

NON-OBSERVANCE OF COOPERATIVE PRINCIPLES IN SPONGEBOB SQUAREPANTS' EPISODE "HOME SWEET PINEAPPLE"

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ABSTRACT

This article attempts to seek out the non-observance of cooperative principles in animated series SpongeBob SquarePants episode 'Home Sweet Pineapple'. The objects of the study is the spoken utterances by all the characters. The study applied linguistic and descriptive qualitative design as proposed by Sudaryanto (1993), Moleong (2004), Dorney (2007), and Lodico (2010). Note-taking technique is used in the data collection process. In the data analysis, the researcher employed the notion of non-observance of cooperative principles as proposed by Grice (1975), Thomas (1995), Cruse (2000), Grundy (2000), and Cutting (2002). The study results in three findings. Firstly, there are three kinds of non-observances of all four maxims: infringement, flout, and violation of four maxims. Next, Squidward tends to violate the maxims, whereas SpongeBob and Patrick tends to flout the maxims. Finally, the non-observance of the cooperative principles are successful in creating the humorous effect to the viewers.

Keywords: pragmatics, cooperative principles, non-observance, humor

I. INTRODUCTION

A conversation naturally does not occur in a vacuum. In order to be successful, the participants must follow such written or unwritten convention. This guidance is more or less influenced by the sociocultural aspects around. In pragmatics or study of meaning in context, this convention or rule is known as cooperative principles. Grices (1975) claims that regardless its situational and sociocultural background, every acceptable conversation is guided by basic cooperative principles. Those principles are then divided into sub-principles, called as maxims (Yule, 1996: 37). Each of those maxims is again divided into sub-maxims (Yule, 1996; Cruse, 2000; Grundy, 2000; Cutting, 2002).

1. Maxims of quantity, deals with the amount of information presented:
 - a. Make your contribution as informative as is required for the current purposes

of the talk exchange in which you are engaged.

- b. Do not make your contribution more informative than is required.
2. Maxims of quality, deals with the truth telling:
 - a. Do not say what you believe to be false.
 - b. Do not say that for which you lack adequate evidence.
3. Maxims of relation, concerns on the relevance between statements:

Be relevant.
4. Maxims of manner, concerns on the way of expressing the statement:
 - a. Avoid obscurity.
 - b. Avoid ambiguity.
 - c. Avoid unnecessary prolixity.
 - d. Be orderly.(Grice, 1975; Yule, 1996; Grundy, 2000; Cruse, 2000)

Those mentioned maxims and sub-maxims in cooperative principles are not treated as rigid as syntactical rules. Those cooperative principles are more like guidelines. In the real natural conversation, there is always potential attempt to break the maxims unintentionally or intentionally. Several types of maxim non-observances are clash, infringement, opt out, flout, and violation (Thomas, 1995; Yule, 1996; Grundy, 2000; Cruse, 2000).

Clash of maxim occurs when one maxim is violated in order that the other is fulfilled. Thus, a maxim clashes another maxim. Next maxim non-observance is infringement. A speaker infringing the maxims fails to observe the maxims as a result of imperfect linguistic performance (Cruse, 2000: 357). It can happen because of being child or foreigner learner, impaired performance (nervousness, drunkenness, and excitement), cognitive impairment. Following type of non-observance of maxim is opting out the maxims. A speaker opts out the maxims as a result of the unnecessary circumstance, i.e. legal and ethical reason (Thomas, 1995: 74; Cutting, 2002:41).

Next non-observance is flouting the maxims. When flouting, the speaker does not seemingly follow the maxims. Nonetheless, he expects the hearer to appreciate the meaning implied (Cruse, 2000: 360; Cutting, 2002: 37). The last non-observance is violation of the maxims. When violating, the speaker knows that the hearer will not know the truth and will only understand the surface meaning of the utterances. This non-observance includes insincerity, irrelevance, ambiguity, and deceivance (Thomas in Cutting, 2002: 40). All of the violations are deliberately performed by the speaker; thus, speaker intention is the key point.

All those non-observances of cooperative principles, particularly maxim flout, lead to the meaning implied by the speaker since it is unsaid. Therefore, the implicature can also arise through this pragmatic phenomenon (Cruse, 2000: 357; Grundy, 2000: 75).

SpongeBob SquarePants is an American animated television series. Created by marine biologist and animator Stephen Hillenburg, it is broadcast on Nickelodeon, an American cable network. Since its debut on May 1, 1999, the series has aired over 188 episodes and is currently in its ninth season, which premiered on

July 21, 2012. The series follows the adventures of the title character and his various friends in the fictional underwater city of Bikini Bottom (<http://spongebob.wikia.com>). This animated cartoon is basically comedy for kids despite its controversies. It has been widely translated, dubbed, and aired outside the U.S. In Indonesia, SpongeBob SquarePants has been aired through two national private TV stations since 2003 (id.wikipedia.org/wiki/SpongeBob_SquarePants).

When watching the serial, the researcher found many of the utterances employed by the characters are not in line with the communicative principles. An example of them is presented in the thickened utterance in dialog below.

SpongeBob: [goes and gets a banana] A banana peeled to your liking, your incorporealness. [squeezes it into Squidward's mouth.

[Patrick comes back with a watermelon and drops it into Squidward's mouth!]

Patrick : **One watermelon fresh from the manure field, your spookiness.**

[Squidward falls down and stands up with a watermelon head]

(Squidward The Unfriendly Ghost/ Scene 3)

As shown in the dialog character Patrick does not obey the cooperative principles. He directly repeats what SpongeBob has done. However, it is not what the Squidward expects to. From this situation, the flout of the maxim of cooperative principles apparently emerges. The pragmatic phenomena particularly the non-observance of cooperative principles is quite common in comedy serial. The director or the creator intentionally inserts this maxim exploitation to raise the humor. The different interpretation of speaker implied meaning by the interlocutor of course cause funny situation for the viewer (www.pragmaticshumor.net).

Therefore, this paper attempts to investigate the pragmatic phenomena of non-observance of cooperative principles. It explores the types of maxim non-observances and their relation with the humor portrayed inside. The episode to be

investigated entitled 'Home Sweet Pineapple' (episode 5b, season one), firstly aired on August 14, 1999. In Indonesian version, this episode is very popular and still repeatedly aired up to recent day.

Another similar research has been conducted by Tsojon and Jonah (2016) entitled 'An Analysis of the Pragmatic Implicatures of Selected Advert Billboards around Jos Metropolis in Terms of Grice (1975) Maxims of Cooperative Principle'. Through descriptive qualitative study they seek out the types of non-observance occurring is several advertisement billboards. Based on the discovered type of cooperative principle non-observance, it is revealed that the writers' or corporations' intentions is primarily on the delivery of brevity and communicativeness. These factors are said to be common in advertisement.

II. Research Methods

This paper employed descriptive qualitative approach since it concerns with non-numerical data which is in the form of transcribed utterances (Dorney, 2007). In line with the principles of qualitative research, the primary instrument in this research is human instrument: the researcher. It is the researcher himself, who determines the scenario of the research (Moleong, 2004: 168; Lodico, Spaulding, and Voegtle, 2010). Purposive sampling was implemented since the analysis does not really rely on the numbers of the data. Instead, the linguistic analysis depends on the types of the data (Sudaryanto, 1993: 7).

In the data collection, the researcher applied note-taking technique (Sudaryanto, 1993: 133) and the data was presented informally (Sudaryanto, 1993: 145). It consists of several steps. Firstly, the researcher watched the episode in Youtube.com. Secondly, the researcher accessed and gained the transcript from spongebob.wikia.com/wiki/Home_Sweet_Pineapple. Thirdly, to make the analysis easier, the researcher divided the transcript into some scenes in accordance with the video. Fourthly, the researcher conducted the qualitative analysis in each scene based on the Grice's (1975), Thomas (1995), Cruse's (2000), Grundy's (2000), and Cutting's (2002). Fifthly, the researcher drew the conclusion based on the findings and discussions.

III. Findings and Discussions

a. Scene 1

[SpongeBob's bed begins to shrink as he wakes up]

SpongeBob: **Hooray, Gary! We're finally huge! (a)**

Gary : Meow.

SpongeBob : Huh? Wait a minute! Oh no! [squeezes through the door as he tries to get to the phone. Gary gets stuck in the door]

Gary : Meow!

SpongeBob : Shell phone! I know, I'll call Squidward. He'll know what to do!

Squidward : [on the other line] Hello?

SpongeBob : Squidward!

Squidward : **Is it time already for you to ruin my day? (b)**

SpongeBob : [as he talks to Squidward, his voice gets higher and higher and starts talking gibberish and fast until the phone completely disappears] Squidward! Help me! My house is shrinking and I woke up this morning and it was getting smaller,.oh no!

Squidward : **Yep, it is. (c)**

By using statement (a) SpongeBob shouts to Gary that they are getting bigger. He, of course exaggerates, since in fact their house is getting smaller. This exaggerating expression is a kind of hyperbole. The hyperbole itself is a nonobservance of maxim of quantity on account of the fact that SpongeBob's expression is on the contrary to the reality.

Next, by using utterance (b), Squidward intentionally tries to avoid SpongeBob. He does not want SpongeBob to ruin his day. Thus he expresses rhetorical interrogative statement. This statement has no relevance with the SpongeBob's expression of greeting 'Squidward!' This non-relevant relationship of course does not observe maxim of relation.

b. Scene 2

- Squidward : What's going on here?
- SpongeBob : I've got bad news, guys! Look at what happened to my house! It's gone! It's all gone. What am I going to do? Where am I going to live?
- Squidward : [excited] **Yeah... (a)**
- Patrick : **Hey, SpongeBob, your house is gone! (b)**
- Squidward : **Well, what can I say?** [begins to shake SpongeBob's hand] **It's been great knowing you, SpongeBob. Good luck, somewhere else.** [walks back to his house] **I'm gonna miss you. Boo-hoo. Boo-hoo.** [party favors fly out Squidward's windows as he parties] **Boo-hoo! (c)** [starts to laugh]
- Patrick : **Squid's taking it real hard. (d)** So what are you gonna do now?
- SpongeBob : I guess I'll have to move back with my mom and dad. [shown a picture of SpongeBob's parents smiling]
- Patrick : No, wait a minute, no you don't. [shown picture of SpongeBob's parents frowning] We can build you a new house!
- SpongeBob : We can't build a house!
- Patrick : **Well, sure, it's easy! (e)** I built my house all by myself! [antenna on Patrick's rock falls off]

In utterance (a) and (b) both Squidward and Patrick express irrelevant utterances in reply on SpongeBob's. When SpongeBob expressing his bad news it means he expects the sympathizing from his interlocutors. But, oppositely Squidward in (a) deliberately expresses his happiness. This of course violates maxim of relation and quality. In addition, the maxim of manner and quantity 'be brief' is also violated from Squidward's long, less informative utterances.

Similarly, Patrick does not seemingly express his sympathy in (b). Even, he has not realized what occurs to SpongeBob pineapple house. Even he expresses his surprise by his tag declarative statement. This can be classified as maxim infringement since Patrick is in his subconscious mind when uttering that expression.

Next in utterance (c), Squidward express his feeling to SpongeBob. Knowing Squidward statement is responded by Patrick through his statement (d) 'Squid's taking it real hard.' Patrick statement is an irony since it is in contrast to Squidward's no sad feeling. The irony is one of the ways of flouting the maxim of quality.

In utterance (e) Patrick expresses his ability in building his own house. However, simultaneously it is shown that the TV antenna in Patrick's rock house falls of. Thus Patrick's ability does not correspond to the reality. An antenna falling down from the roof of Patrick's rock house indicates Patrick's inability in the house building. Accordingly, by means of utterance (e), Patrick has flouted maxim of quality since it does not represent what he expects.

Humor of this scene is obviously built through the Squidward's respons (a) and (c) on bad news occurring to SpongeBob. The other humorous event is portrayed through Patrick's quality maxim flout in (d). Next combination of Patrick' statement (e) and picture of antenna falling off is a good funny event presented by the cartoonist. This humor is suitable especially for the young viewers to whom is the SpongeBob SquarePants serial intended.

c. Scene 3

- Patrick : We're done!
- SpongeBob : Yeah! So what do you think?
- Patrick : **I wish I lived there. (a)**
- SpongeBob : Really?
- Patrick : No.
[SpongeBob puts the small pineapple on his head]
- SpongeBob : **One bedroom. (b)** [nose sticks out through the door and the pineapple breaks into pieces]
- Patrick : Tartar sauce.

In thickened utterance (a) Patrick expresses his opinion on SpongeBob's new house they have been built. Here syntactically Patrick uses unreal conditional sentence. This implies he dislikes to live in SpongeBob's new house but he express it in ironic way. This irony, of course, flouts quality maxim. Next, SpongeBob's utterance (b) 'One bedroom' indicates that SpongeBob flouts maxim of quantity for he do not provide sufficient information whether he likes the new house or not. The implied meaning of this flout is that SpongeBob dislikes the house for it is too small to live in.

The humor in this scene is realized not only through the flout of quantity maxim but also through the graphic appearance. The picture of the pineapple house is firstly presented in zooming out size; thus the viewer will not realize the original size. In a sudden, when SpongeBob and Patrick approach it, the original size of the house will be revealed, that it is very small. This strategy of humor is common in slapstick cartoon comedy.

d. Scene 4

Patrick [in his sleep]: **Spiders! Spiders! Spiders! (a)** [lifts rock and starts smashing SpongeBob with it several times, he then goes back to sleep]

SpongeBob : No, Patrick, no, Patrick, no, Patrick, no, Patrick! Wake up! It's me, SpongeBob! [moves away from the rock a few feet and goes back to sleep]

Patrick : **SPIDERS! SPIDERS! (b)** [picks up his rock, runs over to SpongeBob, and smashes him repeatedly with the rock]

SpongeBob : No, no, no, no, no, no, no! [Patrick goes back to sleep]

As shown in the thickened utterances, when sleeping, Patrick suddenly exclaims 'Spider! Spider! Spider!' then smashed SpongeBob. Patrick expresses these utterances in his sleeping. He is still in his dream encountering spider (Patrick is said to have arachnophobia or irrational fear of

spiders). In this scene, thus, in terms of performance, the linguistic expressions employed by Patrick are imperfect since he is in his sub-consciousness. This means that Patrick infringes the cooperative on account of his linguistic impairment.

Of course the purpose of maxim infringement in this scene is clearly to create humorous event. As already known by the viewer, Patrick and SpongeBob are both close neighbor and best friends. Therefore, it is quite impossible for Patrick to smash SpongeBob on and on as presented in this scene. Furthermore, under the sea it is impossible to find any spiders. Next other humorous case portrayed in this episode is that Patrick rock house is appeared to be smaller than in previous episodes. This trivia appears when both SpongeBob and Patrick only uses the rock house like a blanket.

e. Scene 5

SpongeBob : [in Squidward's house, he stands next to Squidward, holding Gary, as Squidward sleeps, he taps Squidward's nose as he whispers] Squidward? Squidward?

Squidward : [sleepily] **H-h-huh? (a)**

SpongeBob : Squidward?

Squidward : [sleepily] **Huh? Wha-what? (b)**

SpongeBob : Squidward, could we stay here a couple of days or a month or two?

Squidward : [sleepily] **Yeah, yeah, wha-wha-whatever. (c)**

SpongeBob : Thanks. Thanks Squidward. [gets in bed with Squidward] Squidward, could you scoot over a little?

Squidward : [sleepily] **Hmm, yeah, sure. (d)** [scoots over to the side]

SpongeBob : While you're at it, could you get me a glass of water?

Squidward : [sleepily] **Hmmm, yeah, sure. (d)** [gets out of bed and walks off, then comes back with a glass of water]

SpongeBob : Yeah, this is a real swell place you got here. [Squidward

hands SpongeBob the glass]Thanks, buddy.
 Squidward : [sleepily] **Y-you're welcome. (e)** [SpongeBob drinks the water]
 SpongeBob : Yeah, I like sleepovers.
 Squidward : [sleepily] **Yeah. Me, too. (f)**
 SpongeBob : Yep, this is great. Good night, Squidward.
 Squidward : [yawns] **Good night, SpongeBob. (g)** [Squidward's eyes pop open. Squidward opens the door and SpongeBob and Gary walk out] [unhappy] Good night, SpongeBob.

In the dialog above Squidward subconsciously expresses his utterances replying SpongeBob's question. In this scene Squidward allows SpongeBob to sleep in his bed. It is an unusual event since usually Squidward does not allow SpongeBob and Patrick to enter his house. In this scene, thus, the maxims is infringed because Squidward is in his linguistic performance impairment. Squidward is still half-asleep until he realizes what he has done and then casts SpongeBob and his snail, Gary, away.

Again, similar to that of scene 4 the purpose of this maxim infringement in scene 5 is to create humor. It is already known that Squidward feels uncomfortable with SpongeBob's and Patrick's behavior. Being so introverted, he dislikes them a lot and even forbids both of his neighbors approach Squidward's moai house. In this scene, to watch Squidward in his unconsciousness allows SpongeBob to enter his home is one of funny events in that episode.

f. Scene 6

SpongeBob : Well, Squidward, this is goodbye. [walks away]
 Squidward : **Goodbye, SpongeBob, goodbye. [dances] Goodbye, SpongeBob. Bye-bye-bye. Goodbye, SpongeBob. Ha-ha. Goodbye, goodbye. (a)**
 [Patrick lies on the ground, bawling, as SpongeBob gets in the car]

SpongeBob : Goodbye, Patrick. Goodbye, Bikini Bottom.
 [Patrick holds onto the back of the boat, lifting the front into the air, as he cries]
 Squidward : [still dancing] **SpongeBob is leaving. He's leaving, he's leaving!** [the seed shakes violently] **la, la, la, la, la, la, SpongeBob is leaving... (b)**
 ...[Squidward stops dancing as the ground starts shaking, a giant green stem grows out of the ground, SpongeBob's house grows from the plant and drops where his old house used to be and on Squidward. The stem then goes back into the ground]
 SpongeBob : My house is back! [SpongeBob, his parents, and Patrick all happily run into the pineapple, SpongeBob returns to Squidward lying under the floor]
 Spongebob : Aww, Squidward, isn't this great? I'm back forever!
 Squidward : [muffled] **Forever? (c)**

In scene 6 as presented in the thickened utterances (a), Squidward replies SpongeBob farewell using farewell, too. Normally, these utterances convey sad circumstance. Conversely, Squidward, unlike Patrick does not feel any sadness at all. He in his great happiness he dances on and on (shown in [b]). It means that Squidward deliberately performs farewell mockingly because of his huge happiness knowing SpongeBob's departure. Therefore, Squidward's utterance (a) and (b) violate maxims of quality indicated by those intentional sarcastic expressions. Again the humor is presented by the animator through the non-observances of maxim of quality.

IV. Conclusions

From the findings and discussions, several conclusion can be drawn. Firstly, all types of maxims (quantity, quality, manner, and relation) are not obeyed. Secondly, there are three types of non-observances of cooperative principles: infringement, flout, and violation. Thirdly,

Squidward tends to violate the maxims, whereas SpongeBob and Patrick tends to flout the maxims. Fourthly, the non-observance of the cooperative principles are successful in creating the humorous effect to the viewer of this animated comedy.

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APPENDICES

"Home Sweet Pineapple" from episode 5b, season one, firstly aired on August 14, 1999.

Synopsis

A crowd of hungry nematodes arrive in Bikini Bottom when it is early in the morning. They eat through a variety of items, such as coral and a Boatmobile with the driver still in it. They then make their way to SpongeBob's pineapple house. They pull out straws and eat/drink his house. Meanwhile, SpongeBob and Gary are inside, sleeping, as everything starts to shrink. SpongeBob and Gary run outside the house, now reduced to what SpongeBob thinks is a small pebble, and see what the nematodes have done. SpongeBob calls Squidward on the phone, and Squidward asks if it is time for SpongeBob to ruin his day. Then Patrick gets up and says "Is it already time to ruin Squid's day?" When Squidward sees that SpongeBob's house is gone, he starts saying goodbye to SpongeBob, but throws a party inside his house, with confetti and streamers flying out of his front windows. Now that the house is no longer there, SpongeBob says that he will have to move back in with his mom and dad. However, Patrick tells SpongeBob to build a new house and SpongeBob agrees with Patrick.

Later, SpongeBob and Patrick attempt to build another pineapple house, but things fail. SpongeBob and Gary tries to sleep with Patrick, but Patrick won't share his rock, which the two are using as a blanket, and they get into a tug-of-war. After Patrick's snoring makes SpongeBob put corks in his ears, he begins drooling in his sleep. SpongeBob absorbs the drool and waddles over to Patrick. He then puts a giant cork inside his mouth. Later, Patrick has dreams that spiders are attacking him, and hits SpongeBob repeatedly with the rock, crushing him. SpongeBob decides to sleep far away from Patrick, but he has another nightmare, and the charade repeats.

SpongeBob gives up sleeping with Patrick, and goes to sleep with Squidward. SpongeBob asks Squidward for a glass of water, and Squidward, who is still half-asleep, brings him one. When they say goodnight to each other, Squidward realizes that SpongeBob is sleeping with him, and kicks Gary and SpongeBob out of his house.

The next day, Squidward gets up early so he can see SpongeBob move back with his parents. When SpongeBob's parents arrive, Patrick starts crying hysterically, and Squidward starts dancing and singing. SpongeBob finds a small pebble (the only thing left when the nematodes ate/drank his house), and buries it where his house used to be, because it holds too many memories. He begins to tear up, and one tear falls on the spot where the pebble was planted. However, the pebble is actually a seed, and

SpongeBob's tear causes his house to grow back. The house is placed back where it was, crushing Squidward, who was dancing on the remains of SpongeBob's house with joy.

Transcript**[Scene 1]**

Nematodes : Walking, walking, walking, walking.

Nematode #1 : Hungry!

Nematodes : Hungry, hungry, hungry, hungry. *[all eat some coral]*

Nematode #1 : Still hungry!

Nematodes : still hungry, still hungry, still hungry, still hungry. *[eat a truck that drives by, leaving the driver floating]*

Fred : Aww, dang nematodes!

Nematode #1 : Thirsty!

Nematodes : Thirsty, thirsty, thirsty, thirsty. *[They all bounce to SpongeBob's house and take out some straws. Then start drinking up the pineapple house. SpongeBob and Gary are still sleeping as everything begins to shrink inside, even Gary's food bowl]*

Gary : Meow. *[SpongeBob's bed begins to shrink as he wakes up]*

SpongeBob : Hooray, Gary! We're finally huge!

Gary : Meow.

SpongeBob : Huh? Wait a minute! Oh no! *[squeezes through the door as he tries to get to the phone. Gary gets stuck in the door]*

Gary : Meow!

SpongeBob : Shell phone! I know, I'll call Squidward. He'll know what to do!

Squidward : *[on the other line]* Hello?

SpongeBob : Squidward!

Squidward : Is it time already for you to ruin my day?

SpongeBob : *[as he talks to Squidward, his voice gets higher and higher and starts talking gibberish and fast until the phone completely disappears]* Squidward! Help me! My house is shrinking and I woke up this morning and it was getting smaller...oh no!

Squidward : Yep, it is. *[Patrick comes out from his rock]*

[Scene 2]

Patrick : Is it time already to ruin Squid's day? *[falls off rock onto his furniture then jumps out with a tuxedo and hat on]* Hey, SpongeBob, don't start without me!

Nematodes : *[all burp, then leave]*

SpongeBob : Ohh... nematodes. *[sees a seed on the ground, then picks it up]* The only thing left of my house is this little pebble. *[Patrick and Squidward walk up]*

Squidward : What's going on here?

SpongeBob : I've got bad news, guys! Look at what happened to my house! It's gone! It's all gone. What am I going to do? Where am I going to live?

Squidward : *[excited]* Yeah...

Patrick : Hey, SpongeBob, your house is gone!

Squidward : Well, what can I say? *[begins to shake SpongeBob's hand]* It's been great knowing you, SpongeBob. Good luck, somewhere else. *[walks back to his house]* I'm gonna miss you. Boo-hoo. Boo-hoo. *[party favors fly out Squidward's windows as he parties]* Boo-hoo! *[starts to laugh]*

Patrick : Squid's taking it real hard. So what are you gonna do now?

SpongeBob : I guess I'll have to move back with my mom and dad. *[shown a picture of SpongeBob's parents smiling]*

Patrick : No, wait a minute, no you don't. *[shown picture of SpongeBob's parents frowning]* We can build you a new house!

SpongeBob : We can't build a house!

Patrick : Well, sure, its easy! I built my house all by myself! *[antenna on Patrick's rock falls off]*

[Scene 3]

SpongeBob : Alright, Patrick, lets get to work! *[zoom in on SpongeBob and Patrick as construction workers. Patrick tries to hit a nail into a board, but hits his hand instead]* Ow! Ow! Ow! *SpongeBob takes two buckets of paint, one red and one green. He pours the red paint on his back side and pours the green paint on his front side. He puts one side on a fence so that the paint gets on it, and then he does the other side the same way. He does this twice. As he tightens a loose bolt, the screen turns every time SpongeBob tightens the bolt sending Patrick sliding, falling upside down towards the sky, then back onto the ground right side up. SpongeBob nails pieces of wooden boards together in midair, and a piece falls off and lands on Patrick's hand. Patrick moves his board under the next board, which falls down on his hand. This happens several times. Next, shown SpongeBob's finished house and Patrick gives a big thumbs up with bandages wrapped around his thumb]*

Patrick : We're done!

SpongeBob : Yeah! So what do you think?

Patrick : I wish I lived there.

SpongeBob : Really?

Patrick : No. *[SpongeBob puts the small pineapple on his head]*

SpongeBob : One bedroom. *[nose sticks out through the door and the pineapple breaks into pieces]*

Patrick : Tartar sauce.

SpongeBob : *[pets Gary]* Well, looks like we've got to move back with Mom and Pop.

Patrick : Well, you can't move back in with your parents! When my parents kicked me out of the house, I never went back. Wait! You and Gary can come stay with me!

SpongeBob : That'd be great!

[Scene 4]

Patrick : Yeah! We'll be rockmates! *[SpongeBob and Patrick get ready to sleep under Patrick's rock]* Good night, SpongeBob.

SpongeBob : Good night, rockmate.

Gary : Meow.

SpongeBob : Good night, Gary. *[SpongeBob goes to sleep but then is awoken to Patrick's snoring]* Oh...what the...?

[Gary hides in his shell and SpongeBob puts a cork in the sides of his head, and goes back to sleep. The wind blows and Patrick shivers, he then pulls the rock closer to him, SpongeBob shivers in the cold and pulls it back over himself. Gary sits on top of the rock as they keep pulling it back and forth until Patrick keeps the rock closer to him. SpongeBob gets cold and he covers himself with sand on and goes to sleep. Patrick starts drooling heavily, filling his mouth, and flows like a stream over to SpongeBob. As SpongeBob snores, he absorbs the drool coming from Patrick and becomes a fat sponge. He waddles over to Patrick and removes the corks, spilling Patrick's drool out of him and down-sizing him to normal size. Then he takes out a bigger cork and puts it in Patrick's mouth and goes back to sleep. Patrick struggles, then spits out the cork]

Patrick *[in his sleep]*: Spiders! Spiders! Spiders! *[lifts rock and starts smashing SpongeBob with it several times, he then goes back to sleep]*

SpongeBob : No, Patrick, no, Patrick, no, Patrick, no, Patrick! Wake up! It's me, SpongeBob! *[moves away from the rock a few feet and goes back to sleep]*

Patrick : SPIDERS! SPIDERS! *[picks up his rock, runs over to SpongeBob, and smashes him repeatedly with the rock]*

SpongeBob : No, no, no, no, no, no, no! *[Patrick goes back to sleep]*

[Scene 5]

SpongeBob : *[in Squidward's house, he stands next to Squidward, holding Gary, as Squidward sleeps, he taps Squidward's nose as he whispers]* Squidward? Squidward?

Squidward : *[sleepily]* H-h-huh?

SpongeBob : Squidward?

Squidward : *[sleepily]* Huh? Wha-what?

SpongeBob : Squidward, could we stay here a couple of days or a month or two?

Squidward : *[sleepily]* Yeah, yeah, wha-wha-whatever.

SpongeBob : Thanks. Thanks Squidward. *[gets in bed with Squidward]* Squidward, could you scoot over a little?

Squidward : *[sleepily]* Hmm, yeah, sure. *[scoots over to the side]*

SpongeBob : While you're at it, could you get me a glass of water?

Squidward : *[sleepily]* Hmmm, yeah, sure. *[gets out of bed and walks off, then comes back with a glass of water]*

SpongeBob : Yeah, this is a real swell place you got here. *[Squidward hands SpongeBob the glass]* Thanks, buddy.

Squidward : *[sleepily]* Y-you're welcome. *[SpongeBob drinks the water]*

SpongeBob : Yeah, I like sleepovers.

Squidward : *[sleepily]* Yeah. Me, too.

SpongeBob : Yep, this is great. Good night, Squidward.

Squidward : *[yawns]* Good night, SpongeBob. *[Squidward's eyes pop open. Squidward opens the door and SpongeBob and Gary walk out]* *[unhappy]* Good night, SpongeBob.

[Scene 6]

[the next day, Squidward opens his eyes excitedly]

Squidward : Today's the big day, Squidward! Don't wanna be late! *[he flies into his closet, gets dressed, and goes outside]* Gotta hurry! Hold it! Hold everything! *[SpongeBob and Patrick stand outside, with bags]* I do not want to miss this. The day SpongeBob moves! I can't believe it's really happening.

SpongeBob : Don't worry, Squidward. I'll come visit you.

Squidward : Don't try to cheer me up, SpongeBob. Please.

SpongeBob : Here come my parents. *[Patrick begins to cry and the car horn*

sounds as SpongeBob's parents drive up]

Mrs. SquarePants: SpongeBob! Hi, honey, we're here!

Mr. SquarePants : Come on, SpongeBob, hurry, hurry, son, your mother has dinner waiting.

SpongeBob : Hi, Mom.

Squidward : Hello, Mrs. SquarePants! Let me help you with these bags. *[picks up the bags and carries them to the car]*

SpongeBob : Just give me a minute. *[walks back to where his house used to be]* I cannot hold onto you any longer, little pebble. *[buries it into the ground]* You hold too many memories. *[as he starts to cry, a tear falls from his nose and into the ground where the seed absorbs it, it then starts to glow. Then SpongeBob shakes Squidward's hand]* Well, Squidward, this is goodbye. *[walks away]*

Squidward : Goodbye, SpongeBob, goodbye. *[dances]* Goodbye, SpongeBob. Bye-bye-bye. Goodbye, SpongeBob. Ha-ha. Goodbye, goodbye. *[Patrick lies on the ground, bawling, as SpongeBob gets in the car]*

SpongeBob : Goodbye, Patrick. Goodbye, Bikini Bottom.

[Patrick holds onto the back of the boat, lifting the front into the air, as he cries]

Squidward : *[still dancing]* SpongeBob is leaving. He's leaving, he's leaving! *[the seed shakes violently]* la, la, la, la, la, la, SpongeBob is leaving...*[Squidward stops dancing as the ground starts shaking, a giant green stem grows out of the ground, SpongeBob's house grows from the plant and drops where his old house used to be and on Squidward. The stem then goes back into the ground]*

SpongeBob : My house is back! *[SpongeBob, his parents, and Patrick all happily run into the pineapple, SpongeBob returns to Squidward lying under the floor]* Aww, Squidward, isn't this great? I'm back forever!

Squidward : *[muffled]* Forever?