
In this paper, the writer’s study uses a qualitative method by describing and analyzing the film. Through this method, the writer tries to get broad information about thought, idea, and attitude of postmodern character. The writer uses qualitative method which is analyzing the data has been collected.

500 (Days) of Summer is a film which describes the postmodern love story, which never what people expect it to be. In this film, Summer Finn is representation of postmodern person who does not try to be the individual who control themselves fully, but be the “real” self of her. Summer also represents the postmodern person that does not have to prove them are right or other people are wrong. For postmodern people, believe or faith is about social context.

Summer has a relationship with Tom Hansen, but from the beginning of their relationship Summer gives the statement that she doesn’t want to have a boyfriend and she has relationship only for having fun. At the beginning of the film Summer ignores herself from the marriage, and she doesn’t believe in love, but at the end she involves herself in one of the regulation named marriage. The change of Summer’s behavior and thought is bringing Summer back to the structure thought which happen to modern people.

This paper focuses on the development of Summer’s character, and focuses on some other things which disturb the reflection of Summer Finn as the representation of postmodern people.
APPROVALMENT

DECONSTRUCTION ANALYSIS ON POSTMODERN CHARACTER: SUMMER FINN IN 500 (DAYS) OF SUMMER MOVIE

A Thesis

Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Strata One Degree (S1)

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Jakarta, April 13, 2011
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DECLARATION

I hereby declare that this submission is my original work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, April 2011

Devi Nurhayati
ACKNOWLEDGEMENT

In the name of Allah, the most gracious and the most merciful

All praises to be Allah SWT. The real writer’s guide, who amazingly guides her in the process of making this paper and salutation, be upon the most honorable prophet a messenger Muhammad SAW, His family, companion and adherents.

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   May Allah bless us and give His kindness in every breath we take.

Jakarta, March 2011

The writer
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CHAPTER 1

INTRODUCTION

A. Background of The Study

Modernism and postmodernism are understood as cultural projects or as a set of perspectives. One illustration of this is the attempt to account for the emergence of postmodernism by the claim that during the twentieth century, the economic needs of capitalism have shifted from production to consumption.¹

"Postmodernism" is used in critical theory to refer to a point of departure for works of literature, drama, architecture, cinema, journalism, and design, as well as in marketing and business and in the interpretation of law, culture, and religion in the late 20th and early 21st centuries. Perhaps the easiest way to start thinking about postmodernism is by thinking about modernism, the movement from which postmodernism seems to grow or emerge. Modernism has two facets, or two modes of definition, both of which are relevant to understand postmodernism.

The first facet of modernism comes from the aesthetics movement broadly named “modernism”. This movement begins in twentieth century and gives the influenced in western ideas about art. Modernism is the movements of visual arts, music, literature, and drama which rejected the old Victorian Standards of how art should be made, consumed, and what it should mean. According to Oxford Dictionary, Modernism is a style and movement in art, architecture, and literature

popular in the middle of the 20th century in which modern ideas\(^2\), methods and materials were used rather than traditional ones.\(^3\)

Postmodernism, like modernism, follows most of these same ideas, rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing parody, irony, and playfulness. Postmodern art (and thought) favors reflexivity and self-consciousness, fragmentation and discontinuity (especially in narrative structures), ambiguity, and an emphasis on the destructured, decentered, dehumanized subject. But while postmodernism seems very much like modernism in these ways, it differs from modernism in its attitude toward a lot of these trends. Modernism, for example, more present a fragmented view of human subjectivity and history but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Many modernist works try to uphold the idea that works of art can give the unity, coherence, and meaning. Postmodernism, in contrast, does not lament the idea of fragmentation, or incoherence, but rather celebrates that. The world is meaningless.\(^4\)

**Postmodernism** is a tendency in contemporary culture characterized by the rejection of objective truth and global cultural narrative. Postmodern is one of the movement ideas to change the idea in modern era. Postmodern refuses the explanation which harmonic, universal, and consistent. It indicates to the intellectual

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\(^2\) It is essentially a historical period in Western culture and has its origins in the Enlightenment at the end of the 18\(^{th}\) century. The Enlightenment, and the historical period that it brought in, it can be argued, is characterized by three major features.

- Intellectually, there was the power of reason over ignorance;
- There was the power of order over disorder;
- and there was the power of science over superstition. ([http://www.infed.org/biblio/b-postmd.htm](http://www.infed.org/biblio/b-postmd.htm) Accessed on September 25, 2010)


\(^4\) [http://www.colorado.edu/English/courses/ENGL2012Klages/pomo.html](http://www.colorado.edu/English/courses/ENGL2012Klages/pomo.html) Accessed on September 25, 2010
condition and the whole of culture which doubt the principles, ideas that used in modern era. Postmodern people do not try to be the individual who control themselves fully, but be their ‘real’ self; the motto is ‘every human has a right to utter his/her opinion’. The acceptance for this new ethos is spreading up until the term of ‘postmodernism’ is the label which is used in many social phenomenon and culture. Postmodern waves touch many aspects such as in culture, and in some discipline of science, especially in Architecture, Philosophy, Literature, and Film,

One of the aspects which are touched by postmodernism is film. Film is one of the social communication media, because themes of film are related to social condition or social reality. One of the films which rise the issues about postmodernism is *500 (Days) of Summer*.

This film begins its debut in 2009 Sundance Film Festival, and then it proved with the successes from the releasing of that film. In Europe this film releases in Switzerland as an opening official selection in The 62\(^{nd}\) Locarno Film Festival. In USA this movie released in August 7\(^{th}\), 2009, and in following country such as Ireland, England, and Australia in September 2009. The genre of this film is romantic Drama.

*500 (days) of Summer* describes the post-modern love story which never what expect it to be. It’s thorny yet exhilarating, funny, sad, a twisted journey of highs and lows. The main characters in this film are Tom Hansen and Summer Finn. Tom works in Greeting Card Company as a copy writer. He meets Summer Finn as a new secretary in that company, and then Tom falls in love with Summer, it is love at the first sight, he knows and he is sure that Summer is a woman he is searching for. Summer is described as a woman who has “unusual” thoughts. She kinds of cute, kind of quirky. She likes pop music, and she does not believe in love. She has
no ambition, no dreams, and no direction. She also has determined ideas about where she wants to go, what she wants to do, and those inevitably impinged on her relationship with Tom.

The issues of postmodernism thoughts are reflected in Summer’s character. Characters is very important, the relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story.⁵ According to Stanton, *Terma karater dipakai dalam dua konteks. Konteks pertama, karakter merujuk pada individu-individu yang muncul dalam cerita. Konteks kedua, karakter merujuk pada percampuran dari berbagai kepentingan, keinginan, emosi, dan prinsip moral dari individu.*⁶ In *500 (days) of Summer*, Summer Finn is first woman character. The character of Summer Finn is described as a free, independent, and emotionless woman, and the most important one, Summer Finn is the representation of the postmodern people, who do not try to be individual who control themselves, but by being the ‘real’ of her. Summer Finn also represents the postmodern people that do not have to prove themselves are right or other people are wrong. For postmodern people, believe or faith is about social context.

As a character with postmodern ideas or thoughts, Summer lives in her belief and truth, she thinks that love is only fantasy and she does not want to be attached with someone and avoid marriages. However Summer at the end decides to leave Tom and get married with other man. She involves herself in one of the regulation named marriage, one thing that she avoids for.

From the explanation above there are some things from Summer which disturbs the reflection of her as postmodern person. This interests the writer to


analyze Summer’s character as representation of postmodern character and bring the postmodern values in her life, through her idea, thought, and attitude. And at the end deconstruct it by using the deconstruction theory.

B. The Focus of the Study

This study focuses on the film 500 (days) of Summer directed by Marc Webb, which analyzes the character of Summer Finn as represent of postmodern person who brings the postmodern value in this film, and at the end deconstructed by using deconstruction theory.

C. Research Question

Based on background of the study and focus of the study above, the research questions are:

1. How does the character of Summer Finn in 500 (days) of Summer represent postmodern values?
2. How are the postmodern values deconstructed by using deconstruction theory of Jacques Derrida?

D. The Significance of the Study

The writer hopes this research can be used and give the detail information or an accurate evidence about the concept or the thought of postmodernism which happen recently as the cultural symptoms in late 20 century, and how the thoughts influence in many things include the relationship. And especially, as one of the reference in English Educational Institution, which for the English Letters Department of Faculty of Adab and Humanities, State Islamic University (UIN) Syarif Hidayatullah Jakarta.
E. Research Methodology

1. The objective of Research

The objective of this research is to find out how film 500 (days) of Summer reflects the postmodern values through Summer’s character and how the character of Summer Finn is deconstructed.

2. The Method of The Research

The writer uses descriptive qualitative method to analyze the character of Summer Finn through her idea, thought, behavior in Film 500 (days) of Summer by finding evidences and collected data from the film. In analyzing the data, the writer uses Deconstruction theory of Jacques Derrida.

3. The instrument of the Research

In collecting the data the writer uses herself as an instrument by watching deeply and reading a script text, and identifying the problem, then analysis the obtained data in watching film “500 (days) of Summer” to find out the evidence and other aspect related to the thought of postmodernism and then deconstruct the film by using deconstruction theory

4. The Technique of Data Analysis

The writer will analyze by using technique of qualitative analysis. This analysis, the writer will explain the data in the film and try to figure the thought or values of postmodernism through Summer’s character, and deconstruct the character uses a deconstruction theory.

5. The Unit Analysis

The unit analysis is “500 (days) of Summer” film in DVD format, original script written by Scott Neustadter & Michael H. Weber, directed by Marc Webb and produced by 20 century Fox, 2009.
6. Time

This research is conducted in Jakarta. Especially it is taking place in Syarif Hidayatullah State Islamic University library and the faculty of Adab and Humanities Library. And it starts from August 2010.
CHAPTER II
THEORETICAL FRAMEWORK

A. Postmodernism

To understand postmodernism, someone should know about modernism. Like modernism, postmodernism is one of the transitional cultures which happened in laterally years of 1650/1970’s. Modernism and Postmodernism is the cultural symptom such as Enlightenment, Renaissance, etc. Modernism was born because industrialization when Industrial Revolution began in Western Europe in 1750’s. Modernity is social patterns resulting from the industrialization. Modern era is the process of social change begun by industrialization. The technology which rises at the time is a machine technology. The worker called proletariat, with centralization as the model of business.

Modernism glorifies the order, because modernism thinks one of the societies will conduct themselves perfectly if they have to obey the order or regulation. Modernism always makes everything disorder becomes order. To create the order in society, the people of modernism make one of big regulation as they called as “Grand Narrative”. Grand Narrative is one of big narrative such as the ideology to create the order. There are some rules to make the society become order, such as law, police, education, technology, or the structure of the society.

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8 The proletariat is a term used to identify a lower social class; a member of such a class is proletarian. In Marxist theory, the proletariat is the class of a capitalist society that does not have ownership of the means of production and whose only means of subsistence is to sell their labour power for a wage or salary.
Modernism does not want to make a chaos, so modernism creates one of the big regulations to regulate their society which called as grand narrative.

In art (included the literary work) which labeled as the modern art Modern art was never defined in terms of a particular style or aesthetic theory yet what the various movements had in common was indeed ‘aesthetic reflection upon the nature of modernity’ product. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning. It is one of the works which fragmented the story about something tragic, something to be lamented and mourned as a loss. Postmodernism, in contrast, does not lament the idea of fragmentation, incoherence, but rather celebrates that. The world is meaningless. Let’s not pretend that art can make meaning then, let’s just play with nonsense, summary of the recombinant culture of postmodernism – ‘Anything can be juxtaposed with anything else’.

Nowadays the modern era is only the past and world already passes down the feet into postmodern era. Postmodernism is the cultural waves to change the modern era. Post means after and postmodernism means after modernism. So postmodernism is the situation when modernism already past. Bernard Raho, SVD states about this “post modernitas mengacu pada periode historis yang umumnya dilihat menyusuli periode modern. Post modernisme mengacu pada produk kultural yang berbeda dari produk kultural modern”. So, if the modernity was product of the industrial revolution, then post modernity refers to social patterns characteristic of post social industrial society. The technology which rises is the Information

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10 Ibid. p. 6.
11 Bernard Raho, SVD, Teori Sosiologi Modern (Jakarta: prestasi pustakaraya, 2007) p. 201
Technology (IT) and Nuclear Technology, the worker called as Cognitarian,\textsuperscript{13} and Networking as the model of business.

There is certain reason to explain when the postmodernism appears to change the modernism, but according to Lemmert (1990) “Posmodernitas terjadi setelah kehancuran proyek perumahan Pruitt-Igoe di St Louis pada tanggal 15 Juli 1972 jam 3:32 siang. Proyek perumahan raksasa itu melambangkan arogansi arsitektur modern untuk mengatasi kemiskinan dan membasmi kesengsaraan manusia. Kehancuran proyek itu melambangkan kegagalan arsitektur modern dan secara hakiki mengakui kegagalan modernitas”.\textsuperscript{14} Postmodernity refers to the cultural traits of postindustrial societies. Postmodern criticism of society centers on the failure of modernity, and specifically science to fulfill its promise of prosperity and well-being.\textsuperscript{15}

In postmodernism there’s no grand narrative. In rejecting grand narratives, postmodern favors "mini-narratives," stories that explain small practices, local events, rather than large-scale universal or global concepts. Postmodern "mini-narratives" are always situational, provisional, contingent, and temporary, making no claim to universality, truth, reason, or stability. There’s no grand narrative causes many society celebrates their own differences. The world is meaningless, this situation is very different with modern era because in modernism the world should be ordered and has meaning.

\textsuperscript{13} The concept of the cognitariat has something to do with cognition, with the activity of knowledge, intellectual production, but it also contains the idea of proletarian in the Marxian sense. Cognitarians are the workers of the virtual production. They are the people who have nothing to lose, because they have no property. The cognitarians have only their intellectual work force. (http://world-information.org/wio/readme/992006691/1039009255 Accessed on November 16, 2010)

\textsuperscript{14} Ibid. p. 202.

\textsuperscript{15} John J. Macionis, Op Cit., p. 654.
Besides rejecting grand narrative, postmodern also reject the enlightenment project in the most fundamental way possible — by attacking its essential philosophical themes. Postmodern rejects the reason and the individualism that the entire enlightenment world depends upon. And so its ends up attacking all of the consequences of the enlightenment philosophy, from capitalism and liberal forms of governments to science and technology.\textsuperscript{16} So it is clear said that postmodern reject all the enlightenment philosophical, because it associated with modern philosophical. Modernism has faith to the objective truth and believes that science is based on the knowledge. But postmodernism reject all the objective truth and believe that science cannot bring the prosperity to the people then.

So, based on the explanation above, there are some values which appear in postmodern era. Below are some of the postmodern values:

1. **Postmodern rejects Grand Narrative.**

By the rejection of Grand Narrative, postmodern favor “Mini-Narrative”, stories that explain small practices, local event, rather than large-scale universal or global concepts. Postmodern “Mini-Narratives” are always situational, provisional, contingent, and temporary, making no claim to universality, truth, reason, or stability.

2. **Postmodernism rejects the objective truth and global cultural narrative.**

Postmodern doubts the concept of objective and universal truth which prove through the ratio. Postmodern people do not want ratio become the measure standard of the truth. Postmodern people try to find something that higher than ratio. They find non-ratio ways to find the knowledge, through emotion and intuition. For postmodern people the truth is relative, depends on social context.

3. Postmodern re-evaluates western value system.

Postmodern tries to re-evaluation modernism faith in the ideas and western value system (love, marriage, popular culture, shift from industrial to service economy).

4. Postmodernist with their holism against the aim of enlightenment.

Postmodern refuses the explanation which harmonic, universal, and consistent. It indicates to the intellectual condition and the whole of culture which doubt the principles, ideas that used in modern era. Postmodern people do not try to be the individual who control themselves fully, but be their ‘real’ self; the motto is ‘every human has a right to utter his/her opinion’.

5. Postmodernism has many assumptions.

It proves from behave or expression of postmodern people in daily life. Postmodern people live with their belief, language, and their value itself. Because of that postmodern people do not think about the truth, they ignore the logic or systematic thought.

6. The world is meaningless in postmodern era.

There’s no absolute meaning in this postmodern era, makes the reality become relative. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. Postmodernism, in contrast, does not lament the idea of incoherence, but rather celebrates that. The world is meaningless. Let's not pretend that art can make meaning then, let's just play with nonsense.
7. Pessimistic in postmodern era

According to Baudrillard, the culture is totally changed. These cultural revolution caused mass become passive, the society look such a “black hole” that absorb all the meaning, information, communication, etc. those things makes a society is meaningless. They take their own way, and pessimistic

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B. Deconstruction Theory

The wave of Postmodernism has influenced many cultural fields, including sociology, philosophy, architecture, visual arts, music and literary criticism. One of the most popular postmodernist tendencies within aesthetics is deconstruction. As it is currently used, "deconstruction" is a Derridean approach to textual analysis. Postmodern literary criticisms rejected the notion that literary text has objective meaning and true interpretation. All such claims to objectivity and truth can be deconstructed, in one version of deconstruction.

The term of Deconstruction firstly come from Jacques Derrida on his book “of Grammatology”. Before the writer explains more about deconstruction theory, firstly we have to know deconstruction’s background. Deconstruction theory basically is a theory of structuralism.

Structuralism is an ideology of substances, which is the structure itself. Structural method was found by F. Saussure. Saussure makes a distinction between langue and parole. Langue is the formal grammatical system, and then parole is the daily utterances which use by speaker to express themselves. Even though the usage of individual language is important, but for Saussure it cannot become the object of study for linguists which oriented to scientific. Saussure gives the highest hierarchy to the speech or langue, then parole or writing is only follow the langue. It is assumed that language exists because the system of differences and the essences of this system is binary opposition. It refers to two mutually exclusive term such signifier/signified, speech/writing, langue/parole. Binary opposition in linguistics are the same with metaphysical assumption of western philosophy such as good/evil, mind/body, nature/culture, man/woman, presence/absence, right/wrong, and so on.
which considers the first element is the center, origin, and principle, and then consequences, the other elements as second and marginal.

Derrida criticizes method of Saussure’s structuralism method. At the first, Saussure makes a distinction between langue and parole, Saussure also gives the highest hierarchy to the speech, but for introducing the theory Saussure use the writing, so there is a contradiction in Saussure theory, and Derrida wants to deconstruct about this methods. According to Derrida, structuralism pointed to the logocentrism. Logocentrism emphasizes the privileged role that logos, or speech, has been accorded in the Western tradition. In binary opposition there is western philosophy tradition, such Derrida said it has a logos or truth. Norris (2003) translated by Inyak Ridwan Munzir “karena oposisi biner dalam bahasa berjalan berdampingan dengan oposisi biner dalam tradisi filsafat barat, maka menurut Derrida istilah-istilah tersebut adalah milik Logos-kebenaran atau ‘kebenaran dari kebenaran’. Sedangkan istilah istilah yang kedua adalah representasi palsu dari yang pertama, atau bersifat inferior. Tradisi ini dinamakan logosentrisme dan dipergunakaninya untuk menerangkan asumsi adanya hak itimewa yang disandang istilah pertama dan ‘pelecehan’ terhadap istilah kedua.” So based on the explanation, Derrida wants to against the concept of logocentrism.

A deconstructive reading shows how a text is dependent upon the presuppositions of a metaphysics of presence of logocentrism. It correlates to Saussure method which gives the hierarchy to the words. Speech, for Saussure is the unity of signifier and signified which combine together and equally, which is forming a sign. The metaphysic of presence is one assumption is that something physically (signifier), and

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18 http://www.iep.utm.edu/derrida/ Accessed on September 25, 2010
something over the physically (signified) can presence as together, and this possibilities
only found in speech, not writing.

The goal of deconstruction, therefore, is to locate a point of otherness within
philosophical or logocentric conceptuality and then to deconstruct this conceptuality
from that position of alterity. In deconstruction Derrida tries to deny binary
opposition of langue/parole, presence/absence, etc, and finally there’s a refusal to
the absolute truth or logos. Writing, for Derrida, is the play of the communication
and language unsure. Writing is the process of changing meaning continually, and
this change make writing there’s in outside of the absolute truth reaches.

Différance is a term that Derrida coins on the basis of a pun that the French
language makes possible. The pun is possible because in French the word différer
can mean either to differ (Differ means ‘be different) or to defer (whereas defer means
‘put something off until later’), depending on context. Derrida presents différance as
the development of Saussure’s insight that in language there are only differences.

Here is the part of particularly of that term, it proves the writing is higher than
speech, as Derrida said. Difference is the play of the different, the traces of
differences, and spacing. The process of difference is refusing to the absolute
meaning, transcendental meaning, and universal meaning which claimed by
Saussure and by modern thinkers generally.

The trouble with the text is that it might not convey the right impression, the
true impression, and it might therefore be misleading. A rhetorical frontier has been
drawn between the truth of things and the text. According to this historical
prejudice: the text is on the outside, the truth of things is hidden away on the inside.

21 Ibid. pp. 368-369
22 Ibid. p. 382.
However, according to the same logic, the truth of things only remains hidden inside because it is essentially outside the text, in some far off yonder.

There’s always gap between signifier and signified, between text and its meaning. This gap causes the searching of absolute meaning impossible. So, for what modern human search and pursue is about a single truth is nothing. There is no single truth which can we hold, because one certain thing is the uncertainly itself. Everything must be differed while we play with the different. It is the thought of Derrida, and post modernity is the play with uncertainty.
C. Character and Characterization

The term ‘character’ originally found in many literary works such as in work of fiction, drama, or novel. Character is someone who acts, appears, or is referred to as playing a part in a literary work. The term of character also applies in film. Both of them (in literary works and in film) have a same function and same meaning. The relationship between plot and character is a vital and necessary one. Without character there would be no plot and hence, no story.

For purposes of analysis, character are customarily describes by their relationship to plot, by the degree of development they are given to the author or director, and by whether or not they undergo significant character change.

The major or central character are those they seen more of over a longer period of time; then the audience learn more about them, and make people think of them as more complex and, therefore, frequently more ‘realistic’ then the minor character, the figure who fill out the story. The major character of the plot is usually protagonist. The protagonist is usually enough to identify: he or she is the essential character without there would be no plot in the first place. It’s the protagonist’s fate (the conflict or problem being wrestled with)\(^2\) on which attention of the reader or the audience is focused. Protagonist, whose opponent is the antagonist, the antagonist may always manage to compete and defeat the protagonist.

To describe the relative degree to which character are developed by their creator, E.M Forster distinguishes between what he calls flat and round characters. Flat characters are those who embody or represent a single characteristic, trait, or idea, or a most a very limited number of such qualities. Flat. Round characters are just opposite. They embody a number of qualities and traits and are complex

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multidimensional characters of considerable intellectual and emotional depth who have capacity to grow and change.24

Yet while minor characters maybe less prominent and less complex, they are ultimately just as important to a story as a major characters. In fact minor characters often play a key role in shaping our interpretations of, and attitudes toward, the major characters and in precipitating the changes that major characters undergo. Like many a minor character is described as foils25 to major character in the sense that they serve as a contrast, throwing into relief the traits that distinguish and define to major character. In presenting and establishing character the author or the director allow the characters to reveal themselves directly through their dialogue and their actions. A good deal of characterization—the art, craft, method of presentation, or creation a personages—involves a similar process.26 How character is presented is called characterization.

26 Ibid
D. Representation

The term of representation addressed to the product and process which signed the common sense to the society. It is one of the practical thought which is elaborated socially and signed by the particularly logical. It followed by social society or culture. In 20th century it become one of discipline in knowledge, and it became important to study about culture, especially in social and humanity science.

The concept of representation has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture. Representation is an essential part of the process by which meaning is produced and exchanged between member and culture. It does involve the use of language, of signs, and images which stand for represent things.

Largely, representation explains by Stuart Hall. Stuart Hall one of the founders of cultural studies in Britain and leading contributor to many debates in cultural studies since the 1970’s. Representation means the production of meaning through language. The Shorter Oxford English Dictionary suggests two relevant meanings for the word:

1. To represent something is to describe or depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the sense; as, for example, in the sentence, “This picture represents the murder of Abel by Cain”

2. To represent also means to symbolize, stand for, to be a specimen of, or to substitutes for; as in the sentence, “In Christianity, the cross represents the suffering and crucifixion of Christ”

The figures in the painting stand in the place of, and at the same time, stand for the story of Cain and Abel. Likewise, the cross simply consists of two wooden planks nailed together; but in the context of Christian belief and teaching, it takes on, symbolizes or come to stand for a wider set of meaning about crucifixion of the Son of God, and this is concept we can put into words and pictures.

This is where representation comes in. Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the ‘real’ world of objects, people, or events, or indeed to imaginary world of fictional objects, people, and events.

So there are two process, two systems of representation involved, first, ‘system’ by which all sorts of objects, people and events are correlated with a set of concepts or mental representation which is carry around the head. Without them, it could be not interpret the world meaningfully at all.

This is called a ‘system of representation’. Because it consists, not individual concepts, but different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relation between them. This mixing and matching of relations between concepts to form complex ideas and thoughts is possible because our concepts are arranged into different classifying systems. In this example, the first is based on the distinction between flying/not flying and the second is based on the distinction between natural/man-made. There are other principles of organization like this at work in all conceptual systems. That is what the conceptual systems actually is like. However this does not undermine the basic point. Meaning depends on the relationship between things in the world-people,
objects and events, real or fictional— and the conceptual system, which can operate as mental representation of them.

Language is therefore the second system of representation involved in the overall process of constructing meaning. The general term usually uses for words, sounds, or images which carry meaning is *signs*. These signs stand for or represents the concepts and conceptual relations between them which is carry around in our heads and together they make up the meaning-systems of our culture.

Signs are recognized into language and it’s the existence of common languages which enable us to translate our thoughts (concepts) into words, sounds, or images, and then to uses these, operating as a language, to express meanings and communicate thoughts to other people. Any sound, word, image or object which functions as a sign, and is organized with the other signs into a system which is capable of carrying and expressing meaning is, from this point of view ‘a language’.

At the heart of the meaning process in culture, then, are two related ‘systems of representation’. The first enables us to give meaning to the world by constructing a set of correspondences or a chain of equivalences between things—people, objects, events, abstract ideas, etc.—and our systems of concepts, our conceptual maps. The second depends on constructing a set of correspondences between our conceptual map and a set of signs, arranged or organized into various languages which stand for or represent those concepts. The relation between ‘things’, concepts and signs lies at the heart of the production of the meaning in language. The process which links these three elements together is what we call ‘representation’.
CHAPTER III
RESEARCH FINDING

500 (days) of Summer is a film which describes the postmodern love story, which people never expect it to be. It’s thorny yet exhilarating, funny, and sad, a twisted journey of highs and lows, that does not quite go where it will. In this film, Summer Finn is the first woman main character, as a central figure, Summer Finn describes as a free and independent woman. She has an “unusual” thought which reflects her as postmodern person.

Postmodern is one of the eras which appear in the late of 20th centuries. The term ‘postmodern’ was probably first consistently used by Arnold Toynbee in 1939; and it was prefigured in his writings in 1934. In A Study of History, Toynbee suggested that the ‘modern’ historical period had ended, at a date determined in his studies roughly between 1850 and 1918. Postmodern is a tendency in contemporary culture characterized by rejecting of objective truth and global cultural narrative. Besides rejecting a grand narrative postmodern refuses the harmonic, universal, and consistent explanation. Postmodern people do not try to be the individual who control themselves fully, but be their “real” self. The result was that the basic attitude of postmodernists was a skepticism about the claims of any kind of overall, totalizing explanation.

Summer Finn is representation of postmodern person who does not try to be the individual who control themselves fully, but be the “real” self of her.


also represents the postmodern people that they do not have to prove themselves are right or other people are wrong. For postmodern people, believe or faith is about social context, Postmodernists having abandoned their belief in traditional (‘realistic’) philosophy. They had rejected the conventional tonal narrative order of the work. They had also tended to reject the influence of (dominant) past thinkers.\textsuperscript{31}

Summer has a relationship with Tom Hansen, but from the beginning of their relationship Summer gives the statement that she does not want to have a boyfriend and she has relationship only for having fun. At the beginning of the film Summer ignores herself from the marriage, and she does not believe in love, but at the end she involves herself in one of the regulation named marriage. The change of Summer’s behaviors and thought proves Summer as the representation of modern person.

This chapter focuses on the development of Summer’s character, and focuses to some other things which disturb the reflection of Summer Finn as represent of postmodern people.

A. Analysis of Summer’s Representation in Postmodern Values

A.1. Summer has Complex Relationship

The real characteristic of Summer Finn is obviously seen in her relationship with Tom. Whether happy or not, with calling the times now as ‘postmodern’, there is no denying that the world is more complex,\textsuperscript{32} and Summer and Tom have complex relationship. Summer represents as a person who has postmodern characteristics, unstructured, and she does not believe in love and fate. It reflects from Summer’s idea, thought, and attitude. She ignores the rules, but it’s totally

\textsuperscript{31} Ibid. p. 73.

change in the end of the story. Summer be the real new of her who believe in fate, love, and she involves herself to regulation named marriage.

Postmodernism is signed by there is no grand narrative in this time, it caused there is no structure to regulate anything. Grand narratives is a big rule or ideology to regulate everything in modern era, such a metadiscourse be found, it will be possible to incorporate all forms of knowledge into one grand narrative. This is the dream of modernism.\textsuperscript{33}

Modernism glorifies the orderness, so they create master narratives, including law, science, ethics, and aesthetics. By rejection of grand narratives, postmodern favors ‘mini narratives’. Postmodern mini narratives are always situational, provisional, contingent, and temporary. Making no claims to universality, truth, etc.

Summer Finn reflects those values, Summer brings the value into her relationship with Tom. There is no grand narratives caused ‘anything goes’. She does not want to give the label on that relationship. There is no big rule to regulate anything including the relationship. For Summer, she only looks for something fun.

When she meets Tom, she makes a relationship just for fun. She’s not looking for anything serious,

\begin{quote}
\textit{Summer} : Hey, um—I just wanna tell you that, \\
\textit{Um—I’m not really looking for anything serious.} \\
\textit{Is that okay?}
\end{quote}

\begin{quote}
\textit{Tom} : Yeah
\end{quote}

\begin{quote}
\textit{Summer} : (she shakes her head) \\
\textit{‘Cause some people kind of freak out when they hear that}
\end{quote}

\begin{quote}
\textit{Tom} : No. Not me
\end{quote}

\begin{quote}
\textit{Summer} : (shakes her head again) You sure?
\end{quote}

\begin{quote}
\textit{Tom} : Yeah. Like, casual right? Take it slow
\end{quote}

\begin{quote}
\textit{Summer} : Right. No pressure \\
\textit{(She looks at tom, and then she sighs and wakes up from the bed)}
\end{quote}

\textsuperscript{33} \textit{Ibid.} p. 113.
Tom has some disagreement to Summer. But he tries to stand still to be with Summer, because Tom decides Summer’s skepticism is primarily a result of uncertainty, and that if they do get together she will slowly change her mind. So, Tom tries to understand Summer with her ‘casual’ relationship. Summer assumes of ‘no pressure’ in her relationship it means ‘no label’ and ‘no obligation’. It all happen situational and contingent, there is no pressure means let anything goes in this world include relationship because there are no more regulation to regulate anything.

Sense of “anything goes” also reflects in Summer and Tom’s relationship.

When Tom asks Summer about the status of their relationship,

*Tom*: Summer, I gotta ask you something
*Summer*: What?
*Tom*: What are we, um—what are we doing?
*Summer*: I thought we were going to the movies
*Tom*: Yeah, I mean, like, what are we, like—what’s going on here, with us?
*Summer*: I don’t know (she smiles) who cares? I’m happy, aren’t you happy?
*Tom*: Yeah
*Summer*: Good

(Picture 1 and 2 describes the sense of “anything goes” of Summer. When Tom asks about the certainty of the relationship Summer just don’t give the certain answer. She does not care for what happen between her and Tom.)

Summer does not care for what happen between her and Tom, she just make a relationship and just let it flows, without pressure, label, or obligation. Let anything goes in this time. There’s no grand narrative it caused there is no structure
to regulate anything and it caused people more free to express themselves, including
Summer.

A.2. Summer is a Free Woman

Summer is also described as a free woman. It proves in her relationship
with Tom. She does not want to get attach to man, and she avoids serious
relationship or marriage. In her opinion, she does not believe that love exists in this
world, she also doubt about fate, and when Tom and McKenzie ask her about love
and boyfriend, Summer just laugh.

McKenzie : So do you have a boyfriend?
Summer : No.
McKenzie : Why not?
Summer : Because I don’t want one
McKenzie : Come on, I don’t believe that.
Summer : You don’t believe that a woman could enjoy being free
and independent?

The conversation between Summer and McKenzie above proves the
characteristic of Summer. She wants to be free without having relationship and
boyfriend. Besides that, the other side of ‘free spirit’ Summer’s character is that, she
avoid the serious relationship,

McKenzie :( beat) Are you a lesbian
Summer : No, I’m not a lesbian. I just don’t feel comfortable being anyone’s
"girlfriend." i don’t actually feel comfortable being
anyone’s anything, you know?
McKenzie : I don’t know what you’re talking about
Summer : Really?
McKenzie : Nope
Summer :( chuckles) Okay. Let me break it down for you
McKenzie : Break it down!
Summer : I like being on my own. Relationships are messy and
people’s feeling get hurt. Who needs it? We’re young.
We live in one of the most beautiful cities in the world.
(more)
Summer : (cont’d) Might as well have fun while we can afford
and save the serious stuff for later.
(Picture 3 and 4: show Summer’s free spirit that she does not want to get attached with man, and she like being her own. As postmodern person she lives with her beliefs.)

From the dialog above, Summer and McKenzie have different perspective. Summer said that she wants to be free and be independent. She just does not feel comfortable being anyone’s ”girlfriend.” And she does not actually feel comfortable being anyone’s anything. Summer’s free spirit is shown when she tells that she likes being her own, she thinks that relationship is messy and most people get hurt from it, and Summer does not need the relationship. She rather thinks to have fun than make a serious relationship.

Summer presents postmodern person who does not want to be attached with rules or she does not want to be attached with other man. McKenzie presents a conservative person who thinks that woman should have a boyfriend. When Summer does not want to have boyfriend, McKenzie thinks it is not normal, and he said that Summer is lesbian. Even Summer gets a bad assumption from McKenzie, but Summer said that she is not lesbian, she just does not feel comfortable being anyone’s girlfriends, moreover she does not wants to be anyone’s anything. She likes being free because she does not want to be owned by other people. She does not wants to be a ‘product’ who owned by other people. Those dialog shows that there are some contradiction perspective between Summer who presents postmodern people, and McKenzie who still has a conservative perspective.
A.3. Summer Re-Evaluates Western Value Systems

Summer as a character with postmodern ideas or thoughts also re-evaluates western value system (love, marriage, popular culture, etc.). Western value system is something correlate to modern values. Modernism refers to a certain period of great change in the western world. Modern societies through the means of ‘grand narrative’ or ‘master narrative’ every belief system or ideology has its grand narrative. Whereas modernism places faith the ideas, values, beliefs, cultures and norms of the west, postmodern rejects western values and beliefs as only a small part of the human experience and often rejects such ideas, beliefs, cultures and norms.

Summer as a character with postmodern ideas or thoughts tries to re-evaluate the meaning of ‘love’. Even though she has a relationship with Tom, but she never gives the label of ‘girlfriend’ or ‘boyfriend’. She avoids the words of love and replaces it with words ‘friend’. She only recognizes Tom as her ‘friend’. It is different with Tom who wants to give the label on their relationship, that they are couple.

_Summer_ : We’re just friends  
_Tom_ : (angry) No! Don’t pull that with me! don’t even try to—this is not how you treat your friend  
_Summer still silence  
_Summer_ : I like you tom. I just don’t want a relationship-  
_Tom_ : Well you’re not the only one that gets a say in this! I do too! And I say we’re a couple, goddamn it!

Tom and Summer have different idea of relationship. Tom presents a modern person who wants a structured relationship and ‘clear’ relationship. When two adults have relationship, they are doing everything together, it means they are couple and
it’s a love. It is different with Summer who has unstructured idea of relationship. When two people together it does not mean they are couple. A relationship should not have a meaning and not always refers to status of ‘couple’. There is no grand narrative make ‘anything goes’. The ‘anything goes’ argument depends on a certain of the rule of the individual. This breaking up of grand narrative leads mass of individual thrown into absurdity.\textsuperscript{34}

Summer also re-evaluates popular culture. The meaning of popular culture used in this book covers ‘a set of generally available artefacts: films, records, clothes, TV programs, modes of transport, etc.’\textsuperscript{35} Popular culture can be found in different societies, within different groups in societies, among societies and groups in different historical periods. Popular culture can be defined descriptively as covering a specific set of artefacts. It is and has always been a hybrid form of high and low culture. High culture makes its way into the ‘low culture’. If it has appealed to the mass populations, then it becomes low culture because suddenly it is commercialized and those deemed part of low culture. Toilet humors, reality television, popular music (especially its abbreviation pop) are often cited example of low culture.

Here, in this film Summer loves Ringo Starr. Ringo Starr is one of the Beatles members. Beatles is legendary band from England. They serve a popular song or music, in other word Beatle is one of the example of popular culture. In this film, Summer adores Ringo as her favorite Beatle. She is unaffected with other people who says that Ringo Starr is a crappy drummer and he has bad voice. She is still in her way who said that she’s very love Ringo.

Summer : Yes, “octopus garden” is the best Beatles song ever recorded
Tom : Why don’t you just say “Piggies”
Summer : Come on, I love Ringo Starr!
Tom : Nobody’s love Ringo Starr.
Summer : That’s what I love about him.
Tom : You’re ridiculous.
Your favorite Beatle is Ringo.
Summer : Damn right! Ringo’s the best

(Picture 5 is debate between Tom and Summer about their favorite Beatle. Summer loves Ringo Star, she rather like Ringo as the minority. As a character with postmodern ideas or thoughts Summer does not follow the mainstream.)

According to dialog above, Tom does not like Ringo Starr just like most people, who think that Ringo wasn’t good drummer.

However Summer does not follow the mainstream. Mainstream is the ideas and opinions that are thought to be normal because they are shared by most people. So, mainstream is generally, the common current thought of the majority. As such, the mainstream includes all popular culture, typically disseminated by mass media. In Beatles John and Paul are plotted as the high culture because they are the majority, it caused there are so many people love John and Paul. On the contrary, Summer as postmodern person breaks the rule or the structure of high culture. The opposite of the mainstream are subcultures, subculture represents a subversive rearrangement by its adherents of codes and signs to be found elsewhere in popular

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culture, including the realm of dominant ideas and symbols. In this film Summer as a characters with postmodern ideas or thoughts include the subculture ones who love Ringo as a low culture because Ringo is the minority.

A.4 Summer is Emotionless Woman

Postmodern people do not try to be the individual who fully control themselves. Postmodernist refuses the harmonic, universal, and consistent explanation. The individual is emotionless, autonomy and live in a rational way. As a character with postmodern ideas or thoughts Summer is emotionless, she has no strong feeling such as love and angry. The emotionless of Summer is proven when she suddenly decides to leave Tom.

Summer : I think we should stop seeing each other.
       : Let’s just eat and we’ll talk about it after.
Mm... That’s good, I’m really glad we did this
       (Without another word she goes back to her pancakes. Tom watches her eat like this is the worst travesty in the history of mankind.)
       : (mouth full) I love this pancakes
       (Tom looks at his food in disgust. he may never eat again.)
Summer : (innocent) what?
       (Tom stands up to go)
Summer : Tom, don’t go. You’re still my best friends!

The dialog between Summer and Tom above describes how cruel Summer is. It seem like she does not have emotion. After she beats Tom hardly with breaking up, she acts as normal people as if nothing happen with her and Tom. After she dumps Tom, she eats pancakes and said if she loves those pancakes and she forgets about Tom’s heartache. Innocently she said that Tom is still her best friends.

Summer is described as ignorance woman on everything that happen in her life, include in her relationship with Tom. She ignores Tom, ignores Tom’s hurt feeling, and she does not try to chase Tom and let Tom go away from her. As

postmodern people, Summer refuses the harmonic, universal, and consistent explanation. Tom needs some consistency about the relationship, he tries to understand Summer’s thought, but he is no longer strong enough to understand Summer’s will. At the beginning of the story Tom knows that he and Summer have different idea of relationship, but Tom decide Summer’s skepticism is primarily a result of uncertainty and that if they do get together she will slowly change her mind, but the fact is, day by day he got with Summer is getting worse.

\[\text{Tom : Summer... look, we don’t have to put label on it.}\]
\[\text{That’s fine, I get it. But you know, I just need some consistency.}\]
\[\text{Summer : I know -}\]
\[\text{Tom : I need to know you’re not gonna wake up in the morning and feel differently.}\]
\[\text{Summer : and I can’t give you that. Nobody can.}\]

Summer as a person who has postmodern characteristics refuses a consistency explanation. She does not want to get attach with other man, and she does not want to give some consistency to other people. She lets anything go without some rules or consistency. On the contrary, Tom wants some consistency for his relationship. He wants ‘label’ on their relationship, it makes some differences between Summer and Tom.\(^{38}\)

Summer’s emotionless and refusal of consistency explanation is part of the real postmodern person who does not try to be individual who control herself fully but be her ‘real’ self.

Postmodern creates an emotionless individual. The people become more passive and ignorance. According to J. Baudrillard the culture is totally changed. These Cultural Revolution caused people to become passive, creating society as a

\(^{38}\) Like many minor character, Tom might be described as foil to this major in the sense that he serve as contrast, throwing into relief the straits that distinguish and define him. He emphasizes if there are more postmodern value in this film, and he recognizes those values even he does not realize it.
‘black hole’ that absorb all the meaning, information, communication, etc. Those things make the society meaningless, they take their own way, and being pessimistic.\textsuperscript{39}

A.5 Summer Lives with her Beliefs

Postmodern people live with their own beliefs, language, and value. It is prove from their behavior and expression of postmodern people in daily life. Because of that, postmodern people do not think about the truth, they ignore the logic or systematic thought. Summer as a character with postmodern ideas or thoughts lives with her beliefs, languages, and her values, she does not wants to prove who’s the most right, either she is right or other people is right. Postmodernist conclude “\textit{what’s true for you may not be true for me}”, encapsulates the postmodern idiom fairy well.

As a character with postmodern ideas or thoughts, Summer lives with her beliefs. She does not believe in love and the one right person. Summer thinks that love is only fantasy. Postmodernist believe that the notion of the truth is contrived illusion. One of the most prevalent characteristic of postmodernism is the idea that there is no and can never be any kind of absolute truth. They say that the idea of the world’s own story, the unified picture of reality, is an illusion. There is no such thing as the whole truth.\textsuperscript{40}

Just like truth, love is also a way of being. Truth and love are exactly same thing. Plato maintains that love is deepest connection with ultimate truth. Again,


Plato describes love as the urge towards the best and true reality. It suggests that love is a connection with the reality and truth.\textsuperscript{41}

Postmodernist believe that the notion of the truth is contrived illusion. For postmodern people the truth is relative, depend on social context. Tom and Summer have a different point of view of about love and fate. Tom always believes in love and fate, but Summer Does not. as postmodernist who believe that truth is relative, Summer does not believe in love. The different perspective between Summer and Tom is reflected in this dialog:

\textit{Narrator: This is a story of boy meets girl. The boy, Tom Hansen of Margate, New Jersey, grew up believing that he'd never truly be happy until the day he met “the one”. The girl, Summer Finn of Shinnecock, Michigan, did not share this belief. Tom meets Summer on January 8th, he knows almost immediately she's who he’s been searching for.}

Narrator said that, for Tom Hansen to find Summer now in a city of 400000 offices, 97000 commercial buildings, and 3, 8 million people, that’s could only be explained by one thing: fate, and Tom believes it. When he meets Summer, he knows, that she’s the one he’s been looking for. Tom falls in love with Summer, but Summer does not, because in fact she does not believe in love.

\textit{Picture 7}

\textsuperscript{41}http://www.philosophynow.org/issue67/Plato_is_my_dog_yo_Dogs_Love_and_Truth
Accessed on January 28, 2011
(Picture 7 is Summer’s argue about love. She thinks that love is does not exist in this world. Moreover she believes that love is only fantasy, Postmodernist believes that the notion of the truth is contrived illusion.)

Tom : Okay, but wait, waits. What happens if you fall in love?
Summer : (Summer laughs)Well, you don’t believe that, do you?
Tom : It’s love. It’s not Santa Claus
Summer : Well, what does the word even mean?
       I’ve been in relationship,
       and I don’t think I’ve ever seen it
       ...  
       There’s no such thing as love. It’s fantasy.

When Summer said “well, you don’t believe that, do you?” it means, truth cannot be known in the context of postmodernist thinking, and those who claim to know truth are either lying and it sounds foolish. For postmodern people, the truth is relative, depend on social context. Even though Summer possesses postmodern characteristics, in several occasion, she also perform contradictory attitudes that show her as a modern person. This will be discussed in the next section.
B. Deconstruction Analysis of Summer’s Representation

As the writer concluded in the previous discussion, in several occasions, Summer shows contradictory behaviors that are different from her as a postmodern person. This section will discuss those contradictions. In other words, Summer’s behaviors deconstruct her as a postmodern person. Below are the points of deconstruction which shows Summer as a modern person.

B.1 Summer has Good Relationship

One of the most important things to deconstruct Summer’s representation is through the relationship. Even though Summer has complex relationships with Tom, but overall she has good relationships with all her friends.

Summer has many friends. It proves when Summer makes a party in her rooftop of apartment building. There are so many people attend in her party, including Tom. There Tom sees that Summer little bit ignore him, Summer prefer to spend her time by talking to her friends than spend her time with Tom. Summer looks enjoy the time when she spent time together with all her friends.

Summer’s good relation reflects the other side and the real side of Summer as a lovable and humble woman. She’s not described as a mysterious woman or complex woman at the end of the story. She has a broad relationship to the other.

![Picture 8](Picture 8 is Summer’s party in her roof top. The picture shows Summer’s good relationship to other people. Summer’s good relation reflects the other side and the real side of Summer as a lovable and humble woman)
In addition, Summer is a loyal person. She is full attention to her friends. Although she has quit her job in Greeting Card Company, however when her friends, Millie gets married Summer attends in Millie’s party.

Tom : Well, um, what are you doing? Are you going to Millie’s?
(Summer shakes her head)
Tom : Me too.
Summer : Cool
Tom : I forgot you knew her
Summer : Yeah, we worked together all that time, so—
Tom : Of course
Summer : I love Millie. She’s the sweetest

From the dialog above, reflects the real side of Summer who has a good relationship to the other. In addition, she describes as a care woman, she does not think that Millie is the part of her past because of Summer does not work together in Greeting card Company again. Summer still be a care woman to all her friends.

B.2 Summer is Restricted and Organized Woman

If the first time Summer describes as a free woman and she does not to be attach with man, but after Summer’s representation deconstructed Summer is being a restricted woman. According to Oxford Dictionary, restricted means controlled by rules or laws.\(^\text{42}\) One of the example of Summer as restricted woman is that when Summer give the confession about herself as a person who is very neat and organized.

_Summer: I was very neat and organized_

From Summer’s confession above, she wants her life to be organized. Because of that she needs the rule or some orderness to make herself neat and organized. When she explain herself as an organized and neat person, it means Summer is kind of a structure woman. She has a ‘clear’ structure of life. However, when she meets Tom and has a free relationship without put label on it, Summer does not feel safe and the relationship ended by Summer leaving Tom and marry other man.

Summer’s decision to get married at the end of the story is one of Summer’s characteristic as restricted woman. By having husband and getting married it means she brings back the rules into her life again. Summer leaves free live and being settle with marry other man. She involves the rules and norms in her life which describes her as restricted woman.

When Summer explains herself as very neat and organized woman, it reflects through her apartment. Her apartment is very neat and organized. Summer lives in small apartment; Summer’s apartment is very simple. There’s no sense of ‘anything goes’ that reflect her postmodern representation. Everything is very structured, there are no characteristic of postmodern house which has many feature, such as juxtaposition of style: blend traditional, contemporary, and newly invented forms.

In this film Summer’s house is characterized by simplification of form and creation of ornament from the structure and theme of the building. It looks so classical house, she also has plenty of interesting, vintage artwork in ornate gold frames, and some well-traveled knickknacks.

In addition, there are some paintings in Summer’s room which are reminiscent to modern era. Those paintings are Summer’s favorite painting from Magritte and Hopper. In one scene, Tom said
Tom: she’s like Magritte and Hopper.
and we talk about bananafish for like 20 minutes.
we’re so compatible, it’s insane.

From the dialog, Tom explains that Summer likes Magritte and Hopper. Her favorite painting is the same with Tom. Magritte and Hopper are artists. Rene Magritte or René François Ghislain Magritte (21 November 1898 – 15 August 1967) was a Belgian surrealist artist. He became well known for a number of witty and thought-provoking images. His accessible and vivid Surrealism caught on in the 1960s. His intended goal for his work was to challenge observers' preconditioned perceptions of reality and force viewers to become hypersensitive to their surroundings. 43 Magritte's movement is surrealism, surrealism is a cultural movement that began in the early 1920s, and is best known for the visual artworks and writings of the group members. Surrealism as we know it today is closely related to some forms of abstract art. 44 In fact, they shared similar origins, but they diverged on their interpretation of what those origins meant to the aesthetic of art.

Summer loves Magritte. In her room actually there’s actually no picture of Magritte, but summer makes a duplicate of Magritte’s painting ‘The Son of Man’: a display of a bowler hat and green apple, on top of the hat in Summer’s apartment

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44 The characteristics of this style—a combination of the depictive, the abstract, and the psychological—came to stand for the alienation which many people felt in the modern period. For abstract expressionism is under the newly coined term modernism.
(Picture 10 is Magritte’s painting “The Son of Man”. Picture 11 is that one ornament in Summer room that refers to the painting.)

Summer also has one painting of Edward Hopper in her room, a painting of a scenery or landscape. Edward Hopper (July 22, 1882 – May 15, 1967) was a prominent American realist painter and printmaker. He was fascinated with the modern American life.

(Picture 12 is Hopper’s painting of “southern hill”. And picture 13 is one of the landscape painting in Summer’s house, it’s such as a prototype of Edward Hopper’s painting)

When Tom explains that Summer likes Magritte and Hopper it means that Summer is preference is modern art, because surrealism is part of modern art (the emerge of surrealism is round about early 1920s), by collecting or having some stuff of Magritte and Hopper reflects Summer as modernist.

Summer’s apartment is not really reflects the typical of postmodern house which has unstructured and juxtaposition style, with the usage of many light colors and they are strike against each other. There is no recombination of postmodernism—‘anything can be juxtaposed with anything else’. Summer’s apartment look so punctually, orderly, and really structured.
Summer describes as restricted woman who attach to the rules or laws to control her. It proves when she makes a decision to leave Tom and marry other man. When she gets married she involves herself into the regulation again. In addition, Summer also makes some decoration in her house which is very structure and very organize. It does not make Summer being representation of postmodern person, but it makes Summer comeback to the rule and lead her back into modernist.

**B.3 Summer Follows Western Value Systems**

At the first of the story Summer as postmodern representation describes re-evaluate western value systems (Love, Marriage, Popular Culture). Western value system is something correlate to modern values. Modernism refers to a certain period of great change in the western world. Modern societies through the means of ‘grand narrative’ or ‘master narrative’ every belief system or ideology has its grand narrative. Whereas modernism places faith the ideas, values, beliefs, cultures and
norms of the west, postmodern rejects western values and beliefs as only a small part of the human experience and often rejects such ideas, beliefs, cultures and norms.

Summer re-evaluates the meaning of ‘Love’ with does not give the label on her relationship. There’s sense of ‘anything goes’ in her relationship that does not quite go where it will. However at the end Summer leaves Tom and she questioned the relationship.

### Dialogue

| Summer | I think we should stop seeing each other. |
| Summer | I mean this thing. What are we doing? I mean, is this normal? |
| Tom | Norm—I don’t know. I don’t care. I’m happy. Aren’t you happy? |
| Summer | You’re happy? |
| Tom | You’re not? |
| Summer | All we do is argue! |

From the dialog above, Summer at the end questioned the status of the relationship. Moreover Summer thinks that the relationship that she has is abnormal. Summer can’t stand any longer in her free relationship, so she decides to leave Tom and thinks the relationship isn’t normal.

When Summer questioned the relationship by saying ‘is this normal?’ it means she doubts her free relationship. She thinks about norm. She believes that the
relationship between her and Tom is not part of normal thing, so she seeks the ‘normal’ relationship by leaving Tom and marry other man.

When Summer gets married, she follows western values systems, whereas modernism places faith the idea, values, culture, and norms. She believes western value systems can brings some prosperity and normality into her. So she comeback to the big rule or ‘Grand Narrative’ which is reflects her as modernist.

Summer modernist representation known when she is often wears vintage style. Summer’s vintage style reflects the other and the real side of Summer as a person who is still oriented to a modern. Vintage also knows as modern fashion. Vintage clothing is a generic term for new or second hands garments originating from previous era. The other vintage is euphemism for “old” clothes. It is usually called modern or contemporary fashion. Vintage clothing was produced before the 1920s is referred to antique clothing. Clothing from 1920s to 1980s is considered vintage, also known as retro for retrospective.

As a person who has postmodern thought and attitude, summer rather uses vintage than eclectic fashion, because eclectic is the style of postmodern. According to McGuigan, ‘postmodern culture’: ‘Eclecticism is the degree zero of contemporary
general culture: one listens to reggae, watches a western, eats McDonald’s for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and ‘‘retro’’ clothes in Hong Kong; knowledge is a matter for TV games.\textsuperscript{45} So, everything is mix together and that is part of eclectic\textsuperscript{46} style of postmodernism.

Throughout the movie, Summer has good taste in fashion and she always use the vintage style. Her conservative’s personality is reflected in her clothes. She wears some dresses which there are sense of politeness in her fashion. She’s not wearing some sexy dresses, and all the vintage style is reminiscent of eras gone by.

When Summer follows western value systems it reflects to her decision for bringing back herself into regulation and getting married to other man. Also, it reflects to her vintage stuff. She chooses the dress which full of politeness. There are some norms in Summer’s lives which is bringing back her into western value systems is that something correlate to modern values.

\textbf{B.4 Summer as a Sensitive Woman}

At the beginning of the story, Summer describes as heartless and emotionless woman, but in the end of the story Summer shows her real character as a sensitive woman. She is not woman who does not have the emotion, but she has it.

The emotion and sensitivity of Summer reflects when Summer and Tom go to the movies and watch “The Graduate”, seen Dustin Hoffman as Ben run to the church, seen Katherine Ross as Elaine decide to leave her family and fiancé 

\begin{footnotesize}

\textsuperscript{46} Eclectic means not following one style or set ideas, but choosing from or using a wide variety. (Anonymous, \textit{Oxford Advanced Learner’s Dictionary 7\textsuperscript{th} edition} (UK: Oxford University Press, 2005), p. 485.)

Eclectic clothes indicate that style is most often creative, colorful and bit bold. It is often referred to indie style which means ‘independent’. It is often overlap with bohemian. Women with eclectic style use all kinds of style and mix them together.
\end{footnotesize}
and run off with Ben, and then seen them sitting on the car, she still in her wedding
dress.

(Picture 18 and 19 are some picture which shows Summer’s real emotion when she
watch “The Graduate”. Her face breaks into full of emotion when the subject
married.)

When Summer watch the movie and watch the subject marriage Summer’s
face breaks into powerful emotion such as never seen before. And it’s affecting.
Then they leave the theater, at first everything is all right, but soon after that she
begins to cry again, real sobbing.

Tom : you okay?
Summer : yeah
Tom : what—what is it? the movie?
Summer : it’s nothing. I’m just—I’m just being stupid
Tom : yeah?
Summer : yeah

Summer’s emotion emphasizes when she looks the marriage on that movie,
she’s real sobbing and Tom cannot guess for what happen to Summer then, but
Summer cannot hides her real emotion to Tom, include her affection and her deep
feeling to one thing, named marriage.

In conclusion, Summer’s real character is insecure. She is very sensitive
and full of emotion. When she being free it’s only part of her way to seeks the
security, especially emotional security for herself, but she fails to get security by
being free. Summer tries to make a great wall of protection. She creates the wall of
distance, of space, of casual which Summer often hide behind. That wall is only
some protections for Summer to protect herself, and when Summer marry other man, she chooses for bringing back herself to the conventional way name marriage.

**B.5. Summer Lives by Togetherness**

Summer postmodern representation lives in her beliefs that say she does not believe in love and one right person. Moreover Summer thinks that love is only fantasy. But at the end of the story, there are some real character of Summer appears in that movie. One of the real Summer’s character is that Summer is an insecure woman.

The real character of Summer is obviously appears when she pleased Tom to come into her room. Tom sees Summer’s apartment, a place where the real character appears.

*Summer*: You know, I dream sometimes about flying. It’s starts out like I’m running really, really fast, I’m like superman. And the terrain starts to get really rocky and sleep and then I’m running so fast that my feet aren’t even touching the ground, and it’s like this amazing realness. I’m free, I’m safe, then I realize... I’m completely alone and then I wake up. . .

When Summer tells the story, her face is full of emotion, she sometimes closes her eyes and really feels insecure, then she cries, and sometime weeps her tears.

*Picture 20: Sample image.* Summer tries to tells the story to Tom about her dream. Sometime she closed her eyes, and sighs. And sometime she cries and weeps her tears such in picture 21.*
In her dream, Summer enjoys herself to be free. When she feels she is flying, she seems like a superhuman and it’s kind of amazing realness. However on the other side Summer realizes that she is completely alone and afraid.

Summer’s dream is one of the things that describe Summer’s insecurity. Although Summer enjoys herself to be free, but she not feels safe anymore when she being free. When Summer does not want to attached with man, she ignores serious relationship, and in her opinion that she does not believe in love, it’s only part of her great effort to protect herself from the insecurity. In fact, the freedom that she seeks cannot bring security for herself, because Summer still feel alone and afraid. When she does not get any security and being alone, it makes Summer feel insecure. In addition, Summer’s decision to leave Tom is one of her effort to seeks emotional security for herself. It caused of her ‘free-relationship’ with Tom cannot bring emotional security for Summer, so she decides to leave Tom and marry other man.

(Picture 22 and 23 shows Summer in wedding dress in her wedding day. At the end of the story Summer makes a decision to leave Tom and marry other man. She lives by togetherness)

When Summer marry other man it means she decides live by togetherness. And Tom questioned Summer’s decision,  

Tom : And you—um- You're married.  
Summer : Yeah, it’s crazy, huh?  
Tom : You never wanted to be anybody’s girlfriends and now you’re somebody’s wife  
Summer : Surprise me too,  
Tom : I don’t think I’ll ever understand that.
I mean, it does not make sense.

**Summer**: It just happened.

**Tom**: Right, but that's what I don't understand. What just happened?

**Summer**: I just—I just wake up one day, and I knew

**Tom**: Knew what?

**Summer**: What I was never sure of with you.

From the dialog above Summer’s decision to leave Tom because of Summer is never sure with Tom. She is never sure with the relationship between both of them which described as free relationship.

Summer described as an insecure woman. So she finds some security for herself by having relationship with Tom. In fact, she never feel safe and she is never sure when she has a relationship with Tom. So Summer makes a decision to leave Tom and marry other man. She live by togetherness, one thing that she is searching for. Although in the first of the story Summer described as representation of postmodern person who live in her beliefs that say love is only fantasy, but at the end the story, after Summer representation deconstructed, she live by togetherness.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

“500 (days) of Summer” is romantic drama movie which describes the relationship between two people (Tom and Summer) in this postmodern era. The film describes postmodern love story which never what people expect it to be.

One character, Summer Finn, is the first woman character, as a central figure, Summer Finn describes as a free and independent woman. She has “unusual” thought which reflects her as postmodern person. She has a complex relationship, she is kind of free woman, who does not want to be attach with man and avoids serious relationship. She re-evaluates western value systems. She is emotionless woman because she has no direction and ambition. Summer also described as a person who lives with her own beliefs that she said love is only fantasy. Her being pessimistic indicates that she’s a representation of postmodern person. It reflects from Summer’s thought, idea, and attitude. The film is focused on Summer representation of postmodern person, possibly in deconstruction analysis, Summer is not real pessimistic.

The deconstruction of Summer’s character is obvious. At the end of the story Summer is totally changed. Summer be the real new of her who leads herself into regulation named marriage, and she’s truly romantic. After deconstructed, Summer as representation of postmodern person is doubted and questioned. It’s proven by Summer having a good relationship to other people, she also kind of restricted woman. Then Summer follows the western value systems. And she is sensitive woman. At the end she decides to marry other man and live by togetherness.
The result of deconstruction shows Summer’s appearances reflect modernity with her all blue vintage style. Moreover, Summer’s apartment also does not reflect her as postmodernist, because Summer’s apartment is very structured and very functional, there is no sense of “anything goes” that reflect her as representation of postmodern person. Everything is very neat and organized.

In addition, Summer’s last decision to get married with other man is her way to find some security, especially emotional security for her insecurity. When she acts herself to be free is only part of her way to get some safety, but is not give her any security. When she does not get the security with being free, she decides to leads herself back to the conventional way named marriage. So, from the explanation above and from the research in previous chapter, there are some things which disturb Summer as postmodernist. And the result of deconstruction shows Summer reflects modernity.

B. Suggestions

This research only focus to the first woman character Summer Finn as a character with postmodern ideas or thoughts in 500 (days) of Summer movie. After deconstructed Summer is doubted as a character with postmodern ideas or thoughts, because Summer real character is insecure and she is truly romantic.

The writer suggests that for understanding deconstruction, someone must analyze many sights, for example the first man character Tom Hansen. The writer suggest for the next researcher to give more attention to Tom’s character, because Tom is suspected as postmodern person, because Tom is kind of passive and pessimistic man, and he questions Summer’s decision to get married at the end.


APPENDICES

A. Cover of the Movie
B. Scenes of the Movie

I don't know.

Who cares?

You don't believe that a woman could enjoy being free and independent?

I'm not as comfortable being alone as you are.

There's no such thing as the perfect fantasy.

And then I woke up.

A time of confidences.
I mean is this normal?

I think we should stop seeing each other.

...Of course.

I love Millie. She's the sweetest.

Two years neat and organized.

56
Author’s note:

The following is a work of fiction any resemblance to person living or dead is purely coincidental. Especially you, Jenny Beckman. Bitch.

(488)

EXT. PARK - DAY

For a few seconds we watch A MAN (20s) and a WOMAN (20s) on a park bench. Their names are TOM and SUMMER. Neither one says a word.

CLOSE ON her HAND, covering his. Notice the wedding ring. No words are spoken. Tom looks at her the way every woman wants to be looked at.

A DISTINGUISHED VOICE begins to speak to us.

NARRATOR
This is a story of boy meets girl.

CUT TO:

(1)

INT CONFERENCE ROOM - DAY

The boy is TOM HANSEN. He sits at a very long rectangular conference table. The walls are lined with framed blow-up sized greeting cards. Tom, dark hair and blue eyes, wears a t-shirt under his sports coat and Adidas tennis shoes to balance out the corporate dress code. He looks pretty bored.

NARRATOR
The boy, Tom Hansen of Margate, New Jersey, grew up believing that he'd never truly be happy until the day
he met “the one”.

CUT TO:

INT LIVING ROOM - 1989

PRE-TEEN TOM sits alone on his bed engrossed in a movie. His walls are covered in posters of obscure bands. From the TV, we hear: "Elaine! Elaine!"

NARRATOR
This belief stemmed from early exposure to sad British pop music and a total misreading of the movie, "The Graduate."

CUT TO:

INT OFFICE CUBICLE - PRESENT DAY

The girl is SUMMER FINN. She files folders and answers phones in a plain white office. She has cropped blonde hair almost like a boy's but her face is feminine and pretty enough to get away with it.

NARRATOR
The girl, Summer Finn of Shinnecock, Michigan, did not share this belief.

CUT TO:

INT BATHROOM - 1994

Teenage Summer stares at herself in the mirror. Her hair extends down to her lower back.

NARRATOR
Since the disintegration of her parents' marriage, she'd only loved two things. The first was her long dark hair.

She picks up scissors from the counter and begins to slice.

NARRATOR
The second was how easily she could cut it off... And feel nothing.

CUT TO:
SPLITSCREEN. INT BOARDROOM/ INT CUBICLE - SAME

On the right side of the screen, Tom continues to listen to some boring presentation. On the left, Summer answers a call, takes a message, and walks out of her cubicle down a long narrow hallway.

NARRATOR
Tom meets Summer on January 8th, he knows almost immediately she’s who he’s been searching for.

CU Summer opening the door to the boardroom, about to come face to face with Tom for the first time.

NARRATOR
This is a story of boy meets girl.

But before they do,

CUT TO:

BLACK.

NARRATOR
You should know up front, this is not a love story.

(290)
EXT STREETS OF SAN FRAN - NIGHT

A 12 year old GIRL rides her bicycle down the block. She arrives at an apartment complex, jumps off the bike and races up the front stairs. She rings the doorbell.

INT TOM'S PLACE - LATER

PAUL and MCKENZIE open the door. These are Tom's best friends since birth. Paul is a doctor and wears hospital scrubs. McKenzie works in the cubicle next to Tom.

PAUL
We didn't know who else to call.

The Girl removes her bike helmet.

MCKENZIE
It’s Amanda Heller all over again

GIRL
You did the right thing. Now where is he?
Tom is in the kitchen breaking things and basically going insane. About to smash a plate on the floor, he’s interrupted by:

**GIRL**
Thomas.

Tom freezes.

**TOM**
Rachel? What are you doing here?

**GIRL (RACHEL)**
I’m here to help you.

**TOM**
Help me how?

**RACHEL**
First, put down the plate.

Tom slowly obliges.

Tom sits next to the young girl. Paul and McKenzie sit on either side of them.

**RACHEL**
Drink this.

She hands him a glass of water. Tom drinks it down.

**MCKENZIE**
What is that?

**RACHEL**
Vodka.

He gulps another down.

**TOM**
Does Mom know you’re here? ‘Cause it’s probably be past 10.

**RACHEL**
Don't worry about it. Just start from the beginning. Tell us what happened...

Tom takes a deep breath.

**Tom**

Things were going so well

**EXT PARK – DAY**

Tom remembered all the things that he spent with Summer happily, kissing and holding in IKEA. Going to the movie. Shopping, etc.

**RACHEL**

And then what happened?

**INT DINER – NIGHT**

Tom and Summer in a booth ordering dinner.

**SUMMER**

I think we should stop seeing each other.

**INT TOM'S PLACE – AS BEFORE**

**RACHEL**

Just like that?

**TOM**

Just like that.

**PAUL**

Did she say why?

**INT DINER – AS BEFORE**

**SUMMER**

I mean, This thing. What are we doing? I mean, is this normal?

**TOM**

Norm— I—I don’t know. I don’t care. I'm happy. Aren't you happy?
SUMMER
You're happy?

TOM
You're not?

SUMMER
All we do is argue!

TOM
That is bullshit!

INT TOM'S PLACE - AS BEFORE

RACHEL
Maybe she was just in a bad mood.

PAUL
Yeah, maybe like a—
A hormonal thing.

RACHEL
P.M.S.?

TOM
(to Rachel)
What do you know about PMS?

RACHEL
More than you.

MCKENZIE
Then what happened?

INT DINER - AS BEFORE

SUMMER
This can't come as total surprise to you. I mean, we've been like Sid and Nancy for months now.

TOM
Summer, Sid stabbed Nancy seven times with a kitchen knife. I—I mean, we have some disagreements but I hardly think I'm Sid Vicious.

SUMMER
No... I'm Sid.
TOM
(BEAT)
So I'm Nancy?!

The Waitress comes out with the food. Tom and Summer stop their discussion until the meal is served and the Waitress leaves. Summer starts to eat.

SUMMER
Let's just eat and we'll talk about it after.
Mm... That’s good, I’m really glad we did this

Without another word she goes back to her pancakes. Tom watches her eat like this is the worst travesty in the history of mankind.

SUMMER
(Mouth full)
I love this pancakes

Tom looks at his food in disgust. He may never eat again.

SUMMER
(INNOCENT)
What?

Tom stands up to go.

SUMMER
Tom, don't go. You're still my best friends!

THE SCENE FREEZES AND WE ZOOM IN ON TOM’S STUNNED FACE.

INT TOM’S PLACE - AS BEFORE

Silence for a few beats.

PAUL
Jesus.

RACHEL
You've broken up with girls before

TOM
(BEAT)
Yes

RACHEL
And girls have broken with you before
TOM
This is different

RACHEL
Why?

TOM
Cause it’s Summer

MCKENZIE
So, you’ll meet somebody new.
Port is, you’re the best guy I know.
You’ll get over her

PAUL
I think it’s kind of like how they say.
Hey... There’s a plenty other fish in the sea

TOM
No

PAUL
They—they say that

TOM
Well they’re lying,
I don’t want to get over her
I want to get her back.

(1)
INT CONFERENCE ROOM - DAY

Tom as we saw him earlier. Bored. In the boardroom. McKenzie
is in mid-presentation.

MCKENZIE

maybe playing it safe
is the wrong approach. The nuclear
family is dead and we need a new
holiday to recognize that.

Mckenzie holds up a home-made photoshopped family portrait of
Martina Navratilova, Ellen DeGeneres, and the kid from "Jerry
Maguire".

14.

MCKENZIE
May 21st. Other Mother's Day.

The co-workers nod and digest this idea. VANCE is the head of
the department.
VANCE
I'd say we've got some potential here. What do you think Hansen? Could you write up some prototypes for these?

Tom is about to answer when... the door opens.

SUMMER
Excuse me, Mr. Vance? There's a call for you on line 3.

And in walks this girl. Summer. We've met her by now but Tom hasn't. This is the first time. His eyes go wide and from that moment on, he can't take them off her.

VANCE
(to the table)
Oh thank you uh..
Everyone this is Summer, my new assistant. Summer just moved here from...

SUMMER
Michigan.

VANCE
Right. Michigan. Well, Summer, everyone. Everyone, Summer. Excuse me, I have to take this.

SUMMER
Nice to meet you all.

Summer gives a little wave before following Vance out.

She doesn't notice Tom whose face looks like he's just seen God.

NARRATOR
There are only two kinds of people in the world, There's a women, and there's a men.

(black and white camera: Summer rides a bicycle)

Summer Finn was a woman,
Height: average, weight: average
Shoe size, slightly above average
For all intents and purposes
Summer Finn, just another girl, except she wasn’t To wit, in 1998

(Summer face in yearbook)

Summer quoted a song by the Scottish band Belle and Sebastian in her high school year book,
“color my life with the chaos of trouble”
The spike in Michigan sales of their album
The Boy with Arab Strap continues
to puzzle industry analysts.

(Summer works in café)

Summer’s employment at the daily freeze during
her shoppmore year coincided with
an inexplicable 212% increase in revenue.

(Summer’s apartment)

Every apartment Summer rented was offered
at an average rate of 9,2% below market value.
And her round-trip commute to work average
18,4 double takes per day, it was a rare quality,
this “Summer effect”
Rare, and yet something every postadolescent male
has encountered at least once in their lives.
For Tom Hansen to find it now in a city,
of 400,000 offices, 97,000 commercial buildings,
and 3,8 million people. Well,
that could only be explained by one thing: fate.

(3)
INT. OFFICE - DAY

Tom trying to work. And failing. He turns to McKenzie.

MCKENZIE
Dude. I hear she's a bitch

TOM
(DISAPPOINTED)
Really?

MCKENZIE
Yeah. Patel tried to talk to her in the
copy room. She was totally not
having it.

TOM
Maybe she was just in a hurry.

MCKENZIE
And maybe she's some uppity, “better
than everyone”, superskank.

TOM
Damn.

MCKENZIE
I know. She's pretty hot.
TOM
That sucks! Why is it pretty girls always think they can treat people like crap and get away with it?

MCKENZIE
Centuries of reinforcement

TOM
You know what? Screw her! I don’t care if she wants to be that way, fine.

(4)
INT. ELEVATOR - LATER
Tom is listening to headphones. Summer enters the elevator and Tom actively puts on a show to ignore her. Summer hears the music.

SUMMER
Smiths.

Tom, pretending not to hear or care, gives her an unenthusiastic wave.

Tom
Hi

SUMMER
I love The Smiths.

Tom, still pretending, takes off his headphones.

TOM
Sorry?

SUMMER
I said. I love The Smiths. You have—you have good taste in music.

A beat as Tom processes this information.

TOM
(AMAZED)
You like the Smiths?
SUMMER
yeah
(SINGING)
"To die by your side is such a
heavenly way to die." I Love ‘em.

The elevator doors open and she gets off.

TOM
(accidentally out loud)
Holly shit.

(8)
INT OFFICE LOBBY - DAY

The office celebrates "Happy engagement"
to a FEMALE CO-WORKER. When
they get to the part about her name, Tom is the only one who
knows it, everyone else just there for the cake. Song over,
everyone digs in. Tom finds himself standing next to Summer.

TOM
Summer right?

SUMMER
Oh, yeah, Smiths fan

TOM
Yeah,
Tom. Want some? Uh–uh–it’s not champagne.
I don’t know what it is

SUMMER
Sure

TOM
So, how’s it going?

SUMMER
Pretty good

TOM
You just move here right?

SUMMER
Mm–hmm

18.

TOM
When?

SUMMER
Saturday
TOM
Oh, how. And what brought you?

SUMMER
Boredom, mostly. Wanted to try something new and exciting.

TOM
Mm... Well clearly you’ve come to the right place.

SUMMER
(chuckles)
They’re down stairs.

SUMMER
So, have you worked here long?

TOM
About 3 or 4 years.

SUMMER
Wow. You always wanted to write greeting cards?

TOM
No. I don’t even want to do it now.

SUMMER
Well, you should do something else then.

TOM
Yeah, I studied to be an architect actually.

SUMMER
(amazed)
You did? That's so cool! What happened there?

TOM
It didn’t work out (chuckles).
I need a job, and here we are.

SUMMER
You any good?

TOM
(points to a framed card)
Well, um, I wrote this one.

SUMMER
(READING)
"Today you're a man. Mazel Tov on your Bar Mitzvah."

TOM
It's a big seller.

SUMMER
I meant, as an architect?

TOM
Yeah. I doubt it.

SUMMER
Well, you're a perfectly ...adequate... greeting card writer.

TOM
Thank you. That was actually my nickname in college. They called me "Perfectly adequate" Hansen.

SUMMER
They used to call me "Anal Girl."
Tom does a spit-take and almost chokes.

SUMMER
(EXPLAINING)
I was very neat and organized.

There's an awkward silence.

SUMMER
Anyway, I should get back.

TOM
All right see you later.

She walks back to her cubicle at the other end of the hall. Tom watches her walk away, completely enamored.

He sits down at his desk and sets out to work. He tries to sketch in a paper but he can't do it.

(154)
EXT SIDEWALK - DAY

Tom walks alongside his friend PAUL. Out of nowhere, he says:
TOM
I don’t know man. I think it’s official
I’m in love with Summer.

12.
CUT TO:

CU - SUMMER’S SMILE
TOM (V.O.)
I love her smile.

CU - SUMMER’S HAIR
TOM (V.O.)
I love her hair.

CU - SUMMER’S KNEES
TOM (V.O.)
I love her knees.

CU - SUMMER’S HEART-SHAPED BIRTHMARK
TOM (V.O.)
I love this heart-shaped birthmark she has on her neck

CU - SUMMER’S LIPS
TOM (V.O.)
I love the way she sometimes
Lick her lips before she talk

CU - SUMMER’S LAUGH
TOM (V.O.)
I love the sound of her laugh.

CU - SUMMER SLEEP
Tom (V.O.)
I love the way she looks when she’s sleeping

OVER BLACK, play the middle 8 of "She’s likes the winds"
by The Police.

13.

TOM (V.O.)
I love how I hear this song every
time I think of her.
CU - TOM, STARING DIRECTLY AT THE CAMERA.

TOM (V.O.)
I love how she makes me feel. Like anything's possible. Like, I don't know...like life is worth it.

PAUL
This is not good

CUT TO:

INT TOM'S PLACE - DAY

Tom is playing Playstation with Rachel.

TOM
she’s like Magritte and Hopper. And we talk about bananafish for like 20 minutes. We’re so compatible, it’s insane. She’s—well, she’s not like I thought at all. She’s amazing.

RACHEL
Oh boy.

TOM
What?

RACHEL
You know...just cause some cute girl likes the same bizarro crap you do, that doesn't make your soulmate, Tom

TOM
(BEAT)
What do you mean?

INT LOCAL DIVE BAR - HAPPY HOUR

Tom removes his headphones and sits defeated with McKenzie and Paul in a booth.

TOM
It's off.

PAUL
What?

TOM

Me and Summer.

MCKENZIE
Was it ever on?

TOM
No. But it could have been. In a world where good things happen to me.

PAUL
Yeah well, that's not really where we live.

TOM
No.

MCKENZIE
So what happened?

TOM
All right, You ready for this?

MCKENZIE
Yeah

INT ELEVATOR - THE DAY BEFORE

Tom is alone. The door opens. In walks Summer.

TOM (V.O.)
So there we are. Nine more floors to ride. Just me and her.

They ride in silence for a few beats.

TOM
Hey Summer...

SUMMER
Hi

TOM
(BEAT)
How was your weekend?

SUMMER
It was good.
INT LOCAL DIVE BAR - AS BEFORE

The friends wait for more.

TOM
Can you believe that shit?

MCKENZIE
I’m sorry. What shit?

PAUL
I think I missed something.

TOM
She said, "It was good." Emphasis on the good. She basically said she spent the weekend having sex with some guy she met at the gym. skank. Whatever. I’m over of it.

Everyone's silent.

MCKENZIE
What the hell is wrong with you?!

TOM
She's not interested in me. There's really nothing I can do about that.

MCKENZIE
Just because she said 'it was good’?

TOM
And some other things.

PAUL
Like did she said "hey" instead of "hi" I means 'cause you know that, that—that means that she’s lesbian?

TOM
I gave her plenty of chances.

INT OFFICE - DAY

Tom types at his desk. Summer approaches the cubicle Tom shares with McKenzie.

SUMMER
I'm going to the supply room. Do you guys need anything?
TOM
I think you know what I need.

There's a beat. Summer confuses

TOM
Uh-Toner.

SUMMER
Oh ok, sure, no problem.

INT OFFICE - LATE IN THE DAY
The office is emptying out. Only a few people remain but Tom and Summer are two of them. Tom takes this opportunity to put a CD in his computer and play the song really loud. It's "good time for change, see the lucky I had, can make a good man turn bad. So please, please, please let me, let me, let me, let me get what I want". No reaction from Summer. Tom turns it up. Still nothing. Tom turns it down, defeated.

INT LOCAL DIVE BAR - AS BEFORE

TOM
Whatever, man. It's fine.
I don't need this crap really.
I just, you know, I'm comfortable.
I'm unharessed. people don't realize this, but loneliness—it's underrated

PAUL
You can just ask her out

TOM
Don't be stupid

(INT)

INT OFFICE - TOM'S CUBICLE - DAY
Tom sits at his desk with headphones on trying to work. But with Summer down at the end of the hall, he's having a hard time concentrating.

McKenzie shares a cubicle with Tom.

MCKENZIE
This Friday. All you can karaoke at The Mill.
MCKENZIE
Come on!

TOM
They’re not gonna let you back in there after last time.

MCKENZIE
I wasn't that bad.

TOM
Dude, you threw up on the stage, you tried to fight the bartender, and you threatened to burn the place down.

MCKENZIE
(REVERENTIAL)
But I didn’t bun the place down.

TOM
We are not going back there, man.

MCKENZIE
Look is not like that, okay? It’s a work thing, The whole office is going.

TOM
I can't go. Even if I wanted

MCKENZIE
You're not listening to me.

TOM
What?

MCKENZIE
The whole office is going.

Tom looks over to where Summer sits. And realization dawns on him...

(28)
INT KARAOKE BAR - NIGHT

Summer is in a back booth with some co-workers when Tom walks in to the crowded place. McKenzie has the microphone and he's
singing "Every Rose Has Its Thorn" by Poison. He's real into it and, well, it's kinda sad. Tom waves to McKenzie and walks over to the booth.

TOM
Hi.

SUMMER
Hey! They said you weren't coming.

TOM
You asked if I was-

(BEAT)

Tom is at a loss. There's yet another awkward silent beat between them. Thankfully, it's interrupted by...

MCKENZIE
(Already drunk)
Goddamn that song is brilliant!
What's up Hansen?

Summer sees the next song come up on the screen.

SUMMER
Ooh that's me.

She downs a shot and jumps up on stage.

SUMMER
(Into mic)
Ok. I'm the new so no making fun of me.

Her co-workers whistle and cheer her on. She takes a deep breath and Summer starts to sing. Tom sees Summer as the actress in whatever nonsensical karaoke video accompanies the song (it's something to do with an old convertible, the sunset, and a midget in a tuxedo.)

LATER. Tom sits in the booth with McKenzie (doing a shot) as Summer chats with co-workers at another table. Tom can't help but stare at Summer. She notices and waves. He smiles, hopeful that she'll come over. She doesn't. He hides his disappointment.

LATER. Tom walks back to his table with drinks. Summer is there in mid-conversation with McKenzie.

SUMMER
Like that what I was-

MCKENZIE
I guess.
Hallo

Hi!

TOM
I didn’t uh—
I didn’t know you were gonna join us.
I would have gotten you. You know, a drink, or—

SUMMER
I’m good

TOM
You’re good?
You- You were great-great up. Uh, singing

SUMMER
Thank you.
I wanted singing Born to Run,
but they didn’t have it.

TOM
I love ‘Born to Run’

SUMMER
Me too

MCKENZIE
Tom from New Jersey?

SUMMER
Really?

TOM
Yeah I grow up there. uh I Lived there till I was 12.

SUMMER
I named my cat after Springsteen.

TOM
No kidding? What—What's his name?

SUMMER
Bruce.

TOM
(BEAT)
That makes sense.

She laughs. She's really cute when she laughs.
MCKENZIE
So do you have a boyfriend?

SUMMER
No.

Tom shoots daggers at McKenzie for that comment. McKenzie mouths "what?" Summer sees nothing.

MCKENZIE
Why not?

SUMMER
Because I don't want one.

MCKENZIE
Come on. I don't believe that.

SUMMER
You don't believe that a woman could enjoy being free and independent?

MCKENZIE
(BEAT)
Are you a lesbian?

SUMMER
No, I'm not a lesbian. I just don't feel comfortable being anyone's "girlfriend." I don't actually feel comfortable being anyone's anything, you know?

MCKENZIE
I don't know what you're talking about.

SUMMER
Really?

MCKENZIE
Nope.

SUMMER
(chuckles) Okay. Let me break it down for you.

MCKENZIE
Break it down!

SUMMER
I like being on my own. Relationships are messy and people's feelings get hurt. Who needs it? We're young. We live in one of the most beautiful cities in the world.

(MORE)
MCKENZIE
Holy shit, you’re a dude. She’s a dude.

TOM
Okay, but wait, wait. What happens if you fall in love?

SUMMER LAUGHS

TOM
What?

SUMMER
Well, you don’t believe that. Do you?

TOM
It’s love. It’s not Santa Claus

SUMMER
Well, what does that even mean? I’ve been in a relationship, and I don’t think I’ve ever seen it.

TOM
Maybe that’s—

SUMMER
And most marriages end in divorce these days. Like my parents.

TOM
Okay, mine too but —

MCKENZIE
Methinks the lady doth protest too much.

SUMMER
The lady dothn’t. There’s no such thing as love. It’s fantasy.

TOM
Well, I think you’re wrong.

SUMMER
Okay, well, what is that I’m missing then?
TOM
I think you know it when you feel it

SUMMER
I guess we can just agree to disagree

TOM
Yeah

McKenzie senses some discontent.

MCKENZIE
Okay, who's singing next?

SUMMER
I nominate young Werther here

TOM
I'm not nearly drunk enough to--

SUMMER
Bartender!

TEN MINUTES LATER. Tom is up there singing. You wouldn't think so but Tom is a ROCK STAR up there! He's dancing like Jagger, he's got everyone in the bar singing along to the audience-participation parts. It's a sight to behold. Summer is all smiles watching.

LATER. Tom and Summer back at the table. Summer is humming something.

Summer
It's not?

TOM
No, that's not it.

SUMMER
What is that then?

TOM
Don't know. That—that—that's something, but that's not it

They're both having a good time.

SUMMER
I know. Ah, I used to watch it every week.

TOM
Oh yeah, it was the best show on tv

SUMMER
I know
TOM
Knight rider? Come on.
And the theme song is really good

SUMMER
So good

TOM
This is gonna bother me for a week

SUMMER
Me too

They share another laugh and then it gets quiet. In that good way.

ANGLE ON McKenzie, wasted, singing the shit out of "Proud to Be an American." He really means it. At any minute he might start to cry.

MCKENZIE
"And I'd proudly stand UP!"
(aggresive drunk)
I said stand!

EXT KARAOKE BAR - LATER

Tom helps a nearly comatose McKenzie exit the place. Summer is with them.

MCKENZIE
You were amazing

TOM
I know buddy

MCKENZIE
You were amazing (to summer)

SUMMER (LAUGHING)
MCKENZIE
This was so much fun. You guys are so much—wait! Wait! Hey,

TOM
What’s up?

A cab arrives. Tom and Summer help McKenzie inside.
MCKENZIE
Not you. You.
(beat, to Summer)
He likes you.

TOM
(QUICKLY)
Okay!

MCKENZIE
He likes, likes you.
Why don’t you just tell her Tom?!
You’re guys are the best

Tom shuts the door on McKenzie as fast as he can. Now it’s just Tom and Summer. Tom talks a mile a minute to try and erase McKenzie’s last exchange from her mind.

TOM
Sorry you had to see that. He’s--Happens every time we come here. He, uh—I don’t know, something about that guy and singing

SUMMER
Is that true?

TOM
Yeah, yeah
He drinks and he sings and just loses his shit

SUMMER
No, uh, not McKenzie.
Um, the other thing

TOM
What thing?

SUMMER
Do you like me?

TOM
Yeah. Of course I like you

SUMMER
As a friend.

TOM
Right. As a friend.

SUMMER
Just as a friend?
The wheels are spinning in Tom's head. What's the right answer here?

**TOM**
Yeah. I mean... I don’t know. I hadn’t really thought about, um—yes why?

**SUMMER**
No reason. I just... I think You're interesting. I'd like for us to be friends. Is that all right?

Tom was clearly hoping for her to say something else. He hides his disappointment the best he can.

**TOM**
Oh yeah it’s, um—yeah, you and me. We should be friends

**SUMMER**
Mmm. Okay, good.

Silence.

**SUMMER**
Well, I'm that way. So,

**TOM**
Okay, well, Good night

**SUMMER**
Good night

(31) In copy room.
There are Tom who first copy that paper, then come Summer into copy room and she copy the paper too.

**SUMMER**
Hey

**TOM**
Hi

Tom look at to Summer. Then both silence. Summer step closer to Tom,

**TOM**
So, that was fun the other night

Summer doesn’t answer then kissing Tom. Then Summer stop the kisses, she’s acting normal like nothing happens, then she left Tom alone in copy room.
INT TOM'S PLACE - THAT NIGHT

Tom answers the door. It's Paul (in hospital scrubs).

PAUL
You son of a bitch.

He walks inside without waiting for an invite.

TOM
(ANXIOUS)
Shhh.

PAUL
The same girl you'd been obsessing over for weeks now?

TOM
I have not been obsessing...

PAUL
The girl you said was out of your league that you'd never have a chance. That girl?

TOM
Paul, seriously...

PAUL
Did you bang her?

TOM
No!

PAUL
What hum job?

TOM
No!

PAUL
Hand job?

TOM
Man, no, no jobs. I'm still unemployed. We—we kissed.

PAUL
level with me, man. Come on, this is your best friend huh? You’re best friends, who tolerated you whining about girl, for weeks on ends
Paul—

You were essentially stalking her!

Paul! Shh!

Suddenly, the sound of a toilet flushing is heard. From the bathroom emerges Summer, dressed to go out.

PAUL look at tom. He shock to see Summer there

SUMMER
Hi

PAUL
Hi

SUMMER
Hi, I’m Summer

PAUL
I’m Paul.

SUMMER
Hi Paul. Nice to meet you.

PAUL
Well, I gotta go. I gotta do some, you know,

TOM
Yeah, man

PAUL
Um, pretend I was never here,
Oh wait! Tom, tom, tom, tom, um—if any jobs come up—

TOM
Thanks Paul see ya!

Then Paul go and shut the door

TOM
He’s uh, you know, an old friend.
If you heard any of, um—

SUMMER
Heard what?

TOM
Nothing. You wanna go.

**SUMMER**
Yeah, I'm stalking, I mean I'm STARVING!

Tom realizes she's heard it all.

(282)
Tom and summer in the exhibition, and they both there are in one kitchen. Tom chatters the sink.

**TOM**
(pretend) ah, hon? Our sink is broken.
Man, all of our sinks are broken

Tom asks the attention of Summer, but she left Tom alone there.

(34)
Summer and Tom go to the household exhibitions. IKEA.

**TOM**
What are we looking for again?

**SUMMER**
Uh-trivets

**TOM**
How 'bout a flygel?

**SUMMER**
No? I don’t think so

**TOM**
No? you don’t want a flygel?

**SUMMER**
(chuckles)

Then Tom come into a nice sofa and sit on that

**TOM**
(sighs) home sweet home

**SUMMER**
Our place really is lovely, isn’t it?

**TOM**
Yes,

**SUMMER**
Ooh! Idol’s on
(she takes a remote TV and try to turn on the television)
The TV is not working
TOM
(chuckling)
oh. Well, I’m famished
(tom wakes and he come into the dining room)
let’s eat.
(Tom sit on the dining table)
Mmm. smells delicious

SUMMER
(prepret to give Tom a food)
Oh honey, that’s because it is delicious,
I made it my self

TOM
Bald eagle

SUMMER
Your favorite

TOM
Hm,

SUMMER
(chuckling—then she opens the wastafel)
The sink is broken

TOM
Well, that’s okay, because that’s why we bought
a home with two kitchens

SUMMER
You’re so smart

(then Summer runs to the bedroom, and lay herself there)

SUMMER
I’ll race you to the bedroom

TOM
Darling, I don’t know how to tell this, but,
there’s a Chinese family in our bathroom,

(they look there’s a Chinese family stares at them)

SUMMER
(still lay down in bed) this is fun. Your fun.

TOM
Thanks

SUMMER
Hey, um—I just wanna tell you that,
um—I’m not really looking for anything serious.
Is that okay?

TOM
Yeah
SUMMER
(she shakes her head)
'cause some people kind of freak out when they hear that

TOM
No. Not me

SUMMER
(shakes her head again) you sure?

TOM
Yeah. Like, casual right? Take it slow

SUMMER
Right. No pressure
(she looks at Tom, and then she sighs and wake up from the bed)

Then Tom and Summer walks together, they are holding hands.

INT TOM’S BEDROOM – LATER THAT NIGHT

Summer and Tom come bounding in, lip-locked and all over each other. They fall on his bed and begin undressing each other. Suddenly, Tom stops.

TOM
Can you, uh—can you wait one second?

He walks into the toilet, out of her sight. He looks into the toilet mirror.

TOM
Okay, Settle. She’s just a girl. Just a girl. She wants to keep it casual which is why she’s in my bedroom right now. But that’s casual. That’s what casual people do, that’s fine, that’s great.

He takes a few deep breaths.

We watch from behind as he re-enters his bedroom. Where Summer waits. Under the covers. Naked.

TOM
Hi

SUMMER
Hi.
EXT STREET - MORNING

It's the greatest morning of all time!

Tom walks down the street. Or, more accurately, Tom struts down the street. He's pointing at people as he passes, winking, doing a little shuffle. He is the man. He checks out his reflection in a window. A YOUNG PAUL NEWMAN stares back.

People wave as he passes, they clap, they give him thumbs up. A parade forms behind him. The POSTMAN, a POLICE OFFICER, the HOT DOG VENDOR, RONALD MCDONALD and MAYOR MC CHEESE, everybody loves Tom today. HALL and OATES themselves walk with Tom singing the song.

Cars stop at crosswalks to let Tom go by. The DRIVERS also pump their fists in celebration of Tom's achievement last night. He walks on, the man. We notice the sidewalk lights up every time he touches the pavement like in "Billie Jean".

CARTOON BIRDS fly onto Tom's shoulder. He smiles and winks at them.
Tom feel the bright day of him, he walks to his office with cheer up smiling in his face.

(303)
INT OFFICE - DAY

Bell dinging—in elevator. Tom face is very mess, and he walk out the elevator with powerless.

Tom passes Summer's desk. A new SECRETARY sits there. He notices, in the trash, a reprint of an avant garde surrealist painting of two dogs humping. He stops and retrieves it from the bin like it's some family heirloom. He gives the secretary a dirty look for tossing it.

MCKENZIE
So, did you get her back yet or what?

TOM
Working on it

MCKENZIE
Maybe you should write a book

TOM
What?

MCKENZIE
Well, you know, Henry Miller said the best way to get over a woman is to turn her into literature

TOM
Well, that guy had a lot more sex than me
(Computer beeping. Tom look at the monitor straightly)

TOM
Oh, this is it! this is it!

SUMMER VOICE
So great to hear from you, I can’t this week, but maybe next? I hope this means you’re ready to be friends

(45)
INT COPY ROOM - DAY

Summer is on her cell phone in the office copy room. She begins to sing the theme song to "knight rider."

TOM (V.O.)
Yeah that’s it. That’s it!

50.

McKenzie enters and sees her singing into the phone. Turns without a word and leaves.

INT TOM’S CUBICLE - SAME

Tom listening to her sing. McKenzie comes over.

MCKENZIE
Your girl is losing it.

Tom is too wrapped up in the phone call to acknowledge him. The smile on his face is the biggest we’ve seen yet.

(87)
INT VIRGIN MEGASTORE - NIGHT

Tom and Summer wander through the aisles.

TOM
Can you just be serious for just a second?

SUMMER
I’m being totally serious

TOM
No, you’re joking around

SUMMER
No, I’m not joking around

TOM
"Octopus’s Garden?"
SUMMER
Yes, “octopus garden” is the best Beatles song ever recorded

TOM
Why don’t you just say “piggies”

SUMMER
Come on, I love Ringo starr!

TOM
Nobody’s love Ringo Starr.

SUMMER
That’s what I love about him.

(beat)

Ooh.

Summer drags Tom into the curtained-off "Porn" section. She picks up a box.

TOM
No.. no..

SUMMER
(FLIRTATIOUS)

Oh, this looks good. Gets really good review

They both watching a movie

SUMMER
You know what? That’s, look pretty doable

INT. SHOWER - LATER

We just see the curtain, but we can see their silhouettes behind it. Summer and Tom are trying to have sex in the shower.

SUMMER
why are you asking me now?

TOM
Because this was your idea

SUMMER
Put your hand there

TOM
Wait one second

SUMMER
Okay, three, two, one

TOM
One!
They're trying to stable themselves, grip something so as not to fall, elbows are flying, it's a mess.

(95)

EXT PALACE OF FINE ARTS - DAY

Tom and Summer take a walk in the city and they see the modern building,
Summer and Tom in front of the famed Roman-style structure.

TOM
Yeah, the street level isn’t so exciting, but—like, if you look up—(pointed to the building)
The fine art building. The guys who designed this, Walker and Eisen, are two of my favorites.
Isn’t that cool?

(to hear Tom’s explanation, Summer shakes her head, then they both take a seat in a park)

TOM
This is my favorites spot

SUMMER
This is? This is your favorites spot?

TOM
Right here

SUMMER
How come?

TOM
Uh, I don’t know. It’s kind of hard to explain. I guess

SUMMER
Well, try

TOM
Um—well, okay.
Like that building—that’s uh—that’s been there since 1911 and that—that’s the Continental,
that’s LA’s first skyscraper. it was built in 1904

SUMMER
What is that? (pointed something)

TOM
That?
That’s parking lot

SUMMER
Oh!
TOM
Yeah. That’s—that’s also parking lot that’s um—yeah, there’s a lot of beautiful stuff here too though. I don’t know, I just wish people would notice it more, if it were me then, uh—

SUMMER
If it were you what?

TOM
I don’t know. There’s a lot of different stuff you could do

SUMMER
Show me (she gives Tom pen)
Please I don’t know anything about architecture

TOM
(laughing) you want me to draw you something?

SUMMER
Yeah

TOM
So I don’t have any paper

SUMMER
Well, use my arm
Please, I need a tattoo

TOM
Well let’s see your arm

SUMMER
That the spirit

TOM
Well, the buildings need to be integrated better, so— you could maximize light capacity here

(then the tattoo is done.)

(109)
IN SUMMER’S APARTMENT
Summer pleased Tom to come into her room. Tom see the whole thing which there in Summer’s apartment

SUMMER
It’s kind of messy

TOM
That’s okay

NARRATOR
For Tom Hansen, this was the night where everything changed. That wall Summer so often hid behind. The wall of distance, of space, of casual,
that was slowly coming down.
For here was Tom, in her world,
a place few had been invited to see with their own eyes.
And here was the Summer, wanting him there.
Him, no one else.

(summer and Tom lying in a bed)

SUMMER
Have you ever been in tornado?

TOM
No

(chuckles)

SUMMER
Is that and my teeth falling out

TOM
You do?

SUMMER
Yeah! It’s so weird. It’s like being an old man

TOM
What else do you have?

SUMMER
Um—earthquake?

TOM
Really?

SUMMER
No (laugh)

(they wake up and sit on the bed)

SUMMER
You know, I dream sometimes about flying.
It’s starts out like I’m running really, really fast,
I’m like superman. And the terrain starts
to get really rocky and sleep and then
I’m running so fast that my feet aren’t
even touching the ground, and it’s like
this amazing realness. I’m free, I’m safe,
then I realize... I’m completely alone
and then I wake up.

NARRATOR
As he listened, Tom began to realize that
these weren’t stories routinely told.
These were stories one had to earn. He could feel the wall coming down. He wondered if anyone else had made it this far. Which is why the next six words changed everything...

**SUMMER**
I never told anybody that before

**TOM**
I guess I’m not just anybody.

---

**INT SPORTS BAR – NIGHT**

Tom, McKenzie and Paul are having a drink.

**PAUL**
So what are you exactly?

**TOM**
I don’t know

**PAUL**
Are you her boyfriend?

**TOM**
Is not that simple

**MCKENZIE**
Sure it is

**TOM**
What like, are we “going steady” come on, guys. You know—we’re, we’re adults. We know how we feel. We don’t need to put label on it, I mean “boyfriend”, “girlfriend”. All that stuff is—it’s really juvenile

**MCKENZIE**
You sound gay

**PAUL**
You really do

**TOM**
Okay first of all, (pointed to McKenzie) your last girlfriend was Amy Sussman in the 7th grade and you date for, like 3 hours. And you (pointed to Paul) you’ve been with Robyn since what—like 1998?

**PAUL**
1997

**TOM**
1997—see?
I don’t think the two of you are exactly authorities on modern relationships.

(118)
EXT FIELD - DAY

Rachel is playing field hockey on the 7th grade team. Tom is watching from behind the players’ bench. A whistle blows and Rachel comes back and sits down.

TOM
So what should I do?

RACHEL
You should ask her.

Tom sighs.

RACHEL
What?

TOM
Well, why rock the boat? Is I’m thinking I mean, things are going so well. You start putting labels on it, that’s like the kisses of death. It’s like saying “I love you”

RACHEL
Yeah, I know what you mean. That’s what happened between me and Sean.

TOM
Who the hell's Sean?

RACHEL
My boyfriend before Mark.

TOM
Who the f--! Never mind. So, what you’re saying-

RACHEL
I’m saying you do want to ask her. It’s obvious. You’re just afraid you’ll get an answer you don’t want which will shatter all the illusions of how great these past few months have been. Now look, if it were me I’d find out now before you show up at her place and well, she’s in bed with Lars from Norway.
TOM
Who's Lars from, Norway?

RACHEL
Just some guy she met at the gym with Brad Pitt’s face and Jesus abs

Then Rachel comes into the field

TOM
Wait! No coach, we’re not done here

COACH
Rachel!

RACHEL
Look its easy Tom, just don’t be pussy

INT TOM’S CAR – THAT day

Tom and Summer driving on the Golden Gate. Tom is very conflicted and we can see it in his face. They're silent a few beats, before:

SUMMER
Are you okay

TOM
yeah

SUMMER
you sure?

TOM
Summer, I gotta ask you something

SUMMER
What?

He's not. He clenches his teeth. And begins...

He takes a deep breath. He's about to go on when:

TOM
What are we, um—what are we doing?

SUMMER
I thought we were going to the movies

TOM
Yeah, I mean, like, what are we, like—what’s going on here, with us?
I don’t know (she smiles)
Who cares?
I’m happy, aren’t you happy?

Yeah

Good

And it is. Tom’s hand is on the gear shift. She puts hers there and locks it with his. the way her smile rises and falls like she could cry at any minute from being overwhelmingly happy or just simply overwhelmed. Tom is powerless to stop his feelings for this girl.

Summer and Tom stand by the bar.

London, 1964. Those girls knew how to dress. Nowadays, it’s all these giant sunglasses and tattoos. Its hands bag with little dogs in them. Who okayed this?

Some people like it

I like how you dress.

I was thinking about getting a butterfly tattoo about yea big on my ankle

No

A tall, well-built, GOOD-LOOKING DOUCHEBAG GUY has suddenly appeared next to them.

(to Summer)

Yo.
Tom and Summer stop talking.

DOUCHE
How's it going?

SUMMER
Uh, Okay.

Tom puts his hands in his pockets and watches this exchange go down. Not sure what else to do. At this point he's more amused than concerned.

DOUCHE
You live around here?

SUMMER
Um, yeah not too far.

DOUCHE
I've never seen you here before.

SUMMER
You're not too observant.

DOUCHE
Ha. That's funny. You're funny

Tom smiles to himself. This guy's a tool. Nothing to worry about.

DOUCHE
So, let me buy you a drink.

SUMMER
No thank you.

As she answers Summer gives a quick glance over to Tom. The Guy notices. Up to this point he had not connected the two of them together.

DOUCHE
You with this guy?

Tom realizes he has to sort of say something now.

TOM
(BEAT)
Hi. I'm Tom.

DOUCHE
Whatever.
(to Summer)
So, Come on, one drink. What are you drinking?
SUMMER
I said, no thank

Tom is pleased.

DOUCHE
You're serious? This guy?

And now he's pissed.

TOM
Hey buddy --

SUMMER
(to the Douche)
You know what? Don't be rude. I'm flattered, but I'm
not interested. So, why don't
you go over there and leave us
alone, thanks.

DOUCHE
It's a free country.

Summer and Tom make eye contact again, as if to say "now
what?" After a beat:

DOUCHE
I can't believe that. This is your
Boyfriend?

And that question hangs in the air. Tom, panicked, decides to
cut the silence. All the pent up uncertainty and confusion,
coupled with the challenge to his manhood in front of the
woman he loves, all manifests in one single, solid, almost
automatic RIGHT CROSS TO THE GOOD LOOKING DOUCHEBAG'S FACE.

SUMMER
What are you doing?

Which connects spot on and sends the Douche reeling.

Both Douche and Tom wince at the pain (Douche's chin, Tom's
fist).

63.

There's a beat of calm where Tom is actually sorta surprised.
And then the Douche spins around and starts PUMMELLING TOM.

IN SUMMER’S APPARTMENT

Having been thrown out, Summer and Tom come into the room. Tom is
a bloody mess, granted, but feels pretty great about it.
It was really just a crazy thing, it happened fast, but really it—it also felt like it was happening really slowly like everything all was just—I don’t know. It doesn’t feel like you think it would—

Summer starts walking ahead and Tom notices for the first time she’s furious.

**TOM**

Hey. What’s the matter?

**SUMMER**

I just—I can’t believe you.

**TOM**

You can believe me?

**SUMMER**

You were so completely, completely uncool in there.

**TOM**

Wait, are You mad at me? I just got my ass kicked for you.

**SUMMER**

Oh really was for me? Was that for my benefit

**TOM**

Yes it was

**SUMMER**

Okay, well next time don’t. ’cause I don’t need your help. You know what? I’m really tired. Can we talk about this tomorrow?

Tom want to go, but he come back again

**TOM**

No, you know what? I’m going anywhere till you tell me what’s going on

**SUMMER**

Nothing is going on (exhales) we’re just—

**TOM**

What? We’re just what?

**SUMMER**

We’re just friends

**TOM**

(angry) no! don’t pull that with me!
Don’t even try to—this is not how you treat your friend

Summer still silence

TOM
Kissing in the copy room?
Holding hand in IKEA? Shower sex?
Come on! Friends? My balls!

Summer sit on the bed and silence

SUMMER
I like you Tom. I just don’t want a relationship—

TOM
Well you’re not the only one that gets a say in this!
I do too! And I say we’re a couple, goddamn it!

Tom left Summer’s apartment and slam the door.
He down the stairs and met with two girl,
Tom really emotion, he give the way for the ladies first,

TOM
After you, please!

SPLITSSCREEN - INT. BOTH APARTMENTS - THAT NIGHT

Left: Tom tosses and turns in his sleep.

Right: Summer lies awake, staring at the ceiling.

Left: Tom picks up the phone. Is about to dial when he stops himself and hangs up.

Right: Summer looks at her phone, willing it to ring. It doesn't.

INT TOM’S BEDROOM - HOURS LATER

Tom is awakened by a buzzer. He hits the "sleep" button but the buzzing isn't coming from his alarm. It's his door. He gets up, concerned, and goes to answer it. It's Summer.

SUMMER
I shouldn’t have done that
TOM
Done what?

SUMMER
Gotten mad at you. I’m sorry,

TOM
Summer... look, we don't have to put label on it. That’s fine, I get it. but you know, I just need, some consistency.

SUMMER
I know -

TOM
I need to know you’re not gonna wake up in the morning and feel differently.

SUMMER
And I can't give you that. Nobody can.

A beat.

She comes in and kisses him. He thinks about it for a second. Is this enough to assuage his doubts? Damn it, she wins again. He shuts the door in our faces.

INT TOM’S BEDROOM - THE NEXT MORNING

Tom and Summer in the wee hours.

TOM
Shh, well, what about you? Did you ever even have "boyfriend?"

SUMMER
Well... of course.

TOM
Yeah?

SUMMER
Yeah

TOM
Well, Tell me about them.

SUMMER
no

TOM
Oh, Why not?
SUMMER
because it’s not important

TOM
I'm interested.

SUMMER
(sighs, then she wakes up and it on the bed)
All right. Fine. You want to go there

TOM
I can take it

SUMMER
fine

SUMMER
So. Well, in high school, there was Markus.

INSERT: Still photograph of MARKUS. Or at least how he appears in Tom's mind. Arm cocked, about to throw the winning touchdown pass.

TOM
Quarterback slash homecoming king?

SUMMER
No, He was a rower. He was Very hot.

Tom chuckles

for a brief time in college,
there was um—there was Charlie

INSERT: Still photograph of man. But pointed to the woman who play a guitar, with a rock star outlook.

SUMMER
She was nice, but (pointed to the woman photograph, Tom shock to hear that)

(BEAT)
And then there was my semester in Sienna. Fernando Belardelli. Also Known As “The Puma.”

INSERT: Still photograph of THE PUMA. A swarthy Italian posing in front of a Vespa moped in tight Gucci pants, his boner clearly trying to escape.

TOM
The Puma?

SUMMER
Yeah, The Puma cause, you know...

Tom has no idea. And he doesn't want to know.
Summer
So?

TOM
oh that's it?

Summer
The ones that lasted. yeah

TOM
What happened? Why didn't they work out?

Summer
What always happens. Life.
(summer sighs and lay down herself in bed)

On TOM. Silent for a few beats. Did he want to hear that?

CUT TO:

Summer and Tom take a walk and seat in the park

TOM
That’s the dumbiest thing I’ve ever heard

Summer
No. it’s not. It’s awesome. Trust me. I’m serious.
I’ll go first.
(exhales)
Penis (slowly)

TOM
(slowly) penis

Summer
Penis!

TOM
Penis!

Summer
Penis!

TOM
There’s kids around

Summer
There are no kids around
(there are children who run behind them)
TOM
Penis!

SUMMER
Penis!

TOM
You having fun?

SUMMER
Yeah

TOM
This is the kind of thing you did with “The Puma”, isn’t it?

SUMMER
Oh, we rarely left the room

TOM
(loudly) penis!!(then there are two women looks Tom, weirdly)
Sorry, tourette’s, you know how it is

SUMMER
Penis!

TOM
She has it too, Penis!

SUMMER
(screaming) penis!
(Tom shut Summer’s mouth)
Shh, everyone looking over here

SUMMER
I’m done. I’m done

TOM
Are you done?

SUMMER
I’m done

TOM
You’re done

SUMMER
Yeah

TOM
This is too much

SUMMER
Unleash me. I’m done
TOM
Promise

SUMMER
I’m promise. I’m promise.

Then Tom leash Summer

SUMMER
(screaming loudly) Penis!!

(191)
INT. SF MUSEUM OF MODERN ART - DAY

CU: the same painting.

ANGLE ON Summer and Tom looking at it curiously.

TOM
It's very... complex.

SUMMER
Mm..

CU: a second shapes
ANGLE ON Summer and Tom looking at it with the same expressions.

SUMMER
In a way, it sort of, like, say.. so much by saying... so little.

CU: a third shapes which could only be, well, poop.

ANGLE ON Summer and Tom, still perplexed but trying.

They say nothing, until:

TOM
Do You want go to the movies?

SUMMER
(RELIEVED)
Yep!

EXT. MOVIE THEATER - LATER

The marquee reads "Part Vampire. Part Giant. 'VAGIANT!'"

INT. MOVIE THEATER - CONT.
The theater is packed. Everyone is laughing and screaming and throwing popcorn. Tom and Summer are having a great time.

(314)
INT. MOVIE THEATER

Tom going and watching the movie alone, with a mess face and clothes and hair. He see all the actor and actress was he and Summer. He looks Summer in every scene in that movie. Then tom fall asleep.

(321)
INT OFFICE - SAME

He passes Summer desk on the way in. She's no longer there. He miserably sits down at his desk, tries to work but he ends up just staring into space.

NEW SECRETARY
T-Tom
Mr. Vance would like to see you in his office.

Then tom walks into Vance’s office

VANCE
Tom, have a seat. Has something happened to you recently?

TOM
What do you mean?

VANCE
A death in the family, someone taken ill...anything like that?

TOM
No.

VANCE
Look, I don't mean to pry. Does this have something to do with Summer leaving.

TOM
Who?

VANCE.
My assistant.
(faking badly)
Your...um-

**VANCE.**
Tom...everyone knows. Nevermind. The reason I'm asking is lately your work performance has been... a little off.

**TOM**
I'm not following.

**VANCE**
Okay, um---here's something that you wrote last week...

(reads from a card on his desk)
"Roses are Red, Violets are Blue. Fuck You Whore." Now...most shoppers on Valentine's Day ---

**TOM**
Mr. Vance... are you firing me?

**VANCE**
No, no, no. Relax Hansen. You're one of the good ones adequate writers.

**TOM**
Ok. uh, yeah. I'm sorry. Things have been a little difficult.

**VANCE**
That's ok. I completely understand that. I'm just saying that perhaps you could channel those energies into something like this.

He hands him some sympathy cards.

**TOM**
Funerals and sympathy?

**VANCE**
Misery, sadness, loss of faith, no reasons to live... this is perfect for you.

**TOM**
Uh--

**VANCE**
Good, okay. Now back to work you go.
TOM
thank you

VANCE
Thank you.

Then Tom out from Vance’s office and he see a card, then he read it, “I love us”

(167)
INT OFFICE – DAY

Tom is wandering through the office whistling.

TOM
Hey

MCKENZIE
Hey, Hansen, don't you have like twenty cards to write by Friday?

TOM
Nope. All done.

MCKENZIE
Really? Can you help me? ‘cause I've run out of ways to say it. “congrats”, okay, I got "Good job," "well done," and "way to go"... that’s it

TOM
How about... "Everyday you make me proud. But today, you get a card."

MCKENZIE
(beat) Shit. That's good.

TOM
I know.

Tom walks by the room marked "Religious and Holidays." He's about to keep going when he pauses.

INT RELIGIOUS HOLIDAYS WING – LATER

Workers are again all gathered around Tom.

TOM
have you tried... "Merry?"

ALL
Whoa/Perfect/Yes!

In other rooms
Woman
We’ve been stuck on this for an hour

Tom
How about (he saw Summer, then he smiles) "I love us".

(322)
CU - TOM. LOOKING THE WORSE FOR WEAR. UNSHAVEN, LONG HAIR, CRUMPLED CLOTHING. IN SHORT, HE’S A MESS.

TOM
(into CAMERA)
I hate Summer.

CU - SUMMER’S SMILE (as before)

TOM (V.O.)
I hate her crooked teeth.

CU - SUMMER’S HAIR (as before)

TOM (V.O.)
I hate her 1960s haircut.

CU - SUMMER’S KNEES (as before)

TOM (V.O.)
I hate her knobby knees.

CU - SUMMER’S NECK (as before)

TOM (V.O.)
I hate her cockroach-shaped splotch on her neck.

CU - SUMMER’S LIPS (as before)

TOM (V.O.)
I hate the way she smacks her lips before she talks.

CU - SUMMER’S LAUGH

TOM (V.O.)
I hate the way she sounds when she laughs.

OVER BLACK, play the middle 8 of "she’s likes the wind".

TOM (V.O.)
I HATE THIS FUCKING SONG!

CU - TOM.

REVERSE ANGLE on A TROLLEY FULL OF PEOPLE, terrified of this raving lunatic.
BUS DRIVER
Son, you're gonna have to exit the vehicle.

(345)
IN THE STREET-NIGHT
Tom takes a walk in a date with girl, named Alison

ALISON
I normally don’t do blind dates, but Paul and Robyn spoke very highly of you.

TOM
Ah

ALISON
They said you write greeting card, that’s so interesting. I wanted to write, I actually majored in English in college, but what are you gonna do with that degree? I went to Brown. Where did you go?

TOM
Alison

ALISON
Hm?

TOM
Listen, it’s great to meet you, and you’re very attractive girl. I just wanted to say up front that this isn’t—it’s gonna go anywhere.

ALISON
Oh,

Cut into: café

TOM
I like this girl. I mean, I loved her what does she do. She took a giant shit on my face literally,

ALISON
Literally?

TOM
Not literally. That’s disgusting. Jesus what’s a matter with you? The point is, I’m messed up. I’m. you know, on the one hand, I want to forget her. On the other hand, I know that she’s the only person in the entire universe that will make me happy.
ALISON
mm..hm..

TOM
you ever do this?
You think back on the times you had with someone,
replay it in your read over and over again,
and you look for those first signs of trouble.
(tom remember again for what happen on he and Summer)

There’s two options really. Either, she’s an evil,
emotionless, miserable human being,
or...she’s a robot, small wonder. You know, Vicki.
That would explain a lot actually.

ALISON
Can I ask you something?

TOM
yeah

ALISON
She never cheated on you?

TOM
No, never

She never take advantages of you in anyway?

TOM
No

ALISON
And she told you up front that’s
she didn’t want a boyfriend?

TOM
Yeah
(then Tom sees really hard to thinking,
then he smiles)
I got a great idea

Tom sings in the stage and he loses his control.
Alison freak out of Tom, then she decided
to leave Tom alone in that bar

TOM
Oh fine! Go! That’s fine, see ya.
Waste of time. You don’t look anything
like Summer.
(402)
TRAIN STATION—DAY

Tom walks down in the train stations, he wants to go to Millie’s wedding. He walks in the aisles in the train.

He picks up the phone, and call McKenzie


MCKENZIE
Hey baby

TOM
Hey, you here

MCKENZIE
Hell, no

TOM
What do you mean “hell no“?

MCKENZIE
I’m not going to that

TOM
Yes you are

MCKENZIE
No, man, it’s gonna be all old people

TOM
Yeah, but you said you were going. That’s why I’m going

MCKENZIE
And that’s why I called her last night told her I was sick,
Like a ninja

TOM
Dude! I’m gonna—
I’m not gonna know anybody at this thing

MCKENZIE
Eet some hot granddaughters or something

TOM
I’m hanging up now

MCKENZIE
Bye, baby

Tom walks straight to find his seat.
Then he look at a girl but he ignore her. Till Tom find his seat, he take his seat in hurry, and he knows the girl that he look before is Summer. Tom really curious about it,
and he tries to look in back again, then Summer also see Tom.

Summer recognize Tom, and she walks approach to Tom. Tom pretends to read a book

**SUMMER**
Hi Tom!

**TOM**
Hey Summer!
I must have walked right by you

**SUMMER**
Yeah

**TOM**
Well, um, what are you doing? Are you going to Millie’s?

Summer shakes her head

**TOM**
Me too.

**SUMMER**
Cool

**TOM**
I forgot you knew her

**SUMMER**
Yeah, we worked together all that time, so—

**TOM**
Of course

**SUMMER**
I love Millie. She’s the sweetest

Tom
She is

Summer
How are you?

Tom
I’m good

Summer
Good. I—I write to you, I never heard back, but—

Tom
Yeah, yeah, sorry about that. I—I just you know, it got kind of crazy. And the holidays came up, so work was—
Summer
You still work for Vance?

TOM
Yeah

SUMMER
Well, I was gonna go get a coffee if you wanna—
(Summer look Tom’s book and she smile)
“The Architecture of Happiness”

TOM
Yeah

SUMMER
That looks a good book

TOM
Yeah it’s (clear throat)

SUMMER
(she feels really not comfortable with
that conversation)
Well, I don’t want to bother you

TOM
No. no. I, um—yeah, let’s get coffee.

Summer walks first and Tom behind her.
Then they have a coffee in that train.

Cut into: Millie’s wedding.

Tom saw Summer very beautiful with her gown

SUMMER
You look nice

TOM
Thanks, so do you.
Well?

Then they both sit and watch the wedding ceremony of Millie.
Summer whispers to Tom

SUMMER
Penis (whispers)

TOM
(chuckles) no.

PRIEST
I now pronounce you husband and wife.
You may kiss the bride

Cut into: after party.
Tom and Summer still sit together

SUMMER
Okay—what else you got?

TOM
Well, you snore

SUMMER
No, I don’t

TOM
You do

SUMMER
No I don’t

TOM
Yeah

SUMMER
Well, you do too,

TOM
Oh I definitely do

SUMMER
And your feet reek

TOM
That one time

SUMMER
No, everytime

TOM
That one time!

SUMMER
(chuckling) no.
That one time especially,
but every time and when you wake up, your hair,
it sticks up like that. It’s ridiculous

TOM
Your ridiculous.
Your favorite Beatle is Ringo.

SUMMER
Damn right! Ringo’s the best

TOM
Ringo is..

Then there are few children run around Tom and Summer’s table
CHILD
Goose!

TOM
Oh! Oh! Oh! Man! He’s fast. Damn!
All right. You got me duck!
(giggling) duck!

The singer is singing beautifully, then there are a “flowers throw” at that time. Millie throw the flower, until Summer get the bouquet.
Summer smiles, and also Tom.

When people get dance in the dance floor. Tom and Summer stand together and take a drink.

SUMMER AND TOM
(hold a glass) one, two, three

Then they get a drink

TOM
Wanna dance?

SUMMER
Yeah

TOM
Okay

SUMMER
Hey, I was wondering, um—I was gonna maybe have a party on Friday, um.. on our rooftop that has, like a really nice garden. If you want to come.

TOM
Yeah

SUMMER
If you’re not busy

TOM
I don’t think I will be

Summer chuckling

TOM
They’re good, huh?

SUMMER
They are good.

Cut into: in the train on way back.

Tom and Summer take a seat together, and Summer sleeps on Tom’s shoulder.
CU PAUL, TALKING DIRECTLY TO THE CAMERA DOCUMENTARY STYLE

PAUL
I guess, I just got lucky um-We met in elementary school. in 7th grade and We had the same class schedule. And uh- we just... clicked. You know?

CUT TO:

CU MCKENZIE.

MCKENZIE
Love? Shit, I don't know. As long as she's cute and she's willing, right? I'm flexible on the cute, so-

CU VANCE.

VANCE.
Twenty one years, she’s the light that guides me home.

(BEAT)
Yes it is from one of our cards.

(BEAT)
No someone else wrote it. Doesn't make it less true.

CU PAUL

PAUL
I think technically "the girl of my dreams," would Probably, have, like a really bodacious rack, you know. Maybe different hair. Probably—you know. She’d probably be a little more into sports. But, um, truthfully Robyn’s—Robyn’s better than the girl of my dreams. She’s real.

CU TOM.

78.

He says nothing. Just stands there. So confused. We go right

Cut into: tom comes to Summer’s apartment, and he attends the party.
NARRATOR

Tom walked to her apartment intoxicated by the promise of the evening he believed that this time his expectations would align with reality.


EXPECTATION: Tom knocks the door and Summer comes to him and kisses him

SUMMER
Hey, you look nice

TOM
Yeah thanks

SUMMER
I like your tie, wow.

REALITY: Tom knocks the door and Summer comes to him and only hug him

SUMMER
Hey, how are you doing?

TOM
Good. How are you?

SUMMER
Good.

EXPECTATIONS: Tom greets the other Summer’s guests

TOM
Um, I brought you something

SUMMER
That’s so nice

Summer opens the gift and she look there’s a book “The Architecture of Happiness”

SUMMER
Thank you
(summer holds Tom tight)

REALITY: Tom greets the other Summer’s guests

TOM
Um, I brought you something

SUMMER
That’s so nice
Summer opens the gift and she look there’s a book “The Architecture of Happiness”

SUMMER
Thank you. You shouldn’t have. That’s so nice

TOM
It’s the-

SUMMER
Thank you so much

TOM
No problem

SUMMER
I’m excited to read it

TOM
Yeah.

EXPECTATION: Summer invite Tom to the party and join with others Summer gusts. Tom sits beside Summer, and they have very intimate time.

REALITY: Summer invite Tom to the party and join with others Summer gusts. Tom sits on the chair, then Summer stands

WOMAN
So, Tom, what is it that you do?

TOM
Uh, I write greeting cards

SUMMER
Tom could be a really great architect if he wanted to be

WOMAN
That’s unusual. I mean, what made you go from one the other?

TOM
I guess, I just figured why make something disposable like a building when you can make something that lasts forever, like greeting card? (chuckles)

To heard that, Summer only gives a smile, she has no respond anything, and drinks the vodka. She’s no comment.

EXPECTATION: tom and Summer in a balcony and they talk very romantically. Summer hold Tom’s hand tight. Summer invite Tom enter the room, and they both kiss.
REALITY: tom stands alone in the balcony and drinks vodka. Tom sees Summer with her boy friends, Tom sees Summer very attractive with her friend (boy). Tom take another glass of vodka, and he drinks again. He saw Summer talks with her friend, and show the ring in her ring finger. Camera full to the reality. And pointed to the ring in Summer’s finger. Tom won’t look it, and he decides to go. He left Summer’s party.

(440)
INT TOM’S BEDROOM
The half-destroyed alarm clock goes off. Tom hits the off button.

(441)
INT TOM’S BEDROOM
Same exact thing.

(441 1/2)
INT SUPERMARKET - DAY
Tom, in a robe and boxer shorts, buys milk, OJ, cigarettes, Jack Daniels, and twinkies.
The CLERK eyes him suspiciously.

EXT STREET - SAME
Tom sees a COUPLE kissing on the sidewalk. He winces. He sees ANOTHER COUPLE entwined on a bench. It’s killing him. He sees a THIRD COUPLE walking towards him holding hands. He snaps.

TOM
Get a room! Really!
They look at this lunatic in his robe and quickly walk away.

(442)
INT TOM’S BEDROOM
Alarm clock. We PAN ACROSS to see Tom is wide awake. He probably hasn't slept in a day or so. He has no reaction to the alarm.
INT OFFICE - LATER

Tom actually wanders in to work, wearing sunglasses and the clothes he slept in. People pass and say hello. He can't muster responses. At his desk,

MCKENZIE
Shit!

Nothing.

MCKENZIE
I've been calling you every five minutes. Are you ok?

TOM
I'm Great.

MCKENZIE
What happened to you?

TOM
I don't wanna talk about it

MCKENZIE
You always wanna talk about it.

TOM
Not this

MCKENZIE
Okay, well, come on, let’s go

TOM
Where are we going?

91.

MCKENZIE
It's Thursday.

INT BOARDROOM - LATER

Tom sits next to McKenzie and across from Vance. He's in his usual boardroom position, which is to say, near comatose.

A female CO-WORKER, 50s, stands at the front of the room in mid-presentation, showing slides that have something to do with a cat in various poses. First we see, "Cat Reaching Up for Out-of-Reach Milk Bowl."

CO-WORKER
This one says "Go for it!"

She clicks to the next slide. "Cat Hanging From Tree Branch."

**CO-WORKER**
And This one says "You can do it!"

Click. We see "Cat wants to take a milk on the table."

**CO-WORKER**
We have a whole line of inspirational photographic cards featuring Pickles, my cat. I think people will really enjoy them. Thank you.

She takes her seat.

**VANCE.**
Good job Rhoda, that’s inspirational stuff. Okay, who’s next. We haven't heard from "Sympathy" in a while. Hansen...

**TOM**
(reacting to his name)
Yeah?

**VANCE.**
The Winter collection. Do You have anything to contribute?

**TOM**
Uh...no. I really don't.

**VANCE.**
okay

**VANCE.**
(DISAPPOINTED)
Oh...k. We'll come back to you. McKenzie --

**TOM**
Actually, You know what...?

**VANCE.**
Yes Tom.

**TOM**
Can I say something about the cat?

**VANCE**
Well sure. Go ahead.
TOM
Yeah, uh, This is, and Rhoda, no disrespect here... but this... this is total shit.

MCKENZIE
Tom!

TOM
"Go for it!" and "You can do it?"

He points to the screen, still showing the "Cat About to Leap" image.

TOM
That’s not that’s suicidal. If pickles goes for it right there that’s a dead cat. These are lies. We’re liars. Think about it. why do people buy these things! It’s not cause they want to say how they feel. People buy cards ‘cause they cant say how they feel, or they’re afraid to. We provide the service that lets them off the hook.

Tom is getting excited. The rest of the room is growing uncomfortable.

TOM
You know what? I say to hell with it! Let's level with America. at least let them speak for themselves! Right?! I mean look! What—what is this? What does it say? (picks a card off the TABLE)

Vance and the card-writing team are appalled.

"Congratulations on your new baby." Right, How bout... "Congratulations on your new baby... that's it for hanging out. Nice knowing you,"

VANCE
sit down Hansen,!

TOM
(picks up a card) How about this one. With all the pretty hearts on the front? I know where this is going. Yep! "Happy Valentine's Day, Sweetheart. I love you." that's sweet. Ain’t love grand? This is exactly what I’m talking about. What does that even mean. "love"? Do you know? Do you know anybody?
MCKENZIE

Tom...

TOM

If somebody gave me this card, Mr. Vance... I would eat it.

MCKENZIE

Tom!

Tom recognizes he's losing his shit. He takes a seat on the boardroom table.

TOM

(BEAT)

It's-It's these cards, and the movies, and the pop songs. They to blame for all the lies, and the heartache, everything! We're responsible! I'm responsible

Everyone shifts in their seats.

TOM

I think we do a bad thing here. People should be able to say how they feel, how they really feel, not you know, some words that some Strangers put in their mouths words like "love" that don't mean anything. Sorry. I'm sorry. I, uh— I quit. I'm— There's enough bullshit in the world without my help.

(BEAT)

Tom gets up and walks to the door.

And with that he gets up and walks off. The room is pretty stunned. Someone coughs. McKenzie tries to start a clap. It doesn't really take.

Tom go out from the office and he passes the logo of his company. NEW HAMPSHIRE GREETINGS "GREETING THE WORLD ONE CARD AT A TIME"

(450)
IN HOCKY FIELD
Tom sketches a picture.

RACHEL
Hey you’re sketching again!

TOM
Yeah, well just doodling

RACHEL
Okay. Tom, we got 20 seconds. Talk to me. You okay?

TOM
Yeah, I’m good. I’m great

Rachel sees a tom’s sketches. The sketch is about a woman, the face is relatively same with Summer, and she holds a kitchen knife, with a blood in a corner of the knife. Tom saves the sketch

RACHEL
You know, my friends are all in love with you. You know. It’s like we said, plenty other fish in the sea

TOM
Thanks, but those are guppies

RACHEL
Yeah, hey Tom

TOM
Mm...

RACHEL
Look I know you think that she was the one, but I don’t. now, I think you’re just remembering the good stuff. Next time you look back, I, uh—I really think you should look again

Tom silences, no comment, and he look very disappointed. Tom remembers all the stuff that he had with Summer gain.

Cut into: cafe.

Tom and Summer eat something, but Summer’s face is really in bad mood

TOM
It’s playing at 5:00

SUMMER
Do you wanna see it?

TOM
Um—I don’t know. We could just go back to your place or—
SUMMER
No, I really want to see it, let’s go

EXT MOVIE THEATRE - LATER
They walk out, at first everything's alright. But soon after that she begins to cry again. Serious, real sobbing.

TOM
You okay?

He goes to hug her. He hugs her. It's unclear if she hugs back.

SUMMER
yeah

TOM
What—what is it? the movie?

She smiles, tries to pull herself together.

SUMMER
It’s nothing. I’m just—I’m just being stupid

TOM
Yeah?

SUMMER
yeah

They walk.

INT RECORD STORE - NIGHT
Tom and a much more in control Summer walk down the aisles. He grabs one.

TOM
It pains me that we live in a world where no one's ever heard of Spearmint.

SUMMER
I've never heard of them.

TOM
I put 'em on that mix I made you
They’re track one

SUMMER
Oh yeah
He grabs a Ringo Starr album and shows it to her, just as we've seen on Page 7. She smiles and they continue on down the aisles.

In CU, Tom goes to hold Summer's hand. But something happens. It could be a total coincidence, but just as his hand approaches hers (in SLO-MO), she moves it away and keeps it at her side. Tom puts his hands in his pockets, unsure if there's something to read in that.

EXT RECORD STORE - LATER

Again, that fateful day continues. Tom and Summer outside.

TOM
So... what do you wanna do?

SUMMER
I think I'm just gonna call it a day.

TOM
You don’t wanna get some dinner? Are you hungry?

TOM
You all right?

SUMMER
I’m just tired

TOM
Okay

Summer kisses Tom's check

TOM
I got it! pancakes!

(456-476)

1. INT TOM’S BATHROOM - DAY
Tom shaves. Makes himself look presentable.

LATER. Tom, now clean shaven and looking like he did when we first met him, sketches on his bed with one hand while holding a phone with the other.

2. EXT CITY SIDEWALK - DAY

Tom sits on a street corner drawing new additions to the city's skyline.

2. INT LIBRARY - DAY

Tom sits with his feet up on a table, headphones on his ears, reading one of many Taschen books on innovative building design.

3. INT OFFICE LOBBY - DAY

Tom drops off his portfolio with the security guard in the lobby of a high-rise.

6. INT TOM'S BEDROOM - DAY

Tom getting bad news on the phone. He has a list written on his wall (which is now composed of a dynamic cityscape of futuristic looking structures). He crosses "Abrams and Abrams" off the list. We notice several others are also crossed off.

9. SPLITSSCREEN - DAY

On the LEFT, Tom, alone, on a bus. Looking out the window. Thinking.

On the RIGHT, Summer. In her wedding dress. The veil is lifted. And she's a bride.

EXT OFFICE BUILDING - ANOTHER DAY

Tom, in a suit, exits a building after another dismal interview. We can see he is frustrated but not deterred. In
the distance, his favorite spot in the city, where he took Summer ages ago.

**EXT. PARK – DAY**

Tom walks over and sits down on a bench. He stares off, lost in thought. And then, from out of nowhere, there's her voice.

**SUMMER (V.O.)**

Hey Tom

Summer sits like an apparition on a neighboring bench. She may have just sat down, she may have been there for hours. Tom isn't sure if she's real. He doesn't quite know what to do.

**SUMMER**

(re: suit)

I thought might see you here!

Tom finds it hard to look at her.

**SUMMER**

I always love this place, ever since you brought me

The mention of their past makes the atmosphere frosty.

**TOM**

So... uh—I guess, I should probably say congratulations.

**SUMMER**

only if you mean it.

**TOM**

Ah well, in that case—

**SUMMER**

So are you okay?

**TOM**

I will be, eventually. You wanna... (Asks her to sit)

**SUMMER**

Hmm...

I like your suit
TOM
Oh thanks

SUMMER
You look sharp

Tom
So do you

Summer
thanks

TOM
I quit the office.

SUMMER
You did? (shock and happy) I didn’t know, that’s great!

More awkward silence. This one goes on a beat longer. And

THEN:

TOM
And you—um—You’re married.

Yeah, it’s crazy, huh?

TOM
You should have told me when we were at the

SUMMER
I know

TOM
You know at the wedding when we were dancing

SUMMER
Well, he hadn’t asked me yet

TOM
But he was in your life

SUMMER
Yeah

TOM
So why’d you dance with me?

SUMMER
Caused I wanted to

TOM
You just do what you want, don’t you
To hear that Summer just smiles and she says nothing

**TOM**

You never wanted to be anybody’s girlfriends and now you’re somebody’s wife.

**SUMMER**

Surprise me too.

**TOM**

I don’t think I’ll ever understand that. I mean, it doesn’t make sense.

**SUMMER**

It just happened.

**TOM**

Right, but that’s what I don’t understand. What just happened?

**SUMMER**

I just—I just wake up one day, and I knew

**TOM**

Knew what?

**SUMMER**

What I was never sure of with you.

Tom says nothing.

And there’s not much else to say after that.

Tom gets up to leave.

**TOM**

You know what sucks? Realizing that everything you believe in is complete and utter bullshit. It’s sucks.

**SUMMER**

What do you mean?

**TOM**

Uh you know Destiny and soulmates, and true love. And All that childhood fairy tale nonsense,
Tom stares at Summer and she laughs

You were right.

Summer laughs and she shakes her head

I—I should have listened to you.

Summer laughs and she more shakes her head again

Summer

No.

And then, out of nowhere, she begins to hysterically laugh.

Tom

What? What are you smiling at?

Summer shakes her head again

Tom...

Summer

Tom...

What?

Summer laughs, Tom confused

Tom

What are you looking at me like that for?

Summer

Well, you now, I guess it’s cause,
I was sitting in Deli and reading Dorian Gray,
and a guy comes up to me and asked me about it,
and now he’s my husband.

Tom

Yeah, and so?

Summer

So, What if I’d gone
to the movies? What If I’d gone
somewhere else for lunch?
What If I’d gotten there 10 minutes later?
it was—it was meant to be,
And I just kept thinking
“Tom was right.”

(Beat)

Tom
No!

**SUMMER**

(laughs) yeah, I did. I did
(she silence and her face turn bad.
Like being cold and faint)
It just wasn’t me that you were right about

Tom is speechless. Summer takes his hand. We may notice her wedding ring. We may also notice that this is the same exact shot as the first scene of the screenplay. We hold it for a few seconds more. And then, the hands separate.

**SUMMER**

I should go.
But I’m really happy to see
that you’re doing well

Summer gets up and starts walking away from him. After a second:

**TOM**

Summer!

She stops and turns back. He takes in her face, most likely for the last time ever.

**TOM**

I really do hope that you’re happy.

And she walks away. The CAMERA TRACKS AWAY with her, leaving Tom alone in the park, getting smaller and farther away every second.

(500)
**INT OFFICE WAITING AREA - DAY**

Tom, in a suit, with a hefty batch of architecture sketches at his side, waits in the foyer of Allen, Prince, and Gethers Architecture. From the room we can tell this firm is big time.

**NARRATOR (V.O.)**

Most days of the year are unremarkable. They begin and they end with no lasting memory, made in between. Most days have no impact on the course of a life.
May 23th was a Wednesday
Tom waits.
We notice, before he does, a VERY CUTE GIRL sitting in another chair, also waiting. She smiles. He smiles back.

GIRL
Are you interviewing?

TOM
Sorry?

GIRL
Are you interviewing? For the position?

TOM
Oh. Yeah. Why, are you?

GIRL
Yup.

TOM
Hm... Um, My competition.

GIRL
It would appear.

TOM
Yeah, so a little awkward.

GIRL
Yes

TOM
Well, I hope you don't get the job.

GIRL
I hope you don't get the job.

They both laugh. There's a silence for a few beats. And it's during this time that something weird comes over Tom and we can visibly see it in his face. He likes the look of this girl. This girl is cute. He'd like to talk more with her. And, honestly, he's a little surprised by it.

GIRL
Have I seen you before?
TOM
Me, I don't think so.

GIRL
Do you ever go to Angelus Plaza?

TOM
Yes! That's like
my favorite spot in the city.

GIRL
Yeah, okay, except for the parking lots, but-

TOM
Yes! I agree!

GIRL
Yeah.

(BEAT)
I think I've seen you there.

TOM
Really?

GIRL
Yeah

TOM
I haven't see you

GIRL
You must not have been looking

NARRATOR
If Tom had learned anything... it
was that you can't ascribe great
cosmic significance to a simple
earthly event. Coincidence. That's
all anything ever is. Nothing more
than coincidence.

A MAN comes out.

MAN
Tom Hansen?

TOM
Yes.

MAN
Come on back.
Thank you.

Tom had finally learned. There are no miracles. There's no such thing as fate. Nothing is meant to be. He knew. He was sure of it now.

(Beat)

Tom was...

Tom turns back around.

TOM

Sorry, um, I just left, uh—can I—one second

NARRATOR

...pretty sure.

TOM

(to Girl)

Hey,

GIRL

You again

TOM

Yeah, I—uh, was just wondering if maybe after this, if—um, you—

The girl smiles at Tom

...you want to get some coffee or something?

GIRL

Oh. I'm sorry. I'm sort of supposed to meet Someone after this

TOM

(DEFLATED)

Okay

He turns back around and shakes that off, tries to refocus on the task at hand. A job interview. And then he hears.

GIRL

Sure.

Tom turns back around.
TOM
What's that?

GIRL
Why not?

TOM
Okay, well, then I’ll just uh—I’ll wait for you

GIRL
We—We'll figure it out.

TOM
We’ll figure it out

She laughs. She’s cute when she laughs.

TOM
Ok!
(extends hand to shake)
My name's Tom.

GIRL
Nice to meet you...

She puts out her hand to meet his. They shake.

GIRL
I'm Autumn.

And on his face...

SMASH CUT TO:

THE END
DECONSTRUCTION ANALYSIS ON POSTMODERN CHARACTER: SUMMER FINN IN 500 (DAYS) OF SUMMER MOVIE

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ABSTRACT

500 (Days) of Summer is a movie which describes the postmodern love story. The issue of postmodern brings from Summer Finn as main character in the movie. Summer brings some postmodern values in her life, and she kinds of postmodern person who ignore the rules and life freely. However at the end Summer decides to marry other man and life by togetherness. Using Deconstruction theory of Jacques Derrida, this study focuses on the development of Summer’s character and focuses on some other things which disturb the reflection of Summer Finn as the representation of postmodern person.

A. Introduction

Postmodernism is a tendency in contemporary culture characterized by the rejection of objective truth and global cultural narrative. Postmodern is one of the movement ideas to change the idea in modern era. Postmodern refuses the explanation which harmonic, universal, and consistent. It indicates to the intellectual condition and the whole of culture which doubt the principles, ideas that used in modern era. Postmodern people do not try to be the individual who control themselves fully, but be their ‘real’ self; the motto is ‘every human has a right to utter his/her opinion’. The acceptance for this new ethos is spreading up until the term of ‘postmodernism’ is the label which is used in many social phenomenon and culture. Postmodern waves touch many aspects such as in culture, and in some discipline of science, especially in Architecture, Philosophy, Literature, and Film,
One of the aspects which are touched by postmodernism is film. Film is one of the social communication media, because themes of film are related to social condition or social reality. One of the films which rise the issues about postmodernism is 500 (Days) of Summer. 500 (days) of Summer describes the post-modern love story which never what expect it to be. The issues of postmodernism thoughts are reflected in Summer’s character. Summer Finn is the representation of the postmodern people, who do not try to be individual who control themselves, but by being the ‘real’ of her. Summer Finn also represents the postmodern people that do not have to prove themselves are right or other people are wrong. For postmodern people, believe or faith is about social context.

As a character with postmodern ideas or thoughts, Summer lives in her belief and truth, she thinks that love is only fantasy and she does not want to be attached with someone and avoid marriages. However Summer at the end decides to leave Tom and get married with other man. She involves herself in one of the regulation named marriage, one thing that she avoids for.

From the explanation above there are some things from Summer which disturbs the reflection of her as postmodern person. This interests the writer to analyze Summer’s character as representation of postmodern character and bring the postmodern values in her life, through her idea, thought, and attitude. And at the end deconstruct it by using the deconstruction theory.

B. Theoretical Framework

   1. Postmodern
"Postmodernism" is used in critical theory to refer to a point of departure for works of literature, drama, architecture, cinema, journalism, and design, as well as in marketing and business and in the interpretation of law, culture, and religion in the late 20th and early 21st centuries.

Postmodernity refers to the cultural traits of postindustrial societies. Postmodern criticism of society centers on the failure of modernity, and specifically science to fulfill its promise of prosperity and well-being.\(^1\)

In postmodernism there’s no grand narrative. In rejecting grand narratives, postmodern favors "mini-narratives," stories that explain small practices, local events, rather than large-scale universal or global concepts. Postmodern "mini-narratives" are always situational, provisional, contingent, and temporary, making no claim to universality, truth, reason, or stability. There’s no grand narrative causes many society celebrates their own differences. The world is meaningless, this situation is very different with modern era because in modernism the world should be ordered and has meaning.

2. **Deconstruction Theory**

The term of Deconstruction firstly come from Jacques Derrida on his book “of Grammatology”. Before the writer explains more about deconstruction theory, firstly we have to know deconstruction’s background. Deconstruction theory basically is a theory of structuralism. Structuralism is an ideology of substances, which is the structure itself. Structural method was found by F. Saussure. Saussure makes a distinction between langue and parole. Langue is the formal grammatical system, and

then parole is the daily utterances which use by speaker to express themselves. Even though the usage of individual language is important, but for Saussure it cannot become the object of study for linguists which oriented to scientific. Saussure gives the highest hierarchy to the speech or langue, then parole or writing is only follow the langue. It is assumed that language exists because the system of differences and the essences of this system is binary opposition. It refers to two mutually exclusive term such signifier/signified, speech/writing, langue/parole. Binary opposition in linguistics are the same with metaphysical assumption of western philosophy such as good/evil, mind/body, nature/culture, man/woman, presence/absence, right/wrong, and so on which considers the first element is the center, origin, and principle, and then consequences, the other elements as second and marginal.

Derrida criticizes method of Saussure’s structuralism method. At the first, Saussure makes a distinction between langue and parole, Saussure also gives the highest hierarchy to the speech, but for introducing the theory Saussure use the writing, so there is a contradiction in Saussure theory, and Derrida wants to deconstruct about this methods. According to Derrida, structuralism pointed to the logocentrism. A deconstructive reading shows how a text is dependent upon the presuppositions of a metaphysics of presence of logocentrism. Logocentrism emphasizes the privileged role that logos, or speech, has been accorded in the Western tradition.

3. Character and Characterization

The term ‘character’ originally found in many literary works such as in work of fiction, drama, or novel. Character is someone who acts, appears, or is referred to as

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playing a part in a literary work. The term of character also applies in film. Both of them (in literary works and in film) have a same function and same meaning. The relationship between plot and character is a vital and necessary one. Without character there would be no plot and hence, no story.

For purposes of analysis, character are customarily describes by their relationship to plot, by the degree of development they are given to the author or director, and by whether or not they undergo significant character change.

4. Representation

The term of representation addressed to the product and process which signed the common sense to the society. It is one of the practical thought which is elaborated socially and signed by the particularly logical. It followed by social society or culture. In 20th century it become one of discipline in knowledge, and it became important to study about culture, especially in social and humanity science.

The concept of representation has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture. Representation is an essential part of the process by which meaning is produced and exchanged between member and culture. It does involve the use of language, of signs, and images which stand for represent things.

Largely, representation explains by Stuart Hall. Stuart Hall one of the founders of cultural studies in Britain and leading contributor to many debates in cultural studies since the 1970’s. Representation means the production of meaning through language.

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C. Analysis

1. Analysis of Summer’s Representation in Postmodern Values

   a. Summer has Complex Relationship

   The real characteristic of Summer Finn is obviously seen in her relationship with Tom. Whether happy or not, with calling the times now as ‘postmodern’, there is no denying that the world is more complex,\(^5\) and Summer and Tom have complex relationship. Summer represents as a person who has postmodern characteristics, unstructured, and she does not believe in love and fate. It reflects from Summer’s idea, thought, and attitude. She ignores the rules, but it’s totally change in the end of the story. Summer be the real new of her who believe in fate, love, and she involves herself to regulation named marriage.

   Postmodernism is signed by there is no grand narrative in this time, it caused there is no structure to regulate anything. Grand narratives is a big rule or ideology to regulate everything in modern era, such a metadiscourse be found, it will be possible to incorporate all forms of knowledge into one grand narrative.

   By rejection of grand narratives, postmodern favors ‘mini narratives’. Postmodern mini narratives are always situational, provisional, contingent, and temporary. Making no claims to universality, truth, etc.

   Summer Finn reflects those values, Summer brings the value into her relationship with Tom. There is no grand narratives caused ‘anything goes’. She does not want to give the label on that relationship. There is no big rule to regulate anything including the relationship. For Summer, she only looks for something fun. When she

meets Tom, she makes a relationship just for fun. She’s not looking for anything serious,

**Summer** : Hey, um—I just wanna tell you that,
Um—I'm not really looking for anything serious.
Is that okay?

**Tom** : Yeah

**Summer** : (she shakes her head)
Cause some people kind of freak out when they hear that

**Tom** : No. Not me

**Summer** : (shakes her head again) You sure?

**Tom** : Yeah. Like, casual right? Take it slow

**Summer** : Right. No pressure
She looks at tom, and then she sighs and wakes up from the bed

Tom has some disagreement to Summer. But he tries to stand still to be with Summer, because Tom decides Summer’s skepticism is primarily a result of uncertainty, and that if they do get together she will slowly change her mind. So, Tom tries to understand Summer with her ‘casual’ relationship. Summer assumes of ‘no pressure’ in her relationship it means ‘no label’ and ‘no obligation’. It all happen situational and contingent, there is no pressure means let anything goes in this world include relationship because there are no more regulation to regulate anything.

**b. Summer is a Free Woman**

Summer is also described as a free woman. It proves in her relationship with Tom. She does not want to get attach to man, and she avoids serious relationship or marriage. In her opinion, she does not believe that love exists in this world, she also doubt about fate, and when Tom and McKenzie ask her about love and boyfriend, Summer just laugh.

**McKenzie** : So do you have a boyfriend?

**Summer** : No.

**McKenzie** : Why not?

**Summer** : Because I don’t want one
McKenzie: Come on. I don't believe that.
Summer: You don't believe that a woman could enjoy being free and independent?

The conversation between Summer and McKenzie above proves the characteristic of Summer. She wants to be free without having relationship and boyfriend. Besides that, the other side of ‘free spirit’ Summer’s character is that, she avoid the serious relationship.

McKenzie: (beat) Are you a lesbian
Summer: No, I'm not a lesbian. I just don't feel comfortable being anyone’s "girlfriend." I don't actually feel comfortable being anyone’s anything, you know?

McKenzie: I don't know what you're talking about
Summer: Really?
McKenzie: Nope
Summer: (chuckles) Okay. Let me break it down for you
McKenzie: Break it down!
Summer: I like being on my own. Relationships are messy and people's feeling get hurt. Who needs it? We're young. We live in one of the most beautiful cities in the world.
(More)
Summer: (cont'd) Might as well have fun while we can afford and save the serious stuff for later.

From the dialog above, Summer and McKenzie have different perspective. Summer said that she wants to be free and be independent. She just does not feel comfortable being anyone's "girlfriend." And she does not actually feel comfortable being anyone’s anything. Summer’s free spirit is shown when she tells that she likes being her own, she thinks that relationship is messy and most people get hurt from it, and Summer does not need the relationship. She rather thinks to have fun than make a serious relationship.
Summer presents postmodern person who does not want to be attached with rules or she does not want to be attached with other man. McKenzie presents a conservative person who thinks that woman should have a boyfriend. When Summer does not want to have boyfriend, McKenzie thinks it is not normal, and he said that Summer is lesbian. Even Summer gets a bad assumption from McKenzie, but Summer said that she is not lesbian, she just does not feel comfortable being anyone’s girlfriends, moreover she does not wants to be anyone’s anything. She likes being free because she does not want to be owned by other people. She does not wants to be a ‘product’ who owned by other people. Those dialog shows that there are some contradiction perspective between Summer who presents postmodern people, and McKenzie who still has a conservative perspective.

c. Summer Re-Evaluates Western Value Systems

Summer as a character with postmodern ideas or thoughts also re-evaluates western value system (love, marriage, popular culture, etc.). Western value system is something correlate to modern values. Modernism refers to a certain period of great change in the western world. Modern societies through the means of ‘grand narrative’ or ‘master narrative’ every belief system or ideology has its grand narrative. Whereas modernism places faith the ideas, values, beliefs, cultures and norms of the west, postmodern rejects western values and beliefs as only a small part of the human experience and often rejects such ideas, beliefs, cultures and norms.

Summer as a character with postmodern ideas or thoughts tries to re-evaluate the meaning of ‘love’. Even though she has a relationship with Tom, but she never gives the label of ‘girlfriend’ or ‘boyfriend’. She avoids the words of love and replaces it with
words ‘friend’. She only recognizes Tom as her ‘friend’. It is different with Tom who wants to give the label on their relationship, that they are couple.

*Summer*: We’re just friends

*Tom*: (angry) No! Don’t pull that with me! don’t even try to—this is not how you treat your friend

(Summer still silence)


*Summer*: I like you tom. I just don’t want a relationship-

*Tom*: Well you’re not the only one that gets a say in this! I do too! And I say we’re a couple, goddamn it!

Tom and Summer have different idea of relationship. Tom presents a modern person who wants a structured relationship and ‘clear’ relationship. When two adults have relationship, they are doing everything together, it means they are couple and it’s a love. It is different with Summer who has unstructured idea of relationship. When two people together it does not mean they are couple. A relationship should not have a meaning and not always refers to status of ‘couple’. There is no grand narrative make ‘anything goes’. The ‘anything goes’ argument depends on a certain of the rule of the individual. This breaking up of grand narrative leads mass of individual thrown into absurdity.6

**d. Summer is Emotionless Woman**

Postmodern people do not try to be the individual who fully control themselves. Postmodernist refuses the harmonic, universal, and consistent explanation. The individual is emotionless, autonomy and live in a rational way. As a character with postmodern ideas or thoughts Summer is emotionless, she has no strong feeling such as

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love and angry. The emotionless of Summer is proven when she suddenly decides to leave Tom.

_Summer_ : I think we should stop seeing each other
_Mm... That’s good, I’m really glad we did this_ (Without another word she goes back to her pancakes.
_Tom watches her eat like this is the worst travesty in the history of mankind.)
_Mouth full_ : I love this pancakes
_(Tom looks at his food in disgust, he may never eat again.)_ (innocent) what?
_Tom stands up to go_
_Summer : Tom, don't go. You’re still my best friends!

The dialog between Summer and Tom above describes how cruel Summer is. It seem like she does not have emotion. After she beats Tom hardly with breaking up, she acts as normal people as if nothing happen with her and Tom. After she dumps Tom, she eats pancakes and said if she loves those pancakes and she forgets about Tom’s heartache. Innocently she said that Tom is still her best friends.

Summer is described as ignorance woman on everything that happen in her life, include in her relationship with Tom. She ignores Tom, ignores Tom’s hurt feeling, and she does not try to chase Tom and let Tom go away from her. As postmodern people, Summer refuses the harmonic, universal, and consistent explanation. Tom needs some consistency about the relationship, he tries to understand Summer’s thought, but he is no longer strong enough to understand Summer’s will. At the beginning of the story Tom knows that he and Summer have different idea of relationship, but Tom decide Summer’s skepticism is primarily a result of uncertainty and that if they do get together she will slowly change her mind, but the fact is, day by day he got with Summer is getting worse.
Postmodern creates an emotionless individual. The people become more passive and ignorance. According to J. Baudrillard the culture is totally changed. These Cultural Revolution caused people to become passive, creating society as a ‘black hole’ that absorb all the meaning, information, communication, etc. Those things make the society meaningless, they take their own way, and being pessimistic.7

e. Summer Lives with her Beliefs

Postmodern people live with their own beliefs, language, and value. It is prove from their behavior and expression of postmodern people in daily life. Because of that, postmodern people do not think about the truth, they ignore the logic or systematic thought. Summer as a character with postmodern ideas or thoughts lives with her beliefs, languages, and her values, she does not wants to prove who’s the most right, either she is right or other people is right. Postmodernist conclude “what’s true for you may not be true for me”, encapsulates the postmodern idiom fairy well.

As a character with postmodern ideas or thoughts, Summer lives with her beliefs. She does not believe in love and the one right person. Summer thinks that love is only fantasy. Postmodernist believe that the notion of the truth is contrived illusion. One of the most prevalent characteristic of postmodernism is the idea that there is no and can never be any kind of absolute truth. They say that the idea of the world’s own story, the unified picture of reality, is an illusion. There is no such thing as the whole truth.8

Postmodernist believe that the notion of the truth is contrived illusion. For postmodern people the truth is relative, depend on social context. Tom and Summer

have a different point of view of about love and fate. Tom always believes in love and fate, but Summer Does not. as postmodernist who believe that truth is relative, Summer does not believe in love.

Tom : Okay, but wait, waits. What happens if you fall in love?
Summer : (Summer laughs) Well, you don’t believe that, do you?
Tom : It’s love. It’s not Santa Claus
Summer : Well, what does that the word even mean?
   I’ve been in relationship,
   and I don’t think I’ve ever seen it

   There’s no such thing as love. It’s fantasy.

When Summer said “well, you don’t believe that, do you?” it means, truth cannot be known in the context of postmodernist thinking, and those who claim to know truth are either lying and it sounds foolish. For postmodern people, the truth is relative, depend on social context.

2. Deconstruction Analysis of Summer’s Representation

a. Summer has Good Relationship

One of the most important things to deconstruct Summer’s representation is through the relationship. Even though Summer has complex relationship with Tom, but overall she has good relationship with all her friends.

Summer has many friends. It proves when Summer makes a party in her roof top of apartment building. There are so many people attend in her party, include Tom. There Tom sees that Summer little bit ignore him, Summer prefer spent her time by talking to her friends than spent her time with Tom. Summer looks enjoy the time when she spent time together with all her friends Summer’s good relation reflects the other side and the real side of Summer as a lovable and humble woman. She’s not described
as a mysterious woman or complex woman at the end of the story. She has a broad relationship to the other.

b. Summer is Restricted and Organized Woman

If the first time Summer describes as a free woman and she does not to be attach with man, but after Summer’s representation deconstructed Summer is being a restricted woman. According to Oxford Dictionary, restricted means controlled by rules or laws. One of the example of Summer as restricted woman is that when Summer give the confession about herself as a person who is very neat and organized.

*Summer: I was very neat and organized*

From Summer’s confession above, she wants her life to be organized. Because of that she needs the rule or some orderness to make herself neat and organized. When she explain herself as an organized and neat person, it means Summer is kind of a structure woman.

She has a ‘clear’ structure of life. However, when she meets Tom and has a free relationship without put label on it, Summer does not feel safe and the relationship ended by Summer leaving Tom and marry other man.

Summer’s decision to get married at the end of the story is one of Summer’s characteristic as restricted woman. By having husband and getting married it means she brings back the rules into her life again. Summer leaves free live and being settle with marry other man. She involves the rules and norms in her life which describes her as restricted woman.

When Summer explains herself as very neat and organized woman, it reflects through her apartment. Her apartment is very neat and organized. Summer lives in small apartment; Summer’s apartment is very simple. There’s no sense of ‘anything goes’ that reflect her

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postmodern representation. Everything is very structured, there are no characteristic of postmodern house which has many feature, such as juxtaposition of style: blend traditional, contemporary, and newly invented forms.

c. Summer Follows Western Value Systems

At the first of the story Summer as postmodern representation describes re-evaluate western value systems (Love, Marriage, Popular Culture). Western value system is something correlate to modern values. Modernism refers to a certain period of great change in the western world. Modern societies through the means of ‘grand narrative’ or ‘master narrative’ every belief system or ideology has its grand narrative. Whereas modernism places faith the ideas, values, beliefs, cultures and norms of the west, postmodern rejects western values and beliefs as only a small part of the human experience and often rejects such ideas, beliefs, cultures and norms.

Summer re-evaluates the meaning of ‘Love’ with does not give the label on her relationship. There’s sense of ‘anything goes’ in her relationship that does not quite go where it will. However at the end Summer leaves Tom and she questioned the relationship.

**Summer** : I think we should stop seeing each other.
**Summer** : I mean this thing. What are we doing? I mean, is this normal?
**Tom** : Norm— I—I don’t know. I don’t care. I’m happy. Aren’t you happy?
**Summer** : You’re happy?
**Tom** : You’re not?
**Summer** : All we do is argue!

From the dialog above, Summer at the end questioned the status of the relationship. Moreover Summer thinks that the relationship that she has is abnormal.
Summer can’t stand any longer in her free relationship, so she decides to leave Tom and thinks the relationship isn’t normal.

When Summer questioned the relationship by saying ‘is this normal?’ it means she doubts her free relationship. She thinks about norm. She believes that the relationship between her and Tom is not part of normal thing, so she seeks the ‘normal’ relationship by leaving Tom and marry other man.

When Summer gets married, she follows western values systems, whereas modernism places faith the idea, values, culture, and norms. She believes western value systems can brings some prosperity and normality into her. So she comeback to the big rule or ‘Grand Narrative’ which is reflects her as modernist.

Summer modernist representation known when she is often wears vintage style. Summer’s vintage style reflects the other and the real side of Summer as a person who is still oriented to a modern. Vintage also knows as modern fashion. Vintage clothing is a generic term for new or second hands garments originating from previous era. The other vintage is euphemism for “old” clothes. It is usually called modern or contemporary fashion.

When Summer follows western value systems it reflects to her decision for bringing back herself into regulation and getting married to other man. Also, it reflects to her vintage stuff. She chooses the dress which full of politeness. There are some norms in Summer’s lives which is bringing back her into western value systems is that something correlate to modern values.

d. **Summer as a Sensitive Woman**
At the beginning of the story, Summer describes as heartless and emotionless woman, but in the end of the story Summer shows her real character as a sensitive woman. She is not woman who does not have the emotion, but she has it.

The emotion and sensitivity of Summer reflects when Summer and Tom go to the movies and watch “The Graduate”, seen Dustin Hoffman as Ben run to the church, seen Katherine Ross as Elaine decide to leave her family and fiancé and run off with Ben, and then seen them sitting on the car, she still in her wedding dress. Summer’s emotion emphasizes when she looks the marriage on that movie, she’s real sobbing and Tom cannot guess for what happen to Summer then, but Summer cannot hides her real emotion to Tom, include her affection and her deep feeling to one thing, named marriage.

In conclusion, Summer’s real character is insecure. She is very sensitive and full of emotion. When she being free it’s only part of her way to seeks the security, especially emotional security for herself, but she fails to get security by being free. Summer tries to make a great wall of protection. She creates the wall of distance, of space, of casual which Summer often hide behind. That wall is only some protections for Summer to protect herself, and when Summer marry other man, she chooses for bringing back herself to the conventional way name marriage.

e. **Summer Lives by Togetherness**

Summer postmodern representation lives in her beliefs that say she does not believe in love and one right person. Moreover Summer thinks that love is only fantasy. But at the end of the story, there are some real character of Summer appears in that movie. One of the real Summer’s character is that Summer is an insecure woman.
The real character of Summer is obviously appears when she pleased Tom to come into her room. Tom sees Summer’s apartment, a place where the real character appears.

_Summer_: You know, I dream sometimes about flying. It’s starts out like I’m running really, really fast, I’m like superman. And the terrain starts to get really rocky and sleep and then I’m running so fast that my feet aren’t even touching the ground, and it’s like this amazing realness. I’m free, I’m safe, then I realize... I’m completely alone and then I wake up... .

When Summer tells the story, her face is full of emotion, she sometimes closes her eyes and really feels insecure, then she cries, and sometime weeps her tears. In her dream, Summer enjoys herself to be free. When she feels she is flying, she seems like a superhuman and it’s kind of amazing realness. However on the other side Summer realizes that she is completely alone and afraid.

Summer’s dream is one of the things that describe Summer’s insecurity. Although Summer enjoys herself to be free, but she not feels safe anymore when she being free. When Summer does not want to attached with man, she ignores serious relationship, and in her opinion that she does not believe in love, it’s only part of her great effort to protect herself from the insecurity. In fact, the freedom that she seeks cannot bring security for herself, because Summer still feel alone and afraid.

**D. Conclusions and Suggestions**

“500 (days) of Summer” is romantic drama movie which describes the relationship between two people (Tom and Summer) in this postmodern era. The film describes postmodern love story which never what people expect it to be.

One character, Summer Finn, is the first woman character, as a central figure, Summer Finn describes as a free and independent woman. She has “unusual” thought
which reflects her as postmodern person. She has a complex relationship, she is kind of free woman, who does not want to be attach with man and avoids serious relationship. She re-evaluates western value systems. She is emotionless woman because she has no direction and ambition. Summer also described as a person who lives with her own beliefs that she said love is only fantasy. Her being pessimistic indicates that she’s a representation of postmodern person. It reflects from Summer’s thought, idea, and attitude. The film is focused on Summer representation of postmodern person, possibly in deconstruction analysis, Summer is not real pessimistic.

The deconstruction of Summer’s character is obvious. At the end of the story Summer is totally changed. Summer be the real new of her who leads herself into regulation named marriage, and she’s truly romantic. After deconstructed, Summer as representation of postmodern person is doubted and questioned. It’s proven by Summer having a good relationship to other people, she also kind of restricted woman. Then Summer follows the western value systems. And she is sensitive woman. At the end she decides to marry other man and live by togetherness.

The result of deconstruction shows Summer’s appearances reflect modernity with her all blue vintage style. Moreover, Summer’s apartment also does not reflects her as postmodernist, because Summer’s apartment is very structured and very functional, there is no sense of “anything goes” that reflect her as representation of postmodern person. Everything is very neat and organized.

In addition, Summer’s last decision to get married with other man is her way to find some security, especially emotional security for her insecurity. When she acts herself to be free is only part of her way to get some safety, but is not give her any
security. When she does not get the security with being free, she decides to leads herself back to the conventional way named marriage. So, from the explanation above and from the research in previous chapter, there are some things which disturb Summer as postmodernist. And the result of deconstruction shows Summer reflects modernity.

The writer suggests that for understanding deconstruction, someone must analyze many sights, for example the first man character Tom Hansen. The writer suggest for the next researcher to give more attention to Tom’s character, because Tom is suspected as postmodern person, because Tom is kind of passive and pessimistic man, and he questions Summer’s decision to get married at the end.

BIBLIOGRAPHY


