in which they are fluent- namely Sign. For them, spoken and written English are effectively a late-acquired second language, mediated through Sign. A major issue has been the extent to which prelinguistic deafness affects language acquisition. There is evidence that it leads to delayed acquisition because in infants may reach the fifty-word threshold around ten months later than their hearing peers. Different with the deaf infants, the blind infants certainly appear to



acquire a phonological system a little more slowly than is normal. They sometimes confuse phonemes which are similar in manner of articulation but visually distinct. Blind children generally engage less in sorting activities (Lerner, 1985:322).

#### **2.4.2. Language Disorder**

Carroll stated that there are three issues that are germane to each of the different kinds of language disorder will consider. First is whether the disorder is a deviant from language development or merely a delay in normal development. The second is whether the disorder is generalized or is specific to certain aspects of language, and finally is it considers whether biological factors, cognitive development, and the linguistics environment play an influential role in language disorder.

Speech and language disorder refer to problems in communication and related areas such as oral motor function. These delays and disorders range from simple sound substitutions to the inability to understand or use language or use the oral-motor mechanism for functional speech and feeding. Some causes of speech and language disorders include hearing loss, neurological disorders, brain injury, mental retardation, drug abuse, physical impairments such as cleft lip or palate, and vocal abuse or misuse ([www.kidsource.com](http://www.kidsource.com) accessed on February 3<sup>rd</sup> 2008).

Speech disorder is included in the language-production disorder. People with speech disorder can understand, but the sufferer difficult to articulate. There are some kinds of speech disorders, such as stuttering, echolalia, or those, which are classified as articulation disorders. Actually, it is easy to take the ability to speak for granted, but producing fluent speech without errors, speech that flows smoothly and is easily understood is actually a highly complicated process. When we speak, we must coordinate many muscles from various

body parts and systems, including the larynx, which contains the vocal cords; the teeth, lips, tongue, and mouth; and the respiratory system.

Language disorder is refers to the children with a language delay or language deficit. Sometimes, delays in language can be attributed directly to specific causes. These include physical problems such as loss of hearing or structural problems in the speech production organs or disease for example cerebral palsy, mental retardation, or emotional problems such as autism (Cole and Cole in Brewer, 1992:201). People with language disorder can produce speech correctly, but they cannot comprehend well. The language-delayed child may not be talking at all or may be using very little language at an age when language normally develops. Whereas, the child with a language deficit may be talking, but using strange syntactical patterns, confused word order, or inappropriate words. Some children understand spoken language but have difficulty expressing themselves. Language disorder can be acquired as the result of surgery, a stroke, an accident or old age. For some speakers related with fluency, the problems are largely psychological, as in the case of stuttering, hesitation etc. Whereas, the other speakers have difficulty because of psychological problems involving malformation or misoperation of the articulators (mouth, tongue, jaws, palate, etc). Current evidence suggests that, if hearing and intelligence are not impaired, the inability to articulate the sounds of speech does not prevent a child from developing language understanding or inner speech. Problems of language disorders are sometimes referred to as childhood aphasia or developmental aphasia (Lerner, 1985:312).

#### **2.4.3. Cognitive Difficulties**

For some speakers, the problems with fluency are largely psychological, as in the case of hesitation. It had been noticed by Henderson in Clark and Clark (1977) that spontaneous monologues tend to go in cycles. Each cycle begins with a hesitant phase and then followed

by a fluent phase. At the level of word selection, hesitations should appear when the speaker has difficulty finding just the right word. The words that immediately followed a hesitation pause in the original speech were found to be harder to guess than word elsewhere in the speech. That is, the original speaker had paused immediately before uttering a word that was not very predictable from what had been said before (Clark and Clark, 1877:272).

## **2.5. Autistic Language**

One of that language impairment that strike at human being is autism. Autism is a developmental disorder that affects a child's ability to interact with others, to understand and use language and to respond to changes in his or her environment (Traynor, 2003). This developmental disorder does not appear in childhood life but it also persists throughout their life.

Those with autism represent a combination of cognitive and social impairment. Child sufferers may be until the age of five, or may do little more than echo the words that adults say to them. Autistic person lack a theory of mind, where the ability to see the world from the point of view of another person. The development of the language skills in not just delayed in their childhood, but is deviant as well. Whereas the savant autism severely mentally impaired. They are born with misfired neurons and extraordinary gifts, usually in relation to painting, memories and music.

Socially, those with autism may be impaired in producing and interpreting non-verbal communication. They are also poor in articulation and the intonation in speaking is smooth without expression. Eye-to-eye gaze, facial expression, body postures and gestures may all be affected. Additionally, they do not want to share their interests or emotions with other people or their peers in the same way like the normal children of their age. They are also failing to

respond appropriately in social or emotional situations and frequently lack the spontaneous pretend play or social imitative play in which other children would engage.

The symptoms which fall under the communication category are delay in or lack of spoken language development (with no compensation through alternative modes of communication); in verbal persons, marked impairment in conversational skills; stereotyped and repetitive use of language; and lack of spontaneous age-appropriate make-believe or social imitative play (Edelson, 2005).

Autism is a developmental disorder affecting social interaction, and verbal and non-verbal communication skills. In addition, autistic people usually respond differently to their surrounding. The language characteristics of autistics can be classified as follows: verbal, non-verbal, delayed verbal, and echolalia. Autistics with verbal classification tend to give elaborate explanations and refuse to change the topic despite cues given by the other communicator. Since children are being diagnosed younger and intervention is being implemented earlier, there has been a considerable reduction in those who are classified as non-verbal. Those are classified as delayed verbal, have problems in areas such as phonology, syntax, and semantics. Even when autistics use language, their language differs both in the number of utterances and reasons for communicating from that used by typically developing children (Wetherby and Prutting in Nafiah, 2007:26-27).

Speech development in autistic children takes a different path developmentally than in neurotypical children. Some autistic children remain mute throughout their lives. Others may be delayed, developing language as late as the teenage years. Inability to speak does mean that autistic children are intelligent or unaware ([www.autisminfo.com](http://www.autisminfo.com)).

Although general language delay is common to several developmental disorders, some linguistic features of autism are rather unique to the disorder. Limited vocabulary, limited prosody (resulting in mechanical or robotic sounding speech), and impaired pragmatic

or communicative skills are among these linguistic deficits. Of special interest is echolalia, pronoun reversal, and impaired emotional and mental language abilities (Prizant in Nafiah, 2007:28).

In particular, although the speech of autistic is usually clear, it often consists of memorized things they heard or watched in inappropriate situation. Indeed, they need some problems in communication and language development such as phonology, syntax, semantics, and pragmatics. These are two points of language disabilities that play prominent role in autism (Carrol, 1985:391). Repetitive and stereotyped utterances take the place of novel and creative ones; abnormal and eccentric use of language almost as if the autistic person was speaking a foreign language. Conversation with autistic children may be a matter of ritualistic question and answer, with the child insisting on the mother asking a specific set of question; if the mother varies, even in the way which is she asks the questions, the child may respond with the severe and prolonged tantrum.

The phonological development in autistic children is much poorer than that of the normal children, but they make the same errors. The autistics and mental retardations children made various phonological errors like substitution, deletion, assimilation, and addition. Autistics utterances influenced by the indicator of affect and mood, therefore the intonation, rhythm, and stresses not only convey grammatical features of an utterance but also indicate the underlying emotional disturbance.

A major difficulty in assessing autistic capacity for syntax is the predominant tendency toward echolalia. Echolalia has been defined as the repetition by the child of something heard in the speech of others. When children are able to express a complex utterance that may be somewhat related to the environmental circumstances, it is difficult to determine whether it was produced from a productive rule system or simply learned as a complete unit with minimal understanding. There are two kinds of echolalia characters;

delayed echolalia and immediate echolalia. Delayed echolalia is repetition of words or phrases heard in the past, while immediate echolalia is a parrot-like repetition of words the child has just heard spoken. There may be repetitive stereotyped, inflexible and often idiosyncratic use of words or phrases, immaturity of grammatical structure of spontaneous speech, problems in sequencing and in understanding meaning, a muddling of the sequence of letters and words (Gleason,2005).

The autistics were less able to take advantage of semantic relationships in understanding sentences. In particular, although the speech of autistics is usually clear, it often consists of memorized things they heard or watched in inappropriate situation. Several studies appear to indicate that autistics have less interest in language and communication than normal people do. A clever study by Hurtig, Ensrud, and Tomblin (1982) examined the pragmatic uses of questions in autistic speech. They reason that the well-documented difficulties of the autistic in communication may be due to delays in normal pragmatic development. Baltaxe (1977) analyzed the interview transcripts of adolescents who had been diagnosed as autistic in childhood and found three specific pragmatic deficits: impairments in speaker/hearer role relationships, in rules of conduct governing a dialogue, and in distinctions between given and new information (Carrol,1985:391-394).

## **2.6. Rain Man Movie**

Rain Man is a movie or film by Barry Levinson based on the story written by Barry Morrow and Ronald Bass, which released on 16 December 1988 in United State and won Oscar. Levinson also appears in the film as a psychiatrist. The kind of this movie is drama film. The movie stars Tom Cruise as Charlie Babbitt, Dustin Hoffman as Raymond, and Valeria Golino as Susanna, Charlie's girlfriend. The character of Raymond was inspired by a real-life savant, Kim Peek.

This movie tells about the story of an abrasive, a self-centered, avaricious and selfish yuppie, Charlie Babbitt who discovers that his father has left all of his multi-million dollar estate to a brother who Charlie never knew he had, Raymond, who has autism. Charlie himself received some supposedly perfect, but actually dying, rosebushes and a 1949 Buick Road master. Discovering that the \$3 million is being held in trust for an unidentified party, Charlie heads to his home town of Cincinnati to ascertain who that party is. It turns out that the beneficiary is Raymond Babbitt the autistic-savant older brother that Charlie never knew he had. Able to memorize reams of trivia and add, subtract, multiply, and divide without a second's hesitation, Raymond is otherwise incapable of functioning as a normal human being. Aghast that Raymond is to receive his father's entire legacy, Charlie tries to cut a deal with Raymond's guardian. When this fails, Charlie "borrows" Raymond from the institution where he lives, hoping to use his brother as leverage to claim half the fortune. During their subsequent cross-country odyssey or adventure, Charlie is forced to accommodate Raymond's various autistic idiosyncrasies, not the least of which is his insistence on adhering to a rigid daily schedule: he must, for example, watch *People's Court* and *Jeopardy* every day at the same time, no matter what. On hitting Las Vegas, Charlie hopes to harness Raymond's finely-honed mathematical skills to win big at the gaming tables; but this exploitation of his brother's affliction compels Charlie to reassess his own values, or lack thereof.

In the last story of this movie, the psychiatrist (Barry Levinson) presses Raymond to make a choice between the two, stay with his young brother Charlie or go back to Wallbrook. Eventually, it is decided that Raymond will go back to Cincinnati, but he has noticeably progressed emotionally and while he still seems locked in his own world, he displays affection towards Charlie by placing his head on Charlie's and spelling out Charlie's name, something he only does with a person very close to him. Charlie, for his part, has gained a



brother, mellowed considerably; telling Raymond that is glad to have him as his brother, and that he will visit regularly, beginning two weeks later.

## 2.7. Previous Study

The studies of language disorder where some aspects of linguistic processing are impaired have been widely observed by the researchers in various field of studies. Many researchers observe some language disorders, stuttering, dyslexia, expressive language disorder, cerebral palsy, etc.

Fauziyah (2003) focused her research on a pragmatic study on speech acts used by autistic children. She investigated speech act used by some patients of autistic therapy of RSI Dinoyo-Malang. She described the theory of Hyme “SPEAKING”, characteristics of pragmatic study, speech act theory, and language in autistic children. She found three acts from the utterances of autistic children. They are *assertive acts*, *directive acts*, and *expressive acts*. As the result, the researcher finds that the autistic children utterances do not use the commissive and the declarative acts in their speech process. It indicates that the autistic children restrict in making relationship with other personal language.

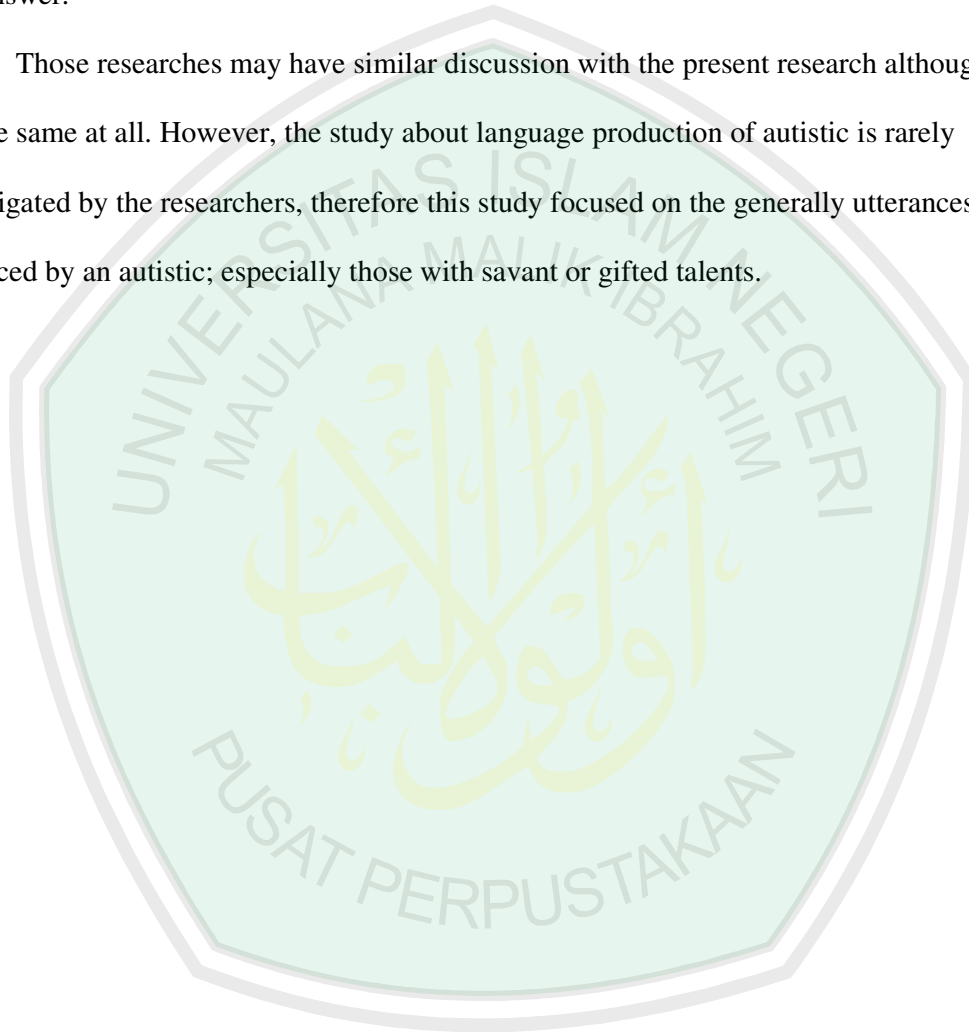
The second research was done by Itqiana (2006), in *Language Disorder of Stuttered Man Aged 26*. She observed a stuttered man aged 26’s daily communication in six different situations. There are three situations within several kinds of linguistic disorders produced by him, they are telling the story, explaining something, and reading the Arabic books. In addition, the three others are singing, reading the Holy Qur’an, and performing drama theatre. In conclusion, she found three situations within some categories of stuttering namely disfluency, blocking, avoidance behavior, ad severity.

Nafiah (2007) analyzed on expressive language disorder of the autistic child in Mercury Rising film. She observed Simon Lynch’s utterances in Mercury Rising film in



which some kinds of expressive language disorder are found namely phonological disorder, articulation disorder, voice disorder, and language disabilities as an autistic child. The data find some of the language disabilities as an autistic child in Simon Lynch's utterances; they are repetitive and stereotyped utterance, robotic sounding speeches and ritualistic question and answer.

Those researches may have similar discussion with the present research although it is not the same at all. However, the study about language production of autistic is rarely investigated by the researchers, therefore this study focused on the generally utterances produced by an autistic; especially those with savant or gifted talents.



## **CHAPTER III**

### **RESEARCH METHODS**

This chapter presents the methods used in this research. It covers the discussion of research design, data sources, research subjects, research instruments, data collection, data analysis and triangulation. The detail explanations of each method are illustrated as follows:

#### **3.1 Research Design**

This research employs a descriptive qualitative non-experimental research, because it is aimed at describing the language used by an autistic person whether it is different from the normal people or not. The features of this study are naturally occurring, ordinary events in natural setting framed in a movie. In addition, it attempts to describe phenomena that happen in human life namely autistic language and it is hard to measure the data quantitatively since the data are in the form of words, utterances, or conversations taken from the film.

On the other hand, qualitative research is geared toward gaining and increased understanding of the ideas concerning about the language in exceptional circumstances, especially in the sufferer of speech disorders. In essence, qualitative research is oriented toward the examination on the language used or specifically the words produced by an autistic person.

The study emphasizes the specific case—language disorder by using psycholinguistic approaches to analyze the utterances of language disorder of an autistic character in “Rain Man” movie.

#### **3.2 Data Sources**

The data of this research are in words, phrases and utterances produced by an autistic character. The data sources in this research are partly based on the lifestyle and personal characteristics of Kim Peek, a man with developmental disabilities as an autistic.

### **3.3 Research Instrument**

The main instrument in this study is the researcher herself who uses other instrument namely observation to the film and the transcript, which are taken from the subtitle.

### **3.4 Data Collection**

In collecting the data, the researcher uses some steps. Firstly, observing the data by watching “Rain Man” movie and taking note of the speaking or the conversation of the autistic character. Then transcribing the utterances produced by autistic character and comparing with the transcript whether the utterances are same or not. Last, identifying the data related to the problem of study.

### **3.5 Data Analysis**

To analyze the data, some steps are used. Firstly, presenting the data based on the chronological sequence. Secondly, analyzing each of the utterance based on the real utterance or the context related to the psychological state of the character. Thirdly, discussing and interpreting the data based on the theory of language production. Fourthly, making conclusion from the analysis of the data to obtain the answer to the questions that are kinds of the language disorders produced by Raymond Babbitt as an autistic character in “Rain Man” movie and identifying the repetition of the words and phrase produced by him.

### **3.6 Triangulation**

This study uses triangulation to check the validity of the data.

Triangulation is the way to check the validity of the data by using other things outside the data to check and compare them. Triangulation is also used to increase ones understanding of whatever is being investigated to get the validity of the data from the field of research.

This study uses the data source triangulation, that is observing the film as well as using the original script of “Rain Man” movie as a substance of analysis. This study also uses methodological triangulation, by having a discussion with Mrs. Rohmani Nur Indah, M.Pd, as the lecturer of Psycholinguistics in order to recheck the validity of the data. Furthermore, this study compares the problems of the study to the related theory about language production by Carroll especially language disorder of the autistic as stated in chapter II in order to get more valid analysis.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter presents the analysis of the data findings and discussion based on the theoretical framework as stated in chapter II. The findings are discussed based on the appearance of the data in the productive language disorder of an autistic character in “Rain Man” movie. Whereas the discussions are based on the analysis of the data findings to explain the research concerned.

#### **4.1 Research Finding**

This part explains the finding of the data, which are analyzed. In the research finding, the researcher describes and identifies the language production which taken from Raymond Babbitt’s utterances in “Rain Man” movie. The data are divided into some cases according to the scene of the movie. The researcher uses the number [1.1] means that the first datum from the first scene and [2.1] means the second scene for first datum.

The data findings are also formed in some kind of symbols for making the simplicity of the data analysis process. Basically, it uses some symbols of data analysis, processing the description of the utterance that are found, such as Raymond Babbitt (RB), Charlie Babbitt (CB), Susanna Palmieri (SP), Dr. Bruner (DB), Vern (V), Lenny (L), Man on the television (MT), Sally Dibbs (SD), Iris (Ir). After displaying the data, the analysis of the data will be described directly.

##### **4.1.1 Finding**

###### **4.1.1.1 Scene I**

SP : Look, my boyfriend is coming!

RB : *'Course today's Monday. **III** always drive the car on **Sa:turday**.  
Never drive on Monday* [1.1]

CB : Who is this guy?

SP : He jumped into the car. He says he drives this car.

RB : *Dad lets me drive every Saturday. 'Course the seats were originally  
**brown.leathernather** pitiful **re:d*** [1.2]

CB : You know, these seats were brown leather.  
You know this car?

RB : *(I) 'defenli know this car. (It's a) 1949 Buick Roadmaster. Straighth-Eight. Fireball-  
Eight. Only 8.095 production models.  
Dad lets me drive slow(ly) on the driveway, but not on Monday. Definitely not on  
Monday.* [1.3]

Context:

While Susanna waits in the Buick, Charlie meets with Dr. Bruner, the head of Wallbrook institution. Raymond comes and sits behind the wheel and tells to Susanna about how he used to drive the car during his father is still alive. Susanna reminds Raymond that her boyfriend is coming. Raymond does not pay attention to Susanna. He tells about how he used to drive the car when his father is still alive [1.1]. Charlie returns to his car and discovers a strange man in his mid-thirties sitting behind the wheel. Charlie demands an explanation. Susanna tells him that he jumped into the car and talked that he used to drive the car. When he heard the word "**car**", he directly explains that his father lets him drove the car every Saturday. He also knows that the seats were brown leather [1.2]. Charlie is surprised and asks him if he knows the car. Raymond answers the question with long explanation about the Buick Roadmaster [1.3].

#### 4.1.1.2 Scene II

**RB** : *What's his name? Yes. Then who's playing first?*

*Yes. Who? The fellow playing first base*

*for St. Louie. Who?*

[2.1]

**CB** : Why is he doin' that?

**V** : Whenever he gets nervous, he does 'Who's on First?'

**CB** : Yeah, why? - Why?

**V** : It's his way of dealing with you touching his books  
and stuff.

**SP** : Raymond, Ted Kloszevski. He played for Cincinnati.

**RB** : *'Course tra:ded for Dee Fondie, 1957.*

[2.2]

**CB** : He reads all these great books, huh?

**V** : Reads and remembers whatever he gets his hands on.

**RB** : *Uh-oh. Vern. V-E-R-N. Course-course these people*

*a:na be her all day, Vern.*

[2.3]

**V** : It's okay, Ray.

**RB** : *This is (an) alnounst visit, Vern.*

[2.4]

**CB** : You like Shakespeare?

**RB** : *I (do) not know*

[2.5]

**CB** : Did you read all this?

**RB** : *I (do) not know. Vern?*

[2.6]

**CB** : Did you read 'MacBeth'?

**RB** : *I (do) not know.*

[2.7]

Context:

Charlie is talking with Dr. Bruner about the heritance. Raymond gets nervous with the 'strange' situation, so he starts to does 'Who's on First' [2.1]. Charlie asks to Vern, why he doing that. Vern answers Charlie's question. Charlie is not satisfied yet so he asks why he is doing that. Vern answers Charlie's question. Susanna shows Ted Kloszevski's pictures to Raymond and says that he played for Cincinnati. Raymond pays attention to Susanna and says that Ted Kloszevski traded for Dee Fondée in 1957 [2.2]. Charlie looks at Raymond's books in the bookshelf and asks if Raymond reads all the books. Vern answers that Raymond reads and remembers everything. Charlie gets one book which has been given by his father in Raymond's birth day. Raymond starts screaming because Charlie takes his book without permission [2.3]. Vern calms him down. Raymond is still nervous and he says that it is an unannounced visit [2.4]. Charlie asks Raymond that he like Shakespeare. Raymond answers Charlie's question [2.5]. Charlie asks question again. Raymond answers question, gets more frighten and calls Vern [2.6]. Charlie is not satisfied yet and then he asks one question again. In addition, Raymond answers with the same answering [2.7].

#### 4.1.1.3 Scene III

V : You wanna show your brother your ducks?

RB : *'Course twenty seven, minutes to "Jeopardy"* [3.1]

CB : Don't worry. We'll bring you right back.

RB : *Prac-prac-practically 26 minutes to 'Jeopardy.'* [3.2]

Context:

Vern asks to Raymond if he wants to show his ducks to Charlie. Raymond answers with says that he will watch "Jeopardy" in 27 minutes [3.1]. Charlie tries to convince him. Raymond is stay with his point [3.2].

#### 4.1.1.4 Scene IV



- CB : What are you lookin' at? The ducks are over here.
- RB : *I (do) not know.* [4.1]
- CB : Listen, our father died last week. Did they tell you?
- RB : *I (do) not know.* [4.2]
- CB : You don't know if they told you, or you don't know  
what dead is? That means he's gone. He's at the  
cemetery. You wanna go see him at the cemetery?
- RB : *I (do) not know.* [4.3]
- CB : Does that mean maybe you wanna go?
- RB : *I (do) not know.* [4.4]
- CB : I thought maybe we could go to Los Angeles and see  
a Dodgers game. Go see the Dodgers play.
- RB : *Tday's (an) off day.* [4.5]
- CB : I just thought maybe you'd like to go see Fernando  
Valenzuela pitch. He pitched Saturday.
- RB : *Not /skedʒ/ to pitch 'til Wednesday.* [4.6]
- CB : Let's go to L.A. Come on, Ray.
- RB : *'course, it's a long way to California...  
and I'm 'defenli not supposed to be off the grounds  
for more than two hours.* [4.7]

Context:

Raymond and Charlie are sitting at a duck pond. Ray stares off into space with vacant stare. Charlie asks what he is looking at. Raymond answers with his rituals answering [4.1]. Charlie tells him that their father was pass away and asks him if he has heard about that. Raymond still answers with the same answering [4.2]. Charlie does not broken off his hope to

explain how the death is and invite him to the cemetery. Raymond answers with his rituals answering [4.3]. Charlie asks him again, what does it means that he would like to go. In the last utterances [4.4], Raymond still answers that he does not know. Then Charlie asks him how about see the Dodger game in Los Angeles. Raymond says that Monday no schedule [4.5]. Charlie asks him again about the Fernando pitch. Raymond answers that the pitch schedule is in Wednesday [4.6]. Finally, Charlie gives up and asks him to go to Los Angeles. Then Charlie takes Raymond's bag and goes previously. Raymond follows him and talks with himself [4.7].

#### 4.1.1.5 Scene V

CB : Here is Raymond's room. Look at this beautiful room.

RB : *This is 'defenli not my room.* [5.1]

SP : It's just for tonight.

CB : Little guy! This is gonna be terrific. We're brothers.

RB : *'course I (do) not have my ta:pioca pudding.*  
*We have that for dessert.* [5.2]

CB : We can do that.

RB : *This is 'defenli not my room, and*  
*I (do) not have my ta:pioca pudding.* [5.3]

CB : I'm gonna call Lenny.

RB : *(The) bed's in the wrong place.* [5.4]

CB : You can move it.

RB : *'course, I dAn't have my books.*

*'course, there's no bookshelf.*

*I'm 'defenli out of books. I'm-I'm gonna be book-less.* [5.5]

CB : Here's a book, a big telephone book. A lot of words.

Context:

When they are arrived in the hotel, Charlie points out Raymond's room. Raymond refuses [5.1]. Susanna tries to persuade him. Raymond ignores her and wants to go back to Wallbrook for dinner. Charlie tries to hold him back. Raymond thinks that there is no tapioca pudding as in Wallbrook [5.2]. Charlie promises that he and Susanna can present tapioca pudding. Nevertheless, Raymond still nervous with the new situation [5.3]. Charlie wants to call Lenny. Raymond says that the bed is in the wrong place [5.4]. Charlie commands Susanna to move the bed. There is no bookshelf, so Raymond starts to sigh that he will be book-less [5.5]. Charlie gives him a big telephone book.

#### 4.1.1.6 Scene VI

RB : *Uh, oh. Uh, oh. V-E-R-N! What's happening homes.* [6.1]

SP : Everything is fine.

Context:

Raymond makes his room resemble to his room at Wallbrook as much as possible. He tries to move the chair near by his bed and it makes the lamp falls. After knocked the lamp onto the floor, Raymond shocked and screamed his 'man' in Wallbrook, Vern [6.1]. Susanna comes and calms him down.

#### 4.1.1.7 Scene VII

SP : We can watch TV here. We're allowed

RB : *Wheel oof fortune. Look at this studio filled with  
glam'orous merchandise...fa'bulous and  
exci'ting bonus prizes...* [7.1]

MT : A pair of cars for today's busy couple.

RB : *Thou'sand of dol'lars in caash.*

*Over (a) hun'dred and fifty thou'sand dol'lars*

*just wai'ting tobe woon...as we present our big*

*bonanza of caash...oon "Wheel oof fortune".* [7.2]

SP : Ray, take this. Food is coming shortly. I'll be right back.

RB : *'course, I'm gonna be re for a long time-for a very long time.*

*I'm gone for good, gone for good ffrom my home.* [7.3]

Context:

Susanna turns on 'Wheel of Fortune'. Raymond starts to sketch the dialogues on 'Wheel of Fortune' [7.1]. The host on the television announces about the gift. Raymond still sketches about 'Wheel of Fortune' [7.2]. Susanna wants to come to her room, so she gives remote control to Raymond and says the food will come shortly. Raymond convinces himself that far from Wallbrook is good for him [7.3].

#### 4.1.1.8 Scene VIII

CB : You don't know what you were doin'?

RB : *'course, the're noises.* [8.1]

CB : Those noises are none of your business.

You understand that? Stop actin' Like an idiot

and go to sleep. Did you hear what I said?

Go to sleep! Go to sleep!

RB : *It's nine minutes to elleven. Lights out at elleven.* [8.2]

CB : Yeah, well, new rules.

Context:

Charlie is angry to Raymond because he entered to Charlie and Susanna's room without permission. Raymond gives his alibi [8.1]. Charlie still angry and commands him to go to sleep. Raymond refuses because it is not the time for sleep [8.2]. Charlie which still angry, turns the lamp off.

#### 4.1.1.9 Scene IX

**RB** : *Wsshffhshhfhsh...* [9.1]

**CB** : Stop that.

**SD** : Good morning. Coffee?

**RB** : *Dibbs, Sally. 461-00192.* [9.2]

**SD** : How did you know my phone number?

**CB** : How'd you know that?

**RB** : *(You) said read the telephone book.* [9.3]

**CB** : Did you memorize the whole book?

**RB** : *Hef of 'G.'* [9.4]

**CB** : You hungry?

**RB** : *Tussey we have pancakes.* [9.5]

**CB** : You bet your butt.

**RB** : *Bet your butt.* [9.6]

**CB** : They got pancakes.

**RB** : *uh-oh-uh-oh 'course I (do) not have my toothpicks.* [9.7]

**CB** : You don't need toothpicks. That was okay in the hotel  
with pizza, but in a restaurant you use a fork

RB : *I (do) not have my maple syrup either.*

*Em-em gonna be without my maple syrup.* [9.8]

CB : You don't see any pancakes, do you?

RB : *'course, maple syrup is not here.* [9.9]

CB : We haven't ordered yet.

RB : *'course maple syrup after the pancakes is **defenli** too late.* [9.10]

CB : How is that gonna be too late?

We haven't ordered the pancakes yet.

RB : *If we're gonna **be re** all **entire** morning **wwwwith no no** maple syrup **aand no no** toothpicks.  
I'm **def- defenly** not gonna have **mamay** pancakes **wwwwith...*** [9.11]

CB : Don't make a scene. Stop actin' Like a fuckin' retard. What are you writing? 'Serious injury list'? Are you fuckin' kidding me?

RB : *Num-num-number 18 in 1988.*

*SquzenpullenhArt my neck in 1988.* [9.12]

Context:

Raymond and Charlie are in a restaurant. Raymond starts mumbling unclear sentences [9.1]. Charlie commands him to stop. Sally Dibbs, the waitress offers coffee to them. Raymond looks at the Sally's pin name and mentions Sally's phone number [9.2]. Sally is slightly puzzled when Raymond says her name and home phone number, so she asks how Raymond knows that. Raymond does not answer Sally's question yet, and then Charlie asks the same. Raymond answers the question [9.3]. Charlie asks him if he memorizes the whole book. Raymond answers the question [9.4]. Charlie asks him if he is hungry. Raymond replays that they have pancakes every Tuesday [9.5]. Charlie agrees with the idea. Raymond repeats Charlie's utterance [9.6]. Charlie announces that the food will come soon. Raymond

discovers he does not have his toothpicks [9.7]. Charlie informs him that at a restaurant, people use forks to eat and he does not need toothpicks. Raymond still moans that the syrup has not been brought to the table [9.8]. Charlie assures him that the syrup will be placed at the table when the meal comes. Raymond replies that at the institution, the syrup is always placed on the table before the meal and it would be too late if it were brought afterward [9.9], [9.10 & 9.11]. He persists with his argument, prompts Charlie to grab him angrily by the neck and urges him to stop complaining and further annoys when Raymond writes about the incident in a red spiral notebook. Raymond informs that it was the 18<sup>th</sup> injury list in 1988 [9.12].

#### 4.1.1.10 Scene X

RB : 246 total [10.1]

CB : How many toothpicks are in there?

SD : 250.

CB : Pretty close. Let's go, Ray.

SD : There's four left in the box.

RB : (I) have to get my *ba:ckpack. a:fge:t* my bag. [10.2]

Context:

Sally drops a box of toothpicks, spills its contents, prompts Raymond to instantly calculate the number of toothpicks on the floor [10.1]. Charlie asks to the waitress how many the toothpicks. The waitress answers Charlie. Charlie surprised then asks Raymond to go. The waitress says that four of the toothpicks remained in the box. Raymond talks by himself to get his bag [10.2].

#### 4.1.1.11 Scene XI

*RB : Uh-oh-uh. oh. 'course theses an ai:r pla:ne out there.* [11.1]

*CB : That's right, and everybody's boarding. Let's go.*

*RB : (Airline) travel's very dangerous.* [11.2]

*CB : Don't be silly. It's the safest travel in the world.*

Context:

Charlie and Raymond are in the airport. They will fly to Los Angel. Raymond sees an airplane out there [11.1]. Charlie verifies Raymond and asks him to go. Raymond says that airlines travel is very dangerous [11.2]. Charlie tries to influence him.

#### 4.1.1.12 Scene XII

*RB : 'course I dAnt have my underwear.* [12.1]

*CB : What?*

*RB : I'm defenli not wearing my underwear.* [12.2]

*CB : I gave you a pair of mine this morning.*

*RB : (They're) not my underwear.* [12.3]

*CB : I told you to put 'em on. Where are they?*

*RB : (They're) in the po:cket of my ja:cket.* [12.4]

Context:

Raymond talks about how he is an "excellent" driver and attempts to steer the car as Charlie is driving at highway speed. Charlie is quickly able regains control of the car and scolds Raymond. Raymond says that he is not wearing his underwear [12.1]. Charlie does not hear yet so he asks what is happening. Raymond repeats his utterance [12.2]. Charlie reminds him that he was given a pair of Charlie's that morning. Raymond refuses because they are not



his underwear [12.3]. Charlie asks where are the under wears. The under wears are in Raymond's pocket of jacket [12.4].

#### 4.1.1.13 Scene XIII

*RB : 'course I'm never going back.*

*It's gonnn be a long time.* [13.1]

*CB : Just a couple of more days.*

*RB : Defenli gonnn be a long jou:rney.* [13.2]

*RB : You know the fella's name? Then who's playing first?*

*The fella playing first for St. Louie?* [13.3]

*CB : You gonna start with this again?*

Context:

Stopping at a motel for the night, Raymond starts to moan [13.1]. Charlie tries to calm him down. Raymond still nervous and does not paying attention to Charlie. Because he is presented with the unfamiliar surroundings, consequently he starts a sketch on baseball 'Who is on First' [13.3]. Charlie gets 'mad' because of Raymond's behavior.

#### 4.1.1.14 Scene XIV

*CB : Did I forget something?*

*RB : Defenli have tʃi-tʃi:z'bɔ:l.* [14.1]

*CB : I forgot the cheese balls.*

*RB : Yeah, defenli. Get my tartar-ntrol toothpaste.* [14.2]

*CB : We got that for you a couple of days ago.*

RB : *Yeah.* [14.3]

CB : You think that's funny?

RB : ***Yeah**, funny Rain Man. **Funny teeth.*** [14.4]

CB : What'd you say?

RB : ***Funny teeth.*** [14.5]

CB : Rinse. Why'd you say-- Why'd you say funny teeth?

RB : ***Ya** said funny teeth, funny Rain Man.* [14.6]

CB : 'Rain man'? I said, 'Rain man'?

RB : ***Yeah**, funny Rain Man.* [14.7]

CB : Was I trying to say 'Raymond' and  
it came out 'rain man'?

RB : ***Yeah**. Funny Rain Man.* [14.8]

CB : You? You're the rain man?

CB : Who took this picture?

RB : ***D-A-D.*** [14.9]

CB : You live with us?

RB : ***Yeah**, 10961 Beechcrest Street...Cincinnati, Ohio.* [14.10]

CB : When did you leave?

RB : *January 21, 1965.* [14.11]

CB : You remember then?

RB : ***I(t) was Thursday. Very snowy out.***  
*7.2 inches. Snow that day.* [14.12]

CB : Just after mom died. New Year's.

RB : ***Yeah**, Mom died. January 5, 1965.* [14.13]

CB : And you remember that day that you left?

RB : *IntensAnu:s.* [14.14]

CB : You remember that day you left?

Was I there? Where was I?

RB : *You were in the window. You waved to me.*

*'Bbbye-bbbye, Rain Man. Bbbye-bbbye, Rain Man'.* [14.15]

Context:

They are in the hotel room. Charlie puts pens and paper on the table and also puts Raymond's bed by the window, gets the apple juice and asks him if he forget something. Actually, the cheese balls are forgotten [14.1]. Raymond asks his tat-tar toothpaste [14.2]. Charlie reminds him about the toothpaste which has been bought a couple days ago. Raymond is brushing his teeth when Charlie asks him a question. Charlie gets angry because Raymond answers his question while brushing his teeth. Raymond remembers when they were children, Charlie said about funny Rain Man and funny teeth. Charlie hears Raymond muttering the phrase "funny rain man". Charlie realizes that, as a toddler, he tried to say 'Raymond' but it came out 'Rain Man'. Raymond convinces him [14.4], [14.5], [14.6], [14.7], and [14.8]. Then CB asks him if he is the 'Rain Man'. Raymond ignores Charlie and produces a photo of two-year-old Charlie and thirteen-year-old Raymond, reveals that he was Charlie's supposedly imaginary friend. Charlie asks who took the picture. Raymond answers Charlie's question and explains his address [14.9] & [14.10]. He was sent to the Walbrook Institution, although it was more likely that the father found himself unable to look after Raymond following the death of their mother. Raymond mentions that he was sent to Walbrook a few days after his mother's death. Then he determines when he left home [14.11]. It was Thursday and very snowy out [14.12]. Charlie remembers it was after their mother died and after the New Year. Raymond repeats his answering [14.13]. Charlie still uncertain yet and ask Raymond again. Raymond answers him and explains how their mother died

[14.14]. Charlie forgets when he was and he asks where he was. Raymond still remembers that event [14.15].

#### 4.1.1.15 Scene XV

CB : Come on, Ray. A little one for bad, two for good.

RB : *Yeah. Twenty.* [15.1]

CB : Twenty?

RB : *Yeah* [15.2]

CB : It's gonna hit on twenty?

RB : *Yeah. Defenly twenty.* [15.3]

CB : \$3,000 on 20.

RB : *Defenly twenty.* [15.4]

CB : It's not your game

RB : *Yeah.* [15.5]

CB : I lost \$ 3,000

RB : *Yeah* [15.6]

CB : That's \$ 3,000 I lost. Come on, Ray. Easy, easy.

Don't start banging your self. May be we will play later.

RB : *Yeah.* [15.7]

CB : I'm gonna cash in.

RB : *Yeah, cash in.* [15.8]

CB : You make me sad, Ray.

RB : *Yeah.* [15.9]

Context:

When they are in casino, Charlie wins nearly every time, and quickly amasses a fortune. Raymond stares at the original 'Wheel of Fortune' and says that it will hit on twenty [15.1]. It attracts Charlie. Charlie wants to beat the 'Wheel of Fortune'. Raymond convinces him [15.2], [15.3] and [15.4]. Finally, Charlie bets on twenty, but he fails the game. Actually, the pointer falls in to number ten. Charlie is little angry to Raymond and asks him to go to their first beating. Charlie aims to huge Raymond, but Raymond refuses him and starts to bang his head.

#### 4.1.1.16 Scene XVI

- CB : What are you doin'?  
RB : *Ggggetting to know each other.* [16.1]  
Ir : What room? I'll bring him up.  
CB : That's all right. Do you want to stay and  
get to know each other?  
RB : *Yeah, ggget to nāŪi:tʃ other. Just ttalking.* [16.2]  
CB : This should be interesting. I'll be over here.  
Ir : He doesn't seem to like me. Who is he?  
RB : *He i(s) my brother. I'm living in his room.* [16.3]  
Ir : What exactly do you guys do here?  
RB : *We're counting cards.* [16.4]  
Ir : You're counting cards?  
RB : *We're counting cards. We're counting cards.* [16.5]  
Ir : What else do you do?  
RB : *We're counting cards.* [16.6]

*Are you taking any prescription medication?*

Ir : Whoa. Look, I'm outta here.

RB : *What time is **the** date?* [16.7]

Ir : Later.

RB : *What time is **the** date?* [16.8]

Ir : It's 10:00.

RB : *'course I have to **bederl vnla** ~~ t t llevn~~.*

*Lights out at **11:00**.*

***10:00**, daylight **saving** time.*

***10:00**, day light **saving** time.*

***10:00**, day light **saving** time.* [16.9]

Context:

Finally, Charlie wins the blackjack about \$86,500 and he wants to take a celebration piss. Then he commands Raymond in order not to go anywhere because the sign says, "*Don't walk*". Raymond meets a prostitute who is sitting alone in a bar. They are in conversation when Charlie going back and asks Raymond. Raymond answers Charlie [16.1]. Iris asks about their room, he will bring Raymond up after the date. Charlie encourages Raymond seems to be conversing normally with the prostitute. Raymond shows normal behavior [16.2], [16.3]. Iris asks Raymond about Charlie's attitude, why he seems does not like her. Raymond answers the question [16.4]. Iris asks what they are doing. Raymond answers with the same answering [16.5] & [16.6] and unwittingly scares her off when he asks her what prescription medicines she uses (Raymond often used it as a point of conversation to "break the ice"). He supposes to meet Iris, so he asks her about the time of the date [16.7] & [16.8]. Iris ignores him and goes away. As an autistic, RB's habitual is could not be changed. Therefore, when Iris says that the date is later and now is 10:00, RB answers her that at 10:00, daylight saving time and he must be in bed by 11:00 [16.9].

#### 4.1.1.17 Scene XVII

CB : This is your bedroom up here.

RB : *'course, there's defenly no bed there.* [17.1]

CB : No, this is a magic bed, Ray. You just watch and see.

We got the table over here. We got the television, Ray.

RB : *I'm asking you who's on first. That's the man's name.* [17.2]

*Who? The first baseman. Who is on first?.....*

CB : Don't start with that, Ray. It's not just another place, Ray.

This is my place.

Context:

Charlie and Raymond are in Charlie's home. He shows Raymond's bed. There is no bedroom exactly (Charlie called it magic bed) [17.1]. Charlie prepares Raymond's bed like his customary in Wallbrook Institution. Raymond is still feels strange with the new surrounding and situation, so he starts to repeat *'Who is in First'* [17.2]. Charlie gets little angry and tries to convince him with says that it is his own home.

#### 4.1.1.18 Scene XVIII

CB : Don't you think this is funny?

RB : *Yes, it (is) funny.* [18.1]

CB : Where'd you see this first?

RB : *Dad-dad ge m I a book on baseball tvia.* [18.2]

CB : Dad, huh?

RB : *Yeah.* [18.3]

CB : Guess it didn't read as funny.

**RB : *Defenly not.***

[18.4]

Context:

Charlie gives Raymond a surprised video about 'Who is on First'. Charlie asks Raymond's idea when they are watching the video. Raymond says it is funny [18.1]. Charlie asks him again when he watches it. Raymond answers Charlie's question [18.2]. Charlie is still hesitated with Raymond's answer. Then Raymond convinces him. Charlie gives his opinion that it is not funny if he just reads it. Raymond agrees with Charlie.

#### **4.1.1.19 Scene XIX**

**RB : *V-E-R-N.***

***Vern. Vern.***

***My main man, Vern.***

***V-E-R-N.***

***My main man, Vern.***

***V-E-R-N. Vern, my main man.***

[19.1]

**CB : It stopped. It's all right.**

Context:

The following day, Raymond is in the kitchen tries to cook something using microwave. He fail uses it and the smoke come out from the microwave and it makes the smoke alarm goes out. Raymond starts screaming his man on Wallbrook, Vern and beats his head on the kitchen window while trying to open the locked door. Charlie is still in the bedroom. When he heard the alarm smoke going out, he runs in to the kitchen and finds Raymond beating his head on the kitchen window. Then he tries to stop the alarm and calms Raymond down.



#### 4.1.1.20 Scene XX

CB : I'm comin' to see you in two weeks.

How many days that?

RB : *Fourteen days from **tday**. **Tday's** Wednesday.* [20.1]

CB : And hours?

RB : *336 hours.* [20.2]

CB : Mystifying.

RB : *Of course, that's 20,160 minutes. 1,209,600 seconds.* [20.3]

CB : Ray? I'll see you soon.

RB : ***Yeah**. One for bad, two for good.* [20.4]

CB : Bet two for good.

RB : *'course three minutes to 'Wapner'.* [20.5]

CB : You'll make it.

Context:

Raymond is about to go back to Wallbrook and boards a train. He and Charlie are says good-bye. Charlie says that Dr. Bruner only has custody of Raymond, so he will visit Raymond every in two weeks. Then he asks Raymond how many days, hours, minutes and second. Raymond answers to Charlie [20.1], [20.2], and [20.3]. After that, he directly gets in to the train. Charlie calls him and says he will see him soon. Raymond answers with remembering their beating in Las Vegas [20.4]. Raymond looks at his television and reminds that three minutes next is 'Wapner' show [20.5]. Charlie answers and his eye glistened with tears.

#### 4.1.2 Analysis

Raymond Babbitt, the autistic character in “Rain Man” movie makes some kinds of articulation disorder, voice disorder and rhythm disorder although his speech is clear enough. He often makes phonological errors (addition, assimilation, deletion, and substitution). He produces improper stress in every syllable which is categories as voice disorder. Whereas, he also uses the repeatedly words and phrase in his utterances, such as: *‘of course’* and *‘definitely’*. His utterances are lack of stress and intonation, flat or singsong intonation. In some condition, he produces repetitive and stereotyped utterances.

The following are the explanation about the detail of language disorder produced by Raymond Babbitt as an autistic character in “Rain Man” movie.

#### 4.1.2.1 Scene Analysis I

The utterance *‘Course, today’s Monday. II always drive the car on Sa:turday [1.1]*, is produced when he is sitting behind the wheel, and Susanna reminds him that Charlie is coming. He produces some words in accordance with the place of articulations. However, some of the words he produces belong to phonological disorder, voice disorder and repetitive.

The data show the deletion of RB’s utterance of phrase *‘of course’*. This deletion is one kind of phonological disorder. He just produced the word *‘course’* and he omits the word *‘of’*. Then the word *‘I’* is categorized as articulation disorder and phonological disorder namely addition because he produced with double */aɪ/*. In the pitch of the word *‘course’*, he uses unusual tone and lets the word be flouting sentence.

Besides he uses the improper intonation, he also gives improper stress in the word he produces. It is also found that RB’s gives primary stress in the second syllable of word *‘Saturday’* */sæ’tædeɪ/*. Actually, the proper primary stress is in the first syllable */’sætædeɪ/*.

The data shows that the [1.2] utterances, *Dad lets me drive every Sa:turday. 'Course, the seats were originally brown. brown.leathernather pitiful re:d* produced when Charlie asks him to go out of the Buick. The same with the utterance [1.1], he also gives the primary stress of the word '*Saturday*' /'sætədeɪ/ on the second syllable /sæ'tədeɪ/, instead of the first syllable which is more suitable to be stressed. He also repeats the word '*of course*', but he just produces the word '*course*' and omits the word '*of*'. He also uses improper stress in the end of the word '*brown*'. Actually in the natural speech, the end of sentence is after the word '*leather*'. But he gives full stop after the word '*brown*' and immediately goes on the word '*leather*' and '*now they are*'. RB neither uses punctuation mark nor rising and falling tone.

RB makes phonological disorder namely assimilation and deletion in utterance [1.2]. Assimilation is found when he joint three words '*now*' and '*they*' and '*are*', become '*nather*'. The first segment of the word '*they*' /ðeɪ/ and the first segment of the word '*are*' /a:(r)/ are assimilated by the last segment of the word '*now*'. The word '*now*' /naʊ/ is produced just the sound /na/, while the word '*they*' /ðeɪ/ is produced by RB with deleting the phoneme /ɪ/ and the word '*are*' /a:(r)/ is produced with just the phoneme (r). He makes phonological disorder namely assimilation because he is difficult to change the manner of articulation. The last segment of the word '*leather*' /leðə(r)/ is almost the same with the last segment of the word '*nather*' which has been assimilated. The sound /ð/ is voiced dental fricative which is formed with the tongue tip behind the upper front teeth and having the air push through the narrow opening. The sound /ə/ is central mid vowel, while the sound /r/ is a voiced alveolar liquid which is formed with the front of the tongue on the alveolar ridge and the airstreams flow around the side of the tongue, and it is behind the upper teeth roughly. In addition, the sound

/l/ from the word '*leather*' and the sound /n/ from the word '*now*' are the same place and manner of articulation. Both of them are voiced alveolar liquids.

The intonation of the word '*red*' /red/ is produced with the front part of the tongue in a middle position and it is described as a mid front vowel in which produces the sound /e/. But here, RB substitutes the sound /e/ with sound /ə:/ which is part of a mid central vowel.

In the utterances [1.3]; '*(I) 'defenli know this car. (It's a) 1949 Buick Roadmaster. Straight-Eight. Fireball Eight. Only 8,095 production models. Dad lets me drive slow(ly) on the drive way, but not on Monday. defenli not on Monday*', RB uses some repetition. He repeats the word '*definitely*' and '*Monday*'. Here, the word '*definitely*' is used improperly, because he uses it almost on his utterances. Also, the word '*definitely*' /'defɪnətli/ in utterance [1.3] is produced just the sound /'defenli/. Sound /ət/ is omitted and the sound /ɪ/ is substituted by sound /e/.

The data shows the deletion when RB omits the word '*I*' /aɪ/ and also the phrase '*it is a*' /ɪ/ /ɪ/ /ə:/. The sound /lɪ/ of the word '*slowly*' is omitted. He produces the utterances with unnatural pitch or intonation, however he is telling about the Buick Roadmaster.

#### 4.1.2.2 Scene Analysis II

The utterance [2.1] '*What his name? Yes. Then who's playing first? Yes. Who? The fellow playing first base for St. Louie. Who?*' is produced when RB gets nervous or frightened with strange people. He always utters the same phrase '*Who's on First*' when he faces the strange people or situation. He also produces the utterances quickly with flat intonation or singsong pitch.

RB produces the utterance [2.2] '*Course-course tra:ded for Dee Fondee, 1957*' with phonological disorder namely deletion and addition. He produces the word '*of course*' with

double sound of the word ‘*course*’ /kɔ:s/ and delete the word ‘*of*’ /ɒ/. The word ‘*traded*’ is produced by giving the stress in the second syllable /tre’ɪd/. Actually, that word is produced with no stress.

In producing the utterance [2.3] *Uh-oh. Vern. V-E-R-N. Course-course these people a:na be her all day, Vern*, RB makes phonological disorder namely addition, assimilation, substitution and deletion. The word ‘*course*’ is double produced and this is categories as phonological disorder namely addition. Then the utterance ‘*are gonna*’ is assimilated. The natural speech sound is /a:(r)/ and /’gɒnə/, but here RB’s utterance is /a:nə/ which has been assimilated. It is also found that RB in producing the utterance ‘*be here*’. The word ‘*be here*’ is produced /be he(r)/. Actually the sound of the word ‘*be*’ is /bi:/ but here RB substitutes it with sound /be/. He also substitutes the sound of the word ‘*here*’ /hɪə(r)/ in which the sound /ə/ as part of central mid vowel becomes /he(r)/ the part of mid front vowel.

Besides phonological disorder, voice disorder is also produced in RB’s utterances. RB usually calls his ‘*man*’ in Wallbrook when he gets nervous or frightened as like as in utterance ‘*V-E-R-N*’. RB’s utterance is produced clear enough with spells it one by one. But in here, he gives improper stress in spells the letter. He spells the letter ‘*V*’ /vi:/, ‘*E*’ /i:/, then he gives stress in the sound ‘*R*’ /a(r)/ and goes directly on the letter ‘*N*’ /en/. In producing the utterance ‘*V-E-R-N*’ he also makes phonological disorder namely substitution. The letter ‘*V*’ is actually produced with sound /i:/ kinds of high front vowel, but he produces it with /ɪ/ kinds of mid front vowel. The sound of letter ‘*E*’ is also the same as the sound of letter ‘*V*’. He also substitutes the sound of letter ‘*N*’ /en/, a mid front vowel which becomes sound /ə/, a kind of mid central vowel. The sound /en/ is produced too long.

The utterance ‘*this is an unannounced visit, Vern* [2.4] is produced when RB gets tantrum because CB gets his book from bookshelf without permission. Here, RB makes

phonological disorder. The first segment of the word '*unannounced*', sound /,An/ which is kinds of alveolar nasal is substituted with sound /al/ which is kinds of alveolar liquids. RB is difficult to differentiate sound /n/ and /l/. Sound /n/ and /l/ are parts of voiced alveolar liquids, which are produced with the front part of the tongue on the alveolar ridge, and letting the air stream flow around the sides of the tongue. Besides the substitution, RB also makes deletion of the utterance [2.4]. The word '*an*' is deleted.

When CB asks RB if he likes Shakespeare, Macbeth and all the book he reads, he just answers with the same question '*I do not know*' three times. These utterances are produced when he is under pressure. The word '*do*' is omitted. Here, he makes phonological disorders namely deletion.

#### 4.1.2.3 Scene Analysis III

The utterance '*course twenty seven, minutes to Jeopardy*' [3.1] is produced when RB asked by Vern to show his ducks to his brother, CB. He produces the utterance with flat intonation and makes voice disorder. He gives improper stress produced between the word '*twenty seven*' and '*minutes*'. Actually, the natural speech is after the word '*twenty seven*' must directly goes on the word '*minutes*'. Here, RB gives stress after the word '*twenty seven*' and he pauses for a while and then produces the word '*minutes*'. RB neither uses punctuation mark nor rising and falling tone. He also repeats the word '*course*' that has become his language custom. When he produce the utterance [3.1] he makes phonological disorder namely deletion, because the word '*of*' is omitted.

The data shows the voice disorder when he produces the utterance [3.2]; '*prac-prac-practically 26 minutes to Jeopardy*'. There is no emotional expression in his utterance. RB uses flat intonation or singsong pitch. Besides voice disorder, he also makes phonological

disorder. The first segment of the word *'practically'*, /'præk/ is produced three times. The articulation of the word *'practically'* /'præktɪklɪ/ is clear enough though he uses phonological disorder called addition.

#### 4.1.2.4 Scene Analysis IV

RB and CB are sitting at the duck pond. RB is staring off into space with vacant stare. CB asks him what he is looking at. In utterance [4.1] *'I (do) not know'*, RB answers with quick expression. He also omits the word *'do'*'; therefore the utterance produces just the words *'I not know'*. The articulation of the word not is /nɒ/ but he omits the /t/ sound. This is also one of phonological disorder namely deletion. In utterance [4.2], *'I do not know'* is produced when CB asks him if they told him about their father, who passed away. He also makes phonological disorder namely deletion in the word *'do'* and /t/ sound. As same as in the utterance [4.1] and [4.2], RB repeats this answer in utterance [4.3] and [4.4].

CB thinks that may be RB does not like the conversation so he changes the topics. CB asks RB about the Dodgers game. The utterance [4.5] *'Tday's (an) off day'* is RB's answer. The natural articulation of *'today'* is /tə'deɪ/, but in RB's utterance he just produces /tdeɪ/. He omits the sound /ə/ can be categorized as phonological disorder namely deletion. In addition, RB also omits the article *'an'*. Besides the phonological disorder, voice disorder is also found in the utterance [4.5]. Actually, the primary stress is in the second syllable but he gives the stress in the first syllable /'tdeɪ/.

CB does not break off his hope to ask RB to go to Los Angeles. Fails with the *'Dodgers game'*, CB asks about the other game. Here in utterance [4.6] *'Not /skedʒ/ to pitch 'til Wednesday'*, RB makes phonological disorder namely deletion. The last segment of the word *'scheduled'* is not produced. He just articulates /skedʒ/. Actually the natural sound is /'fedʒu:ld/.



Finally, RB agrees to go to Los Angeles. When CB asks him to go, he talks to him self (utterance [4.7]); *'of course, it's a long way to California and I'm definitely not supposed to be off the grounds for more than two hours'*. RB produces this utterance and omits the word *'of'*. He also produces the word *'course'* twice. This is kinds of phonological disorder namely addition. Besides the addition, he also makes substitution the sound /ɹ/ is substituted with sound /e/. RB's utterance [4.7] also categorized as deletion, kinds of phonological disorder. The word *'definitely'* /'defɪnətli/ is produced only the first and last segment /'defenli/. He also produces the word *'definitely'* twice. He produces the utterance [4.7] with singsong pitch or flat intonation, neither using falling nor rising tone.

#### 4.1.2.5 Scene Analysis V

The utterance [5.1]; *'This is 'defenli not my room'* is produced when CB points out RB's room in the hotel. The same as the utterance [4.7], here RB makes phonological disorder namely deletion. The word *'definitely'* is produced just the first and the last segment /'defenli/, neither using falling nor rising tone. He produces the utterance [5.1] with flat intonation.

The utterance [5.2], *'course I (do) not have my ta:pioca pudding'* is produced when Susanna tries to persuade him, but RB thinks that there is no tapioca pudding at the hotel. The data shows that RB's articulation is clear enough. In spite of in the first segment of the word *'tapioca'* /,tæpi'əʊkə/ he makes voice disorder. He utters sound /æ:/ too long and does not give stress after the second syllable. At the end of his utterance, there is no functional mark and he lets the sentence floating. RB also repeats the utterance *'of course'* but omits the word *'of'*. In addition, the word *'do'* in utterance *'I do not have'* is omitted. This is a kind of phonological disorder namely deletion.



In the utterance [5.3] he repeats the utterance [5.1] and [5.2] with the same pronunciation and still makes phonological disorder namely deletion of the utterances *'definitely'* and *'I do not have'*. RB just produces the sound /'defenli/ of the natural sound /'defmətli/ and the word *'do'* of the utterance *'I do not have'* is omitted. Besides phonological disorder, RB also makes voice disorder. He gives improper stress in the second syllable of the word *'tapioca'*. Besides, the natural sound of the word *'tapioca'* is /,tæpi'əʊkə/ but RB produces it with gives improper stress and unnatural sound. RB still feels something wrong with his new room and he utters the utterance [5.4] *'(the) bed's in the wrong place'*. Here, RB makes phonological disorder namely deletion. He omits the word *'the'*. This utterance is produced with no functional mark and uses flat intonation.

The utterance [5.5] *'course, I dɒn't have my books. 'course, there's no bookshelf. I'm 'defenli out of books. I'm-I'm gonna be book-less'*, is produced when Susanna tries to move his bed near the window. As the same as the previous analysis, RB often repeats the utterance *'of course'* improperly and omits the word *'of'*. He also makes phonological disorder namely substitution in the utterance [5.5] *'I don't have'*. Here, the word *'don't'* is actually pronounced as /dəʊnt/, but RB substitutes the phoneme /əʊ/ become /dɒnt/. In the utterance *'I'm gonna be book-less'*, the word *'I'm'* is produced twice. This is a kind of phonological disorder namely addition. The utterance is produced very flat and no punctuation.

#### 4.1.2.6 Scene Analysis VI

RB tries to makes his room resembles to his room at Wallbrook as mush as possible. He tries to move the chair near by his bed and it makes the lamp falls onto the floor. He is very shocked and screamed his 'man' at Wallbrook. He spells Vern's name. RB's utterance is

produced clear enough with spells it one by one. Here, he gives improper stress in spells the letter. He spells the letter 'V' /vi:/, 'E' /i:/, then he gives stress in the sound 'R' /a(r)/ and goes directly on the letter 'N' /en/. In producing the utterance 'V-E-R-N' he also makes phonological disorder namely substitution. The letter 'V' is actually produced with sound /i:/ long /i/, a high front vowel, but he produces with /ɪ/ a kind of mid front vowel. The sound of letter 'E' is also the same as the sound of letter 'V'. He also substitutes the sound of letter 'N' /en/, kinds of mid front vowel which becomes sound /ə/, a mid central vowel. The sound /en/ is produced too long.

#### 4.1.2.7 Scene Analysis VII

The utterance [7.1]' *Wheel oof fortune. Look at this studio filled with glam'orous merchandise...fa'bulous and exci'ting bonus prizes*' is produced when Susanna turns on 'Wheel of Fortune'. RB makes phonological disorder namely addition in the utterance 'wheel of fortune' and the words 'glamorous' and 'fabulous'. He utters the word 'wheel' /wi:l/ with double of sound /i:/ which is a kind of high front vowel. In the word 'of', He also adds the sound /o/. He utters sound /oo/ too much. It is called addition. Sound /o/ is part of mid back vowel.

Besides phonological disorder, he also produces the word 'glamorous'. He makes voice disorder with giving stress in the second syllable /glæ'mərəs/. Actually, the natural pronunciation of 'glamorous' /'glæməərəs/ has the stress in the first syllable. He also gives improper stress of the word 'fabulous' and 'exciting'. The word 'fabulous' /'fæbjʊləs/ actually is stressed in the first segment, but RB with his autistic language produced it by giving stress in the second syllable /fæ'bjʊləs/. The same with the word 'glamorous' and

'fabulous', RB also gives improper stress of the word 'exciting' /ɪk'saɪtɪŋ/. Actually, the proper stress is in the first syllable, but he gives stress in the second syllable.

The same with the utterance [7.1], RB also makes voice disorder in the utterance [7.2]

*Thou'sand of dol'lars in caash. Over (a) hun'dred and fifty thou'sand dol'lars just wai'ting tobe woon....as we present our big bonanza of caash...oon "Wheel oof fortune".* He

produces the word 'thousand' and 'dollars' and gives the improper stress in the second

syllable, /θaʊznd/ and /dɒlə(r)/. Actually, the natural stress is in the first segment. In

producing the word 'cash', he also makes phonological disorder namely addition. He utters

the word 'cash' /kæʃ/ with sound /æ/, part of low front vowel, too much. The same as the

word 'won' /wʌn/ and the word 'on' /ɒn/ also produces with sound /ʌ/ and sound /ɒ/ too

much. The word 'waiting' also produces by RB by giving the improper stress in the second

syllable. The natural sound of 'waiting' /weɪtɪŋ/, but he gives the stress in the second syllable

/weɪtɪŋ/. The assimilation is also found in RB's utterance. The utterance 'to' and 'be' /tʊbɪ/

are produced becoming one word or pronunciation, without giving primary stress on the

utterance. He produces the utterance [7.2] with long pronunciation and slow intonation.

The utterance [7.3] 'course, I'm gonna be re for a long time-for a very long time.

I'm gone for good, gone for good ffrom my home' is produced when SP gives him the

remote control and says that the food will come shortly. As the same as the previous analysis,

RB often repeats the utterance 'of course' improperly and omits the word 'of'. This is part of

phonological disorder namely deletion. Besides deletion, RB also assimilates the utterance

'be here' /bɪ hɪə(r)/ become one pronunciation. He also substitutes the sound /ɪə/ with sound

/e/, part of mid front vowel. The utterance 'a very long time' and 'gone for good' is produced

twice. This is a kind of phonological disorder namely addition. He also makes phonological

disorder and voice disorder when producing the word *'from'*. He produces sound /f/ with double letter /ff/, it is called addition. His intonation and stress are unnatural. The word is unlevelled stress.

#### 4.1.2.8 Scene Analysis VIII

Charlie is angry to RB because he entered to CB and SP's room without permission. The utterance [8.1] *'course, the're noises'* is RB's alibi. RB repeats the utterance *'of course'* that one of his autistic's language and omits the word *'of'*. Besides the deletion, he also makes assimilation in the utterance *'there were'* /ðeə(r) wə(r)/ is pronounced just with the first segment of the word *'there'* and last segment of the word *'were'*. This utterance is produced with adds sound /ə/ in the final segment /ðəə/. Whereas, sound /e/ in the first segment is substituted become sound /ə/.

The utterance [8.2] *'it's nine minutes to 11.00. Lights out at 11.00'* is produced when CB commands him to go sleep. The autistic habitual is could not be changed, although just a little. Here, RB makes phonological disorder namely addition, because he produces the word *'eleven'* /ɪlevn/ with double sound of letter /l/. He also substitutes sound /ɪ/ with sound /e/, /ellevn/. His utterance is flat and slow tone without uses functional mark.

#### 4.1.2.9 Scene Analysis IX

CB and RB are in a restaurant. RB starts mumbling unclear sentence [9.1] *'Wsshffhshhshh...*', because he feels frightened with new surrounding. RB makes voice disorder. This situation is categorized as psychological pressure.

A waitress, SD offers coffee to them. RB looks at SD's pin name and mentions her phone number in the utterance [9.2] *'Dibbs, Sally. 461-00192'*. When produces the number

'0192', RB adds the number '0', becomes '00192'. This is part of phonological disorder namely addition.

The utterance [9.3] '(You) *saidread* the telephone book' is produced when CB asks him how he knows SD's phone number. The word '*you*' is omitted, and the utterance '*saidread*' is assimilated. He just gives primary stress in the first syllable of the word '*said*', but he does not give any stress in the word '*read*'. He produces word '*said*/'sed/ and '*read*/'ri:d/ becoming one pronunciation.

Charlie asks him how far he memorizes the phone book. The utterance [9.4] '*Hef* of *G*' is produced when RB answers CB's question. Here, RB makes phonological disorder namely substitution in the utterance '*half*' /ha:f/. He substitutes the sound /a:/ types of low back vowel with sound /e/, part of mid front vowel.

He also substitutes the sound /d/ of the word '*Tuesday*' in utterance [9.5] '*Tussey* we *have pancakes*', becomes sound /s/. He produces the word '*Tuesday*' /'tju:zsɪ/, actually the natural sound is /'tju:zdɪ/. Sound /d/ is part of voiced alveolar stop which is produced with the front part of the tongue on the alveolar ridge immediately behind the upper teeth and letting the air stream go abruptly, whereas the sound /s/ is part of voiceless alveolar fricatives which produced with the front part of the tongue on the alveolar ridge and blocking the airstreams and the air push through the narrow opening.

RB produces the utterance [9.6] '*bet your butt*' and makes phonological disorder namely substitution. The pronunciation of the word '*butt*' is /bʌ/. But here, RB substitutes the sound /ʌ/, kinds of low central vowel becomes sound /a/, kinds of low back vowel.

The utterance [9.7] '*uh-oh-uh-oh 'course I (do) not have my toothpicks*' is produced when RB finds that he does not bring his toothpick (he usually uses toothpick when eating

pancakes). He omits the word *'of'* and the word *'do'*, then pronounces the word *'I'* twice.

That are kinds of phonological disorder namely deletion and addition.

The utterance [9.8] *'I (do) not have my maple syrup either. Em-em gonna be without my maple syrup.'* is produced when the pancakes is does not come yet. He produces the utterances [9.8], [9.9] and [9.10] with flat intonation and omits the words *'do'* and *'of'*. Besides he makes phonological disorder namely deletion, he also substitutes and makes addition the sound /aɪn/ of the utterance *'I'm'* becomes sound /em/. The natural sound of *'definitely'* is /'defɪnətli/, but the word *'definitely'* is produced just the first and the last segment /'defenli/. The sound /ət/ is omitted and the sound /ɪ/ is substituted by sound /e/. The utterances are produced with flat intonation and no functional mark is used.

The utterance [9.11] *'If we're gonna be re all entire morning wwwwith no no maple syrup aand no no toothpicks. I'm def- defenly not gonna have mamay pancakes wwwwith...'* is produced when RB is still grumbling about the late pancakes and toothpicks. The word *'be here'* /bɪ hɪə(r)/ is omitted and assimilated by uttering just the sound /bɪ/ and the last segment of word *'here'* or sound /ə(r)/. He also substitutes the sound /ɪ/, part of high front lower vowel of the word *'be'* becomes sound /e/, part of mid front vowel.

Besides assimilation, he also makes phonological disorder namely addition. He produces sound /w/ with so much letter /www/ of word *'with'*. Sound /w/ is a kind of bilabial glide which is produced with both lips and produces as semi vowel or glide and moving the tongue from a position associated with a neighboring vowel sound. In addition, he produces the word *'and'* /ænd/ with sound /æ/ too much. The word *'no'* /nə/ also produced twice. When he produces the word *'my'*, RB also adds sound /ma/ and gives improper stress in the word *'my'*, so the word *'my'* is produced /ma'maɪ/. In produces the



word *'entire'* /ɪn'taɪə(r)/, he makes voice disorder. Sound /ɪ/ in the second segment is produced too long. The word *'definitely'* /'defɪnətli/ is produced only the first and last segment /'defenli/. He also produces the word *'definitely'* by sound /'defenli/ twice, but he just produces the first sound /'defenli/ only sound /'def/. Sound /enli/ is omitted.

CB is very angry because RB persists with his argument, prompting Charlie to grab him angrily by the neck and urges him to stop complaining and further annoyed when Raymond writes about the incident in a red spiral notebook. RB informs CB in utterance [9.12] 'Num-num-number 18 in 1988. *SquzenpullenhArt* my neck in 1988. Here, RB makes phonological disorder namely addition, because he produces sound /'nʌm/ three times when utters *'number'* /'nʌmbə(r)/. The utterance *'squeezed and pulled and hurt'* is produced /skwi:zenpullenh ʒ:t/. In this case, RB makes phonological disorder namely assimilation. His speech is flat intonation and neither uses functional mark nor rising or falling tone.

Besides assimilation, substitution is also found in the utterance [9.12]. The word *'hurt'*, sound /ɜ/ is substituted by sound /ʌ/. Sound /ɜ/ is part of low back vowel, whereas sound /ʌ/ is part of low central vowel. Substitution appears because he makes voice disorder. He uses unnatural pitch and intonation in his speech.

#### 4.1.2.10 Scene Analysis X

The utterance [10.1] is produced when SD drops a box of toothpicks, and spilling its contents. It prompts Raymond to instantly calculate the number of toothpicks on the floor. His pronunciation is clear enough, no disorder found. He is good in mentioning the number.

The utterance [10.2] *'(I) have to get my ba:ckpack. aʃge:t my bag'* is produced when CB asks him to go. The first *'I'* is omitted. In this case, RB makes phonological disorder namely deletion. The utterance *'backpack'* is stressed improperly. He gives stress in the second syllable after the word *'back'*. Naturally, the utterance *'backpack'* is pronounced */bækpæk/* with the stress in the first syllable. When he utters *'I forget my bag'*, it is found that RB makes assimilation. He produces *'I forget' /aʃge:t/*. The word *'I'* is assimilated to *'forget'*. Besides that, he also produced just the sound */fget/* when he utters *'forget' /fə'get/*. Sound */ə/* is omitted. RB also gives improper stress in sound */fge:t/*. Sound */e/* is produced too long. In this case, RB makes voice disorder with flat intonation and no functional mark is used.

#### 4.1.2.11 Scene Analysis XI

The utterance [11.1] *'Uh-oh-uh. oh. 'course theses an ai:r pla:ne out there'* is produced when RB and CB are arriving at the airport. RB is very frightened about flying. The utterance [11.1] consists of phonological and voice disorder. In this utterance, RB produces just the word *'course'* and omits the word *'of'*. This is a kind of phonological disorder namely deletion. He also assimilated the word *'there'* and *'is'* becomes one word or pronunciation.

Besides the assimilation and deletion, RB also makes substitution. Sound */r/* of the word *'there'* is substituted by the sound */s/*. Sound */r/* is part of voiced alveolar liquids which is produced with the front part of the tongue on the alveolar ridge and the tongue tip raised and curled back behind the alveolar ridge. Whereas sound */s/* is part of voiceless alveolar fricatives which is produced with the front part of the tongue on the alveolar ridge and blocking the air and then having the air push through the narrow opening. When he utters the word *'airplane'*, RB makes voice disorder. Sound */eə/* of the word *'air'* is produced too long





first syllable /'pɒkɪ/, but he gives stress in the second syllable /pɒ'kɪ/. The word *'jacket'* /'jækɪ/ also the same as the word *'pocket'*. RB gives stress in the second syllable in spite of stress in the first syllable.

#### 4.1.2.13 Scene Analysis XIII

Stopping at a motel for the night, Raymond starts to moan [13.1] *'course I'm never going back. It's gonnnn be a long time'*. In this utterance, RB produces just the word *'course'* and omits the word *'of'*. This is a kind of phonological disorder namely deletion. He also just produces the word *'I'* and omits to be *'am'*. The deletion also found in the utterance *'gonna'* /'gɒnə/. Sound /ə/, which is part of mid central vowel, is omitted. Besides phonological disorder, RB also makes voice disorder. He gives stress in the word *'back'* /bæk/. Naturally, there is no stress in that word *'back'* /bæk/. He produces the utterance [13.1] without using functional mark and monotonous stress and intonation.

The word *'definitely'* /'defɪnətli/ in utterance [13.2] *'Defenli gonnnn be a long jou:rney'* is produced just the sound /'defenli/. Sound /ət/ is omitted and the sound /ɪ/ is substituted by sound /e/. When he utters the word *'journey'* /'ʒɜ:ni/, he makes phonological disorder namely substitution. He substitutes sound /ɜ:/ by sound /e/. Actually sound /ɜ:/ is produced by long pronunciation, but in fact RB produces it with short /e/. He produces the utterance [13.2] with no emotional tone.

The utterance [13.3] *'you know fella's name? then who's playing first?the fella playing first for St. Louie'* is produced when RB feels frightened with unfamiliar surrounding or strange situation. He always sketches on *'Who's on First'* when he gets nervous. His utterance is floating with flat intonation without rising or falling tone. He also does not use functional mark.

#### 4.1.2.14 Scene Analysis XIV

They are in the hotel room. CB puts pens and paper on the table and also puts RB's bed by the window, gets the apple juice and asks him if he forget something. Then RB answers the utterance [14.1] '*Defenli have tʃi-tʃi:z'bɔ:l*'. Here, RB makes phonological disorder namely deletion and substitution in the word '*definitely*' /'defɪnətli/. He just produces the sound /'defenli/. Sound /ə/ is omitted and the sound /ɪ/ is substituted by sound /e/. He also adds the word '*cheeseballs*' /tʃi:z'bɔ:l/. Sound /tʃi:/ is produced twice. In this kind, RB makes phonological disorder namely addition.

The utterance [14.2] '*Yeah, defenli. Get my tartar-ntrol toothpaste*' is produced directly after he answers CB. He does not use functional mark and tends to be robotic sounding speech. The word '*yeah*' /jeə/ is produced with makes substitution and addition. Sound /j/, part of voiced alveo-palatal is substituted by sound /ɪ/, kinds of high front vowel. Sound /j/ is produced by the tongue in the middle of the palate. He also adds sound /h/ in the last sound /jeəhh/. This word is produced by falling tone and low intonation. The word '*definitely*' /'defɪnətli/ is produced just the sound /'defenli/. Sound /ə/ is omitted and the sound /ɪ/ is substituted by sound /e/. He also produces the sound /'def/ twice. The utterance '*tartar-control toothpaste*' is produced by RB with makes phonological disorder namely deletion. The word '*tartar*' /'ta:tə(r)/ is produced just the first sound /'ta:/, and the word '*toothpaste*' /'tu:θpeɪst/ is produced by omitting the sound /ɪ/. The data shows that sometimes, RB is difficult in producing the sound /ɪ/, part of high front vowel.

Raymond is brushing his teeth when Charlie asks him a question. Charlie gets angry because Raymond answers his question while brushing his teeth. Raymond remembers

when they were children, Charlie said about funny Rain Man and funny teeth. Charlie hears Raymond muttering the phrase "*funny rain man*". Charlie realizes that, as a toddler, he tried to say '*Raymond*' but it came out '*Rain Man*'. Raymond convinces him [14.4], [14.5], [14.6], [14.7], and [14.8]. It reveals that he was Charlie's supposedly imaginary friend. The word '*yeah*' /*jɛə*/ is produced by making substitution and addition. Sound /*j*/, part of voiced alveo-palatal is substituted by sound /*ɪ*/, a kind of high front vowel. Sound /*j*/ is produced by the tongue in the middle of the palate. He also adds sound /*h*/ in the last sound /*jɛəhh*/. This word is produced by falling tone and low intonation. In the utterance [14.6] '*you said funny teeth, funny Rain Man*', RB makes phonological disorder namely substitution and deletion. The sound of word '*you*' /*ju:*/ is substituted by sound /*ya*/. Then the word '*funny*' /*fʌnɪ*/ is produced just the sound /*fʌn*/. Sound /*ɪ*/ is deleted. RB repeats his answering with the same utterance [14.4], [14.5], [14.6], [14.7], and [14.8]. RB produces a photo of two-year-old Charlie and thirteen-year-old Raymond. The utterance [14.9] '*D-A-D*' is produced when CB asks him who took the picture. As an autistic, sometimes RB produces the utterance with spells the letters. Actually, the sound of letter '*D*' is /*di:*/ with long pronunciation, but RB substituted letter '*D*' /*di:*/ with sound /*ɪ*/, kinds of high front vowel which is produces with short pronunciation. Then letter '*A*' /*eɪ*/ is substituted with long pronunciation /*ei:*/. CB is startled with RB's utterance [14.10] '*Yeah, 10961 Beechcrest Street...Cincinnati, Ohio*', because he thinks that '*Rain Man*' is just his imaginary friend in childhood. The word '*yeah*' /*jɛə*/ in the utterance [14.10] is produced by making substitution and addition. Sound /*j*/, part of voiced alveo-palatal is substituted by sound /*ɪ*/, kinds of high front vowel. Sound /*j*/ is produced by the tongue in the middle of the palate. He also adds sound /*h*/ in the last sound /*jɛəhh*/. This word is produced by falling tone and low intonation. Utterance [14.11] is

produced with clear intonation and good pronunciation. He also gives proper stress in the utterance [14.11].

The data shows phonological disorder of RB's utterance when he produces the utterance [14.12] *'I(t) was Thursday. Very snowy out. 7.2 inches. Snow that day'*. He directly utters */isterisderysnowyout/*. The word *'it'* is produced just the sound */i/*, omits the sound */t/* part of voiceless alveolar fricative and the word *'was'* just produces the sound */s/*. Then RB makes phonological disorder namely addition in the word *'thursday'* */ʰθɜːsdɪ/*. This word is produced */tərisdə/*, he adds the sound */i/*. Sound */θ/*, part of voiceless dental fricatives is substituted by sound */t/*, part of voiceless alveolar fricatives. A dental fricative is produced by the tongue tip behind the upper front teeth and having the air push through the narrow opening. Whereas an alveolar fricative is produced with the front part of the tongue on the alveolar ridge and having the air push through the narrow opening. Those sounds are voiceless where the vocal cords are spread apart, the air from the lungs passes between them unimpeded. Sound */ɜː/* is substituted by sound */ə/*. He also adds sound */i/* in the middle of word *'thursday'* and substituted sound */ɪ/* with sound */ə/*. Then the word *'very'* */ˈverɪ/* is produced just the last syllable */rɪ/*. The utterance *'it was Thursday. Very snowy out'* is assimilated becomes one pronunciation. Besides phonological disorder, RB also makes voice disorder, because he gives stress in the wrong place. He produces the utterance with flat intonation and does not use functional mark.

The word *'yeah'* */jeə/* in the utterance [14.13] is produced by making substitution and addition. Sound */j/*, part of voiced alveo-palatal is substituted by sound */ɪ/*, kinds of high front vowel. Sound */j/* is produced by the tongue in the middle of the palate. He also adds sound */h/* in the last sound */jeəhh/*. This word is produced by falling tone and low intonation.

Phonological disorder is found in utterance [14.14] '*ʃɔ:tensΛnu:s*'. The word '*short*' /*ʃɔ:t*/ is produced twice. In this case, RB makes phonological disorder namely addition.

Deletion is also found in his utterance '*sudden and illness*'. The word '*sudden*' /*sʌdn*/ is produced just the sound /*sʌdn*/ and the word '*illness*' /*ɪlnəs*/ also produced just the sound /*nəs*/. He also substitutes the sound /*nəs*/ become sound /*nu:s*/ with long pronunciation. Besides substitution, RB also makes assimilation in utterance [14.14] '*short and sudden*' /*ʃɔ:tensΛ*.

The utterance [14.15] '*You were in the wwwindow. You wwwaved to me. 'Bbbye-bbbye, Rain Man. Bbbye-bbbye, Rain Man*' is produced with monotonous stress and intonation. When RB produces the word '*window*', he makes articulation disorder. He produces sound /*w*/ in the first segment too much, '*wwwindow*'. Sound /*w*/ is part of voiced bilabial glides. Also, the word '*waved*' /*weɪvd*/ is produced with sound /*w*/ too much /*wwwweɪvd*/. Phonological disorder namely addition is also found in RB's utterance [14.15] of the word '*window*', '*waved*' and '*bye*'. Then the word '*bye-bye*' /*baɪ*/ is produced with so many sounds /*b*/, part of voiced bilabial stop. This sound is produced using both lips and produced by some form of complete stopping of the air stream very briefly. Besides articulation disorder, RB also makes phonological disorder namely deletion. The word '*to*' /*tʊ*/ is omitted when he produces the utterance '*you waved to me*'. The first utterance '*Rain Man*' /*reɪnmæn*/ is produced properly, but in the second utterance, he gives improper stress after the word '*Rain*' /*reɪn*/ and then goes to word '*Man*' /*mæn*/. As the analysis above, the utterance [14.15] is produced with unusual intonation and pitch. It belongs to voice disorder.



#### 4.1.2.15 Scene Analysis XV

The utterance [15.1] *'Yeah. twenty'* is produced when they are in casino. Charlie wins nearly every time, and quickly amasses a fortune. Raymond stares at the original *'Wheel of Fortune'* and says that it will hit on twenty. The word *'yeah'* /jeə/ in this utterance produced with makes substitution and addition. Sound /j/, part of voiced alveo-palatal is substituted by sound /ɪ/, kinds of high front vowel. Sound /j/ is produced by the tongue in the middle of the palate. He also adds sound /h/ in the last sound /jeəhh/. This word is produced by falling tone and low intonation. This analysis is the same with the utterances [15.2], [15.5], [15.6], [15.7], [15.8], and [15.9]. Then the word *'definitely'* /'defɪnətli/ in the utterance [15.3] and [15.4] is produced with gives strong stress. Also, the word *'definitely'* /'defɪnətli/ is produced just the sound /'defenli/. Sound /ə/ is omitted and the sound /ɪ/ is substituted by sound /e/. Sound /ɪ/ is part of high front vowel and sound /e/ is part of mid front vowel.

#### 4.1.2.16 Scene Analysis XVI

The utterance [16.1] *'gggetting to know each other'* is produced when CB asks RB after come back from the bathroom. Raymond talks to a prostitute. When RB produces the word *'getting'* /getɪŋ/, he makes articulation disorder. He produces sound /g/ too much /gggetɪŋ/. This is kind of phonological disorder namely addition. Sound /g/ is part of voiced velar stop which is produced by the back of the tongue against the velum.

In the utterance [16.2] *'Yeah, ggget to nəʊi:tʃ other. Just ttalking'*, he makes phonological disorder and articulation disorder. The word *'yeah'* /jeə/ in this utterance produced with makes substitution and addition. Sound /j/, part of voiced alveo-palatal is

substituted by sound /ɪ/, kinds of high front vowel. Sound /j/ is produced by the tongue in the middle of the palate. He also adds sound /h/ in the last sound /jeəhh/. This word is produced by falling tone and low intonation. Then he produces sound /g/ of the word 'get' too much and the word 'get' is produced twice. This is called addition. Also the word 'talking' /tɔːlkɪŋ/ is produced with double of sound /t/ /ttɔːlkɪŋ/. In this case, RB makes articulation disorder and voice disorder because he uses unnatural pitch and flat intonation. Then the utterance 'know each' /nəʊi:tʃ/ is assimilated /nəʊɪtʃ/ and sound /i:/ is substituted by sound /ɪ/.

CB encourages RB seems to be conversing normally with the prostitute. Then Iris asks to RB who is that guy and why he seems does not like her. RB answers in utterance [16.3] 'he is my brother'. Here, RB makes phonological disorder namely addition and deletion. The word 'he' is produced twice and then he just produced the sound /ɪ/ of the word 'is'. Sound /s/, part of voiceless alveolar fricative is omitted. Iris has asked to RB what exactly they do. The utterance [16.4], [16.5], and [16.6] are RB's repetition in the answer produced with clear pronunciation. There is no other disorder found.

RB often used the utterance 'Are you taking any prescription medication?' [16.6] when he meets with the stranger. It means a point of conversation to 'break the ice'. But unwittingly scares off when he asks like that. The stress he uses in produces the utterance [16.6] is proper and clear enough. RB is supposed to meet Iris so he asks her about the time of the date [16.7] and [16.8]. Here, RB makes phonological disorder namely assimilation and substitution in the utterance 'what time is the date?' The word 'is the' /ɪz ðə/ is produced /ɪzət/.



The data show that RB also makes phonological disorder in the utterance [16.9] *'course I have to bederlawnlaɪtətəlleɪn. Lights out at 11:00. 10:00, daylight saving time'*. RB produces this utterance and omits the word *'of'* and produces just the word *'course'*. He also omits the word *'by'*. Those are kinds of deletion. Substitution is also found in utterance [16.9]. Sound /l/ in the word *'eleven'* /ɪˈlevn/ is substituted with sound /r/. Sound /l/ and /r/ are kinds of voiced alveolar liquid which is produced with the front part of the tongue on the alveolar ridge, the bony ridge immediately behind the upper teeth and letting the air stream flow around the sides of the tongue. RB also makes articulation disorder, because he produced sound /l/ which has been assimilated with sound /r/ too much. Assimilation also found in utterance [16.9]. Assimilation is found when he joints some words become one pronunciation. He produced the utterance *'bed by 11:00. Lights out at 11:00'* /bederlawnlaɪtətəlleɪn/. The word *'out'* is omitted. He makes voice disorder by gives improper stress in his utterance. The intonation he uses is flat and somewhat high pitch. Unnatural pitch is found in the utterance [16.9] *'10:00, daylight saving time'*. The first word *'ten o'clock'* /ten əˈklɒk/ is produced with peculiar pitch sound, whereas, the second and the third word is produced clearly with natural pitch sound. Furthermore, he gives improper stress in the first *'ten o'clock'*. Articulation disorder also finds in RB's utterance in the word *'saving'*. Actually, the natural sound of *'saving'* is /seɪvɪŋ/, but RB produced the sound /e/ with long sound /e:/. Sound /e:/ is part of mid front vowel. He utters the utterance *'10:00, daylight saving time'* three times. It means that he wants to explain his truly opinion and it is aimed to convince someone.

#### 4.1.2.17 Scene Analysis XVII

CB and RB are in Charlie's home after deliver SP. CB shows RB's bed. There is no bed room exactly (Charlie called it magic bed) because it can be fold on the wall. The magic

bed is does not ready yet, so RB utters the utterance [17.1] *'course, there's **defenly** no bed there'*. Here, RB makes phonological disorder namely deletion. The word *'of'* is omitted. Furthermore, he produces the word *'definitely'* by giving improper stress. In this case, RB makes voice disorder. Also, the word *'definitely'* /'defɪnətli/ is produced just the sound /'defenli/. Sound /ə/ is omitted and the sound /ɪ/ is substituted by sound /e/. Sound /ɪ/ is part of high front vowel and sound /e/ is part of mid front vowel. CB prepares RB's bed near by the window, the table with television in order to facilitate RB when he wants to watch *'Who is on First, Jeopardy, Wapner'* and something else.

As an autistic, RB has a ritual for everything. A list of things that happen on a day prevents him from going mad. He is only capable of two feelings: fear and no-fear. If anything goes different then normal, he gets frightened. Although his brother, CB has made his room resemble with his in Wallbrook Institution, he still feels frightened with the unfamiliar surrounding. As a result, he starts to sketch on *'Who's on First'* [17.2]. ***I'm asking you who's on first. That's the man's name. Who? The first baseman. Who is on first?....*** His utterance is not clear enough and he uses flat intonation without using any functional mark.

#### 4.1.2.18 Scene Analysis XVIII

The utterance [18.1] *'yes, it (is) funny'* is produced when CB gives him a surprised video about *'Who is on First'* and CB asks RB's idea when they are watching the video. He produced the word *'yes'* /jes/ with clear pronunciation, but he makes deletion of the word *'is'*. This word is omitted by him. He just produces the utterance *'yes, it funny'*. Although the articulation is clear enough, but the intonation is flat on the end of utterance.

Phonological disorder is found when he produces utterance [18.2] '*Dad-dad geɪmɪ a book on baseball tvia*'. The word '*dad*'/dæd/ is produced twice. This is kinds of phonological disorder namely addition. Besides addition, RB also makes deletion and assimilation in the utterance '*gave me*'/geɪv mi:/. He just produced sound /geɪmɪ/. Sound /v/, part of voiced labio-dental fricatives is omitted and sound /i:/, part of high front vowel which is produced with long /i/ is substituted with sound /ɪ/, with short pronunciation. This also belongs to articulation disorder. The deletion is found in the word '*trivia*'/'trɪvɪə/. Sound /r/ and /ɪ/ is omitted, and then sound /ə/, part of mid lower back vowel is substituted with sound /a/, low back vowel.

CB is still hesitated with RB's answer. Then RB convinces him with the utterance [18.3] '*yeah*'. The word '*yeah*'/jeə/ in this utterance produced with falling tone and no expression. The utterance [18.4] '*defenli not*' is produced when CB gives his opinion that it is not funny if just read it and RB agrees with CB. The natural sound of '*definitely*' is /'defɪnətli/, but the word '*definitely*' is produced just the first and the last segment /'defenli/. The sound /ə/ is omitted and the sound /ɪ/ is substituted by sound /e/. He also makes substitution and deletion in the word '*not*'/nɒt/. Sound /ɒ/ is substituted with sound /ə/ and sound /t/ is omitted. The utterances are produced with flat intonation.

#### 4.1.2.19 Scene Analysis XIX

Raymond is in the kitchen tries to cook something using microwave. He fails using it and the smoke comes out from the microwave and it makes the smoke alarm goes out. Raymond starts screaming "Vern", his '*man*' on Wallbrook and beating his head on the kitchen window. Charlie tries to stop the alarm and calm him down.

The utterance [19.1] is produced with slow intonation and somewhat can not be heard. His utterance is in low pitch because he is very frightened with the deafening noise. He spells the letter 'V' /vi:/, 'E' /i:/, then he gives stress in the sound 'R' /a(r)/ and goes directly on the letter 'N' /en/. In produce the utterance 'V-E-R-N' he also makes phonological disorder namely substitution. The letter 'V' is actually produces with sound /i:/ long /i/ kinds of high front vowel, but he produces with /ɪ/ kinds of mid front vowel. The sound of letter 'E' is also the same as the sound of letter 'V'. He also substitutes the sound of letter 'N' /en/, kinds of mid front vowel becomes sound /ə/ kind of mid central vowel. The sound /en/ is produced too long.

#### 4.1.2.20 Scene Analysis XX

Raymond is about to go back to Wallbrook and boarding a train. He and Charlie are saying good bye. Charlie says that Dr.Bruner only has custody of Raymond, so he will visit Raymond in two weeks. Then he asks Raymond how many days. RB answers CB's question [20.1] 'Fourteen days from *tday*. *Tday's* Wednesday. The natural articulation of 'today' is /tə'deɪ/, but in RB's utterance he just produces /tdeɪ/. He omits the sound /ə/ in can be categorized as phonological disorder namely deletion. Assimilation also found in RB's utterance. He produces 'today' in one pronunciation. His utterance is flat because he does not use any functional mark. Then CB asks him again, how many hours. RB produces his answering in utterance [20.2] with clear pronunciation. He also directly mentions the minutes and the second in two weeks without calculates it first. The utterance [20.3] 'course, that's 20,160 minutes. 1,209,600 seconds' is produced clearly enough, but he gives improper stress after the word 'nine'. He pauses for awhile and then goes on word 'thousand'. He also makes phonological disorder namely addition when utters the word 'six hundred'. This word

is produced twice. The word *'hundred'* /*hʌndrəd*/ is produced with omits the last segment. He just produces the sound /*hʌndr*/. Sound /*əd*/ is omitted. RB also omits the word *'of'* and produces just the word *'course'* as usual. Here, he makes phonological disorder namely deletion. After that he directly gets in to the train. CB calls him and says he will see him soon. RB answers with remembering their betting in Las Vegas [20.4] *'Yeah. One for bad, two for good'*. The word *'yeah'* /*jeə*/ in this utterance produced with makes substitution and addition. Sound /*j*/, part of voiced alveo-palatal is substituted by sound /*ɪ*/, kinds of high front vowel. Sound /*j*/ is produced by the tongue in the middle of the palate. He also adds sound /*h*/ in the last sound /*jeəhh*/. This word is produced by falling tone and low intonation. He also makes articulation disorder when produces the word *'bad'* and *'good'*. Actually, the natural sound of *'bad'* is *'bæd'* and the word *'good'* is /*gʊd*/. Here, RB produces sound /*æ*/, part of low front vowel with long pronunciation of sound /*e*:. Also, sound /*ʊ*/ of word *'good'* is produced with long sound /*u*:. Then sound /*u*:/ which is produced with long pronunciation in the word *'two'* is substituted by sound /*u*/ with short pronunciation. Raymond looks at his television and reminds that three minutes next is *'Wapner'* show [20.5] *'course three minutes to 'Wapner'*. Charlie answers and his eye glistened with tears. RB produces this utterance and omits the word *'of'* and produces just the word *'course'*.

## 4.2 Discussion

This part discussing about the data analysis such as kinds of language production produced by an autistic character in "Rain Man" movie. The data analysis above shows that as an autistic, Raymond Babbitt has some kind of disorders in language production. His utterances can be classified as articulation disorder, phonological disorder, and voice disorder.

#### 4.2.1 Articulation Disorder

One kind of the language production disorder of Raymond Babbitt is articulation disorder. Articulation disorder refers to the production of speech sounds which does not change in different word contexts. These errors occur during the production of isolated speech sounds (phonemes) and thus misarticulated at the syllable and word levels as well. Someone who has articulation disorder can be hard to be understood because he/she says sounds incorrectly.

Sometimes they have difficulties in saying particular consonants and vowels. Raymond Babbitt has articulation disorder when he utters the speech that is primarily difficult to understand and unintelligible. In English, there are seven major points at which the mouth can be constricted, there are many kinds of articulation disorder which are uttered by Raymond Babbitt in “Rain Man” movie namely consonants based on the place of articulation; bilabial, labio-dental, dental, alveolar, alveo-palatal, velar, and glottal. Whereas the consonant, Raymond Babbitt also uttered vowels in incorrect ways.

From the analysis above, it is shown that vowel sounds for example sound /aɪm/ of the utterance ‘I’m’ becomes sound /em/ and the alveolar sounds are mostly found in Raymond’s utterances; for examples sounds /l/ and /r/, sound /n/ and /l/. Whereas, labio-dental sound; for example sound /f/, is rarely used. Impairments in conversational speech including articulation disorders have been described in association with cerebellum hemispheric damage. Human speech is produced by vocal organs. When speaking, the air flow is forced through the glottis between the vocal cords and the larynx to the three main cavities of the vocal tract, the pharynx and the oral and nasal cavities. From the oral and nasal cavities the air flow exits through the nose and mouth, respectively. The glottis is the most important sound source in the vocal system. The vocal cords may act in several different

ways during speech. The most important function is to modulate the air flow by rapidly opening and closing, causing buzzing sound from which vowels and voiced consonants are produced. With stop consonants the vocal cords may act suddenly from a completely closed position, in which they cut the air flow completely, to totally open position producing a glottal stop. On the other hand, with voiceless consonants, such as /s/ or /f/, they may be completely open. An intermediate position may also occur with for example phonemes like /h/ for example in utterance 'yeah'. Raymond's utterances as an autistic are flat intonation and the rhythm is different with normal people. In meantime, Raymond is difficult in producing the alveolar fricatives sounds for example sounds /s/ and /d/ which are produced with the narrow opening.

#### **4.2.2 Phonological Disorder**

Phonological disorder includes a difficulty in learning and organizing the sounds needed for clear speech, reading and spelling, therefore the sound produced is unclear. The phonological disorder characteristics are divided into failure to produce and use sound appropriately, then substituting one sound for another, omitting sounds, addition and assimilation sounds.

From the analysis above, it is found that there are several phonological disorders which are utters by Raymond Babbitt such as addition, assimilation, deletion, and substitution sound. It can be concluded that the phonological disorder mostly found are addition, deletion, and substitution. The addition for example '*prac-practically*', deletion for example the word '*scheduled*' is pronounced just the sound /skedʒ/. The substitution for example sound /ɪ/ a kind of high front vowel which is produced with short pronunciation is substituted with sound /i:/ with long pronunciation. Since phonological disorder includes a difficulty in learning and organizing the sounds, it is related with the hippocampus in limbic system. The hippocampus



appears to be primarily responsible for learning and memory. When it damaged or removed, the ability to store new information become failure and will display stereotyped and produce unintelligible utterance. Although in other hand he makes those impairments, the assimilation is seldom occurs, because actually Raymond is an autistic savant which has extraordinary skills such as memory feats and mathematical calculations. When he tells about his memory, the utterance used is clear enough.

#### 4.2.3 Voice Disorder

Voice disorder happens when people say the voice improperly. Even normal people do this. Voice disorder includes talking too much or loudly, using unnatural pitch/intonation, using improper stress; for example the utterance '*fabulous*' and '*exciting*'. The word '*fabulous*' /'fæbjʊləs/ actually is stressed in the first syllable, but Raymond Babbitt with his autistic language produced it by giving stress in the second syllable /fæ'bjʊləs/. RB also gives improper stress of the word '*exciting*' /ɪk'saɪtɪŋ/. Actually, the proper stress is in the first syllable, but he gives stress in the second syllable. Raymond Babbitt also producing unclear word; for example 'Wsshffhshhfs'. The symptom of person has voice disorder can be found if he or she producing sound improperly, then talking too long, using unnatural pitch or stress in his or her utterances like Raymond Babbitt's utterances in "Rain Man" movie.

Raymond's Babbitt's utterances show improper sound, he also talks too long and uses unnatural pitch; for example the utterance '*bet your butt*' is produced with flat intonation and unnatural pitch. He often utters "what prescription medicines" when he meets with strange people. He uses it as a point of conversation to "break the ice". Raymond also often produces his utterances with quick and loud intonation when he is in uncomfortable situation. From the



analysis, the unclear word produced by Raymond is rarely found. Although his utterances are clear enough, but he makes improper stress and uses unnatural pitch with flat intonation.

#### 4.2.4 Repetition

Repetition refers to speech disorder in which the syllable, word or phrase is repeated. Even repetition happens normally, but as an autistic, Raymond always does it even though the word or phrase he uses is meaningless. When he faces new or strange situation and surrounding, he always sketches 'Who on First' or when he feels nervous or frightened, he starts screaming his main man in 'Wallbrook Institution'. He also answers '*I don't know*' several times, means that he does not like the atmosphere or the questions. Raymond also using utterance '*of course*' improperly.

Furthermore, the speech of autistics is mostly like robotic sounding speech, they lack the stress and intonation pattern of everyday speeches. Besides, they often produce same or ritualistic answers when someone asks them some questions.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

After presenting the finding and the discussion in the preceding chapter, this chapter gets the conclusion and gives some suggestions to the readers, especially the people who concern with language production of autistic person and also the next researcher when they are going to conduct research in this field.

#### **5.1 Conclusion**

From the data that are taken from Raymond Babbitt's utterances in 'Rain Man' movie, the autistic character produces utterances characterizing, namely articulation disorder, phonological disorder, voice disorder and repetition.

##### **5.1.1 Articulation Disorder**

Articulation disorder of the autistic character refers to the production of speech sounds which do not change in different word contexts and hard to be understood because he utters the consonants and vowels sound incorrectly. From this analysis, it is found that the alveolar sounds are mostly used while the labio-dental sound is rarely used.

##### **5.1.2 Phonological Disorder**

The autistic character develops his own rules in producing utterance which is called phonological disorder. Based on the analysis above, it is found that some phonological disorders mostly produced by the autistic character are addition, deletion and substitution.

### **5.1.3 Voice Disorder**

Voice disorder includes talking too much or loudly, using unnatural pitch/intonation, using improper stress, and producing unclear word. Raymond Babbitt often uses improper stress in his utterances. He also produces the utterance with unnatural pitch especially when he is under pressure.

### **5.1.4 Repetition**

Those with autistic syndrome have unique language. Like producing same or ritualistic question and answer namely repetition. The autistic character produces some repetition in syllable, word, and phrase and also sentence. Furthermore, his speech is mostly like robotic sounding speech and lack the stress and intonation pattern of everyday speeches.

## **5.2 Suggestion**

Since this study emphasizes the specific case—language disorder by using psycholinguistic approaches to analyze the language production of autistic character in ‘Rain Man’ movie, it may give a contribution on the improvement of understanding the language studies, especially on language disorder.

There are two suggestions based on the result of this study. It is suggested to the readers be aware of the characteristic of language disorder, especially for those making contact with autistic person in their surroundings. Therefore, they are able to prevent or minimize any miscommunication caused by this language disorder by understanding the types of language disorder.

Last, it is also suggested that the next researcher to observe autistic woman to have more explorative finding. In addition, it is expected that the result of this study is going to lead the further researchers who conduct the same field of research especially those who have

the same interest in language disorder by autistic as the reference or comparison that might be relevant to their researches.



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# APPENDIX

## Appendix A. Table of Data Analysis

Table 1. Articulation Disorder

No	Utterance	Articulation								Note *
		BB	LD	Dt	Al	AP	VI	GI	Vw	
1.	<i>'Course</i> today's Monday. <i>I</i> always drive the car on <i>Saturday</i> . Never drive on Monday								√	[1.1]
2.	Dad lets me drive every Saturday. <i>'Course</i> the seats were originally <i>brown leather</i> . <i>Nather</i> pitiful <i>red</i>			√	√				√	[1.2]
3.	<i>Uh-oh</i> . Vern. <i>V-E-R-N</i> . <i>Course-course</i> these people <i>a:na be her</i> all day, Vern								√	[2.3]
4.	This is ( <i>an</i> ) <i>alnounst</i> visit, Vern				√				√	[2.4]
5.	<i>'Course</i> I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding								√	[5.2]
6.	<i>'Course</i> I <i>dAn't</i> have my books. <i>'Course</i> there's no bookshelves. <i>I'm defenly</i> out of books. <i>I'm-I'm</i> gonna be book-less								√	[5.5]
7.	Uh, oh. <i>V-E-R-N</i> . What's happening homes?								√	[6.1]
8.	<i>Wheel oof</i> fortune. Look at this studio filled with <i>glam'orous</i> merchandise... <i>fa'bulous</i> and <i>exci'ting</i> bonus prizes.								√	[7.1]
9.	<i>Thou'sand</i> of <i>dol'lars</i> in <i>caash</i> . Over ( <i>a</i> ) <i>hun'dred</i> and fifty <i>thou'sand dol'lars</i> just <i>wai'ting tobe woon</i> ...as we present our big bonanza of <i>caash...oon</i> " <i>Wheel oof fortune</i> "								√	[7.2]
10.	<i>'Course</i> I'm gonna <i>be re for a long time-for a very long time</i> . I'm <i>gone for good, gone for good ffrom</i> my home		√						√	[7.3]
11.	<i>'Course the're</i> noises								√	[8.1]
12.	It's nine minutes to <i>elleven</i> . Lights out at <i>elleven</i>				√				√	[8.2]
13.	<i>Hef</i> of "G"				√				√	[9.4]
14.	<i>Uh-oh</i> . <i>'Course I (do)</i> not have my toothpicks								√	[9.6]
15.	I ( <i>do</i> ) not have my maple syrup either. <i>Em-em</i> gonna be without my maple syrup								√	[9.8]
16.	<i>'Course</i> , maple syrup is not here								√	[9.9]
17.	If we're gonna <i>be re</i> all <i>entire</i> morning <i>wwwwith no no</i> maple syrup <i>aand no no</i> toothpicks. I'm <i>def-defenly</i> not gonna have <i>mamay</i> pancakes <i>wwwwith...</i>	√							√	[9.11]
18.	<i>Num-num-number</i> eighteen in nineteen eighty-eight <i>sqezenpullenhArt</i>								√	[9.12]
19.	I have to get my <i>backpack</i> . <i>Ifge't</i> my bag								√	[10.2]
20.	<i>Uh-oh, uh oh</i> <i>'course theses</i> an <i>ai:r pla:ne</i> out there				√				√	[11.1]
21.	<i>'Course</i> I <i>dAnt</i> have my underwear								√	[12.1]
22.	I'm <i>defenly</i> not wearing my underwear								√	[12.2]
23.	<i>Defenly gonn</i> be a long <i>jour'ney</i>								√	[13.2]
24.	<i>Defenly</i> have <i>chees-cheesballs</i>								√	[14.1]
25.	<i>Yeah. Defenly</i> . Get my <i>tar-ntrol</i> toothpaste					√		√	√	[14.2]
26.	<i>Yeah</i> , funny Rain Man. Funny teeth					√		√	√	[14.4]
27.	<i>Ya</i> said funny teeth. Funny Rain Man					√		√	√	[14.6]



28.	<i>Yeah</i> , funny Rain Man					√		√	√	[14.7] [14.8]
29.	<i>D-A-D</i>								√	[14.9]
30.	<i>Yeah</i> , 10961 Beechcrest Street... Cincinatti, Ohio								√	[14.1 0]
31.	I( <i>t</i> )was Thursday. Very snowy out.7.2 inches. Snowy that day			√		√			√	[14.1 2]
32.	<i>Yeah</i> , Mom died January 5, 1965					√		√	√	[14.1 3]
33.	<i>ʃ: tens A nu: s</i>								√	[14.1 4]
34.	You were in the <i>wwindow</i> . You <i>wwaved (to)</i> me. <i>Bbbye bbbye</i> , Rain Man. <i>Bbbye bbye</i> , Rain Man	√								[14.1 5]
35.	<i>Yeah</i>					√		√	√	[15.1] [15.2] [15.5] [15.6] [15.7] [15.8] [15.9]
36.	<i>Yeah, defenly</i> twenty								√	[15.3]
37.	<i>defenly</i> twenty								√	[15.4]
38.	<i>Ggeting</i> to know each other						√			[16.1]
39.	<i>Yeah, gget to knoweach</i> other. Just <i>ttalking</i>				√	√	√	√	√	[16.2]
40.	What time <i>ishet</i> date?			√					√	[16.7] [16.8]
41.	<i>Of course</i> I have to be in <i>bederlɔvnla ɪtəllevn (out)</i> . <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time				√				√	[16.9]
42.	<i>'Course</i> there's <i>defenly</i> no bed there.								√	[17.1]
42.	Yes, ( <i>it's</i> ) funny								√	[18.1]
44.	<i>Dad-dad gave me</i> a book on baseball <i>tvia</i>								√	[18.2]
45.	<i>Definitely not</i>								√	[18.4]
46.	<i>V-E-R-N</i> . Vern. Vern. My main man, Vern <i>V-E-R-N</i> . My main man, Vern <i>V-E-R-N</i> . Vern, My main man								√	[19.1]
47.	<i>Yeah. One for bad, two for good.</i>					√		√	√	[20.4]

Note:

**BB** : Bilabial  
**LD** : Labio-Dental  
**Dt** : Dental  
**Al** : Alveolar  
**AP** : Alveo-Palatal  
**VI** : Velar  
**GI** : Gottal  
**Vw** : Vowel  
**\*)** : Based on Chronological Data

**Table 2. Phonological Disorder**

No.	Utterance	Phonological Disorder				Note*
		Add	Ass	Del	Sub	
1.	'Course today's Monday. <i>I</i> always drive the car on <i>Saturday</i> . Never drive on Monday	√		√		[1.1]
2.	Dad lets me drive every Saturday. 'Course the seats were originally <i>brown leather</i> . <i>Nather</i> pitiful <i>red</i>	√	√	√	√	[1.2]
3.	( <i>I</i> ) definitely know this car. ( <i>It's a</i> ) 1949 Buick Roadmaster. Straigh-Eight. Fireball-Eight. Only 8.095 production models. Dad lets me drive slow( <i>ly</i> ) on the driveway, but not on Monday. Definitely not on Monday	√		√	√	[1.3]
4.	'Course <i>traded</i> for Dee Fondée, 1957	√		√		[2.2]
5.	<i>Uh-oh. Vern. V-E-R-N. Course-course</i> these people <i>a:na be her</i> all day, Vern	√	√	√	√	[2.3]
6.	This is ( <i>an</i> ) <i>alnounst</i> visit, Vern			√	√	[2.4]
7.	I ( <i>do</i> ) not know			√		[2.5][2.6][2.7]
8.	'Course twenty seven, minutes to "Jeopardy"			√		[3.1]
9.	<i>Prac-practically</i> 26 minutes to "Jeopardy"	√				[3.2]
10.	I ( <i>do</i> ) not know			√		[4.1][4.2][4.3][4.4]
11.	<i>Tday's (an)</i> off day			√		[4.5]
12.	Not <i>skedj</i> to pitch 'til Wednesday			√		[4.6]
13.	'Course-course it's a long way to California and I'm <i>defenly-defenly</i> not supposed to be off the grounds for more than two hours.	√		√	√	[4.7]
14.	This is <i>defenly</i> not my room			√	√	[5.1]
15.	'Course I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding			√		[5.2]
16.	This ( <i>is</i> ) <i>defenly</i> not my room and I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding	√	√		√	[5.3]
17.	( <i>The</i> ) bed's in the wrong place			√		[5.4]
18.	'Course I <i>dɒn't</i> have my books. 'Course there's no bookshelves. <i>I'm defenly</i> out of books. <i>I'm-I'm</i> gonna be book-less	√		√	√	[5.5]
19.	Uh, oh. <i>V-E-R-N</i> . What's happening homes?				√	[6.1]
20.	<i>Wheel oof</i> fortune. Look at this studio filled with <i>glam'orous</i> merchandise... <i>fa'bulous</i> and <i>exci'ting</i> bonus prizes.	√				[7.1]
21.	<i>Thou'sand</i> of <i>dol'lars</i> in <i>caash</i> . Over ( <i>a</i> ) <i>hun'dred</i> and fifty <i>thou'sand dol'lars</i> just <i>wai'ting tobe woon</i> ...as we present our big bonanza of <i>caash...oon "Wheel oof fortune"</i>	√	√			[7.2]
22.	'Course I'm gonna <i>be re for a long time-for a very long time</i> . I'm <i>gone for good, gone for good ffrom</i> my home	√	√	√	√	[7.3]
23.	'Course <i>the're</i> noises	√	√	√	√	[8.1]
24.	It's nine minutes to <i>elleven</i> . Lights out at <i>elleven</i>	√			√	[8.2]
25.	Dibbs, Sally. 461.00192	√				[9.2]
26.	( <i>You</i> ) <i>saidred</i> the telephone book		√	√		[9.3]
27.	<i>Hef</i> of "G"				√	[9.4]
28.	<i>Tussey</i> we have pancakes				√	[9.5]
29.	Bet your <i>butt</i>				√	[9.6]
30.	<i>Uh-oh. 'Course I (do)</i> not have my toothpicks	√		√		[9.7]
31.	I ( <i>do</i> ) not have my maple syrup either. <i>Em-em</i> gonna be without my	√		√	√	[9.8]

	maple syrup					
32.	'Course, maple syrup is not here			√		[9.9]
33.	'Course maple syrup after the pancakes is <i>defenly</i> too late			√	√	[9.10]
34.	If we're gonna <i>be re</i> all <i>entire</i> morning <i>wwwwith no no</i> maple syrup <i>aand no no</i> toothpicks. I'm <i>def- defenly</i> not gonna have <i>mamay</i> pancakes <i>wwwwith...</i>	√	√	√	√	[9.11]
35.	<i>Num-num-number</i> eighteen in nineteen eighty-eight <i>squzenpullenhArt</i>	√	√		√	[9.12]
36.	I have to get my <i>backpack</i> . <i>Ifge't</i> my bag		√	√		[10.2]
37.	<i>Uh-oh, uh oh</i> 'course <i>theses</i> an <i>ai:r pla:ne</i> out there		√	√	√	[11.1]
38.	( <i>Airline</i> ) travel's very dangerous			√		[11.2]
39.	'Course I <i>dAnt</i> have my underwear				√	[12.1]
40.	I'm <i>defenly</i> not wearing my underwear			√	√	[12.2]
41.	( <i>They're</i> ) not my underwear			√		[12.3]
42.	( <i>They're in the</i> ) pocket of my <i>jac'ket</i>			√		[12.4]
43.	'Course I'm never going <i>back</i> . It's <i>gonn</i> be a long time			√		[13.1]
44.	<i>Defenly gonn</i> be a long <i>jour'ney</i>			√	√	[13.2]
45.	<i>Defenly</i> have <i>chees-cheesballs</i>	√		√	√	[14.1]
46.	<i>Yeah. Defenly.</i> Get my <i>tar-ntrol</i> toothpaste	√		√	√	[14.2]
47.	<i>Yeah</i> , funny Rain Man. Funny teeth	√			√	[14.4]
48.	<i>Funny</i> teeth			√		[14.5]
49.	<i>Ya</i> said funny teeth. Funny Rain Man			√	√	[14.6]
50.	<i>Yeah</i> , funny Rain Man	√			√	[14.7] [14.8]
51.	<i>D-A-D</i>				√	[14.9]
52.	<i>Yeah</i> , 10961 Beechcrest Street... Cincinatti, Ohio	√			√	[14.10]
53.	I(t)was Thursday. Very snowy out.7.2 inches. Snowy that day	√	√	√	√	[14.12]
54.	<i>Yeah</i> , Mom died January 5, 1965	√			√	[14.13]
55.	<i>fxtensAnu:s</i>	√	√	√	√	[14.14]
56.	You were in the <i>wwindow</i> . You <i>wwaved (to)</i> me. <i>Bbbye bbbye</i> , Rain Man. <i>Bbbye bbbye, Rain Man</i>	√		√		[14.15]
57.	<i>Yeah</i>	√			√	[15.1] [15.2] [15.5] [15.6] [15.7] [15.8] [15.9]
58.	<i>Yeah, defenly</i> twenty	√		√	√	[15.3]
59.	<i>defenly</i> twenty			√		[15.4]
60.	<i>Ggeting</i> to know each other	√				[16.1]
61.	<i>Yeah, gget</i> to <i>knoweach</i> other. Just <i>ttalking</i>	√	√		√	[16.2]
62.	<i>He-he-he (is)</i> my brother.	√		√		[16.3]
63.	What time <i>ishet</i> date?		√		√	[16.7,8]
64.	<i>Of course</i> I have to be in <i>bederlawnla nttallevn (out)</i> . <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time	√	√	√	√	[16.9]
65.	'Course there's <i>defenly</i> no bed there.			√	√	[17.1]
66.	Yes, ( <i>it's</i> ) funny			√		[18.1]

67.	<i>Dad-dad gave me</i> a book on baseball <i>twia</i>	√	√	√	√	[18.2]
68.	<i>Definitely not</i>			√	√	[18.4]
69.	<i>V-E-R-N</i> . Vern. Vern. My main man, Vern <i>V-E-R-N</i> . My main man, Vern <i>V-E-R-N</i> . Vern, My main man				√	[19.1]
70.	<i>Fourteen days from today</i> <i>Today's</i> Wednesday.			√		[20.1]
71.	<i>Of course, that's 20,160 minutes. 1,209,600 seconds.</i>	√		√		[20.3]
72.	<i>Yeah. One for bad, two for good.</i>	√			√	[20.4]
73.	<i>'Course</i> , three minutes to "Wapner"			√		[20.5]

Note:

**Add** : Addition  
**Ass** : Assimilation  
**Del** : Deletion  
**Sub** : Substitution

\*) :Based on chronological data

Table 3. Voice Disorder

No .	Utterance	Voice Disorder				Note*
		TL	UI/ UP	IS	U W	
1.	<i>'Course</i> today's Monday. <i>I</i> always drive the car on <i>Saturday</i> . Never drive on Monday			√		[1.1]
2.	Dad lets me drive every Saturday. <i>'Course</i> the seats were originally <i>brown leather. Nather</i> pitiful <i>red</i>			√		[1.2]
3.	( <i>I</i> ) definitely know this car. ( <i>It's a</i> ) 1949 Buick Roadmaster. Straigh-Eight. Fireball-Eight. Only 8.095 production models. Dad lets me drive slow( <i>ly</i> ) on the driveway, but not on Monday. Definitely not on Monday		√			[1.3]
4.	<i>What's his name? Yeah. Then who's playing first? Yeah. Who the fellow playing first base for St.Louie. Who?</i>		√			[2.1]
5.	<i>Uh-oh. Vern. V-E-R-N. Course-course</i> these people <i>a:na be her</i> all day,Vern		√	√		[2.3]
6.	<i>'Course</i> twenty seven, minutes to "Jeopardy"		√	√		[3.1]
7.	<i>Prac-practically</i> 26 minutes to "Jeopardy"		√			[3.2]
8.	I ( <i>do</i> ) not know		√			[4.1][ 4.2][4 .3][4. 4]
9.	<i>Tday's (an)</i> off day			√		[4.5]
10.	Not <i>skedj</i> to pitch 'til Wednesday				√	[4.6]
11.	<i>'Course-course</i> it's a long way to California and I'm <i>defenly- defenly</i> not supposed to be off the grounds for more than two hours.		√			[4.7]
12.	This is <i>defenly</i> not my room		√			[5.1]
13.	<i>'Course</i> I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding		√	√		[5.2]
14.	This ( <i>is</i> ) <i>defenly</i> not my room and I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding	√	√	√		[5.3]

15.	(The) bed's in the wrong place		√			[5.4]
16.	'Course I d <del>an</del> 't have my books. 'Course there's no bookshelves. I'm defenly out of books. I'm-I'm gonna be book-less		√			[5.5]
17.	Uh, oh. V-E-R-N. What's happening homes?			√		[6.1]
18.	Wheel oof fortune. Look at this studio filled with glam'orous merchandise...fa'bulous and exci'ting bonus prizes.	√	√	√		[7.1]
19.	Thou'sand of dol'lars in caash. Over (a) hun'dred and fifty thou'sand dol'lars just wai'ting tobe woon...as we present our big bonanza of caash...oon "Wheel oof fortune"	√	√	√		[7.2]
20.	'Course I'm gonna be re for a long time-for a very long time. I'm gone for good, gone for good ffrom my home		√			[7.3]
21.	'Course the're noises		√			[8.1]
22.	It's nine minutes to elleven. Lights out at elleven		√			[8.2]
23.	Wsshffhshhfhsh		√		√	[9.1]
24.	Dibbs,Sally.461.00192		√			[9.2]
25.	(You) saidred the telephone book			√		[9.3]
26.	Hef of "G"		√			[9.4]
27.	Tussey we have pancakes		√			[9.5]
28.	Bet your butt		√			[9.6]
29.	Uh-oh.'Course I (do) not have my toothpicks		√			[9.7]
30.	I (do) not have my maple syrup either. Em-em gonna be without my maple syrup		√			[9.8]
31.	'Course, maple syrup is not here		√			[9.9]
32.	'Course maple syrup after the pancakes is defenly too late		√			[9.10]
33.	If we're gonna be re all entire morning wwwwith no no maple syrup aand no no toothpicks. I'm def- defenly not gonna have mamay pancakes wwwwith...	√	√	√		[9.11]
34.	Num-num-number eighteen in nineteen eigthty-eight squzenpullenhArt		√			[9.12]
35.	I have to get my backpack. Ifge't my bag		√	√		[10.2]
36.	Uh-oh, uh oh 'course theses an ai:r pla:ne out there	√	√	√	√	[11.1]
37.	(Airline) travel's very dangerous		√			[11.2]
38.	'Course I d <del>an</del> t have my underwear		√			[12.1]
39.	I'm defenly not wearing my underwear		√			[12.2]
40.	(They're in the) pocket of my jac'ket		√	√		[12.4]
41.	'Course I'm never going back. It's gonn be a long time		√	√		[13.1]
42.	Defenly gonn be a long jour'ney		√	√		[13.2]
43.	You know the fella's name? Then who's playing first? The fella playing first for St. Louie...		√			[13.3]
44.	Defenly have chees-cheesballs		√			[14.1]
45.	Yeah. Defenly. Get my tar-ntrol toothpaste		√			[14.2]
46.	Yeah, funny Rain Man. Funny teeth		√			[14.4]
47.	Funny teeth/Ya said funny teeth. Funny Rain Man/Yeah, funny Rain Man/Yeah, funny Rain Man		√			[14.5] [14.6] [14.7] [14.8]
48.	D-A-D		√	√		[14.9]
49.	Yeah, 10961 Beechcrest Street... Cincinatti, Ohio		√			[14.10]
50.	I(t)was Thursday. Very snowy out.7.2 inches. Snowy that day		√	√		[14.12]

51.	<i>Yeah</i> , Mom died January 5, 1965		✓	✓		[14.1 3]
52.	<i>ʃɔ:tensAnu:s</i>		✓	✓		[14.1 4]
53.	You were in the <i>wwindow</i> . You <i>wwaved (to)</i> me. <i>Bbbye bbbye</i> , Rain Man. <i>Bbbye bbye</i> , <i>Rain Man</i>	✓	✓	✓		[14.1 5]
54.	<i>Yeah</i>		✓			[15.1] [15.2] [15.5] [15.6] [15.7] [15.8] [15.9]
55.	<i>Yeah</i> , <i>defenly</i> twenty		✓	✓		[15.3] [15.4]
56.	<i>Ggeting</i> to know each other		✓			[16.1]
57.	<i>Yeah</i> , <i>gget</i> to <i>knoweach</i> other. Just <i>ttalking</i>	✓	✓	✓		[16.2]
58.	<i>He-he-he (is)</i> my brother.		✓			[16.3]
59.	What time <i>ishet</i> date? What time <i>ishet</i> date?		✓	✓		[16.7] [16.8]
60.	<i>Of course</i> I have to be in <i>bederlɔvnla ɪtətəlleɪn (out)</i> . <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time	✓	✓	✓		[16.9]
61.	<i>'Course</i> there's <i>defenly</i> no bed there.		✓	✓		[17.1]
62.	<i>I'm asking you who's on first. That's the man's name. Who? The first baseman. Who is on first?.....</i>		✓			[17.2]
63.	<i>Definitely not</i>		✓	✓		[18.4]
64.	<i>V-E-R-N</i> . Vern. Vern. My main man, Vern <i>V-E-R-N</i> . My main man, Vern <i>V-E-R-N</i> . Vern, My main man		✓	✓		[19.1]
65.	<i>Of course, that's 20,160 minutes. 1,209,600 seconds.</i>	✓	✓	✓		[20.3]
66.	<i>Yeah</i> . One for bad, two for good.		✓	✓		[20.4]
67.	<i>'Course</i> , three minutes to "Wapner"		✓			[20.5]

Note:

**TL** : Talking too Long  
**UI/UP** : Unnatural Intonation/Unnatural Pitch  
**IS** : Improper Stress  
**UW** : Unclear Word  
**\*)** : Based on Chronological Data



Table 4. Repetition

No	Utterance	Repetition			Note*
		Wd	Ph	Sc	
1.	'Course today's Monday. <i>I</i> always drive the car on <i>Saturday</i> . Never drive on Monday		√		[1.1]
2.	Dad lets me drive every Saturday. 'Course the seats were originally <i>brown leather</i> . <i>Nather</i> pitiful <i>red</i>		√		[1.2]
3.	( <i>I</i> ) <i>definitely</i> know this car. ( <i>It's a</i> ) 1949 Buick Roadmaster. Straight-Eight. Fireball-Eight. Only 8,095 production models. Dad lets me drive slow( <i>ly</i> ) on the driveway, but not on Monday. Definitely not on Monday		√		[1.3]
4.	<i>What's his name? Yeah. Then who's playing first? Yeah. Who the fellow playing first base for St.Louie. Who?</i>			√	[2.1]
5.	'Course <i>traded</i> for Dee Fondée, 1957		√		[2.2]
6.	<i>Uh-oh. Vern. V-E-R-N. Course-course</i> these people <i>a:na be her</i> all day, Vern		√		[2.3]
7.	This is ( <i>an</i> ) <i>alnounst</i> visit, <i>Vern</i>	√			[2.4]
8.	I ( <i>do</i> ) not know			√	[2.5][2.6][2.7]
9.	'Course twenty seven, minutes to "Jeopardy"		√		[3.2]
10.	I ( <i>do</i> ) not know			√	[4.1][4.2][4.3][4.4]
11.	'Course-course it's a long way to California and I'm <i>defenly-defenly</i> not supposed to be off the grounds for more than two hours.		√		[4.7]
12.	This is <i>defenly</i> not my room		√		[5.1]
13.	'Course I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding		√		[5.2]
14.	This ( <i>is</i> ) <i>defenly</i> not my room and I ( <i>do</i> ) not have my <i>ta:pioca</i> pudding		√		[5.3]
15.	'Course I <i>dAn't</i> have my books. 'Course there's no bookshelves. <i>I'm defenly</i> out of books. <i>I'm-I'm</i> gonna be book-less		√		[5.5]
16.	Uh, oh. <i>V-E-R-N</i> . What's happening homes?	√			[6.1]
17.	<i>Wheel oof</i> fortune. Look at this studio filled with <i>glam'orous</i> merchandise... <i>fa'bulous</i> and <i>exci'ting</i> bonus prizes.			√	[7.1]
18.	<i>Thou'sand</i> of <i>dol'lars</i> in <i>caash</i> . Over ( <i>a</i> ) <i>hun'dred</i> and fifty <i>thou'sand dol'lars</i> just <i>wai'ting tobe woon</i> ...as we present our big bonanza of <i>caash...oon "Wheel oof fortune"</i>			√	[7.2]
19.	'Course I'm gonna <i>be re for a long time-for a very long time</i> . I'm <i>gone for good, gone for good ffrom</i> my home			√	[7.3]
20.	'Course <i>the're</i> noises		√		[8.1]
21.	<i>Wsshffhshhsh</i>			√	[9.1]
22.	<i>Uh-oh. 'Course I (do)</i> not have my toothpicks		√		[9.7]
23.	I ( <i>do</i> ) not have my maple syrup either. <i>Em-em</i> gonna be without my maple syrup	√		√	[9.8]
24.	'Course, maple syrup is not here		√		[9.9]
25.	'Course maple syrup after the pancakes is <i>defenly</i> too late				[9.10]
26.	If we're gonna <i>be re all entire</i> morning <i>wwwwith no no</i> maple syrup <i>aand no no</i> toothpicks. I'm <i>def- defenly</i> not gonna have <i>mamay</i> pancakes <i>wwwwith</i> ...		√	√	[9.11]
27.	<i>Uh-oh, uh oh 'course theses</i> an <i>ai:r pla:ne</i> out there		√		[11.1]

28.	<i>'Course I d<del>ant</del></i> have my underwear		√	√	[12.1]
29.	I'm <i>defenly</i> not wearing my underwear		√	√	[12.2]
30.	<i>'Course I'm</i> never going <i>back</i> . It's <i>gonn</i> be a long time		√	√	[13.1]
31.	<i>Defenly gonn</i> be a long <i>jour'ney</i>		√	√	[13.2]
32.	<i>You know the fella's name? Then who's playing first? The fella playing first for St. Louie...</i>			√	[13.3]
33.	<i>Defenly</i> have <i>chees-cheesballs</i>		√		[14.1]
34.	<i>Yeah. Defenly.</i> Get my <i>tar-ntrol</i> toothpaste		√		[14.2]
35.	<i>Yeah</i> , funny Rain Man. Funny teeth		√		[14.4]
36.	Funny teeth/ <i>Ya</i> said funny teeth. Funny Rain Man/ <i>Yeah</i> , funny Rain Man/ <i>Yeah</i> , funny Rain Man		√		[14.5][14.6][14.7][14.8]
37.	<i>Yeah</i> , 10961 Beechcrest Street... Cincinatti, Ohio		√		[14.10]
38.	I( <i>t</i> )was Thursday. Very snowy out.7.2 inches. Snowy that day			√	[14.12]
39.	<i>Yeah</i> , Mom died January 5, 1965		√		[14.13]
40.	You were in the <i>wwindow</i> . You <i>wwaved (to)</i> me. <i>Bbbye bbbye</i> , Rain Man. <i>Bbbye bbye</i> , <i>Rain Man</i>			√	[14.15]
41.	<i>Yeah</i>		√		[15.1][15.2][15.5][15.6][15.7][15.8].[15.9]
42.	<i>Yeah, defenly</i> twenty		√		[15.3]
43.	<i>defenly</i> twenty		√		[15.4]
44.	<i>Yeah, gget to knoweach</i> other. Just <i>ttalking</i>		√		[16.2]
45.	We're counting cards. We're counting cards. We're counting cards We're counting cards			√	[16.4][16.5][16.6]
46.	What time <i>ishet</i> date? What time <i>ishet</i> date?			√	[16.7][16.8]
47.	<i>Of course</i> I have to be in <i>bederlævnla tættælleavn (out)</i> . <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time. <i>10:00</i> , daylight <i>saving</i> time		√	√	[16.9]
48.	<i>'Course</i> there's <i>defenly</i> no bed there.		√		[17.1]
49.	<i>I'm asking you who's on first. That's the man's name. Who? The first baseman. Who is on first?.....</i>			√	[17.2]
50.	<i>Definitely not</i>		√		[18.4]
51.	<i>V-E-R-N</i> . Vern. Vern. My main man, Vern <i>V-E-R-N</i> . My main man, Vern <i>V-E-R-N</i> . Vern, My main man	√		√	[19.1]
52.	<i>Yeah. One for bad, two for good.</i>		√		[20.4]
53.	<i>'Course</i> , three minutes to "Wapner"		√		[20.5]

Note:

**Wd** : Word  
**Ph** : Phrase  
**Sc** : Sentence  
**\*)** : Based on Chronological Data

## Appendix B. Summary of Data Analysis



No.	Utterances	Types of Disorder				Note*
		Ar	Ph	Vc	Rp	
1.	<i>'Course</i> today's Monday. <i>I</i> always drive the car on <i>Saturday</i> . Never drive on Monday	✓	✓	✓	✓	[1.1]
2.	Dad lets me drive every Saturday. <i>'Course</i> the seats were originally <i>brown leather</i> . <i>Nather</i> pitiful <i>red</i>		✓	✓	✓	[1.2]
3.	<i>(I)</i> <i>definitely</i> know this car. <i>(It's a)</i> 1949 Buick Roadmaster. Straigh-Eight. Fireball-Eight. Only 8.095 production models. Dad lets me drive slow <i>(ly)</i> on the driveway, but not on Monday. Definitely not on Monday		✓	✓	✓	[1.3]
4	<i>What's his name? Yeah. Then who's playing first? Yeah. Who the fellow playing first base for St.Louie. Who?</i>			✓	✓	[2.1]
5	<i>'Course</i> traded for Dee Fondée, 1957	✓	✓	✓	✓	[2.2]
6.	<i>Uh-oh. Vern. V-E-R-N. Course-course</i> these people <i>a:na be her</i> all day,Vern	✓	✓	✓	✓	[2.3]
7.	This is <i>(an) alnoust</i> visit, Vern	✓	✓	✓	✓	[2.4]
8.	I <i>(do)</i> not know	✓	✓	✓	✓	[2.5][2.6] [2.7]
9.	<i>'Course</i> twenty seven, minutes to "Jeopardy"	✓	✓	✓	✓	[3.1]
10.	<i>Prac-practically</i> 26 minutes to "Jeopardy"		✓	✓		[3.2]
11.	I <i>(do)</i> not know	✓	✓	✓	✓	[4.1][4.2] [4.3][4.4]
12.	<i>Tday's (an)</i> off day	✓	✓	✓		[4.5]
13.	Not <i>skedj</i> to pitch 'til Wednesday	✓	✓	✓		[4.6]
14.	<i>'Course-course</i> it's a long way to California and I'm <i>defenly-defenly</i> not supposed to be off the grounds for more than two hours.	✓	✓	✓	✓	[4.7]
15.	This is <i>defenly</i> not my room	✓	✓	✓	✓	[5.1]
16.	<i>'Course</i> I <i>(do)</i> not have my <i>ta:pioca</i> pudding	✓	✓	✓	✓	[5.2]
17.	This <i>(is)</i> <i>defenly</i> not my room and I <i>(do)</i> not have my <i>ta:pioca</i> pudding	✓	✓	✓		[5.3]
18.	<i>(The)</i> bed's in the wrong place		✓	✓		[5.4]
19.	<i>'Course</i> I <i>dAn't</i> have my books. <i>'Course</i> there's no bookshelves. <i>I'm defenly</i> out of books. <i>I'm-I'm</i> gonna be book-less	✓	✓	✓	✓	[5.5]
20.	Uh, oh. <i>V-E-R-N</i> . What's happening homes?	✓	✓	✓	✓	[6.1]
21.	<i>Wheel oof</i> fortune. Look at this studio filled with <i>glam'orous</i> merchandise... <i>fa'bulous</i> and <i>exci'ting</i> bonus prizes.	✓	✓	✓	✓	[7.1]
22.	<i>Thou'sand</i> of <i>dol'lars</i> in <i>caash</i> . Over <i>(a)</i> <i>hun'dred</i> and fifty <i>thou'sand dol'lars</i> just <i>wai'ting tobe woon</i> ...as we present our big bonanza of <i>caash...oon "Wheel oof fortune"</i>	✓	✓	✓	✓	[7.2]
23.	<i>'Course</i> I'm gonna <i>be re for a long time-for a very long time</i> . I'm <i>gone for good, gone for good ffrom</i> my home	✓	✓	✓	✓	[7.3]
24.	<i>'Course the're</i> noises	✓	✓	✓	✓	[8.1]
25.	It's nine minutes to <i>ellevén</i> . Lights out at <i>ellevén</i>	✓	✓	✓		[8.2]
26.	<i>Wsshffhshhsh</i>			✓	✓	[9.1]
27.	Dibbs,Sally.461.00192	✓	✓	✓		[9.2]
28.	<i>(You)</i> <i>saidred</i> the telephone book	✓	✓	✓		[9.3]
29.	<i>Hef</i> of "G"	✓	✓	✓		[9.4]

30.	<i>Tussey</i> we have pancakes	√	√	√		[9.5]
31.	Bet your <i>butt</i>	√	√	√		[9.6]
32.	<i>Uh-oh. 'Course I (do)</i> not have my toothpicks	√	√	√	√	[9.7]
33.	I <i>(do)</i> not have my maple syrup either. <i>Em-em</i> gonna be without my maple syrup	√	√	√	√	[9.8]
34.	<i>'Course</i> , maple syrup is not here	√	√	√	√	[9.9]
35.	<i>'Course</i> maple syrup after the pancakes is <i>defenly</i> too late	√	√	√	√	[9.10]
36.	If we're gonna <i>be re</i> all <i>entire</i> morning <i>wwwwith no no</i> maple syrup <i>aand no no</i> toothpicks. I'm <i>def- defenly</i> not gonna have <i>mamay</i> pancakes <i>wwwwith</i> ...	√	√	√	√	[9.11]
37.	<i>Num-num-number</i> eighteen in nineteen eightty-eight <i>squzenpullenhArt</i>		√	√		[9.12]
38.	<i>I</i> have to get my <i>backpack. Ifge't</i> my bag	√	√	√		[10.2]
39.	<i>Uh-oh, uh oh 'course theses an ai:r pla:ne</i> out there	√	√	√	√	[11.1]
40.	<i>(Airline)</i> travel's very dangerous		√			[11.2]
41.	<i>'Course I dAnt</i> have my underwear	√	√	√	√	[12.1]
42.	I'm <i>defenly</i> not wearing my underwear	√	√	√	√	[12.2]
43.	<i>(They're)</i> not my underwear		√			[12.3]
44.	<i>(They're in the)</i> pocket of my <i>jac'ket</i>		√	√		[12.4]
46.	<i>'Course I'm</i> never going <i>back</i> . It's <i>gonn</i> be a long time		√	√	√	[13.1]
47.	<i>Defenly gonn</i> be a long <i>jour'ney</i>		√	√	√	[13.2]
48.	<i>You know the fella's name? Then who's playing first? The fella playing first for St. Louie...</i>			√	√	[13.3]
49.	<i>Defenly</i> have <i>chees-cheesballs</i>	√	√	√	√	[14.1]
50.	<i>Yeah. Defenly.</i> Get my <i>tar-ntrol</i> toothpaste	√	√	√	√	[14.2]
51.	<i>Yeah</i> , funny Rain Man. Funny teeth	√	√	√	√	[14.4]
52.	Funny teeth/ <i>Ya</i> said funny teeth. Funny Rain Man/ <i>Yeah</i> , funny Rain Man/ <i>Yeah</i> , funny Rain Man	√	√	√	√	[14.5][14.6][14.7][14.8]
53.	<i>D-A-D</i>	√	√	√		[14.9]
54.	<i>Yeah</i> , 10961 Beechcrest Street... Cincinatti, Ohio	√	√	√	√	[14.10]
55.	I(t)was Thursday. Very snowy out.7.2 inches. Snowy that day	√	√	√	√	[14.12]
56.	<i>Yeah</i> , Mom died January 5, 1965	√	√	√	√	[14.13]
57.	<i>fɜ:tensAnu:s</i>	√	√	√		[14.14]
58.	You were in the <i>wwindow</i> . You <i>wwaved (to)</i> me. <i>Bbbye bbbbye</i> , Rain Man. <i>Bbbye bbye</i> , Rain Man	√	√	√	√	[14.15]
59.	<i>Yeah</i>	√	√	√	√	[15.1][15.2][15.5][15.6][15.7][15.8][15.9]
60.	<i>Yeah, defenly</i> twenty	√	√	√	√	[15.3][15.4]
61.	<i>Ggeting</i> to know each other	√	√	√		[16.1]
62.	<i>Yeah, gget</i> to <i>knoweach</i> other. Just <i>ttalking</i>	√	√	√	√	[16.2]
63.	<i>He-he-he (is)</i> my brother.		√	√	√	[16.3]
64.	We're counting cards. We're counting cards. We're counting cards We're counting cards				√	[16.4][16.5][16.6]
65.	What time <i>ishet</i> date? What time <i>ishet</i> date?	√	√	√	√	[16.7][16.8]
66.	<i>Of course</i> I have to be in <i>bederlœvnlaætællevn (out). 10:00,</i>	√	√	√	√	[16.9]

	daylight <i>saving</i> time. <b>10:00</b> , daylight <i>saving</i> time. <b>10:00</b> , daylight <i>saving</i> time					
67.	<b>'Course</b> there's <i>defenly</i> no bed there.	√	√	√	√	[17.1]
68.	<b>I'm asking you who's on first. That's the man's name. Who? The first baseman. Who is on first?.....</b>			√	√	[17.2]
69.	Yes, ( <i>it's</i> ) funny	√	√			[18.1]
70.	<b>Dad-dad gave me</b> a book on baseball <i>tvia</i>	√	√			[18.2]
71.	<b>Definitely not</b>	√	√	√	√	[18.4]
72.	<b>V-E-R-N.</b> Vern. Vern. My main man, Vern <b>V-E-R-N.</b> My main man, Vern <b>V-E-R-N.</b> Vern, My main man	√	√	√	√	[19.1]
73.	<b>Fourteen days from today</b> <i>Today's Wednesday.</i>		√			[20.1]
74.	<b>Of course, that's 20,160 minutes. 1,209,600 seconds.</b>		√	√		[20.3]
75.	<b>Yeah. One for bad, two for good.</b>	√	√	√	√	[20.4]
76.	<b>'Course</b> , three minutes to "Wapner"	√	√	√	√	[20.5]

Note:

**Ar:** Articulation

**Ph:** Phonological

**Vc:** Voice

**Rp:** Repetition

\*) = Based on chronological data

## Appendix C. Rain Man Script

### *In Babbitt Collectibles Office*

Lenny : I've got four Lamborghinis that can't meet smog emission standards.

Charlie : How many times you wash out with E.P.A.?

Lenny : Sir, they're clearing E.P.A. in a few days.

Charlie : Three times? You're on a roll.

Lenny : Four cars, three times each. That's zip for twelve.

Charlie : Are you a mechanic or a NASA engineer? I told you I've never dealt with Lamborghinis...and yet you assured me that you could deliver the cars within that time frame. Don't tell me that, 'cause I'm not even listening.

Lenny : Sir, I hardly think that's necessary.

Charlie : I'll explain that to my swing loan. I'm into him for 200,000. That's thousand, three zeros. I got my money tied up in these cars. If I don't get it, I am finished. Do you understand that?

Lenny : You have to understand our situation.

Charlie : I got a shark snappin' at my heels. They could've taken the car and my business 11 days ago. I am holding them off with a whip and a chair.

Lenny : I understand that. I know delivery is way overdue.

Charlie : This fuckin' E.P.A.! The whole world is chokin' on smog...and they're gonna correct the situation by keeping my four cars off the road?

Susanna : Babbitt Collectibles.

Charlie : Have you tried cash? How much do these E.P.A. guys earn?

Susanna : Charlie, Mr. Wyatt.

Charlie : Wyatt?

Susanna : Yeah, about the swing Loan. If he doesn't get the money by 5:30, he's gonna come and seize all the cars.

Charlie : I have to call you back.

Lenny : You should talk to Mr. Babbitt.

Charlie : Tell him you watched me sign the check on Tuesday, then you put it in the mail. I need this. Come on.

Lenny : I wouldn't do that until you talk to Mr. Babbitt. His number? He's on the road now.

Susanna : He wants you to call him immediately.

Lenny : Charlie--

Charlie : Tell him I'm connecting to Barbados, arriving 1:30 a.m.

Lenny : Charlie!

Charlie : Lenny, I'm standing right here.

Lenny : Mr. Bateman wants to back out on his car and he wants to take Mr. Webb with him. They want their down payments back. They found two cars at Valley Motors.

Charlie : Tell him that that was me on the line, the cars just passed emissions...and the E.P.A. paperwork will be in here momentarily. You payin' attention to me?

Lenny : Yeah, I'm Listening.

Charlie : Tell them also that I'm knocking off five grand on both their deals. Do you understand that, Lenny?

Lenny : I got it. Mr. Bateman, that was Mr. Babbitt on the other Line. As it happens, the cars are passing emissions--What am I saying? The cars have passed emissions. We're waiting for the E.P.A. paperwork. We'll have that momentarily. And because of your incredible patience... we're going to knock off \$5,000 on each car. Well, yes, you've been most patient. We really appreciate your patience. Well, thank you. Thank you.

Charlie : Ready for Palm Springs?

Susanna : You still want to go with all these problems?

Charlie : We're seconds away from closing this deal, clearing 75 grand. Not bad for a couple of phone calls.

Lenny : No, not bad at all.

Charlie : You know where to find us, right?

Lenny : Right. I got it under control.

Susanna : I don't want to be demanding...but could you possibly say 10 or 12 words before we get to the hotel? Consider it foreplay. Can you include me in some of your thoughts?

Charlie : I'm just thinkin'. Nothing special.

Susanna : Maybe there's something that you're thinking about that we can talk.

Charlie : If there was, Susanna, we'd be talkin' about it. What's the big to-do about me thinkin'?

Susanna : I just feel like I'm going away for a few days with someone. Call me crazy.

Charlie : You wanna talk? Let's talk. How was your day?

Susanna : I feel you're excluding me from what's going on. It's not that I wanna talk.

Charlie : One of these again, Susanna. How did we get back to one of these?

Susanna : I don't want to-- I don't know why I put up with all of this.

Charlie : You wanted to go to Palm Springs, and we're goin'.

Susanna : But I didn't wanna go alone. I've been sitting in this car for--

Charlie : You wanna talk? Let's talk!

Susanna : This is not talking.

Charlie : Yeah?

Lenny : Charlie, this is Lenny. I've been trying to contact you for a while. I got a long-distance call from Mr. Mooney, your father's lawyer. He's been trying to reach you. Your father has died, Charlie. I'm sorry. The funeral's tomorrow in Cincinnati. He said you'd know where. I've got his number.

Charlie : That's not necessary. Anything else?

Lenny : If there's anything I can do—

Charlie : All right. I'm sorry about the weekend, hon.

Susanna : Charlie, the weekend?

Charlie : I told you before, we had a falling-out a long time ago. My mother died when I was two. It was just him and me. We just didn't get along.

Susanna : You're going to the funeral, no?

Charlie : Yeah.

Susanna : I'm coming with you.

Charlie : That's sweet, but there's no point.

Susanna : I want to.

Charlie : All right. Sorry. I forgot who I was talkin' to.

Neighbor: ...to our beloved neighbor... for our memory, admiration and respect for him...

will live beyond the years of his life on Earth. Let us consecrate ourselves to follow his example of zest for life... dedication to family... and charity to all. And now, with sure and certain hope of resurrection life... we commend to you the soul of our departed friend.

Charlie : Just have to go over the details of the will with him, and then we leave. I can wait in the car.

Susanna : Somebody should be watering those roses. They're all dying.

Charlie : Knew this car my whole Life. Only drove it once. A 1949 Buick Roadmaster convertible. Only 8,000 production models made. Straight-Eight. Fireball Eight. It was the first full year of the Dynaflow transmission. Know it by rote.

Susanna : You were his only child. You came along when he was... what, 45 or something? He probably thought he was never going to have a son... so he had to love you. I think you're exaggerating. You were his child, his son, his blood. In these pictures here, he doesn't look Like a man who doesn't love his son.



Charlie : What are you doin' lookin' at this? Put that away. You want to hear a story?

Susanna : Don't get mad.

Charlie : You know the convertible in the garage? His baby, that and the goddamn roses. The Buick. The car was off-limits to me. 'That's a classic,' he'd say. 'It's not for children.' Tenth grade, I'm 16 years old, and for once... I bring home a report card, and it's almost all A's. I go to my old man, 'Can I take the car out?' Take the guys out in the Buick, sort of a victory drive. He says, 'No.' I steal the keys, I sneak it out.

Susanna : You took the car with no permission? Why? Why then?

Charlie : Because I-- I deserved it. Nothing I did was good enough for this guy. Don't you understand that? We're on Columbia Parkway, four kids. We get pulled over.

Susanna : An accident?

Charlie : Pulled over.

Susanna : What is pulled over? Police?

Charlie : Yes, police. Can I finish? He called in a report of a stolen car. Not 'his son took the car without permission.' Just 'stolen.' Central Station. The other guys' dads bail 'em out in an hour. He left me there two days.

Susanna : He left you in prison two days?

Charlie : Two days.

Susanna : Were you scared?

Charlie : Yeah, I was scared. Left home. I never saw him again.

Susanna : Charlie, after a year we've been together... this is the first time I've heard this story.

It's strange, huh? I mean, how can you keep all this inside you and not say anything?

Charlie : When I was a kid and I got scared, the Rain Man would come and sing to me.

Susanna : The rain what?

Charlie : You know, one of those imaginary childhood friends.

Susanna : What happened to him?

Charlie : Nothin'. I just grew up.

Susanna : Not so much.

*Mr. Mooney reading the testament from Charlie's father, Mr. Sanford Babbitt*

Mr. Mooney: 'And I remember, too, the day you left home...so full of bitterness and grandiose ideas. So full of yourself. And being raised without a mother, the hardness of your heart... is understandable as well. Your refusal to even pretend that you loved or respected me...all

these I forgive. But your failure to write, to telephone, to reenter my Life in any way... has left me without a son. I wish you all I ever wanted for you. I wish you the best.' 'I hereby bequeath to my son, Charles Sanford Babbitt... that certain Buick convertible... the very car that, unfortunately, brought our relationship to an end. Also, outright title to my prizewinning hybrid rose bushes. May they remind him of the value of excellence... and the possibility of perfection. As for my home and all other property, real and personal... these shall be placed in trust in accordance with the terms of... that certain instrument executed concurrently herewith.'

Charlie : What does that mean?

Mr.Mooney: It means that the estate, in excess of \$3 million...after expenses and taxes, will go into a trust fund... for a beneficiary to be named in this document.

Charlie : Who is that?

Mr.Mooney: I'm afraid I can't tell you that.

Charlie : Who controls the money? You?

Mr.Mooney: No. He's called a trustee.

Charlie : What is that? How does that work?

Mr.Mooney: Forgive me, but there's nothing more I can say. I'm sorry, son. I can see that you're disappointed.

Charlie : Why should I be disappointed? I got rose bushes, didn't I? What's his name got-- What'd you call him?

Mr.Mooney: The-- - Beneficiary.

Charlie : He got \$3 million, but he didn't get the rose bushes. I definitely got the rose bushes.

Mr.Mooney: Charles.

Charlie : I mean, those are rose bushes.

Mr.Mooney: There's no need—

Charlie : To what? To be upset? To be upset? If there is a hell, sir, my father's in it...and he is looking up right now and he is laughing his ass off. Sanford Babbitt. You wanna be that guy's son for five minutes? Were you listening to that letter?

Mr.Mooney: Yes, sir, I was. Were you?

Charlie : No. Could you repeat it? 'Cause I can't believe my fuckin' ears.

Susanna : I was looking for you. How did it go?

Charlie : I got what I expected.

Charlie : Susanna, this could take a few minutes.



Reptnst 1: Can I help you?

Charlie : I think you can. I have a problem with a private trust and- that's a terrific suit.

Reptnst 1: Thank you.

Charlie : My father was Sanford Babbitt.

Charlie : Is this Wallbrook? Excuse me. Is this Wallbrook? Excuse me.

Reptnst 2: Dr. Bruner is still in conference. Would you like to wait in his office?

Charlie : No, we'll stay here. Thank you.

Susanna : Maybe we're not supposed to be looking around here.

Presnter 1: Good to have you here. Good luck to all three of you. Twenty dollars starts you all on an important match. In what 1980 comedy film did Goldie Hawn get away from it all? Lisa?

Lisa : 'Private Benjamin.'

Autistic 1: Excuse me, please. I'd Like to watch the TV, please.

Presnter 1: For whose grandson was the presidential retreat Camp David named?

Lisa?

Lisa : Eisenhower.

Presnter 1: Right, for David Eisenhower. You've got another five. Ten-dollar lead for Lisa. In days of yore, what would a swashbuckler keep in his sheath?

Charlie : Whatever this is, I don't understand the point of secrecy. This patient is an old girlfriend of my father's?

Dr.Bruner: I knew your father since you were two years old.

Charlie : The year my mother died.

Dr.Bruner: I'm trustee of the fund, but this hospital receives nothing from that.

Charlie : Maybe that's something we could discuss.

Dr.Bruner: I took on this burden out of loyalty to your father. My loyalty ends there.

Charlie : And you think I should feel that loyalty?

Dr.Bruner: I think you feel cheated out of your birthright... by a man who had difficulty showing love. And I think if I were in your shoes, I'd probably feel the same.

Charlie : I was hoping that we could talk, that you would explain my father's side...help me understand the right in what he's done. Because, failing that, I have responsibilities of my own...and they have to be met, even if that means a fight.

Susanna : I'm sorry, this is not your car.

Raymond: Yeah, my dad lets me drive slow on the driveway. I'm an excellent driver.

Susanna : Are you sure that you drive this car?

Raymond: There's only 28 miles on the odometer since I drove it a week ago Saturday. Should be more than 28 miles.

Susanna : Look, my boyfriend is coming.

Raymond: Of course, today's Monday. I always drive the car on Saturday. Never drive on a Monday.

Charlie : Who is this guy?

Susanna : He jumped into the car.

Charlie : Well, he can jump out.

Raymond: I'm an excellent driver.

Charlie : Yeah, that's good. Come on. I don't have time for this shit. Why'd you let him get in? This is not a toy.

Susanna : He says he drives this car.

Raymond: Dad lets me drive every Saturday. Of course, the seats were originally brown leather. Now they're pitiful red.

Charlie : You know, these seats were brown leather. You know this car?

Raymond: I know this car.

Charlie : How do you know this car?

Raymond: I definitely know this car. It's a 1949 Buick Roadmaster. Straight-Eight. Fireball Eight. Only 8,095 production models. Dad lets me drive on the driveway, but not on Monday. Definitely not on Monday.

Charlie : Who's your dad?

Raymond: Sanford Babbitt.

Charlie : Who?

Raymond: Sanford Babbitt? 10961 Beechcrest Street, Cincinnati, Ohio.

Charlie : That's my address. What is it with this guy? Hey! Who's your mother?

Raymond: Eleanor Babbitt.

Charlie : Eleanor?

Raymond: Died January 5th, 1965.

Charlie : Who the hell are you? Wait a second. Where are you goin'?

Raymond: Thirteen minutes to Judge Wapner and 'The People's Court.'

Charlie : I wanna ask you a question.

Raymond: What you are witnessing is real. The participants are not actors--

Charlie : I'm talkin' to you!

Raymond: They're actual litigants.

Charlie : Bruner, who is this guy?

Dr.Bruner: Raymond is your brother.

Charlie : My brother? I don't have a brother.

Raymond: ...and have your disputes settled here in our forum:

'The People's Court.'

'The People's Court.'

'The People's Court.'

Presenter 2: Hello, I'm Doug Llewelyn, and welcome to 'The People's Court.'

Charlie : What is he, crazy?

Dr.Bruner: No.

Charlie : Is he retarded?

Dr.Bruner: Not exactly.

Charlie : Not crazy or retarded, but he's here.

Dr.Bruner: He's an autistic savant.

Charlie : I don't know what that means.

Dr.Bruner: People Like him used to be called 'idiot savants.' They have certain deficiencies, certain abilities. Well, he's retarded. Autistic. Actually, high-functioning. Charlie: What does that mean?

Dr.Bruner: It means that there's a disability that impairs the sensory input...and how it's processed.

Charlie : English here. You're talkin' over my head.

Dr.Bruner: Raymond has a problem communicating and learning. He can't even express himself or probably even... understand his own emotions in a traditional way.

Presenter 2: And after that, the dog bit him. I yelled at my dog.

Dr.Bruner: There are dangers everywhere for Raymond. Routines, rituals-- It's all he has to protect himself. Rituals.

Charlie : That's a good one.

Dr.Bruner: Well, it's the way he acts... sleeps, eats, uses the bathroom, walks, talks, everything. Breaking a routine is terrifying.

Charlie : How long has he been here?

Dr.Bruner: I came here in 1960.

Charlie : How old is he?

Dr.Bruner: He was 18 or 20 then. I have to check the records.

Charlie : You've been here that long?

Dr.Bruner: That's when I started.

Charlie : So that's '65, '75, '85-- I was almost three years old. You knew he had a brother. You knew I was his brother.

Dr.Bruner: Yes, but what's the point?

Charlie : What's the fuckin' point? Why wasn't I told I had a brother?

Dr.Bruner: What would you have done about it?

Charlie : I don't know. Does he know how much money he's been left?

Dr.Bruner: No. He doesn't understand the concept of money.

Charlie : He doesn't understand the concept of money. He's just inherited \$3 million...and he doesn't understand the concept of money? Well, that is fuckin' poetic, don't you think? Good Ol' Dad.

Raymond: What's his name? Yes. Then who's playing first? Yes.

Who? The fellow playing first base for St. Louie. Who?

Charlie : Why is he doin' that?

Vern : Whenever he gets nervous, he does 'Who's On First?'

Charlie : Yeah, why? Why?

Vern : It's his way of dealing with you touching his books and stuff.

Charlie : So he memorized 'Who's On First?'

Vern : That, among other things.

Susanna : Raymond, Ted Kloszevski.

Raymond: Kluszewski. Ted Kluszewski. 'Big Klu.' First base.

Susanna : He played for Cincinnati.

Raymond: Traded for Dee Fondie, 1957. Lifetime batting average, .298.

Charlie : He reads all these great books, huh?

Vern : Reads and remembers whatever he gets his hands on.

Raymond: Vern. V-E-R-N. Of course, these people are gonna be here all day, Vern. This is an unannounced visit, Vern. This is definitely not a weekend visit.

Vern : He's gettin' anxious. It's okay, Ray.

Raymond: Vern. This is an unannounced visit, Vern.

Susanna : He said not to touch the books!

Raymond: Not to touch books.

Charlie : You Like Shakespeare?

Raymond: I don't know.

Charlie : Did you read all this?

Raymond: I don't know. Vern?

Charlie : Did you read 'MacBeth'?

Raymond: I don't know. Vern?

Charlie : 'The Twelfth Night'?

Susanna : Stop it!

Charlie : Yes. You read all the stories in this book, and you don't know if you read the book?

Raymond: I don't know.

Charlie : You don't know?

Vern : Maybe you'd better put it back.

Charlie : You don't know. Okay, Ray, take it easy. I won't touch anything else, Ray.

Vern : It's okay, Ray. Come on. My main man.

Raymond: Vern, my main man. My main man Vern.

Vern : It's okay, Ray.

Raymond: My main man. - My main man.

Susanna : Here are your cards. I didn't know where you wanted me to put them.

Raymond: Are you taking any prescription medication?

Vern : That's his way of showing he likes you.

Susanna : But when I touched him before, he pulled away.

Vern : Don't take it personal. He never touched me. I'm closer to him than anybody. Known him for nine years. It's not him. If I left town tomorrow and didn't say good-bye, he'd never notice.

Susanna : He wouldn't notice?

Vern : I'm not sure, but I don't think people are his first priority.

Charlie : Ray, you wanna go take a walk? Can he hear us when he's Like that?

Vern : You wanna show your brother your ducks?

Raymond: There's 27 minutes to 'Jeopardy.'

Charlie : Don't worry. We'll bring you right back.

Raymond: Practically 26 minutes to 'Jeopardy.'

Charlie : We'll bring him right back.

Raymond: Twenty-six minutes.

Susanna : I won't do it. First of all because of your tone of voice, this commanding--

Charlie : You're upset. Raymond, I'm gonna talk to Susanna alone. Susanna, just hold on. Okay? I'll be right back. No. Just stay there. Just stay there. Just stand still, okay? That's good.

Susanna : I'll do it if you tell me why. Why do I do--

Charlie : What?

Susanna : Why do I have to take the car and go down there... and wait for you again at the gate? Why?

Charlie : It's for Raymond. The car disturbs him.

Susanna : That's why?

Charlie : That's why. Okay, Raymond.

*Charlie and Raymond are sitting in a duck pond.*

Charlie : What are you lookin' at? The ducks are over here.

Raymond: I don't know.

Charlie : Listen, our father died last week. Did they tell you?

Raymond: I don't know.

Charlie : You don't know if they told you, or you don't know what dead is?

That means he's gone. He's at the cemetery. You wanna go see him at the cemetery?

Raymond: I don't know.

Charlie : Does that mean maybe you wanna go?

Raymond: I don't know.

Charlie : I thought maybe we could go to Los Angeles and see a Dodgers game. Go see the Dodgers play.

Raymond: Today's an off day.

Charlie : We don't have to go today.

Raymond: Monday, no games scheduled.

Charlie : I just thought maybe you'd like to go see Fernando Valenzuela pitch.

Raymond: He pitched Saturday. Not scheduled to pitch 'til Wednesday.

Charlie : He's gonna pitch Wednesday?

Raymond: Wednesday.

Charlie : I'm not doin' anything on Wednesday.

Raymond: Yeah, Wednesday.

Charlie : Let's go to L.A.

Raymond: Yeah.

Charlie : Come on, Ray.

Raymond: Course, it's a Long way to California...and I'm definitely not supposed to be off the grounds for more than two hours. Have to be back in two hours.

Charlie : The people, crowds cheering. You'll love it.

*Charlie, Raymond and Susanna are arriving at a hotel*

Charlie : This is the presidential suite. Dinner's at 6:30 p.m. Here is Raymond's room. Look at this beautiful room.

Raymond: This is definitely not my room.

Susanna : It's just for tonight.

Raymond: Have to go to Wallbrook for dinner.

Charlie : Little guy! This is gonna be terrific. We're brothers. Dr. Bruner wants us to have fun.

Susanna : When did he say...

Charlie : He said that...

Raymond: Of course I don't have my tapioca pudding. We have that for dessert.

Charlie : We can do that. I'm gonna call Lenny.

Raymond: This is definitely not my room, and I don't have my tapioca pudding. The bed's in the wrong place.

Charlie : You can move it.

Susanna : Where do you want the bed?

Raymond: Should be near the window. Of course, I don't have my books. Of course, there's no bookshelves. I'm definitely out of books. I'm gonna be book-less.

Charlie : Here's a book, a big telephone book. A lot of words.

Pick up, Lenny. I got \$200,000 going to the shithouse, and he doesn't answer the phone.  
6:00 here means it's 9:00 there.

Susanna : It's 3:00 there.

Raymond: 6:30 p.m. is dinner.

Charlie : It's 3:00 there. He doesn't wanna answer the phone?

Raymond: Orange soda. Has to be in a can with a straw.

Susanna : Bruner told you that you should do this? It doesn't make sense.

Charlie : I know what's good for him.

Raymond: V-E-R-N!

Charlie : Oh, God. Go see what he's doin'.

Susanna : Ray?

Raymond: V-E-R-N! What is it? - What's happening, homes?

Susanna : Everything is fine. Charlie, let's take him home.



Charlie : He's okay. Just get him some dinner. Did you say you wanted hamburger? Hamburger, Ray?

Raymond: We have pepperoni pizza Monday nights.

Susanna : Pizza? You get pizza in the institution?

Raymond: Monday night's Italian night.

Reptnst 3: Law offices of Mitchell and Mitchell.

Charlie : Get me Stu.

Reptnst 3: I'm sorry, he's not here.

Charlie : I've got a bit of a legal problem.

Reptnst 3: He's out of town until tomorrow afternoon.

Charlie : All right, I'll call him tomorrow.

*Susanna is turning on the television*

Raymond: Definitely not.

Susanna: We can watch TV here. We're allowed.

Raymond: 'Wheel of Fortune'!

Look at this studio filled with glamorous merchandise... fabulous and exciting bonus prizes.

Presenter 3: A pair of cars for today's busy couple.

Raymond: Thousands of dollars in cash.

Over \$150,000 just waiting to be won...as we present our big bonanza of cash... on 'Wheel Of Fortune'!

Charlie : I'd Like to order a large pizza. Pepperoni, right?

Susanna : I don't want pepperoni.

Charlie : Yeah, a large pepperoni. How Long is that gonna take? Bring some beer up and orange soda. You got tapioca pudding?

Reptnst 4: No, sir, we don't. - Just bring the closest thing.

Susanna : Ray, take this. Food is coming shortly. I'll be right back.

Raymond: Of course, I'm gonna be here for a Long time, a very Long time. I'm gone for good, gone for good from my home. Si! Si! - Si.

Charlie : What is that?

Susanna : I think Raymond is in the room.

Charlie : Raymond, are you in here?

Raymond: Charlie Babbitt.

Charlie : Well, get out! Get out! Go!

Susanna : Stop it.



Charlie : Jesus Christ!

Susanna : Go in there with him. Charlie, go in there.

Charlie : Why?

Susanna : He's afraid. He doesn't understand this. Go in there.

Charlie : Raymond, what were you doin' in my room? What were you doin' in my room?

Raymond: I don't know.

Charlie : You don't know what you were doin'?

Raymond: Of course, there were noises.

Charlie : Those noises are none of your business. You understand that? Stop actin' Like an idiot and go to sleep. Did you hear what I said? Go to sleep! Go to sleep!

Raymond: It's nine minutes to 11:00. Lights out at 11:00.

Charlie : Yeah, well, new rules.

Susanna : You don't listen to me.

Charlie : What are you talkin' about?

Susanna : I asked you to apologize. You went there and insulted him again.

Charlie : I'm not his mother.

Susanna : Charlie, you're his brother! They tell you today that you have a brother... and I don't see in your face one little reaction. I'm not saying joy.

Charlie : You don't know what I'm goin' through.

Susanna : What are you going through? Because I don't know. You don't tell me anything. You just give me lies!

Charlie : What lies?

Susanna : This thing that Dr. Bruner asked you to bring him here, this is bullshit. I know it's not true. So tell me, why is he here?

Charlie : I'm pissed at him.

Susanna : At who?

Charlie : My father.

Susanna : So you bring Raymond here. Why?

Charlie : 'Cause I got him and they want him!

Susanna : This makes no sense!

Charlie : Raymond was left all the money.

Susanna : How much?

Charlie : \$3 million. Every penny of it.

Susanna : So?

Charlie : I'm gonna keep him 'til I get my half! What is this, huh? Susanna? Just take it easy.

Susanna : I've had enough.

Charlie : What does that mean?

Susanna : I'm leaving.

Charlie : You're leaving me now? I need you!

Susanna : You need nobody.

Charlie : What does that mean? Just take it easy! What is my crime here?

Susanna : Your crime is that you use people! You're using Raymond, you're using me.

Charlie : I'm using Raymond? Raymond, am I using you?

Raymond: Yeah.

Charlie : Shut up! He is answering a question from a half hour ago! What good is \$3 million to him?

That money is only gonna sit there, and I need that money.

Susanna : You need it, so it's not like stealing. And then what happens to Raymond?

Charlie : He'll go back to Wallbrook, or I'll put him in a better place. He is gonna be just the same.

Susanna : Only you have his money.

Charlie : His money? That man was my father too. Where's my fuckin' half? I'm entitled to that money!

Susanna : You kidnapped this man!

Charlie : I did not take him. I took my half.

Susanna : Charlie, you're crazy.

Charlie : It runs in the family. You're soaking wet and you're gonna leave in the middle of the night.

Wait. My father stuck it to me all my life. What do you want from me?

Susanna : I want out.

*Charlie and Raymond are in a restaurant. Raymond is starting grumbling unclear sentence*

Charlie : Stop that.

Sally D. : Good morning. Coffee?

Charlie : That'd be good.

Raymond: Sally Dibbs. Dibbs, Sally. 461-0192.

Sally D. : How did you know my phone number?

Charlie : How'd you know that?

Raymond: You said read the telephone book. Dibbs, Sally. 461-0192.

Charlie : He remembers things, little things, sometimes.

Sally D. : Very clever, boys. I'll be right back.

Charlie : How'd you do that?

Raymond: I don't know.

Charlie : Did you memorize the whole book? How far did you get?

Raymond: 'G.'

Charlie : 'G.'

Raymond: 'G.' Gottsaken, William Marshall.

Charlie : You memorized to 'G'?

Raymond: Yeah, 'G.'

Charlie : A, B, C, D, E, F, G?

Raymond: Half of 'G.'

Charlie : That's good, Ray. I Like that. You hungry?

Raymond: Tuesday we have pancakes.

Charlie : That sounds good.

Raymond: Maple syrup.

Charlie : You bet your butt.

Raymond: Bet your butt.

Charlie : They got pancakes. What is this, Ray?

Raymond: I don't have my toothpicks.

Charlie : You don't need toothpicks. That was okay in the hotel with pizza, but  
in a restaurant you use a fork.

Raymond: I don't have my toothpicks.

Charlie : You don't need toothpicks. The pancakes will keep sliding off.

Raymond: I don't have my maple syrup either. I'm gonna be without my maple syrup.

Charlie : You don't see any pancakes, do you?

Raymond: Of course, maple syrup is not here.

Charlie : Ray, when we order the pancakes, they're gonna bring the maple syrup.

Raymond: Maple syrup is supposed to be on the table before the pancakes.

Charlie : We haven't ordered yet.

Raymond: Maple syrup after the pancakes is definitely too late.

Charlie : How is that gonna be too late? We haven't ordered the pancakes yet.

Raymond: If we're gonna be here all morning with no maple syrup and no toothpicks...I'm definitely not gonna have my pancakes with--

Charlie : Don't make a scene. Stop actin' Like a fuckin' retard.

*Raymond is writing about the injury list on a red spiral book.*

Charlie : What are you writing? What the fuck is this? 'Serious'-- 'Serious injury list: Charlie Babbitt'? 'Serious injury list'? Are you fuckin' kidding me?

Raymond: Number 18 in 1988. Squeezed and pulled and hurt my neck in 1988.

Charlie : 'Squeezed and pulled and hurt your neck in 1988'?

*Charlie is calling Dr.Bruner in the kitchen.*

Charlie : Dr. Bruner, it's Charlie Babbitt.

Dr.Bruner: Where are you, son?

Charlie : That's not important. What matters is who I'm with.

Dr.Bruner: You have to bring him back, Mr. Babbitt. Do you understand me?

Charlie : No problem. That will be \$1.5 million. I'm not greedy. I just want my half.  
Don't touch that.*(to Raymond)*

Dr.Bruner: I can't do that, Mr. Babbitt. You know I can't. Just bring him back, and bring him back now.  
He belongs here.

Charlie : I'm his brother. It's not like kidnapping here, is it?

Dr.Bruner: He's always been a voluntary patient here, but that's beside the point.

This is where he can get the best care. We're talking about his well-being.

Charlie : Yeah. Let's just cut through the bullshit, okay? I am entitled to part of my father's estate. If you won't cut a deal with me, I'll fly him back to Los Angeles... I'll stick him in an institution out there... and we can have a custody battle over him. *(To a waitress)* Miss, he needs toothpicks. Could you get him some? Thank you.

*(to Dr.Bruner)* Now, you wanna battle me in the courts?

You think about that, Dr. Bruner. Think about that. Or we can cut a deal right now.

Dr.Bruner: I don't think you have any idea of the severity of Raymond's condition.

Charlie : *(to a waitress)* Toothpicks. He needs toothpicks. Can we just get him some toothpicks?

Dr.Bruner: I cannot make money deals with you.

Charlie : Then I'll see you in court.

*Raymond drops a box of toothpicks*

Charlie : Can I have the check? Sorry about the toothpicks.

Raymond: 82, 82, 82.

Charlie : 82 what, Ray? How much is this?

Raymond: Toothpicks.

Charlie : That's more than 82 toothpicks.

Raymond: 246 total.

Charlie : Keep the change. How many toothpicks are in there?

Sally D. : 250.

Charlie : Pretty close. Let's go, Ray.

Raymond: 246.

Sally D. : There's four left in the box.

Raymond: I have to get my backpack.

*Raymond and Charlie are in the way. Raymond follows the radio presenter.*

Raymond: 97X. The future of rock and roll. 97X. The future of rock and roll.

97X. The future of rock and roll. The future of rock and roll.

Charlie : Ray. Enough already. Change the channel.

Raymond: The future of rock and roll.

*They are in the airport. Charlie is calling Lenny.*

Charlie : Lenny, I don't care what you think. Did they say that? You're gonna have to be more forceful with them. Lenny, are you-- Lenny, shut up a moment. I am in serious trouble. I can't get to these cars. I can't get the money. Do you understand that? My Loan is past due.

Lenny : I'll call the Loan officer... tell him we have a little problem. Listen, Charlie, let me talk--

Charlie : Lenny, just listen to me. I'll be in LAX in three hours, okay? Now, remember, the Buick is in A-3, main terminal. Make sure they pick it up. All right? See you in a few.

Rcptnst 5: Will Dr. Andrew Baker... please pick up a white courtesy phone? Dr. Andrew Baker.

Charlie : Raymond, let's go. Ray, let's go. Come on. What were you watching?

Raymond: I don't know.

Charlie : You don't know?

Rcptnst 5: Final call for flight 1559... service to Salt Lake City and Los Angeles.

Raymond: Uh-oh 'course there's an airplane out there.

Charlie : That's right, and everybody's boarding. Let's go.

Raymond: Airline travel's very dangerous.

Charlie : Don't be silly. It's the safest travel in the world. You'll love this. Trust me. Now come on.  
We're in an airport. People fly out of airports. Why do you think we're here?

Raymond: Flying's very dangerous. In 1987, there were 30 airline accidents. 211 were fatalities and  
230 were definitely passengers.

Charlie : This plane is very safe. Believe me. I gotta get to L.A. I don't have time for this shit.

Raymond: Oh, I don't know. I don't know.

Charlie : You don't know?

Raymond: No.

Charlie : Is it this airline?

Raymond: Yeah.

Charlie : Okay, fine. We can-- There's an American plane.

Raymond: American flight 625... crashed April 27, 1976.

Charlie : We don't have to take American. There's a lot of flights.  
Pick another airline. Continental. We'll take Continental.

Raymond: Continental crashed November 15, 1987. Flight 1713. 28 casualties.

Charlie : This is very serious.

Raymond: Yeah, very serious.

Charlie : I have to get to Los Angeles. So you're gonna get on that plane. Do you  
understand me?

Raymond: Yeah.

Charlie : You have to get on a plane.

Raymond: Yeah.

Charlie : Now, there's a Delta.

Raymond: Yeah.

Charlie : It leaves at midnight. How's Delta?

Raymond: Delta crashed August 2, 1985. Lockheed L-1011. Dallas-Fort Worth. Terrible wind shear.  
All airlines-- - 135 passengers.

Charlie : All airlines have crashed at one time or another. That doesn't mean that they are not safe.

Raymond: Quantas.

Charlie : Quantas?

Raymond: Quantas never crashed.

Charlie : Quantas?

Raymond: Never crashed.

Charlie : Well, that's-- - Never crashed. That's gonna do me a lot of good.

Quantas doesn't fly to L.A. out of Cincinnati. You have got to get to Melbourne...Australia.

in order to get the plane that flies to Los Angeles. Do you hear me?

Raymond: Canberra's the capital. 16.2 million population.

Charlie : Let's go.

Raymond: Very lovely beaches.

Charlie : We're getting on this plane!

*Raymond is screaming because he feels scare*

Charlie : Ray! Ray! Ray! We're not gonna take the plane. He's okay. He's okay! We're not gonna take the plane. Just relax. He was upset. We weren't gonna take the plane. We're not gonna take it now. We're not gonna fly, okay?

Raymond: No flying.

Charlie : We're not gonna fly.

Raymond: No flying.

Charlie : You tire me, Ray.

Raymond: Yeah.

Charlie : We're gonna drive to Los Angeles. Okay? Come on, Ray. Ray? Come on.

Raymond: Yeah.

Charlie : Come here.

Raymond: No flying.

Charlie : We're not taking the plane. Just grab the fuckin' bag.

Raymond: No flying.

Charlie : You're killin' me, Ray. I just want you to know.

Raymond: No flying.

Charlie : I gotta be in L.A. in three hours. It's gonna take me three days. Come on!

Raymond: No flying. No flying.

Charlie : No flying.

Raymond: I got 'Jeopardy' at 5:00. I watch 'Jeopardy' at 5:00.

Charlie : Don't start with that.

Raymond: 'Jeopardy' at 5:00.

Police : Dispatch, this is 1-0-9. - Go ahead, 1-0-9. Can you get another unit here for point control?

Two more over to you. 10-40. Let's go! Bring some more up. What's your E.T.A.?



Charlie : Ray? (*because Raymond get out of the car*) Get in the car. Get in the car. Are you crazy?

We'll be outta this in a second.

Raymond: Yeah.

Charlie : That's good. It's okay. That's right. Yeah. We'll be outta here in a few seconds. That's good.

That's good. That's good.

Raymond: There's a fatal accident over there.

Police : We don't need your help. Go back to your car.

Charlie : Just a minute! Son of a bitch! Ray?

Police : Excuse-- Hey-- Just wait-- - There's nothing to see here. Go back to your car.

Charlie : Yes, sir. Wrecks make him nervous.

Police : Get in your car.

Charlie : Yes, sir. Just stay there by the side, okay, Raymond? Ray. Just stay there. A lot of traffic.

Raymond: Yeah. Definitely a lot of traffic. A lot of work for \$3 million. I'd like to leave him on the highway and get outta here.

Charlie : What? I hear ya! I hear ya!

Police : Memorial Hospital is ready-- - Stay in your car!

Charlie : What's it gonna be, Ray?

Raymond: This is a very dangerous highway.

Charlie : How will I get to L.A.?

Raymond: Driving a car on this interstate is very dangerous.

Charlie : You wanna get off the highway? Will that make you happy?

Raymond: Yeah.

Charlie : Well, you gotta get in the car... in order to get off the highway!

Raymond: In 1986, 46,400 male drivers were involved in fatal accidents.

Charlie : I got a great idea. You'll stay in front of the car until we get off the exit. You'll get in, and we'll take the not-so-dangerous road. Is that an idea?

Raymond: Yeah.

Charlie : Give me five, Ray. That's a great idea. Give me five. Yeah. This guy's a fuckin' fruitcake.

*Raymond feels nervous, so he sketches on 'Who on First'*

Raymond: I'm asking you. Who's on first? That's the man's name. That's whose name? Yes. Go ahead and tell me. Who? The guy on first. Who? The first baseman. Who is on first. Whose wife? Yes. After all, the man earns it. - Who does? Absolutely. All I'm tryin' to find out is what



the guy's name on first base. No, what is on second base. I'm not asking you who's on second base? Who's on first? That's what I'm tryin' to find out.

Charlie : Get in the car!

Raymond: Don't change the players. Yeah, get in the car. Get in the car. Yeah. I have to be in bed by 11:00. Lights out at 11:00. Have to watch TV. Now it's almost 19 minutes to 11:00. We have to be in bed by 11:00. Lights out.

Charlie : We're not flying. We're not on the interstate. I'm on some shit secondary road. I gotta make up time. I should've been in Los Angeles this afternoon. My business needs me. I gotta make up time.

Raymond: Definitely watch TV, but be in bed by 11:00. Lights out.

Charlie : Forget it.

Raymond: 19 minutes to 11:00.

Charlie : This is a good one. 'We don't go out when it rains.' This is a good one. I hope you appreciate this... because my business is going down the toilet. I should be in L.A. Instead I'm in the Honeymoon Haven Motel in Bumblefuck, Missouri... because you won't go out when it rains. It's mystifying. It really is. Fuckin' mystifying.

*Charlie calling Lenny*

Charlie : What is this? Good news, bad news?

Lenny : We passed D.O.T. but failed E.P.A. again.

Charlie : It all ends up the same. I can't get my money. Well, yes, sir. I'm just stuck in Cincinnati since the funeral. So many leftover details. My family is... needless to say, quite overwhelmed. Yeah, well, thank you. I appreciate it. It is a shock, to say the least. Thank you. Can I get an extension on that loan? A couple of days would make a big difference. 'We don't go out when it's raining.' What? Speak up, Lenny. I didn't buy that kind of time. I want you to go down-- How much?

Raymond: It's 12:30.

Charlie : What?

Raymond: Lunch is 12:30.

Charlie : Hold on. What do you want for lunch?

Raymond: Wednesday's fish sticks.

Charlie : Fish sticks?

Raymond: Green lime Jell-O for dessert.

Charlie : Green lime Jell-O. Want another apple juice?

Raymond: I want orange soda. Oh, it's 12:31.

Charlie : I gotta go. He's startin' to rock and moan. 12:32.

Raymond: Definitely 12:32.

Television: It's okay. No. Give me that gun. Where is he? Where is he? How did you figure to frame Vargas with it? 'Frame'? Where is he?

Charlie : There's four fish sticks. Huh?

Raymond: There's supposed to be eight. There's only four.

Charlie : There's eight. You take a shower, Ray? Ray, you take a shower, right?

Raymond: Yeah.

Charlie : It's the same as the rain. You get a little wet. What do you say, Ray?

Raymond: 'Course, the shower's in the bathroom.

Charlie : That's the end of that conversation.

Television: Go again. British Poetry for 200. The answer: 'Shakespeare wrote over 150 poems in this 14-line form.'

Raymond: What is a sonnet? What is a sonnet?

Television: You got it. Double letters for 200. The top of that one. 'The last word in the Pledge of Allegiance.' Mark. What is 'stands'? No.

*Charlie calling Lenny*

Charlie : Stu, Stu, Stu. Legally, Bruner never established a conservatorship of Raymond? He didn't figure anyone would show up to contest his authority. If that's the case, I definitely will get custody...and the \$3 million, right? And you set up a date-- Yeah, you set up a date for the custody hearing. Stu, I want a firm date, and I want it early.

Television: I found that it wasn't an original record...because the original song had two verses-

Charlie : Lenny, she hasn't come in? She hasn't called? If you hear from her, tell her to call me at this number.

Raymond: The Air Alpha Force, from Nike.

Charlie : Look at that. 1957 Studebaker Goldenhawk. 0 to 60 in under 8 seconds. 275 supercharged horsepower under that hood. It's beautiful.

Raymond: 'Course, I'm an excellent driver.

Charlie : You know how to drive?

Raymond: Yeah.

Charlie : When did you drive?

Raymond: I drove the Buick on the driveway when my dad came to Wallbrook.

Charlie : Was Dad in the car, Ray?

Raymond: Yeah.

Charlie : He let you drive the Buick?

Raymond: Yeah, slow on the driveway.

Charlie : We'll have to let you drive sometime. (*Raymond attempts to steer the car*) You never touch this steering wheel when I'm driving! Do you hear me?

Raymond: Yeah.

Charlie : Do you hear me?

Raymond: I don't have my underwear.

Charlie : What?

Raymond: I'm definitely not wearing my underwear.

Charlie : I gave you a pair of mine this morning.

Raymond: They're not my underwear.

Charlie : I told you to put 'em on. Where are they?

Raymond: They're in the pocket of my jacket.

Charlie : Where?

Raymond: Here. These are too tight.

Charlie : I don't want them back.

Raymond: Mine are boxer shorts.

Charlie : What's the difference?

Raymond: These are Hanes 32.

Charlie : Underwear is underwear.

Raymond: My boxer shorts have my name. It says 'Raymond.'

Charlie : All right. When we pass a store, we'll pick up some boxer shorts.

Raymond: I get my boxer shorts at Kmart in Cincinnati.

Charlie : We're not going back. Don't start with that.

Raymond: 400 Oak Street.

Charlie : We're not going back. You don't have to go to Cincinnati for boxer shorts.

Raymond: Oak and Burnett in Cincinnati.

Charlie : What did I say?

Raymond: It's Kmart.

Charlie : I know you hear me.

Raymond: My boxer shorts have—

Charlie : You don't fool me.

Raymond: Yours are too tight.

Charlie : Did you fuckin' hear what I said? Shut up!

Raymond: Cincinnati's a long way off. You're getting further away from Kmart.

Charlie : You don't have to go to Cincinnati to get underwear at Kmart.

Raymond: You have to go to Kmart, 400 Oak Street.

Charlie : We are not going to Cincinnati, and that's final.

Raymond: Get my boxer shorts at Kmart.

Charlie : That is final. Did you hear me? I'm goin' out of my mind! What difference does it make where you buy underwear? What difference does it make? Underwear is underwear! It is underwear wherever you buy it, in Cincinnati or wherever!

Raymond: Kmart.

Charlie : You know what I think? I think this autism is a bunch of shit. You can't tell me that you're not in there somewhere.

Raymond: Boxer shorts. Boxer shorts. Kmart. These are-- These are Hanes 32.

Charlie : Driving me crazy.

Raymond: Mine are boxer shorts.

Charlie : We have to make a little stop, find a psychiatrist... 'cause you're driving me crazy.

Raymond: Oak and Burnett.

Charlie : You are driving me--

Raymond: We have to buy them at Kmart, Oak and Burnett...back in-- You put your shorts on the highway. We have to go back to Cincinnati and Kmart.

Charlie : Good luck finding a shrink in this town.

*Raymond isn't in the car. Charlie looking for him.*

Charlie : Raymond?

A driver : Hey, you. Dipshit, move it! If you ain't gonna move, I'll move you. Hey, buddy. You'll get run over. You're gonna get hurt.

Raymond: It said, 'Don't walk.'

A driver : Do you hear me?

Raymond: It said, 'Don't walk.'

A driver : Move it.

Charlie : Hey, it's all right, sir. I'm sorry. Raymond?

Raymond: Yeah.

Charlie : Come on. It's all right.

Raymond: Gotta get to Kmart.

Charlie : Raymond, come on.

Raymond: Kmart, 400 Oak Street. It said, 'Don't walk.'

Charlie : Yes, it's broken.

Raymond: It said, 'Don't walk.'

Charlie : This way.

Raymond: Have to get to Kmart. 400 Oak and Burnett.

A Patient: He said, 'Young man, go west'... and this is the way our country developed... from the East Coast to the West Coast. During that period of time... there was initiated... what was known as the Pony Express. I'm sure you have read something about it in the history of the United States. I may not have the days or the years exactly right... but I'm more or less familiar with the history of the United States. I love to tell the story—

Nurse : He's 'artistic'?

Charlie : No, he's autistic.

Nurse : I'm not familiar with that. What is the exact nature of the problem?

A Patient: ...in St. Joe's, Missouri--

Charlie : He lives in a world of his own.

Nurse : I'm sorry, but what's wrong with him?

A Patient: It was a problem gettin' mail from the East Coast--

Charlie : Raymond, do 'What's On First?' for her.

Raymond: Who's on first. What's on second.

A Patient: They set up an initial program...where the Pony Express... would ride for approximately 20 miles--

Charlie : What am I supposed to do? There's gotta be something that I can do here. Well, I'm not a psychiatrist...but I do know his brain doesn't work like other people. What he does isn't intended to be annoying.

Psychiatrist: If he's gettin' on your nerves, take a break. Spend time away from him.

Charlie : I'll just send him back.

Psychiatrist: Sorry?

Charlie : Nothing. Inside joke. You're telling me I just have to deal with this? I just gotta deal with it.  
Yeah, that's about it. Out of curiosity, does he have any special abilities? Well, he's got a pretty good memory. He counts toothpicks. They spilled a box of toothpicks on the floor...and he took one look and knew exactly how many there were. He counted 'em in seconds.

Psychiatrist: Ray. Raymond.

Raymond: Yeah.

Psychiatrist: Are you good with numbers?

Raymond: Yeah.

Psychiatrist: I read about this. I wanna try somethin' here.

Raymond: Kmart, 400 Oak Street.

Charlie : What'd I tell you? After this.

Psychiatrist: Ray, can we try somethin'?

Raymond: Yeah.

Psychiatrist: Do you know how much 312... times 123 is?

Raymond: 38,376.

Psychiatrist: He's right.

Charlie : What?

Psychiatrist: He's right.

Charlie : He's right?

Psychiatrist: Yeah. Ray. How much is 4,343...times 1,234?

Raymond: 5,359,262.

Charlie : He's a genius.

Psychiatrist: That's right.

Charlie : He's a genius.

Psychiatrist: Ray. Do you know how much the square root of 2,130 is?

Raymond: 46.15192304.

Charlie : 2304. That's amazing. That is amazing. He should work for NASA or something.

Psychiatrist: If you had a dollar, and you spent 50 cents...how much money would you have left?

Raymond: About 70.

Psychiatrist: Seventy cents?

Raymond: Seventy cents.

Charlie : So much for NASA.

Raymond: We should go to Kmart.

Charlie : After this, Ray.

Raymond: 400 Oak Street.

Psychiatrist: Do you know how much a candy bar costs?

Raymond: About \$100.

Psychiatrist: \$100, huh? You know how much one of those new compact cars costs?

Raymond: About \$100.

Psychiatrist: In his case, he's pretty well off. He's very high-functioning. Most autistics can't speak or communicate. Do you know what 'autistic' is?

Raymond: Yeah.

Psychiatrist: You know that word? Are you autistic?

Raymond: I don't think so. No. Definitely not.

*Charlie is calling Lenny in a telephone box*

Charlie : ...problem with the Lamborghinis. Let me see if I understand this. It's gonna cost me \$10,000 additional for each car.

Raymond: It's very crowded in here.

Charlie : Ray, please, just one second, okay? What? They wanna take out the manifold and the carburetors...in order to put in a fuel injection system now? That is nonsense. *(to Raymond)* What are you doing?

Raymond: Too crowded in here for a backpack.

Charlie : Just Leave this on. It's gonna cost me \$40,000 just to meet E.P.A. now. What? No. You give me the number. I'll call the conversion shop myself.

Raymond: That's my pen. That's definitely my book.

Charlie : Taking your book is not a serious injury.

Raymond: For serious injury, look at the red book. That book is blue.

Charlie : Forgive me. I've lost my secret decoder ring. 4-5-4-5.

Raymond: You're already number 18.

Charlie : Got it. 1988, I know.

Raymond: It's my book. That's my pen. 12 minutes to Wapner. It's definitely very small in here.

Charlie : Small... and safe. You don't wanna miss the party. What you're witnessing is real. Do you know that? There's a party in your honor, Ray. When we get to L.A., a custody hearing. My



lawyer's setting it up. You know why there's a party for you? 'Cause you're the 3-million-dollar man.

Raymond: (*Start to sketch on 'Wapner'*) What you are witnessing is real. The participants are not actors.

Charlie : Ken Aldorf. Charlie Babbitt.

Raymond: Fart.

Charlie : Yeah, I'll hold.

Raymond: Fart.

Charlie : Did you fart?

Raymond: Fart.

Charlie : Did you fuckin' fart? Oh, man. Get the smell out. How can you stand that?

Raymond: I don't mind it.

Charlie : Ken Aldorf.

Raymond: Ten minutes to Wapner.

Charlie : Ken? How are you? This is Charlie Babbitt.

Raymond: We're definitely locked in this box with no TV.

Charlie : I just heard about this \$10,000 charge for every car.

Raymond: They're definitely gonna start—

Charlie : How can this be?

Raymond: 'People's Court' starts on the—

Charlie : You're telling me another \$40,000.

Raymond: They start on the button. They definitely start on the button.

Charlie : I've got a problem. I'll call you from my next stop.

Raymond: We're not gonna make it to the program. Definitely have to go now.

Charlie : Yes, we're going, Ray. Just take it easy.

Raymond: Eight minutes to Wapner.

Charlie : Where am I gonna find a television around here?

Raymond: Eight minutes to Wapner. We got eight minutes to Wapner.

Charlie : Come on. Come on. You wanna get in there and see the show? Wanna get in and see the show? Listen up. There's not another farmhouse in sight. This is it. You act weird, we don't get in. You listening to me?

Raymond: Yeah.

Charlie : I want you to look normal. As normal as possible, all right? Just put your hands down. Don't rock and moan.

Raymond: Four minutes to Wapner.

Charlie : Just shut up and stand there.

Raymond: Yeah. Uh-- -

Charlie : Don't rock and moan. Put your hands down. Good afternoon, ma'am. I'm... Donald Clemons from the A.C. Nielsen Company. You're familiar with our work?

Madam : You mean the TV ratings?

Charlie : Yes, ma'am. You've been selected as a preliminary candidate...to become our next Nielsen family in the tri-county area.

Madam : My husband's not home.

Charlie : If selected, you'll help shape...television programming viewed by our entire nation...in return for which you'll receive a check... in the amount of \$286 each month.

Madam : Who's he?

Charlie : That would be my partner, Mr. Bainbridge, who does sample-- That's it. Oh, boy. You'll miss your program. It's finished.

Raymond: One minute to Wapner. One minute to Wapner.

Charlie : I had you in there, Ray! Defendants! Plaintiffs! You had it all! They're in there making legal history, Ray. Legal history.

Raymond: Oh, boy! Oh, boy.

Madam : What is going on out here?

Charlie : I'm sorry, ma'am. I lied to you. That man is my brother. If he doesn't watch 'People's Court' in about 30 seconds... he'll have a fit on your porch. Now, you can help me, or you can stand there and watch it happen.

Madam : We like to watch cartoons. You think he'd settle for that?

Prsenter5: ...and she sees an identical twin. True, he didn't have his shirt on-- the other one did--but they sure look alike to me. If it got on his chest, even if it didn't burn or got real cold-- I put my hand on the dry ice.

Madam : Daddy's not here now.

Prsenter5: I wanted to take it off quickly because it got very cold. I also confess, I was afraid I might burn my hand. If I put it up against a bare chest--

Charlie : Ken, work with me. I'll take care of you--

Prsenter5: You know that song? My judgment is for the defendant. We'll be back for the reaction...to  
Judge Wapner's decision right after these messages.

Charlie : My credit card's been rejected?

Receptinst: Yes, sir.

Charlie : Must be some accounting error. How much will this cost?

Receptinst: Twenty dollars, sir.

Charlie : Thank you.

Raymond: I'm never going back. It's gonna be a Long time. Definitely gonna be a Long journey.

Charlie : Just a couple of more days.

Raymond: You know the fella's name? Then who's playing first? The fella playing first for St. Louie?

Charlie : You gonna start with this again? It's just another motel. You gotta do this every time?

Raymond: That's the man's name. That's whose name. What are you asking me for? I'm not asking you.  
I'm telling you. Who is on first. I'm asking you, who's on first?

Charlie : Yo, Ray.

Raymond: That's the man's name.

Charlie : This is not a riddle.

Raymond: Yeah. Know the fella's name? Yeah. Then who's playing first base? -You'll never figure out  
who's on first.

Charlie : Who is on first. That's the joke. It's comedy.

Raymond: Sometimes his wife comes down and collects it. Whose wife?

Charlie : It's comedy.

Raymond: Every dollar of it. Yeah. You got a first baseman on first? Yeah.

Charlie : It's a routine between Abbott and Costello. When you do it, you're not funny. You're Abbott  
and Abbott.

Raymond: Yeah.

Charlie : You understand me?

Raymond: Sometimes his wife comes down and collects it. Whose wife? Yeah.

Charlie : Ray?

Raymond: Yeah.

Charlie : You are never gonna solve it.

Raymond: Yeah.

Charlie : You know why? It's not a riddle. And if you understood that...if you understood that it's  
funny, you might get better.

Raymond: All I'm trying to find out is what's the guy's name on first base. What's the guy's name on first base? No, what's the guy's name on second base. Have you got a first baseman on first? Yeah. Then who's playing first? Yeah. You know the fella's name? Yeah. Then who's playing first? Yeah. The fella playing first for St. Louie. Who. The guy on first. Who. The first baseman. Who is on first. What are you asking me for? Have you got a first baseman on first? Yeah.

Charlie : All right, Ray. Come on. We're gonna put the bed by the window...we got your apple juice, we'll put the pens and paper on the table. Did I forget something?

Raymond: The cheeseballs.

Charlie : Yes.

Raymond: Definitely have cheeseballs.

Charlie : I forgot the cheeseballs. We got 'em.

Raymond: I have to have 12 cheeseballs. Yes, definitely. Get my tartar-control toothpaste.

Charlie : We got that for you a couple of days ago.

Raymond: Where's my toothpaste?

Charlie : Raymond. (*Raymond is brushing his teeth*) Remember that doctor asked you those number questions today?

Raymond: Yeah.

Charlie : How did you do that?

Raymond: I see it. I see it.

Charlie : What's that? Will you stop for a second?

Raymond: I see it.

Charlie : Put that down. I'm trying to talk to you. When I say stop it, why don't you stop it? Why do you always have to act like an idiot?

Raymond: Yeah.

Charlie : You think that's funny?

Raymond: Yeah, funny Rain Man. Funny teeth.

Charlie : What'd you say?

Raymond: Funny teeth.

Charlie : Rinse. Why'd you say-- Why'd you say funny teeth?

Raymond: You said funny teeth, funny Rain Man.

Charlie : 'Rain man'? I said, 'Rain man'?

Raymond: Yeah, funny Rain Man.

Charlie : Was I trying to say 'Raymond' and it came out 'rain man'?

Raymond: Yeah. Funny Rain Man.

Charlie : You? You're the rain man? Who took this picture?

Raymond: D-a-d.

Charlie : You lived with us?

Raymond: Yeah, 10961 Beechcrest Street... Cincinnati, Ohio.

Charlie : When did you leave?

Raymond: January 21, 1965.

Charlie : You remember then?

Raymond: It was Thursday. Very snowy out. 7.2 inches. Snow that day.

Charlie : Just after Mom died. New Year's.

Raymond: Yeah, Mom died. January 5, 1965.

Charlie : And you remember that day that you left?

Raymond: Short and sudden illness.

Charlie : You remember that day you left? Was I there? Where was I?

Raymond: You were in the window. You waved to me. 'Bye-bye, Rain Man. Bye-bye, Rain Man.'

Charlie : So, you-- You were the one that sang to me?

Raymond: Yeah.

Charlie : What did you sing? What was that song? What did you sing?

Raymond: (*Raymond start to sing*) She was just seventeen

You know what I mean

And the way she looked was way beyond compare

So how could I dance with another

When I saw her standing there

Charlie : Did I like it when you sang to me? Did we sing any other songs like the Beatles?

Raymond: (*Charlie is turning on the tab*) Scary! Hot! Scary bad! Scary bad! Scary!

Charlie : What's scary about it?

Raymond: Hot water burn baby!

Charlie : Water! 'Hot water burn baby'? What baby? Me?

Raymond: Yeah. Yeah.

Charlie : Easy, easy.

Raymond: Water-- Hot water burn baby.

Charlie : I'm not burned. I'm not burned. Look at me, please.

Raymond: Water burn baby.

Charlie : Please. Please!

Raymond: Hot water burn-- Tub burn baby.

Charlie : I'm not burned.

Raymond: Tub burn baby.

Charlie : I'm not burned.

Raymond: Yeah.

Charlie : I'm not burned. It's okay. It's okay.

Raymond: Time for Wallbrook now.

Charlie : That's why they put you away. They thought you'd hurt me.

Raymond: Never hurt baby. Never hurt Charlie Babbitt. Never hurt Charlie.

Charlie : What? What?

Raymond: Never hurt Charlie Babbitt.

Charlie : What, Ray? What? Come on. It's 11:00, Ray. Lights out.

Raymond: Yeah. Never hurt Charlie Babbitt. Never hurt Charlie Babbitt.

Charlie : There you go. Right where you like 'em, at the end of the bed. Come on, Ray.

*(Charlie is calling Susanna)* Hi, it's me. You didn't hang up. Does that mean we're engaged?

Listen, I, uh-- I just wanna hear it's not over. I'm scared it's over.

Susanna : Don't ask me tonight. I don't know what to say. Let it sit.

Charlie : Something I'm not real good at.

Susanna : There are a lot of things that you're not good at.

Charlie : I'll call you when I get back, okay? I'll see you. Ciao.

*Charlie and Raymond are in a laundry*

Charlie : Why are you looking at that? I bought a TV, and you're watching a dryer.

Raymond: I don't know.

Charlie : Because at the shrink hearing, we'll have to prove...you prefer to watch TV as opposed to the clothes dryer, you understand that?

Raymond: Yeah.

Charlie : You listening to me? Turn this off when you're not watching it.

Raymond: Yeah.

Charlie : You'll run down the batteries. Then where will you be at 3:00 when Wapner's on?

Raymond: Yeah. The red one always falls the same.

Charlie : Why don't you listen to me? You don't wanna listen to me, do you? You wanna go back to Wallbrook? I gotta make a phone call. Lenny, it's me.

Lenny : Where have you been? I've been sittin' by this phone for three hours.

Charlie : I had to buy some clothes.

Lenny : Clothes? Charlie, we are in serious trouble. Why are you buyin' clothes?

Charlie : Take it easy. I'm in Tucumcari. I'll be there--

Lenny : They repossessed the cars to pay off the loan. The cars are gone, Charlie. And Bateman wants his down payment back. They all do. That's 80,000, Charlie.

Charlie : 80,000. I don't have it.

Lenny : You gotta pay these people back, or it's all over. We're out of business. What am I gonna tell 'em?

Charlie : I don't know. Son of a bitch! Son of a bitch! (*Charlie wants to smear Raymond's face with sunscreen*) This would be easier if you let me put the top up. You wouldn't have to fry. Put this lotion on so you don't burn. Don't start with that. You want me to put the top up?

Raymond: I definitely like the top down.

Charlie : I know. I don't want you to burn.

Raymond: Definitely like it when the top's--

Charlie : It's all right. Just take it easy.

Raymond: Oh, no.

Charlie : It's almost over.

Raymond: Uh-huh.

Charlie : All right. How does that feel?

Raymond: Very slippery.

Television: Maldonado swings, and there's a base hit into center field. One run is in. Here's Brenly going to third. The throw by Davis... not in time. Brenly in safely at third base... on Maldonado's single. He held that ball too long in center field, don't you think so? We'll look at it again. Treadwell playing way over towards the right side, shaded him to pull. Here's Davis. Yeah, he seems to hold it there just a bit, Tom. Sort of double-pumped it. Watch the replay. He loses all chance on a play on Brenly... even though Brenly doesn't exactly run fast. And the throw into third base finally is a little bit high. Will you give me a break with this?



*Raymond and Charlie are in a restaurant. Raymond is doing something that disturbs Charlie*

Charlie : Ray, stop it.

Raymond: J-7.

Charlie : K-7? What's that?

Raymond: J-7.

Charlie : What's J-7? What's J-7? The song? Look out there, Raymond. No, out here. '18 Wheels and  
A Dozen Roses.' What's the number?

Raymond: E-5.

Charlie : 'Cheating Heart,' Hank Williams.

Raymond: 'Your Cheating Heart.' 'Course, that's Hank Williams, Jr. D-1. D-1.

Charlie : 'Blue Moon of Kentucky,' Bill Monroe.

Raymond: And the Bluegrass Boys. K-5.

Charlie : How many toothpicks came out of that box?

Raymond: 246.

Charlie : Yeah.

Raymond: 246.

Charlie : Are you paying attention?

Raymond: Yeah.

Charlie : You watching that?

Raymond: Yeah.

Charlie : You seeing that, Ray?

Raymond: Yeah. Falling on the ground.

Charlie : Okay. Now what do I have left?

Raymond: Two jacks, one 8, one king, one 6...two aces, one 10, one 9, one 5.

Charlie : One 5. You are beautiful, man.

Raymond: I'm an excellent driver.

Charlie : You can't drive now, Ray. You listening to me? This is very important. When there's lots of  
tens and picture cards left, then it's good for us. Say it. 'Tens are good.'

Raymond: Tens are good.

Charlie : Okay. And you're gonna bet one—

Raymond: One if it's bad. Two if it's good.

Charlie : That's right. Two if it's good. Now, listen. Casinos have house rules. The first one is, they don't like to lose. So you never, never show that you are counting cards. That is the cardinal sin, Ray. Are you listening to me? That's very, very important.

Raymond: Yeah. Counting is bad. Yes. Counting is bad. I like to drive slow on the driveway.

Charlie : You get this right, you can drive wherever you want as slow as you like.

Raymond: I'm an excellent driver.

Receptionist: Miss Sue Morgan, please pick up the hotel courtesy phone.

Charlie : Rain Man?

Raymond: Yeah.

Charlie : Let's play some cards.

Raymond: Yeah.

Guard : You want a hit?

Charlie : No. You've got 18.

Raymond: Want a hit.

Guard : Sir, you have 18.

Charlie : He doesn't want a hit.

Raymond: Hit me. Definitely want a hit.

Guard : Hitting 18.

Charlie : He doesn't want a hit.

Raymond: Hit me.

Charlie : You took my queen. I've got a ten. I needed that queen.

Raymond: I can't take it.

Guard : Sir, please don't touch the cards.

Charlie : I need my own queen.

Raymond: There's lots of them.

Charlie : 'There's lots of them'?

Raymond: Lots and lots of them.

Charlie : Hold on here for a second. I'm gonna double down.

Raymond: Queen. Queen. Queen. Yes!

Charlie : Yes, sir. You gotta love this town.

Guard : I'm goin' for it, Nick. It certainly looks like it.

Charlie : You wanna bet one chip or two chips?

Raymond: Bet two.

Charlie : Bet two?

A man : What's your secret, guys?

Charlie : We cheat.

Sam : This is Sam. Tape table 47.

Answer : About 85,000.

Sam : 85,000?

Answer : Yeah.

Sam : Did you call the eye in the sky?

Answer : Sam did.

Sam : Okay, I'll take over from here.

Guard : Do it again. Do it again.

Charlie : Do it again. All right! Yes!

Guard : You're doing well. I'm happy for you, sir.

Sam : What do you see?

Eye in the sky: He's not catching the hole card, and he's not past posting us. He's not using a computer.

No, but something's not right. No one can count into a six-deck shoe. Hold it here.

Charlie : Watch my chips. I'll be back.

Guard : Go ahead, sir.

Charlie : What are you doing? You don't leave in the middle of a hand. We are red hot! The Babbitt brothers, kickin' ass in Vegas!

Raymond: Wheel of Fortune.

Charlie : Cleopatra and Caesar are over there. Come on, Ray.

Raymond: Look at all this glamorous merchandise.

Charlie : A little one for bad, two for good.

Raymond: Yeah. Twenty.

Charlie : Twenty?

Raymond: Yeah.

Charlie : It's gonna hit on twenty?

Raymond: Yeah. Definitely twenty.

Charlie : \$3,000 on 20.

Raymond: Definitely twenty.

Charlie : Definitely twenty? It's not your game.

Raymond: Yeah.

Charlie : I lost \$3,000.

Raymond: Yeah.

Charlie : That's \$3,000 I lost. Come on, Ray. Little black-- No? Easy, easy. Don't start banging yourself. Maybe we'll play later.

Raymond: Yeah.

Charlie : I'm gonna cash in.

Raymond: Yeah, cash in.

Charlie : You make me sad, Ray.

Raymond: Yeah. Twenty.

Charlie : We won \$86,000 and some change. Right, Ray?

Raymond: 86,500.

Charlie : \$80,000. Refund on the car payments. And I owe-- What did I say I owe to get the Rolex back?

Raymond: \$3,500, six months to pay.

Charlie : \$3,500. We don't have to pay for a room. That's comped. I'm free and clear. I'm gonna take a celebration piss. Don't go anywhere. Until I get back, the sign says, 'Don't walk.'

Raymond: Don't walk.

Charlie : Don't walk.

Iris : Are you lookin' for a date?

Raymond: I don't know.

Iris : What's your name?

Raymond: Raymond.

Iris : My name is Iris. Raymond, you like me?

Raymond: I don't know.

Iris : You don't know. If you gave me a chance, you would. Why don't we get to know each other?

Raymond: To get to know each other.

Charlie : He doesn't have any money, honey.

Iris : That's all right, sugar, 'cause we are just talkin'.

Raymond: Yeah, we're just talking.

Charlie : Let's go upstairs. What are you doin'?

Raymond: Getting to know each other. Just talking.

Iris : What room? I'll bring him up.

Charlie : That's all right. Do you want to stay and get to know each other?

Raymond: Yeah, get to know each other. Just talking.

Charlie : This will be interesting. I'll be over here.

Iris : He doesn't seem to like me. Who is he?

Raymond: My brother. I'm living in his room.

Iris : He seems young to be your brother.

Raymond: He was born August 12, 1962. It was a Sunday.

Iris : What exactly do you guys do here?

Raymond: We're counting cards.

Iris : You're counting cards?

Raymond: We're counting cards. We're counting cards.

Iris : What else do you do?

Raymond: We're counting cards.

Iris : I know that. What else do you do?

Raymond: Are you taking any prescription medication?

Iris : Whoa. Look, I'm outta here.

Raymond: What time is the date?

Iris : Later.

Raymond: What time is the date?

Iris : It's 10:00.

Raymond: I have to be in bed by 11:00. Lights out at 11:00. 10:00, daylight saving time. 10:00, daylight saving--10:00? 10:00, daylight saving time.

Charlie : You like her? You think she's pretty?

Raymond: Yeah. She's very sparkly.

Charlie : Definitely very sparkly.

Raymond: Very sparkly.

Charlie : I've never seen you in a suit. He did a great job. You don't realize how good you look. Do you like it?

Raymond: It's not Kmart.

Charlie : How could you not like that suit? You look fantastic, Ray?

Raymond: It's not a Kmart suit.

Charlie : Let me let you in on a secret. Kmart sucks. Okay?

Raymond: Yeah.

Charlie : There you go, Ray.

Raymond: Yeah.

Charlie : It's a high roller's suite. This is for you. You ever seen a room like this before?

Raymond: Yeah.

Charlie : What's up there? What's up there? You're not even looking.

Raymond: Yeah. Bed.

Charlie : That's your bed. I had them put it by the window, just the way you Like it. Right by the window. Go on up. Just the way you like it, isn't it?

Raymond: Yeah.

Charlie : Look at you with all those lights, Ray. You are Mr. Las Vegas now. What do you think?

Raymond: There's a lot of lights out there. It's very sparkly. Very twinkly.

Charlie : We made a lot of money today. Forgetting the \$3,000 that we tossed away at that wheel of fortune.

Raymond: Yeah, 'Wheel Of Fortune.'

Charlie : And I'm sorry about that. I got a little carried away. I got a little hot, Ray. I'm sayin' that I'm sorry, and I just want you to know that I am sorry. I'm apologizing. I got a little carried away. The money. I got a little greedy. Wanna say somethin'?

Raymond: I have to be at the bar at 10:00 with Iris.

Charlie : I gotta thank you, man. You did it. I was just there. You saved my ass. I'm just along for the ride.

Raymond: Be at the bar at 10:00. Have to go to a date with Iris.

Charlie : Iris, that's her name. Big date. Gonna go dancing.

Raymond: I have to go to a date with Iris at the bar.

Charlie : Know how to dance?

Raymond: I don't know.

Charlie : You ought to learn sometime.

Raymond: Yeah, have to learn to dance with a date. I have to learn to dance with a date.

Charlie : I was just kidding. You're not gonna have to dance on this date.

Raymond: I have to go to the date, learn to dance. Definitely. Now.

Charlie : You don't have to dance now...but I'll teach you how to dance sometime. You won't have to dance on this.

Raymond: Have to learn how to dance now.

Charlie : I'm sorry I brought this up. All right, Ray, my mistake. You got the only famous dancing hooker in Vegas. Stand over there. Come over here.

Raymond: Yeah.

Charlie : You hear the music? Just watch my feet. Raymond, watch my feet. Just do what I'm doin'. Okay? You feel the rhythm of the music? We're just movin' our feet. You're the guy, so you're gonna have to lead. I'm the date, so you want to-- You wanna put your left hand up Like this. Raymond, don't stop movin'. Payin' attention? Put your left hand up Like this. Left hand. That's good. Don't stop movin'. Good. Just Like that. Take this other hand, put it behind my back. Ray, you wanna learn how to dance?

Raymond: Yeah.

Charlie : You gotta touch someone when you dance. I'm not gonna hurt you. All right? Just put it right there. I take my hand, I put it up here. Watch my feet, Ray. The rhythm, the rhythm. All right? You can't watch my feet the whole time, so you're gonna have to look up. Now when I tell you to, I want you to just look up... real slow, just keep movin'. You ready?

Raymond: Yeah.

Charlie : Start lookin' up.

Raymond: Yeah.

Charlieq : A little more. Keep movin'. Just a little more.

Raymond: Yeah.

Charlie : A little more, Ray. All the way up. There you go, Ray. You're dancin'.

Raymond: Yeah, dancin'.

Charlie : You wanna close your hand here. You wanna put it like that. You're gonna turn me like this. Just turn me. That's good. This is dancin'.

Raymond: This is dancing.

Charlie : I don't know about you, but I'm startin' to feel a little silly. That's it.

Raymond: Yeah.

Charlie : All right! You are a good dancer. You wanna give me a hug?

Raymond: Yeah.

Charlie : I just wanted to give you a hug, Ray. I just felt like givin' you a hug.

*Susanna knocking on the door.*

Charlie : What are you doin' here?

Susanna : I'm unemployed.



Charlie : What do you mean?

Susanna : You don't know about the business?

Charlie : Yeah, I know. Come on in. I'm glad to see you. Ray, look who's here.

Susanna : It's not right, what you're doing to Raymond.

Charlie : He's fine. - I know he's fine.

Susanna : He's in Las Vegas in a suit in a big room. It makes me sad.

Raymond: Six minutes to my date. Six minutes to Iris.

Susanna : He has a date?

Charlie : Raymond, it'd be nice if you didn't carry that television everywhere we go. Why do you have to bring a Watchman on your date?

Raymond: A man's dancing.

Susanna : But what does your date look like, Raymond?

Raymond: She's very sparkly. She looks like a holiday.

Charlie : I haven't heard that one before.

Sam : Mr. Babbitt? Mr. Kelso would like to see you.

Charlie : I don't know Mr. Kelso.

Sam : He's director of security. Would you come with me, please?

Charlie : Sure. Susanna, you stay with Raymond.

Sam : Right this way.

Charlie : Certainly.

Raymond: 10:01, she's not here.

Susanna : She'll come. She will.

Mr.Kelso: Congratulations, Mr. Babbitt. Counting into a six-deck shoe is a feat.

Charlie : I don't understand what you're talking about.

Mr.Kelso: We make videotapes, Mr. Babbitt, and we analyze the tapes...and we even share some of the information with the other casinos. These tapes suggest that you should take your winnings and leave the state.

Charlie : Someone has a good day at the tables... and you accuse them of illegal activities? Is this how you treat all your guests?

Mr.Kelso: All you have to do is close your mouth and go home. Those are the best odds you're gonna see for a while. I'd take 'em.

Susanna : Did you want to dance on your date?

Raymond: Yeah.

Susanna : There'll be other chances. Many pretty girls would love to dance with you.

Raymond: Yeah.

Susanna : It's gonna be okay. I like this music, Ray.

Raymond: Elevator stopped.

Susanna : It's okay. You think you could show me how you were going to dance with Iris?

Raymond: Yeah.

Susanna : Yes? Would you like to dance with me?

Raymond: Elevator's on hold.

Susanna : Give me this.

Raymond: Yeah.

Susanna : Yeah. Show me how.

Raymond: Charlie Babbitt taught me.

Susanna : Charlie Babbitt?

Raymond: Yeah. Dancing in the elevator.

Susanna : It's nice. You're very good. Iris missed a beautiful dance.

Raymond: Yeah.

Susanna : And a kiss.

Raymond: Yeah, a kiss.

Susanna : Have you ever kissed a girl?

Raymond: I don't know.

Susanna : You don't know? Open your mouth. Open.

Raymond: Yeah.

Susanna : Like this. Like you were tasting something very good... and very soft. Like this. Close your eyes. It's okay, Ray.

Raymond: Yeah.

Susanna : How was that?

Raymond: Wet.

Susanna : Then we did it right.

Raymond: Elevator's definitely stuck.

Susanna : No, it's not stuck. Here.

Raymond: Fred Astaire and Ginger Rogers.

Susanna : Like us.

Raymond: Yeah, Like us.

Charlie` : What'd I tell you, Ray? I promised you could drive.

Raymond: At Wallbrook, I drive on the driveway.

Susanna : Charlie, this is okay?

Raymond: I'm an excellent driver.

Charlie : He's good on a driveway.

*Arriving at Susanna's home*

Charlie : Ray, why don't you get in the front seat?

Susanna : So, I'll wait to hear from you after Raymond's meeting?

Charlie : Yeah.

Susanna : Don't worry. It's gonna be fine.

Charlie : Yeah. I'm nervous.

Susanna : I know.

Charlie : Listen, I'm glad, happy-- I'm happy that you came to Vegas.

Susanna : I know. Ciao. Ray, thank you for the date in the elevator. It was really nice.

Raymond: Yeah.

Susanna : Ciao.

Charlie : Thank you for the what?

Susanna : It's something between us.

Charlie : Between us?

Susanna : Us.

Charlie : Us, Ray?

*Arriving at Charlie's home*

Charlie : Here we go, Ray. This is your bedroom up here.

Raymond: Of course, there's definitely no bed there.

Charlie : No, this is a magic bed, Ray. You just watch and see. We got the table over here. We got the television, Ray. Went to the video store. Got a surprise for you, Ray. Picked up a video for you. Don't start with that, Ray. It's not just another place, Ray. This is my place.

Raymond: I'm asking you who's on first. That's the man's name. Who? The first baseman. Who is on first. You got a first baseman on first? Certainly. Then who's playing first? The man's entitled to it. - Who is? Yes.

WoF : So who gets it? Why shouldn't he? Sometimes his wife comes down and collects it. Whose wife? Yes. After all, the man earns it. Who does? Absolutely. All I'm tryin' to find out is what's the guy's name on first base? No, What is on second base.

Charlie : Don't you think this is funny?

Raymond: Yes, it's funny.

Charlie : Where'd you see this first?

Raymond: Dad gave me a book on baseball trivia.

Charlie : Dad, huh?

Raymond: Yeah.

Charlie : Guess it didn't read as funny.

Raymond: Definitely not.

*Dr. Bruner is calling*

Dr. Bruner: Hello, this is Dr. Bruner. I'd like you to call me.

Charlie : Yeah, what is it?

Dr. Bruner: I thought I got the machine. I just got into town, and the psychological interview is tomorrow.

Charlie : Yes, sir, I know that.

Dr. Bruner: I thought we should get together and talk. I think it might be in your best interests to meet me.

Charlie : When?

Dr. Bruner: I'm at the Bonaventure. How about tonight at 8:30? Tomorrow you'll meet Dr. Marston, who's in charge of Raymond's evaluation.

Charlie : Yeah, I know.

Dr. Bruner: I gave him boxes of files on Raymond.

Charlie : Good luck.

Dr. Bruner: This isn't a close call. It's a formality. Your brother's a very disabled individual.

Charlie : Are you trying to tell me that Marston's gonna rule against me?

Dr. Bruner: No, I'm telling you it's always been a lost cause.

Charlie : Then why did you call me?

Dr. Bruner: Let me tell you something. Your father put me in charge of all the money. It doesn't matter whether or not you win custody of Raymond. I won't have to pay you a dime. It's at my discretion.

Charlie : So you can't lose?

Dr.Bruner: I can lose Raymond. I care about your brother's life and the treatment he receives. I made a commitment to your father some 20 years ago... and I'm not willing to gamble with that.

Charlie : What is this?

Dr.Bruner: It's a very big check.

Charlie : \$250,000.

Dr.Bruner: And no strings attached. Just walk away, Charlie. This isn't about you and me. It's not about winning or losing.

Charlie : I asked you a week ago, why didn't anyone ever tell me I had a brother? You didn't have an answer.

Dr.Bruner: I don't know.

Charlie : I just realized I'm not pissed off anymore...my father cut me out of his will. You probably knew he tried to contact me over the years. I never called him back. I was a prick. If he was my son and didn't return my calls, I'd have written him out. But it's not about the money anymore. You know, I just don't understand. Why didn't he tell me I had a brother? Why didn't anyone ever tell me that I had a brother? Because it'd have been nice to know him for more than just the past six days.

*Raymond is trying to cook something using microwave. He fails and the smoke alarm goes out and makes Raymond screaming loudly.*

Charlie : Ray! Come on. It stopped. It's all right.

Raymond: V-E-R-N. Vern. Vern. My main man, Vern. V-E-R-N. My main man, Vern.  
V-E-R-N. Vern, my main man.

*Charlie and Raymond are in the Pancake restaurant.*

Charlie : They got raspberry, blueberry...whole wheat, peachy keen, beer nut, rocky road, buckwheat.  
How about buckwheat? What kind of pancakes you want, Ray?

Raymond: Pancakes.

Charlie : What kind?

Raymond: Pancakes.

Charlie : Of course.

Raymond: The maple syrup is supposed to be on the table before the pan--

*(Charlie immediately showing the maple syrup)* Charlie Babbitt made a joke.

Charlie : I made a joke, Ray.

Raymond: Yeah.

*Raymond and Charlie arriving at Dr. Marston's office*

Charlie : Step back a little bit. Hello? Why don't you go sit down over there? Hello?

Dr.Marston: This is not a legal proceeding, so there's no judge present...just the people who care about Raymond. Raymond, have a seat over there. Mr. Babbitt, other side of the table. Raymond, right here. How about this seat? Take this seat.

Charlie : Put your knapsack on the floor.

Dr.Marston: This is a good opportunity to be honest with one another.

Charlie : Ray, the TV? On the floor. I'm sorry.

Dr.Marston: I don't know an easy way to say this, Mr. Babbitt--

Charlie : Have I lost already?

Dr.Marston: No, you haven't lost. I'm not the judge and jury. I'm just making a recommendation to a court. I must tell you that Dr. Bruner is a very respected professional. Raymond's case has been meticulously documented over the years... and Wallbrook is one of the finest institutions in this country.

Charlie : You've made up your mind. I'll see you in court. My brother came further with me than he did with you in 20 years.

Dr.Bruner: It's not necessary to—

Charlie : You don't know anything about us.

Dr.Marston: It's not necessary to challenge him.

Charlie : I'm sorry.

Dr.Marston: Exactly what happened this past week, Raymond?

Charlie : We got to know each other.

Dr.Marston: I was asking Raymond. Raymond, what happened this past week? What did you do?

Raymond : Counted cards.

Dr.Marston: Counted cards?

Raymond : Counted cards in Las Vegas.

Dr.Marston: Your brother took you to Las Vegas?

Raymond : Lost \$3,000 on the wheel of fortune.

Dr.Marston: Gave you \$3,000 to gamble with?

Raymond : Lost \$3,000 on pitiful 20.

Dr.Marston: And what else did you do?

Raymond : Bet on number 20.

Dr.Marston: What else did you do?

Raymond : Danced with Charlie Babbitt.

Dr.Marston: Danced with your brother?

Charlie : He wanted to learn.

Raymond : Danced in the elevator with Susanna. Kissed Susanna.

Charlie : You kissed Susanna?

Raymond : Yeah, in the elevator.

Dr.Marston: Did you enjoy kissing a woman?

Raymond : I don't know.

Dr.Marston: How did it feel?

Raymond : It felt wet.

Dr.Marston: Wet?

Raymond : Yeah.

Dr.Marston: Quite a trip, huh?

Raymond : Yeah.

Dr.Marston: Did you enjoy being on the road?

Raymond : I'm an excellent driver.

Dr.Marston: You drove?

Raymond : Yeah.

Dr.Marston: Your brother let you drive the highway?

Raymond : Slow on the driveway.

Charlie : He didn't drive on the highway.

Dr.Marston: Did he have any emotional outbursts?

Charlie : What do you mean?

Dr.Marston: Well, things they tend to do when-- Inflict bodily harm on themselves.

Charlie : Yeah, a couple of times.

Dr.Marston: A couple of times?

Charlie : He had what you call an outburst at the airport because he didn't wanna fly. So we didn't fly.

Dr.Marston: When was his last outburst?

Charlie : This morning when—

Dr.Marston: This morning?



Charlie : This is bullshit, because I could tell you anything or tell you nothing. You'd never know the difference. This morning the smoke alarm went off. He got nervous, but he's fine now.

Dr.Marston: Don't feel as I'm placing any blame.

Charlie : We went out for pancakes. He's fine.

Dr.Marston: You don't have to be defensive.

Charlie : I'm just being honest with you.

Dr.Marston: You're missing the point.

Charlie : I'm being truthful about this.

Dr.Marston: I'm not placing any blame--

Charlie : I had a father I hardly knew, a mother I didn't know at all. I find out now that I have a brother, and I'm supposed to give him up?

Dr.Marston: No one is saying anything.

Charlie : I didn't hurt him, he's not hurting me, we're not hurting you. Why are you interfering?

Dr.Marston: I'm not interfering.

Charlie : This is my family.

Dr.Marston: I understand that.

Dr.Bruner : Your brother is not capable of having a relationship with you.

Charlie : That's your opinion. Did you spend 24 hours a day, seven days a week with him?

Dr.Bruner : You cannot care for your brother without professional guidance.

Charlie : That's your opinion.

Dr.Bruner : Yes, it's my opinion.

Dr.Marston: There's some things I'd like to go over. Dr. Bruner states a week ago you stole Raymond out of the institution...and were willing to trade him for \$1.5 million, correct?

Charlie : My father died. I was upset. That was wrong.

Dr.Marston: Last week you were upset, and this week you've found a devotion to him...and you want to take care of him.

Charlie : Yes.

Dr.Marston: From the beginning it was like a kidnapping.

Charlie : Kidnapping. That's very strong. I didn't kidnap my brother.

Dr.Marston: But in the course of a week, you came to have an understanding with him.

Charlie : Yes. Look, that—

Dr.Marston: Yes?

Charlie : I understand that this sounds irrational to you. When it started out--

Dr.Marston: Don't feel compelled to be defensive.

Charlie : Can I talk?

Dr.Marston: Yes, you can.

Charlie : Thank you.

Dr.Marston: There's no accusations. Go ahead.

Charlie : No accusations? See, you have to understand... that when we started out together that he was only my brother...in name. And then...this morning we had pancakes.

Raymond : Maple syrup. Maple syrup on the-- Maple syrup on the table. And Charlie Babbitt made a joke.

Charlie : See, we--I made a connection.

Dr.Marston: I think it's admirable that you made a connection...but the purpose of this meeting is to determine what is best for Raymond...whether or not he's capable of functioning in the community... and what, in fact, he wants, if that's possible to determine.

Charlie : I'm all for that.

Dr.Bruner : Raymond's unable to make decisions.

Charlie : You're wrong.

Dr.Bruner : He can't decide for himself.

Charlie : He's capable of a lot more than you know.

Dr.Marston: Why don't we ask Raymond? Raymond, can I ask you a few questions?

Charlie : The doctor's talking to you.

Dr.Marston: Can I ask you a few questions? Do you wanna stay with your brother? Raymond, would you like to stay with your brother in Los Angeles?

Charlie : The doctor's asking you a question. So you listen.

Raymond : Yeah.

Dr.Marston: Raymond, do you wanna stay with your brother Charlie? Do you wanna stay with your brother?

Raymond : Yeah.

Dr.Marston: You do?

Raymond : Yeah.

Dr.Marston: You wanna stay with your brother?

Raymond : Yeah. I wanna stay with my brother Charlie Babbitt.

Dr.Marston: That's what you want?

Raymond : Yeah.

Dr.Marston: You wanna stay with your brother?

Raymond : Yeah.

Dr.Marston: Can I ask you something else?

Raymond : Yeah.

Dr.Marston: You wanna go back to Wallbrook?

Raymond : Yeah.

Dr.Marston: Raymond, can you make a distinction between your brother and Wallbrook?

Raymond : Yeah.

Dr.Marston: Do you wanna stay with your brother?

Raymond : Yeah.

Dr.Marston: Or do you wanna go to Wallbrook?

Raymond : Yeah.

Dr.Marston: They're two separate things. Your brother or Wallbrook? It's not one thing, Raymond.

Raymond : Back to Wallbrook, stay with Charlie.

Charlie : Okay.

Raymond : Back to Wallbrook, stay with Charlie.

Dr.Marston: Can you make that choice? One or the other.

Raymond : Go back to Wallbrook.

Charlie : All right. Just hold on here. All right. All right. You made your point. You don't have to humiliate him. Ray, it's okay. It's over.

Raymond : Yeah. Stay back at Wallbrook with Charlie Babbitt. Stay back at Wallbrook—

Charlie : It's over.

Dr.Marston: Raymond?

Raymond : Yeah.

Dr.Marston: Dr. Bruner, can I talk to you?

Dr.Bruner : Excuse me.

Charlie : You okay, Ray?

Raymond : Yeah.

Charlie : You don't want more questions, do you?

Raymond : No. I don't know.

Charlie : You don't want more questions, do you?

Raymond : No.

Charlie : There won't be any more questions.

Raymond : Yeah.

Charlie : I'll make sure of that.

Raymond : Yeah, main man.

Charlie : What?

Raymond : My main man.

Charlie : Listen. Ray, I don't know if I'm gonna have a chance to talk to you again. Because you see, these-- Dr. Bruner really likes you a lot, and he's probably gonna take you back. You know?

Raymond : Yeah.

Charlie : What I said about being on the road with you I meant. Connecting. I like having you for my brother.

Raymond : I'm an excellent driver.

Charlie : Yes, you are. I Like having you for my big brother.

Raymond : C-H-A-R-L-I-E. C-H-A-R-L-I-E. Main man.

*Raymond and Charlie are in the railway station to back to Wallbrook.*

Announcer: May I have your attention, please? Amtrak train number 36, the Desert Wind, eastbound...now boarding, track number three. Fullerton, San Bernardino, Barstow...

Charlie : Ray.

Announcer: Las Vegas, Salt Lake City, Denver, Omaha, Chicago.

Dr.Bruner: Hello, Charlie.

Charlie : Dr. Bruner.

Dr.Bruner: Hello, Raymond. Wouldn't you feel more relaxed in your favorite Kmart clothes?

Charlie : Tell him, Ray.

Raymond : Kmart sucks.

Dr.Bruner : I see. I have the tickets, and I'll be on this car right here to the right. Why don't you take a couple of minutes? See you, Charlie.

Charlie : You made a joke, Ray. I guess I'd better give this to you. You're gonna have to carry this now. It's got your cheeseballs, your apple juice... notebooks, pens and... 'Who's On First?' video that you like.

Raymond : 'Who's On First?' is very funny.

Charlie : I told you it's funny.

Annaouncer: Board!

Charlie : Better get goin'.

Raymond : Very shiny train.

Charlie : Yeah, it sure is. Now listen, Ray. Dr. Bruner only has custody of you. That doesn't mean I can't visit. I'm comin' to see you in two weeks. How many days is that?

Raymond : Fourteen days from today. Today's Wednesday.

Charlie : And hours?

Raymond : 336 hours.

Charlie : Mystifying.

Raymond : 'Course, that's 20,160 minutes. 1,209,600 seconds.

Charlie : Ray?---Ray?--- Ray?

Raymond : Yeah.

Charlie : I'll see you soon.

Raymond : Yeah. One for bad, two for good.

Charlie : Bet two for good.

Raymond : Three minutes to Wapner.

Charlie : You'll make it.



## Appendix D. Evidence of Thesis Consultation



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No.	Tanggal	Materi	Tanda Tangan
1.	Sept. 6 <sup>th</sup> 2007	Pengajuan Judul dan Outline	
2.	Sept. 24 <sup>th</sup> 2007	Pengajuan Proposal	
3.	Oct. 30 <sup>th</sup> 2007	Seminar Proposal	
4.	January 1 <sup>st</sup> 2008	Pengajuan Bab I, II, dan III	
5.	Jan. 22 <sup>nd</sup> 2008	Konsultasi Bab I	
6.	Jan. 28 <sup>th</sup> 2008	Revisi Bab I	
7.	Feb. 14 <sup>th</sup> 2008	Acc Bab I	
8.	Feb. 19 <sup>th</sup> 2008	Pengajuan dan Revisi Bab II	
9.	April 2 <sup>nd</sup> 2008	Acc Bab II	
10.	April 23 <sup>rd</sup> 2008	Konsultasi Table on Summary	
11.	April 26 <sup>th</sup> 2008	Konsultasi Bab IV	
12.	May 28 <sup>th</sup> 2008	Acc Bab IV	
13.	June 14 <sup>th</sup> 2008	Konsultasi Bab III dan V	
14.	June 20 <sup>th</sup> 2008	Acc Bab III dan V	
15.	June 21 <sup>st</sup> 2008	Pengajuan Abstract	
16.	June 23 <sup>rd</sup> 2008	Acc Keseluruhan	

Malang, 14 Agustus 2008  
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