

**CONVERSATIONAL IMPLICATURE IN THE MOVIE SCRIPT OF
HOTEL TRANSYLVANIA 2**

SKRIPSI

*Submitted in Partial of the Requirments
For the Degree of Sarjana Pendidikan (S.Pd)
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ABSTRACT

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This research deals with conversational implicature in all utterances *Hotel Transylvania 2* movie script. The objectives of the research were to describe the types of the conversational implicature found “*Hotel Transylvania 2*” movie script, to find out the dominant type can be found in “*Hotel Transylvania 2*” movie script. This research was conducted by using qualitative research. They were four types of conversational implicature namely (1) maxim of quality, (2) maxim of quantity, (3) maxim of relation, (4) maxim of manner. The data were the conversational utterances in 66 pages of hotel transylvania 2 movie script. The findings of this study showed that all types of conversational implicature are used and can be found on the conversational implicature in the movie script of Hotel Transylvania 2. The total number of conversational implicature is 29 (12 occurrences of maxim of quality, 7 occurrence of maxim of quantity, 6 occurrence of maxim of relation, 4 occurrence of maxim of manner). Based on the conclusion, the amount of the most dominant types of conversational implicature in the movie script of hotel transylvania 2 were maxim of quality that is 12 utterances containing conversational implicature.

key word : *conversational implicature, hotel transylvania 2, movie script*

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The Researcher

Putri Wahyuni

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CHAPTER I

INTRODUCTION

A. Background of the study

Human is social being, human needs interaction with other human in their life. One of human activities in process of interaction is communication. Communication is one of human activities in sending and receiving information and message to convey his or her ideas, feeling or everything in their mind. In communication, people use language they do more to get another person understand the speaker's thoughts and feelings. Therefore, we cannot communicate in any real sense without language and communication itself is act of conveying message to another. Good communication is needed in order to make the interaction runs well and effectively. Listeners and speakers must speak cooperatively and mutually accept one another to be understood in a particular way.

In conversation we sometimes infer or conclude based not only on what is said, but also on assumptions about what the speaker is trying to achieve. That inference is known as implicature. When people talk with each other, cooperation is the basis of successfully conversation. The concept of cooperation and implicature are basically linked. This sense of cooperation is simply one in which people having a conversation are not normally assumed to be trying to confused, trick, or with hold relevant information from each other (Yule, 1996). Implicature is the implied meaning of an utterance.

Conversation is characterized by the vague use of language. In other words, the language in daily conversation sometimes shows its vagueness. It means that the language, the use of words, is not enough to convey meanings. The speaker sometimes expresses his meanings indirectly. He intends to communicate more than what he says. Nevertheless the obscure meanings can be captured by the addressee through the context understood by both participants. What underlies the mutual understanding is the talk will run well in the condition that the participants observe the same context of situation. Thus, by means of context we consider the relevant aspects of the situation of speech interaction.

Conversational implicature is an interesting thing that can be analyzed in conversation. Besides that, in everyday conversation, we had often do implicature such as in learning process between lecture and student, with friends or others. However, some of us often do not realize that they actually do an implicature. The readers confused what about conversational implicature itself. Therefore, it is the chief of interest for the researcher to take implicature in this study. Also, these reasons drive the researcher to introduce conversational implicature more recognizable to English Department where this study will describe the interpretation of each utterance that includes conversational implicature.

In order to interpret the utterance containing implicature, Grice (1975 : 45) proposed what he described as cooperative principle. According to this principle, we interpret language on the assumption that its sender is obeying four maxims, namely: maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. Those maxims are the explicitness of cooperative principle underlying the efficient cooperative use of language.

Implicature refers to a proposition implied by an utterance in a context even though it is not part, nor the entailment of what actually said. (Gazdar, 1979 : 38). There are many cases of implicature in daily life. Movie is one of life reflections. Movie is a recording of moving images that tells a story watched by people on a screen or television. As Villarejo said, “A film made of a profilmic chair, in other words, carried the objective imprint of that chair. Using terms drawn from linguistics, film bears an indexical relationship to its referent, there is a causal relationship between the filmic image the referent it records” (2005: 143). The hearer makes the assumption that the speaker is not violating one of the conversational maxims, relevance, informativeness, or clarity. Implicature is a concept of utterance meaning as opposed to sentence meaning.

The reason why this research becomes important is that Conversational implicature is the one of important part of pragmatics. Its description will greatly help to understand the types of conversational implicature. The writer intends to conduct the research about conversational implicature because in the movie the readers know about conversational implicature. The readers watch about the movie and the fact the readers confused about conversational implicature, and types of conversational implicature especially in the cooperative principles. Thus the writer intends to conduct a research entitled “*Conversational Implicature in the Movie Script of Hotel Transylvania 2*”.

B. Identification of study

Based on the background above, the problem could be identified as follow:

1. The types of conversational implicature in “*Hotel Transylvania 2*” movie script
2. The most dominant type of conversational implicature in “*Hotel Transylvania 2*” movie script.

C. Scope and limitation

The research scope is Pragmatics and the researcher limits the case only on the analysis cooperative principles in *Hotel Transylvania 2*.

D. Formulation of problem

The problems of this research were formulated as follows:

1. What are the types of conversational implicature found in *Hotel Transylvania 2* movie script?
2. What is the dominant type of conversational implicature that can be found in *Hotel Transylvania 2* movie script?

E. Objective of study

The objectives of this research were stated below:

1. to describe the types of the conversational implicature found “*Hotel Transylvania 2*” movie script.
2. to find out the dominant type can be found in “*Hotel Transylvania 2*” movie script.

F. Significances of the study

The result of this study are expected to give both theoretical and practical benefits as follow:

1. Theoritically

It is expected that finding of research can increase the knowledge of readers about the types of conversational implicature especially in *Hotel Transylvania 2* movie script.

2. Practically

Practically, this research is expected to give beneficial impacts to the readers as follows:

- a. The students of English Departement in learning and understanding more about the use of conversational implicature.
- b. The teacher who wants to apply conversational implicature in teaching.
- c. Other researchers can be easier in understanding the conversational implicature on the movie script and doing the futher research

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatics

Pragmatic is concerned with the study of meaning as communication by a speaker (or writer) and interpreted by a listener (or reader). This type of study necessarily involves the interpretation of what people mean in particular context and how the context influences what is said. It requires a consideration of how speaker organize what they want to say in accordance with who they are talking to, where, when and under what circumstance.

One traditionally distinction in language analysis contrast pragmatics with syntax and semantics. Syntax is the study of the relationships between linguistic forms, how they are arranged in sequence and which sequence are well formed (George Yule, 1996: 4). This type of study generally takes place without considering any world of reference or any user of the forms. Based on George Yule in "Pragmatics", semantics is the study of the relationships between linguistics forms and entities in the world: that is how words literally connect to things (1996: 4). Semantic analysis also attempt to establish the relationships between verbal descriptions and states of affairs in the world as accurate (true) or not, regardless of who produces that description.

George Yule in "Pragmatics" said that pragmatics in the study of the relationships between linguistic forms and the users of those forms (1996: 4).

Furthermore, pragmatics is the study of those relations between language and context that are grammaticalized or encoded in the structure of language (Levinson, 1991: 9, HD. Edi Subroto, 2004: 9). In this three part distinction, only pragmatics allows human into the analysis. The advantages of studying language pragmatics is that one can talk about people's intended meanings, their assumptions, their purpose or goals and the kinds of actions that they are performing when they speak.

Futher Kreidler (1998: 18) States that pragmatics is another branch of linguistics that is concerned with meaning. While, Peccei (1999: 5) states that pragmatics concertrates on the aspect of meaning that could not be predicted by linguistics knowledge alone and take into account our knowledge about the physical and social world. The focus of pragmatics analysis is on the meaning of words or sentence.

2. Implicature

Implicature can be considered as an additional conveyed meaning (Yule, 1996: 35). It is attained when a speaker intends to communicate more than just what the words mean. It is the speaker who communicates something via implicatures and the listener recognizes those communicated meanings via inference. Implicature are infered based on assumption that the speaker observes or flouts some principles of cooperation.

Grice (1996: 4) says that conversational implicature can be defined as "A differnt (opposite, additional, etc) pragmatic meaning of an utterance with respect to the literal meaning expressed by utterance" (Jacob L. Mey, 1998: 371).

Conversational implicature is to be related to cooperative principle. Grice (1975: 45), states: “Make your contribution such as required; at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”.

3. Conversational Implicature

Conversational implicature is usually also called implicature as shorthand. The term of implicature was introduced by Grice refers to implied meaning from of how it is possible to mean (in some general sense) more than what is actually said. Moreover implicature means a hint which a speaker indicates intentionally by means of language. In this case the message that the speaker utters may be not understood by the hearer (Jenny Thomas, 1995: 58).

Conversational implicature deals with utterances meaning which is the study of extra linguistic. According to James P. Hurford (1983: 3), utterance meaning is what the speaker means (i.e. intends to convey), when it is used by speaker and a hearer. Then sentence meaning is the study of intra linguistics. Sentence meaning is what a sentence (or word) means, i.e. what it counts as the equivalent of in the language concerned (1983: 3).

Furthermore, implicature is related to the method by which speakers work out the indirect illocutions of utterance (James R. Hurford, 1983: 278). When the listeners hear the expression in a certain conversation, they first have to assume that the speaker is being cooperative and intends to communicate something. That something must be more than just what the words mean. It is an additional conveyed meaning which is called an implicature.

Conversational implicature can be defined (opposite, additional, etc) pragmatic meaning of an utterances with respect to the literal meaning expressed by that utterance (Jacob L. Mey, 1998:371). This different meaning is, in the prototypical case, intended by the speaker and expected to be understood (implied) by the hearer. The basic assumption in conversation is that, unless otherwise indicated, the participants stick to the cooperative principle and the maxims.

Grice's term of conversational implicature which provides some explicit account of how it is possible to mean (in some general meaning) more than it is actually 'said' (i.e. more than what is literally expressed by the conventional sense of linguistic expression uttered (Levinson, 1983: 97). Conversational implicature is implied varies according to the context of utterance.

In contrast to conversational implicature there is conventional implicature. It elaborates about conventional implicature. The conversational implicature discussed here, conventional implicature are not based on the cooperative principle or the maxims. They do not have to occur in conversation, and they do not depend on special contexts for their interpretation. Same with lexical presuppositions, conventional implicatures are associated with specific words and have a result in additional conveyed meanings when those words are used (, 1996:45)

In conclusion, it is quite different from conventional implicature, conversational implicatures are primary examples of more being communicated than is said, but in order for them to be interpreted, some basic cooperative principle must first be assumed to be in operation.

3.1 Types of Conversational Implicature

According to Grice, type of conversational implicature there are 4:

3.1.1 Cooperative Principles

According to Grice in Palmer's book (1999 : 173), there is a general cooperative principle between speakers and hearers which controls or guides the way they speak. The cooperative principle consists of four maxims with their sub maxims. The four maxims are:

a) Maxim of Quantity

1. Make the contribution as informative as required (for the current purposes of exchange).
2. Do not make the contribution more informative than is required.

Grundy (2000 : 74) stated that maxim of quantity as one of the cooperative principles is concerned in giving the information as it is required. The speakers just say the information needed, it should not be less informative or more informative.

In a normal circumstance, the maxim of quantity provides that the speaker say just enough, they do not supply less information or more than is necessary.

Examples:

- a. Ray : What is the capital of Indonesia?
Lusi : It is somewhere in Indonesia continent
- b. Anne : Where is Rose book store?
Lynch : There will be a signboard.

b) Maxim of Quality

- 1) Try to make the contribution one is true
- 2) Do not say what is believed to be false.
- 3) Do not say that for which lack evidence.

Add by Grundy (2000: 74), maxim quality can be defined as truthful as required. That means the speaker should inform the truth and they are not allowed to say what they think false and give the statement that run short of prof.

Here speaker write are expected to say only what they believe to be true and to have evidences for what they say. However, the speaker must aware of this expression. That the hearers expect them to honor the maxim of quality.

Examples:

- a. Romeo : Dear, I totally love you. I will pick up the stars from the sky and bring them o you to prove it.
- b. Juliet : Oo.. that sounds so pretty nice.
- c. Alexa : Joanne told me that you had known who the thief was.
Jim : Yes, I think I saw him while I was sleeping.

c) Maxim of Relation

Maxim of relation or maxim of relevance means the utterance must be relevant with the topic that being discussed. Cutting (2002: 35) state that speakers are expected to give information about somethng that is relevant to what has been said before. Furthermore, Grundy (2000:74) state that maxim of relevance is fulfilled when the speaker give information that is relevant to the topic proceeding. Therefore, each of the speaker or heare must be relevant to the topic of conversation.

Examples:

- a. Kelly : Mom, I got 3 on my English.

- Mommy : You can be an excellent English teacher.
 b. Abraham : Mike, your girlfriend is really awesome.
 Mike : Yesterday I hit John until he got fainted.

d) Maxim of Manner

Maxim of manner is about clear in giving an information.

1. Avoid unclarity of expression.
2. Avoid ambiguity.
3. Be brief.
4. Be orderly.

As per Cutting (2000:35), maxim of manner is when the Speakers put information briefly and orderly, the speaker must avoid the obscure and ambiguous information from the hearer. Therefore, each participant must give the information directly and reasonably, and it should not be vague, ambiguous or excessive.

This maxim is related to the form of speech we use. Speaker should not to use the words they know but the listeners do not understand or say things. They speaker also should not state something in a long drawn out way if they could say it in a simple manner.

Examples:

- a) Lionel : Pizza that is in that café is big enough.
 Mark : Who knows the cooks are.
 b) Diego : Do you watch football matches every Saturday night?
 Shane : Talk show program is my favorite

It is important to recognize these maxims as unstated assumptions we have in conversations. We assume that people are normally going to provide an appropriate amount of information and they are telling the truth, being relevant

and trying to be as clear as they can. These rules according to people are expected to behave when communicating with one another are frequently flouted or violated. And that is the factor which conversational implicature results from. It occurs when people do not observe the conversational maxims, it does not matter which one or how many of them.

3.1.2 The Politeness Principles

According to Yule (1996: 60) in “Pragmatics”, politeness can be defined as the means employed to show awareness of another person’s face. In this sense, politeness can be accomplished in situations of social distance or closeness. Showing awareness for another person’s face when the others seem socially distant is often described in terms of respect or deference. Showing the equivalent awareness when the other is socially close is often described in terms of friendliness, camaraderie or solidarity. In simple terms, George Yule distinguished two politenesses, there are:

1. Positive Politeness

Positive politeness is a face saving act which is concerned with the person’s positive face will tend to show solidarity, emphasize that both speakers want the same thing, and they have a common goal.

2. Negative Politeness

Negative politeness can be defined a face saving act which is oriented to the person’s negative face will tend to show deference, emphasize the importance of the other’s time or concerns, and even include an apology for the imposition or interruption.

Besides that, according to Geoffrey Leech (1983) politeness principles distinguish into six maxims, there are:

1. The Maxim of Tact
 - 1) Minimize the expression of beliefs which imply cost to other.
 - 2) Maximize the expression of beliefs which imply benefit to other.
2. The Maxim of Generosity
 - 1) Minimize the expression of beliefs that express or imply benefit to self.
 - 2) Maximize the expression of beliefs that express or imply
3. The Maxim of Approbation
 - 1) Minimize the expression of beliefs which express dispraise of other.
 - 2) Maximize the expression of beliefs which express approval of other.
4. The Maxim of Modesty
 - 1) Minimize the expression of praise of self.
 - 2) Maximize the expression of dispraise of self.
5. The Maxim of Agreement
 - 1) Minimize the expression of disagreement between self and other.
 - 2) Maximize the expression of agreement between self and other.
6. The Maxim of Sympathy
 - 1) Minimize antipathy between self and other.
 - 2) Maximize sympathy between self and other.

3.1.3 The Ironic Principles

The phenomenon of irony has been employed in ordinary conversation as well as in literature since ancient times and it is still a popular means of

expression, especially in English culture. English liking for the use of irony in conversation is apparent from interaction among friends, television programs, radio broadcasting and a number of other ordinary speech situations and there can be no wonder that the use of this linguistic device is frequently present in fictional discourse if an author tries to make his/her work of art sound more authentic, Irony indicates that what is meant is the contradictory of what is said. The use of irony is intentional. In other word, we employ this linguistic device in utterance if we want the addressee to encode the extra meaning hidden in the ironical remark. Irony is contradicting either what the speaker has said or usually says, or, contradicting what the take to be true. To read the irony a hearer or reader do not just have to know the context, but also have to be committed to specific beliefs and positions within that context (Colebrook, 2004: 166, Martina Stykatova, 2009: 53).

Irony principle is a second order principle, which builds upon, or exploits, the Principle of Politeness. It allows the hearer to arrive at the offensive point of the speaker's remark indirectly, by way of implicature (Leech, 1983: 82, Martina Stykatova, 2009: 5). Irony, as a number of other means of expression, is also frequently employed in fiction movie. It provides interestingness in dialogue, it makes explicit and implicit dialogues more sophisticated and it is more laborious for viewers. The use of irony in conversation is intentional. The author of movie script employs irony with some particular goal; they wish to achieve a particular purpose. Irony can have a function humor, ridicule, it can serve only for entertaining the viewers or the readers, the speaker or writer may want to be

sarcastic, he or she may want to indicate that something is disapproved but does not want to be too direct when criticizing (Martina Stykatova, 2009: 55).

4 Movie

Movie is a sequence of picture projected on a screen from a developed and prepared film especially with an accompanying sound track (Webster's Dictionary, 2004: 654). Movie language describes the way movie script speaks to its audience and spectators. Directors, producers and editors work to create meaning from the moving images of movie, video and television. We decode these meanings in a not dissimilar way to interpreting spoken and written language. As with words, but more so, we do not merely 'read what we see' especially in script we bring to our interpretation of moving images a range of pre-existing expectations, knowledge and shared experiences that shape the meaning the research take from what the script see. An important aspect of movie language is its compelling nature and its appearance of reality, it is not only as if we are watching an authentic window on the world, it is a window we want to keep on watching-like peaking nosily through the window at an argument in the street, enjoying guessing where it will lead! Through these means, moving images work to entertain, inform and educate but also persuade us to see the world in a particular way.

5. Sinopsis of "*Hotel Transylvania 2*" movie

Hotel Transylvania 2 is about Drac enlists his friends to put his half human grandson Dennis in monster-in-training boot camp. Unfortunately, Drac's grumpy old-fashioned father Vlad visits Hotel Transylvania to find it welcomes humans

and his great grandson is not a pure blood. Dracula (Adam Sandler), worried that his adorable human/vampire grandson Dennis isn't showing signs of being a vampire, enlists his friends to put Dennis through a "monster-in-training" boot camp. But little do they know that Drac's grumpy, old school dad Vlad (Mel Brooks) is about to pay a family visit to the hotel and when he finds out that his great-grandson is not a pure blood and that humans are now welcome at Hotel Transylvania things are going to get batty.

Sinopsis of Hotel Transylvania is about It's Mavis (Selena Gomez) and Johnny's (Andy Samberg) wedding day. Dracula (Adam Sandler) is worried that she'll decide to move out of the hotel, but he decides to keep it together for her sake. One month later, Johnny tells Dracula that Mavis wants to go flying with him. They play a game of hide-and-seek, but Mavis quickly gets winded. She tells him that she can't fly very far, since she's pregnant. Dracula is overjoyed that he's going to be a grandfather, until Mavis mentions that it's possible her child will be a human. When the due date arrives, Dracula sneaks into the delivery room disguised as a nurse. He swears that no one will ever harm his grandson, before handing him to Mavis.

On Dennis' (Asher Blinkoff) first birthday, there is a party, and Johnny's parents, Mike (Nick Offerman) and Linda (Megan Mullally) are invited. Also at the party are Frankenstein (Kevin James) and Eunice (Fran Drescher), Wayne (Steve Buscemi) and Wanda (Molly Shannon), Griffin (David Spade), and Murray (Keegan-Michael Key). Dracula is convinced that Dennis will grow up to be a vampire, even when Linda points out that he doesn't have any fangs. Wayne tells her that he has until his fifth birthday to have his fangs grow in. Mike tells Johnny

he should get a job, but Dracula bails him out by saying that he already has a job at the hotel, making the humans feel more comfortable there. Months later, Mavis calls for Johnny and Dracula and tells them that Dennis said his first word. Dennis says "Bleh bleh bleh," then repeats it over and over again. Not amused, Dracula checks inside his mouth for any sign of growing fangs, finding nothing.

When Dennis is four, Dracula tries to teach him how to turn into a bat. Dennis is only able to flap his arms and run around the room. Dracula tells Dennis that he'll dance for him if Dennis will try to turn into a bat. Mavis comes in and asks what they're doing. Dracula mentions that six of Wayne's pups are having a birthday party, but Mavis doesn't want Dennis to go, since they play too rough with him. Dracula asks her if she doesn't want Dennis around monsters, and Dennis says he wants to watch his favorite video, *Kakie the cake monster* (Chris Kattan). Mavis points out that he hasn't yet shown any signs that he's not human.

Mavis reluctantly brings Dennis to the party, and a girl pup named Winnie (Sadie Sandler) tells Dennis she loves him and they will get married. Dennis squirms away from her. Mavis is overjoyed by all of the fun things at the party, such as limbo and a piñata, though she wreaks a bit of havoc when she breaks the piñata and the werewolf pups eat the candy. In the chaos that ensues, Dennis gets knocked to the ground and one of his teeth falls out; Mavis is horrified, but Dracula excitedly rushes to see if Dennis' fangs are going to come in. She tells Dracula that she and Johnny have been talking about moving to California, so that Dennis can grow up around other humans; she still doesn't think that her son will manifest any vampire powers before his fifth birthday. Saddened, Dracula goes to see Johnny in his room. Johnny tells him that he loves it at the hotel, and doesn't

want to move. Dracula tells him to take Mavis to his parents' house, while Dracula will watch Dennis. His plan is to have the monsters show their skills, so that Dennis will decide to turn into a vampire. He only has one week left before Dennis' fifth birthday.

6. Previous Research

There are similar previous researches that related to writer's research topic. Therefore, the research uses these researches as the developing of ideas. Two similar previous researches below are:

The first research is the Thesis was conducted by Lestari in 2013 with titled "The Analysis of Conversational Implicature in the Movie Script of "Despicable Me". This study was conducted to analyze the using conversational implicature based on cooperative principle on movie script. The researcher of this study analyzes the four cooperative principles, which are maxim of quality, maxim of quantity, maxim of manner and maxim of relation in the movie script. The conclusion is the most of violated which happened in the movie are maxim of quality and maxim of manner. The researcher of this study also explains context and situation of each utterances does not follow the rules to make the movie funny and not too serious.

The second was conducted by Yunita Nugraheni with the title "Movie Script Analysis implicature In Harry Potter and The Goblet of Fire" in 2010. In this study the researcher describes that in communicating a person is required to always adhere to the principles of conversational principle known as cooperative principle. However this study was limited to identify what the non-observance maxims by the characters in the movie. Through previous studie that is conducted

by the writer from several existing studies about conversational implicature, including two studies above, which have similar topic and also use a movie for research media like this study who was done by the researcher. The researcher concludes that most of the research on conventional implicatures is limited on finding the non-observance of maxims in the dialogue of characters, and then describe the meaning.

The third research was conducted by Arfiyah Reyfa in 2014 with the title “A study on Conversational Implicature in Sentilan Sentilun Talkshow on Metro TV English Department of University Wijaya Putra. This study was conducted interested to analyze violation of the maxim, type of maxim that is flouted and implied meaning that uses conversational implicature theory and cooperative principle theory in this study. The conclusion the analysis shows that one utterance can be violated more than one maxim of conversation and the utterances that flouted the maxim contain implied meaning.

Based on the third researches above, there are many kinds of differences among them; first the theory of this research is based on cooperative principle, the second focus on the conventional implicature and the third use the theory of cooperative principle.

B. Conceptual framework

This research is explained about conversational implicature in the movie script in hotel transylvania 2. This research aims to investigate the conversational implicature to analyze the utterances and the contexts. Types Conversational implicature there are cooperative principles, the politeness principles, and the

ironical principles. In this study the researcher only limits the analysis of cooperative principles in the maxim of quantity, maxim quality, maxim of relation, and maxim of manner. Therefore pragmatic approach is used to help understand the intended message of communication, including the context. In a conversation the speaker must be able to give the utterances effectively so the hearer can accept the message from the speaker.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research used qualitative research. Qualitative research is research of which the data is in the form written or oral is descriptive method. Descriptive is serving to describe or analogy something and it deals the meaning of thing and view of meaning is associate Moleong (2007). Qualitative research deals with a kind of research which doesn't use statistic procedures in analyzing the data. In a qualitative research the researcher tends to prior in accurate explanation to analyze and present what have been found in utterances of *Hotel Transylvania 2* movie script.

B. Source of Data

The source of data in this research was taken from the movie script of Hotel Transylvania 2. The movie script especially all utterances consisted of 66 pages which show conversational implicature.

C. Technique of Data Collection

In collecting the data, the researcher was use documentary research. The steps applied in collecting data are as following.

There are some steps in collecting data, and the steps are follows:

1. Watching "Hotel transylvania 2" movie.
2. Downloading the script.

3. Underlining conversational implicatures which are found on Hotel transylvania 2 movie script.

D. Technique of Analysis the Data

Miles and Huberman (2014) suggest that qualitative data analysis consist of three procedures. The data will be analyzed based on the following steps.

1. Data Reduction

In considering research, the first steps in data reduction is the reseracher was selected data to give valuable information research, the second the researcher identifying the conversational implicature in hotel transylvania 2 movie script and the last researcher classifying in to types of cooperative principles the conversational implicature in hotel transylvania 2 movie script.

2. Data Display

Data display means the process to simplify the data in the form of table. In displaying data, the researcher describes data by tabulating the number of each types of conversational implicature into table.

3. Conclusion drawing/verification

After displaying the data, the conclusion is drawn. It is used to describe all of the data, so that it will be come clearly. The conclusion was answered the formulation of the problems.

CHAPTER IV

DATA AND DATA ANALYSIS

A. DATA

In this research, the data of conversational implicature were collected from *Hotel Transylvania 2*. All the data were collected from Movie script. The list of the data can be seen in the appendix.

B. Data Analysis

The data were analyzed based on the types of conversational implicature used in "*Hotel Transylvania 2*" movie script and explains the reasons of each utterances which contains conversational implicature in that movie.

1. The classification of conversational implicature.

There are four types conversational implicature ; maxim of quality, maxim of quantity, maxim of relation, maxim of manner.

a. Maxim of Quality

- (1) Mavis : Okay, please you two, i don't want him to her his grandpas arguing. His hair doesn't matter, right?
Dracula : Of course not. He's perfect whatever color haired vampire
Grampa mike : What if he's not a vampire? He doesn't have fangs
Dracula : I think they're growing in you have untill you're five to get your vampire fangs.
Grampa Mike : Well, if he doesn't maybe he'd be better off growing up in a place with more humans.
Dracula : Oh, that won't happen! He'll get his fangs! Right, little Denisovich?

The conversation happened when Dennis growed up to be a child, it happened when Dennis birthday, Grandpa want to see fangs Dennis. But Grandpa didnot see the truth that he didnot have fang in Dennis's mouth. It means he assumed that

grandson had fang the some with him. It means Dracula disobeyed the Maxim of Quality.

- (2) Mavis : Johnny, do you where you put the rubber guards?
Johnny : I'll look honey.

In the situation, in the bedroom mavis asked Johnny to look rubber guards, and he answered that he looked the rubber guards. In the fact, Johnny doesnot tell the truth in the situation because he still in the bedroom.

- (3) Dennis : I'm bat!!
Dracula : Uh, I mean a real bat
Dennis : I'm bat!
Dracula : Denisovich.... take a breath. You can really turn into a bat. Start with an arm.
Dennis : What?
Dracula : Just focus! Try! Feel the bat!

It happened when the son a breath, in the house. In that conversation grandpa ordered to Dennis. He said that dennis to jump from above house, actually yhe son believeed granpa to jump. Dennis jumped and know one wings in back of dennis, in the truth that dennis is not dracula. It contains conversational implicature vailed maxim of quality, where the speakers does not tell the truth in the situation.

- (4) Cakey : Remember, kids, a real monster always shares!
Dracula : Shares.... yes! When I think monters. I think shares! What kind of stupid crap are you showing this kid? Why don't you just drive a stake through my heart?

In the situation, in the Car, Cakey Forced Dracula, to let go home and Cakey saw the Dracula that kids, like give anyone bad Dracula was not agree the truth that he would not give every thing to anyone in the world. Dracula just said, a statement which could over is unwillingness, it's means Dracula disobey about the Maxim of Quality.

- (5) Dracula : I'll tell him Mavy wavy stories every night before bed.
Mavis : You're the best. I love you.

In the situation in this Dennis bedroom. Dracula said his mother to tell a bad time story for this son, in the night then Mavis asked Dracula to do that but he would not do it, because it was just, rubbish, this conversation included Conversational Implicature deals with maxim of Quality.

- (6) Griffin : Mommy! I happy!
 Mavis : I miss you! Why is he wearing sunglasses?
 Dracula : Oh, we were playing..... it's a superhero thing!
 Griffin : I'm a superhero!!
 Mavis : Oh, okay. Which one, honey!
 Griffin : Uh.....sunglasses Man!
 Mavis : Oh, ho.... you're so cute
 Griffin : Because I'm sunglasses man to the rescue!

In the situation in the Phone. Mavis call Papa Dracula to asked Dennis. Papa Dracula given Griffin voice as Dennis voice to talk with Mavis but Papa Dracula didnot tell the truth that he would not give to Dennis itself. Papa Dracula manipulated between Mavis and Dennis very well so far. It means Papa Dracula disobey the Maxim of Quality.

- (7) Dennis : Papa peepee!
 Griffin : Ha! Papa peepee. That's a keeper.
 Camp Director : Oh, dear we dont go for the nicknamne here. Kids only get positive reinforcement. Now what can we do you for?
 Dracula : I'm very interested in sending my grandboy Denisovich here.
 Camp Director : Oh! This little.. red headed.. non-fangy lil'l guy.
 Dracula : Oh, they're in there. He's a late fanger. Can you show us some of the drills, like where they catch the mice?
 Camp Director : Can do. Course, now we call it tee-mousing.

It happened when in the school of vampire. In that conversation Dracula totally lie to Camp director. He said that his son had a late fanger. But in the fact Dennis did not have fang. Actually Camp Director didnot believe it because

Dennis like a human not a vampire. It contains Conversational implicature based on violates maxim of quality where the speaker does not tell the truth in the situation.

- (8) Dennis : Papa! I'm a vampire!
 Dracula : I don't care, Dennis. I'm just glad you're my grandson.

It happened when Mavis and Dracula fight with another vampire, Dennis shouted and angry with another vampire, that hurt to his parents before, Dennis was shouted and cried. Suddenly his fang appear and make he change from human to vampire, grandpa so happy that to hear, that news and make the vampire cannot hurt his parents. Dennis showed his proof, to all vampire in ballroom.

b. Maxim of Quantity

- (1) Wayne : Drac, what are you doing?
 Dracula : Whaa? I'm just keeping her bed nice and cold for when she comes back
 Shrunken head : Mmmm, your skinny but gonna be there a long time
 Wayne : Drac, Mavis says she's been trying to call you!
 Dracula : Call me? Oh! Ha! See that? My skinny butt's waited long enough!She's coming back.

The context was that Wayne asked to Dracula, about what are you doing. Dracula cleaned the house especially the Mavis's bedroom. But actually we don't know when she coming back at dracula's house.

- (2) Mavis : Johnny! Come quick!
 Dracula : what's up? He's okay?
 Mavis : Dennis said his first word!
 Dracula : He did?
 Mavis : come on, honey, say it again
 Dennis : Bleh, bleh-bleh.

In the conversation was Mavis called Johnny to showed Dennis first word. Mavis hold Dennis and then Grandpa arrived too. Dennis didnt speak informative information to all people in house. Grandpa didnt like Dennis speak with Bleh, bleh-bleh. However Mavis was so happy and Johnny too because it was very fun.

- (3) Dracula : Rise and shine, my Denisovich!
 Dennis : Hi Papa
 Dracula : Hello, my little devil! Did you have sweet nightmares?
 Dennis : Uh huh... I dreamed that I saw... that I saw.. I dreamed that I saw an Stegosaurus.
 Dracula : Oh, and were you drinking his blood?
 Dennis : No
 Dracula : Just throwing it out there.

The conversation happened in the Dennis bed. When Grandpa asked him, to tell sweet dream, Grandpa would get answered if Dennis had a sweet dream, in his bed. Actually Dennis had bad dream, Dennis dreamed a Stegosaurus. But Grandpa the meanted said that's bad dream, why Dennis didnt drinks blood. To make him not afraid.Dennis didnt give informative information to Grandpa that he had not a sweet dream. When Dennis tell to his dream, Grandpa just took some words, if Dennis already had bad dreams. In this case, the conversation include Conversational Implicature Based on Maxim of Quantity.

- (4) Mavis : How can I resist that?
 Dracula : Hooooorayy! Yes!!! You're going!!! I mean.. whatever.
 Wanda : So where ya gonna go?
 Dracula : Let's see, you still haven't seen Paris, Florence.... Tokyo's nice this time of year
 Mavis : You know what I'd really love to see? Where Johnny grew up.

In this case, Mavis wanted to move on for Johnny, in her life. It was caused Dracula happy to lost all of Johnny in Mavis's life. Because Dracula was full protection to her daughter. He took her daughter would be easier to lost Johnny.

Dracula ordered visited whatever Mavis want to seen. The word “Paris, Florence, and Tokyo”. So the violations of maxim of Quantity. Mavis needed more information and wanted to someone else who make Mavis can be forget Johnny. However Dracula didnt explain that it was her because of her announce to Mavis question.

- (5) Dracula : Oh, Denisovich, we’re going to have an adventure! A monstery adventure!
 Dennis : Yay! Monsters! We’re gonna eat cake?
 Wayne : What’d he say?
 Dracula : No, no cake on this monster trip!
 Dennis : No cake cebause too much cake makes tummy ache! Yay!
 A monster always shares!

The contents happend in the their house when Dracula gone to their home. Dennis asked him, where he went to catched monster. Dracula would get a monster in the road. To get monster to eat them. In that case the conversation included Conversational Implicature based on Maxim of Quantity. Dracula didnt give informative information to Dennis stated he catched bad monster. Dracula didnt want Dennis hurt by bad monster. When Dracula catched their Dracula made their over.

- (6) Dracula : Now we got something! They can’t mess with the old cemetery! You like the cemetery, Dennis?
 Dennis : This is where all the bad guys got! After Batman gets them!
 Dracula : Oohh, yes, yes! But wait till you see what a mummy can do!
 Murray : ... what can I do?
 Dracula : Are you kidding me? Was anyone not looking at the wrinkly naked guy?
 Dennis : Someone was naked?
 Dracula : And he had a very saggy tushy!

The conversation in happened in the cemetery. When Dennis asked to grandpa, where all the bad guys? But actually grandpa answered the question didnot told the truth information the conversation included conversational implicature based on maxim of quantity. Dracula didnot give information clearly to Dennis.

- (7) Mavis : You are not home!
 Dennis : Ha ha! Yay! Rollercoaster!
 Mavis : Where are you?
 Dracula : Ehh... a rollercoaster...wheeeee!

Mavis called Papa dracula to know Dennis daily in the house. It was caused Mavis called grandpa because there was full protection to Dennis. Mavis told grandpa and Dennis would be in house. The words Dennis “ Waving his hands” showed the violation of maxim of quantity. Mavis needed more information and wanted to know the activity of her son but grandpa didnot explain clearly to mavis question.

c. Maxim of Relation

- (1) Dracula : sorry, can't handle your breath
 Wayne : I hear you
 Dracula : I mean, right over my shoulder...
 Mavis : And, Dad..... I'm engaged!
 Dracula : Fantastic, and the you're coming back?
 Mavis : Dad, did you hear what I said? I'm getting married. To johnny!

The conversation destroyed as Maxim of Relation, were the impossibility of going happened make Dracula move it there conversation, that Mavis would not go engagement.

- (2) Dracula : You need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of goat bile.

- Mavis : I love you, Dad, but we don't even know if the kid's gonna be a vampire! I'd be thrilled if the baby's human just like Johnny!
- Dracula : Human? With thousands of years of Dracula genes? Not gonna happen! Here! Just have some monster ball soup. It's your mom's recipe.

The conversation about Dracula should explain clearly that Mavis was not afraid to eat monster ball soup. Although the baby's human in Mavis's stomach. But in fact, but Mavis didn't eat monster ball soup because Mavis love her baby human. So then Mavis was smile weakened, she loved daddy's soup.

- (3) Mavis : Dad, can I hold my baby?
- Nurse : If I were Dad, I'd say yes, but I'm the nurse. Francine

The conversation happened baby's Mavis born her father duplicated to be a nurse to see the baby's Mavis human or Dracula. In fact the baby's Mavis was human.

- (4) Mavis : And you remember how to video chat?
- Dracula : Yes, yes, with the phone.
- Mavis : Thanks for trying so hard dad. I'm just gonna miss him so much. I love you, Dennis.

The conversation destroyed Maxim of relation where the impossibility of using to handphone, cannot be met by comparing human with Dracula. It happened when Mavis left a boy with Grandpa in the house, while his parents in city. Then he told his wish to that he would before all they long. But his mom response happy.

- (5) Dracula : Come on, Blobby! Squeeze through!
- Dennis : Why are you mad, Papa Drac?
- Dracula : Oh, I just want to get home. I miss Mommy and Daddy so much.
- Dennis : I miss Mommy and Daddy! And I miss
- Dracula : You miss who? You miss that Winnie?

Dennis : Yeah. But we're just friends.
 Dracula : Sure, Ladykiller, that's how it always starts. Come on! Squeeze already!

Dennis should explained clearly that he was not missed to Winnie, because it context dangerous if grandpa(Dracula) hear that. Dennis's granpa could expoled if Dennis tell it but in fact, Dennis answered granpa questions with the questions as well. So then conversation which does have a complete, information the conversation acquired when Dennis was in the house.

d. Maxim of Manner

(1) Monster Doctor : Sir, only the father is allowed until after the baby's born
 Dracula : Of course, He's the family makes sense to me!

The conversation Monster doctor showed the baby's born. But Dracula was not believed with doctor about the baby's born. Dracula always wait untill the baby's Mavis born.

(2) Johnny : Drac, you need social media to promote the hotel. Right, Clifton?
 Clifton : Mnnrrrrrgghhhh....
 Johnny : So, Drac, I wanted to go through some thoughts I had as your human relations coordinating co-assistant.
 Dracula : Sure, of course. It's a real job. Not a cheap excuse to guarantee Mavis and Denisovich staying here.
 Johnny : Right.... so I was thinking. Since we have so many humans now, maybe, some human staff...?
 Dracula : What? No, no, I'm not taking jobs away from monsters. We're accepted but we have a long way to go.
 Johnny : I know, I'm just thinking about a couple of places. Like, maybe the lounge act? The magician?
 Dracula : What's wrong with Harry Three-Eye?
 Johnny : I don't think the humans dig it.

The conversation occured between Johnny and Clifton in the yard. It contain's conversational implicature which deals with Maxim of manner. Johnny

asked to his friend phone, as advertising. Johnny's friend is human. It raised and ambiguity for the hearer how Dracula have a phone as advertising. Dracula was a vampire not a human. It was just an expression of hyperbole. Because Dracula did not know all about phone and advertising in their life.

- (3) Dennis : It's nice to see you, Winnie.
 Winnie : Dennis, who are all these people? Why are they getting in between us?
 Dennis : It's my daddy's family. They're taking us, we're gonna move to California.
 Winnie : Why!!
 Dennis : I dunno. Because my mommy said I'll be happier in California.
 Winnie : You're happy here! With me!

When grown up Mavis, wanted to move their life, to be human before. She just told with Papa Dracula, which did not show the Dracula life. Dennis wanted grandpa and Mavis as far as that he wanted. It included Conversational Implicature in life with the maxim of manner. Mavis changed Dennis to be a better human, in his life with the rule of human itself.

- (4) Johnny : You wanna throw down? Certified yellow belt since 1997!
 Dracula : No!
 Vlad : What's this now? You're not a vampire either?
 Johnny : Uh.... Bleh!
 Grampa Mike : Of course he's not, he's my son. You think we're monsters?

In the situation was on the Ballroom, it contained conversational Implicature which deals with the maxim of manner. Johnny showed he's movement like as a human, because she expressed, strange to all Vampire in the Ballroom. He expressed Dracula's disappointment with him. He unusual Vampire activity. It means make all vampire in ballroom suspicious to Johnny, but Dracula (Papa

dracula) close all suspicious to Johnny. Vlad wanted all vampire believe that Johnny was has son. But the fact Johnny is human right.

2. The Dominant Types of conversational implicature

After classifying the conversational implicature in the movie script of hotel transylvania 2. The researcher found that any one types of conversational implictur that is maxim of quality with the total number 12 uterances (7 occurance of maxim of quantity, 6 maxim of relation, 4 maxim of manner). Its means that the frequency of maxim of quality is higher than other types. So it can be concluded that refernces is the dominant types of conversational implicature in the movie script of hotel transylvania 2

3. Findings

After analysis the data based on Conversational Implicature in the movie script of Hotel Transylvania 2, the finding can be presented in the following table.

Table 3.1 Types of Conversational Implicature and Frequency

Types of Conversational Implicature	Frequency
Conversational Implicature	29
Maxim of Quality	12
Maxim of Quantity	7
Maxim of Relation	6
Maxim of Manner	4

1. Conversational implicature divided into maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. All types conversational implicature used in the movie script. Types of conversational implicative was found 29 utterances.
2. The total number each types of conversational implicature that was found is maxim of quality was 12, maxim of quantity was 7, maxim of relation was 6 and maxim of manner was 4 utterances.
3. The most dominant types of conversational implicature which found the movie script of hotel transylvania 2 is maxim of quality, that was 12 utterances. The researcher found a lot of maxim of quality in each movie script.

CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

This research examined the use of Conversational Implicature based on cooperative principle and the context of situation of each utterances contains conversational implicature in “*Hotel Transylvania 2*” movie script, the researcher would like to draw the conclusion as follow:

1. It is important to understand the types of conversational implicature based on cooperative principle used in “*Hotel Transylvania*” movie in order to comprehend it deeper. The writer analysis four cooperative principles which are maxim of quality, maxim of quantity, maxim of manner, and maxim of relation in the movie script. The total number of conversational implicature is 29 utterances. The total number of maxim of quality is 12 utterances, 7 of maxim of quantity, 6 of maxim of relation, and 4 of maxim of manner.
2. The most dominant types of conversational implicature that can be found in the movie script is maxim of quality with the total number most widely was 12 utterances. It means the frequency is higher than maxim of quantity. So it can be concluded that maxim of quality is the dominant types of conversational implicature in the movie script of *Hotel Transylvania 2*.

B. SUGGESTION

In the relation to the conclusion, suggestion are stages as the following:

1. It is essential to study process, learning, understanding and analyzing conversational implicature and cooperative principles because people will understand what other people exactly mean. Therefore lectures should teach and explain the knowledge about conversational implicature clearly to their students.
2. It is suggested to the readers to read, find and understand the conversation in implicature in all aspects. By learning and understanding of conversational implicature, people will be more understandable in communication process in their daily life because they have understood about people's mean in what they say.
3. It is suggested for the next researcher to analyze some other aspects dealing with conversational implicature. This researcher will enrich and enlarge the horizon of thinking about conversational implicature. It for references of their research and to help the other researcher who interest in the study and also as the source information about conversational implicature to any body who needs to do further research of some field.
4. The advantages of conversational implicature and cooperative principles analysis are in illustrating the kinds of things, people can do with words and identifying some of the conversational utterance forms people use to perform specific actions.

5. Finally, knowledge of types of conversational implicature and cooperative principles from utterances constitutes part of our knowledge of the rules in language use in our daily.

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Appendix 1

Table 4.1

The data Analysis of Type Conversational Implicature in the movie script of Hotel Transylvania 2

No	Description of Data	Types of Conversational Implicature				Code	Analysis	Sources
		Quality	Quantity	Relation	Manner			
1	<p>Mavis : Okay, please you two, I don't want him to her. his grandpas arguing. His hair doesn't matter,right?</p> <p>Dracula : of course not. He's perfect</p>	✓				1 data Quality	The conversation happened when Dennis grew up to be a child, it happened when Dennis birthday, Grandpa want to see fangs Dennis. But Grandpa	00: 11: 08/01: 29:13

	<p>whatever color haired vampire he is.</p> <p>Granma : what if he's not a vampire? He doesn't have fangs</p> <p>Dracula : I think they're growing in you have untill you're five to get your vampire fangs.</p> <p>Granma : Well, if he doesn't maybe he'd be better off growing up in a place with more humans.</p> <p>Dracula : Oh, that won't happen! He'll get his fangs! Right, little</p>						<p>didnot see the truth that he didnot have fang in Dennis's mouth. It means he assumed that grandson had fang the some with him. It means Dracula disobeyed the Maxim of Quality.</p>	
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	Denisovich?							
2	<p>Mavis : Johnny, do you where you put the rubber guards?</p> <p>Johnny : I'll look honey.</p>	✓				2 data Quality	<p>In the situation, in the bedroom mavis asked Johnny to look rubber guards, and he answered that he looked the rubber guards. In the fact, Johnny does not tell the truth in the situation because he still in the bedroom</p>	00:11:47/01:29 :13
3	<p>Dennis : I'm bat!!</p> <p>Dracula : Uh, I mean a real bat</p>	✓				3 data Quality	<p>It happened when the son a breath, in the house. In that conversation grandpa ordered</p>	00:13:22/01:29 :13

	<p>Dennis : I'm bat!</p> <p>Dracula : Denisovich... take a breath. You can really turn into a bat. Start with an arm.</p> <p>Dennis : What?</p> <p>Dracula : just focus! Try! Feel the bat!</p>					<p>to Dennis. He said that dennis to jump from above house, actually yhe son believeed granpa to jump. Dennis jumped and know one wings in back of dennis, in the truth that dennis is not dracula. It contains conversational implicature vailed maxim of quality, where the speakers does not tell the truth in the situation.</p>	
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4	<p>Cakey : Remember, kids, a real monster always shares!</p> <p>Dracula :Shares.... yes! When I think monsters. I think shares! What kind of stupid crap are you showing this kid? Why don't you just drive a stake through my heart?</p>	✓				4 data Quality	<p>In the situation, in the Car, Cakey Forced Dracula, to let go home and Cakey saw the Dracula that kids, like give anyone bad Dracula was not agree the truth that he would not give every thing to anyone in the world. Dracula just said, a statement which could over is unwillingness, it's means Dracula disobey about the Maxim of Quality.</p>	00:18:17/01:29 :13
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5	<p>Dracula : I'll tell him Mavy wavy stories every night before bed.</p> <p>Mavis : You're the best. I love you.</p>	✓				5 data Quality	<p>In the situation in this dennis bedroom. Dracula said his mother to tell a bad time story for this son, in the night then mavis asked Dracula to do that but he would not do it, because it was just, rubbish, this conversation included Conversational Implicature deals with maxim of Quality.</p>	00:27:12/01:29:13

6	<p>Griffin : Mommy! I happy!</p> <p>Mavis : I miss you! Why is he wearing sunglasses?</p> <p>Dracula : Oh, we were playing..... it's a superhero thing!</p> <p>Griffin : I'm a superhero!!</p> <p>Mavis : Oh, okay. Which one, honey!</p> <p>Griffin : Uh.....sunglasses Man!</p> <p>Mavis : Oh, ho.... you're so cute</p> <p>Griffin : Cebause I'm sunglasses man to the rescue!</p>	✓				6 data Quality	<p>In the situation in the Phone. Mavis call Papa Dracula to asked Dennis. Papa Dracula given Griffin voice as Dennis voice to talk with Mavis but Papa Dracula didnt tell the truth that he would not give to Dennis itself. Papa Darcula manipulated between Mavis and Dennis very well so far. It means Papa Dracula disobey the Maxim of</p>	00:41:23/01:29 :13
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							Quality.	
7	<p>Dracula : Yes! Hello?</p> <p>Dennis : Hi Mommy!</p> <p>Mavis :Hi Dennis! My little everything! I love you! Are you having fun?</p> <p>Dracula :Yes! We're having fun, at home!</p> <p>Dennis : Yes! We're watching Cakey the Cake Monster on the TV!</p> <p>Celimate : Hey shut up! Trying to sleep here!</p> <p>Dracula : Heh! That's the Tv show...?</p> <p>Mavis :That doesn't sound like</p>	✓				7 data Quality	<p>In this situation when mavis called to Papa Dracula, to asked Dennis daily. The statement deals with Maxim of Quality because grandpa, taught something as like as informative untrue, Dennis what he felt very upside with a news that informed. About Dennis condition, Dracula and Dennis were in</p>	00:53:22/01:29 :13

	<p>Cakey...</p> <p>Dracula : That's Cakey's eh, friend, Mr. Sleepy!</p>						<p>the rollercoaster that fact.</p> <p>But he said to Mavis that their were in the house to watching tv.</p>	
8	<p>Dennis : Who has a bigger tushy, Frank, or Murray?</p> <p>Dracula : Oh, boy, that's a tough ome. I'd say Frank's is bigger, but Murray's may be mushier. Does that make sense?</p>	✓				<p>8 data Quality</p>	<p>The situation was when in the car, Dennis asked to Dracula who is the bigger? The statement deals with maxim of qualitybecause Dracula said something</p>	<p>00:31:23/01:25:13</p>

	<p>Dennis : Murray's tushy is mushy!</p> <p>Dracula : That's my guess. Unless who knows what's under that wrapping, maybe. it's not be all tushy.</p>						<p>untrue. Actually nobody were bigger between Frank or Murray.</p>	
9	<p>Dennis : Papa peepee!</p> <p>Griffin : Ha! Papa peepee. That's a keeper.</p> <p>Camp Director : Oh, dear we dont go for the nicknamne here. Kids only get positive reinforcement. Now what can we do you for?</p> <p>Dracula : I'm very interested in sending</p>	✓				<p>9 data Quality</p>	<p>It happened when in the school of vampire. In that conversation Dracula totally lie to Camp director. He said that his son had a late fanger. But in the fact Dennis did not have fang.</p>	<p>00:36:20/01:15 :13</p>

	<p>my grandboy Denisovich here.</p> <p>Cam Director : Oh! This little.. red headed.. non-fangy lil'l guy.</p> <p>Dracula : Oh, they're in there. He's a late fanger. Can you show us some of the drills, like where they catch the mice?</p> <p>Cam Director : Can do. Course, now we call it tee-mousing.</p>						<p>Actually Camp Director didnot believe it because Dennis like a human not a vampire. It contains Conversational implicature based on vioalates maxim of quality where the speaker does not tell the truth in the situation</p>	
10	<p>Johnny : I ordered it online! It was the only place that delievered overnight!</p> <p>Dracula : Okay, have you practiced your</p>	✓				<p>10 data Quality</p>	<p>It happened when Johnny imetate like a Dracula. Johnny used Vampire's costume to make the same in that even,</p>	<p>01:05:07/01:29 :13</p>

	voice? You can't just talk like a hippie.						Johnny totally lied to all Vampire, he make that he was a vampire whereas in the fact, he was a human. Actually the vampires didnot believe before because their was Johnny's movement like a human. But finally the Vampire believe it. Johnny was a Vampire it contained Conversational Implicature best on Cooperative principles which violated maxim of Quality, where does speaker
Johnny	: I'm not a hippie, I'm a slacker.						
Dracula	: Talk like a vampire!						
Johnny	: My name is Count jonafang! I am a Vampire!						
Dracula	: Okay, vampires don't go around saying "I am a Vampire!						
	Johnny : Sorry. I am Count Jonafang! Bleh, bleh-bleh!						
Dracula	: Seriously?						
Johnny	: I'm sorry! I'm nervous!						
Dracula	: Yeah, listen, if you think I don't like it, you definitely don't want						

	to say "Bleh, bleh-bleh" in front of my father						does not tell the truth os situation.	
11	Dennis : Papa! I'm a vampire! Dracula : I don't care, Dennis. I'm just glad you're my grandson	✓				11 data Quality	It happened when Mavis and Dracula fight with another vampire, Dennis shouted and angry with another vampire, that hurt to his parents before Dennis was shouted and cried. Suddenly his fang appear and make he change from human to vampire, grandpa so happy that to hear, that news and make the vampire cannot hurt	01:18:08/01:29 :13

							his parents. Dennis showed his proof, to all vampire in ballroom.	
12	<p>Dracula : I'm very interested in sending my grandboy Denisovich here.</p> <p>Camp Director :Oh! This little...red headed... non-fangy lil'guy?</p> <p>Dracula : Oh, they're in there. He's a late fanger. Can you show us some of the drills, like where they catch the mice?</p> <p>Camp Director : Can do. Course, now we call</p>	✓				12 data Quality	<p>It happened when in the school of vampire. In that conversation dracula totally lie to camp director. He said that his son had a late fanger. But in the fact Dennis didnot have fang. Actually Camp Ditrector didnot believe it because Dennis like a human, not a vampire. It contains</p>	00:57:10/01:20 :13

		it tee-mousing.					conversational implicature based on violation of maxim of quality where the speaker does not tell the truth in the situation.	
13	Wayne	: Drac, what are you doing?		✓		1 data	The context was that Wayne asked to Dracula, about what are you doing. Dracula cleaned the house especially the Mavis's bedroom. But actually we don't know when she coming back at	01:29:13/00:03:58
	Dracula	: Whaa? I'm just keeping her bed nice and cold for when she comes back				Quantity		
	Shrunken head	: Mmmm, your skinny but gonna be there a long time						
	Wayne	: Drac, Mavis says she's been trying to call you!						

	<p>Dracula : Call me? Oh! Ha! See that?</p> <p>My skinny butt's waited long enough! She's coming back.</p>						dracula's house	
14	<p>Mavis : Johnny! Come quick!</p> <p>Dracula : what's up? He's okay?</p> <p>Mavis : Dennis said his first word!</p> <p>Dracula : He did?</p> <p>Mavis : come on, honey, say it again</p> <p>Dennis : Bleh, bleh-bleh.</p>		✓			2 data Quantity	<p>In the conversation was Mavis called Johnny to showed Dennis first word. Mavis hold Dennis and then Grandpa arrived too. Dennis didnot speak informative information to all people in house. Grandpa didnot like Dennis speak with Bleh, bleh-bleh. However Mavis was so happy</p>	00:12:23/01:29 :13

							and Johnny too because it was very fun.	
15	<p>Dracula : Rise and shine, my Denisovich</p> <p>Dennis : Hi Papa</p> <p>Dracula : Hello, my little devil! Did you have sweet nightmares?</p> <p>Dennis : Uh huh.... I dreamed that I saw... that I saw.. I dreamed that I saw an Stegosaurus.</p> <p>Dracula : Oh, and were you drinking his blood?</p> <p>Dennis : No</p>		✓			3 data Quantity	<p>The conversation happened in the Dennis bed. When Grandpa asked him, to tell sweet dream, Grandpa would get answered if Dennis had a sweet dream, in his bed. Actually Dennis had bad dream, Dennis dreamed a Stegosaurus. But Grandpa the meant said that's bad dream, why Dennis didnot</p>	00:16:08/01:29 :13

	Dracula : Just throwing it out there.						drinks blood. To make him not afraid. Dennis did not give informative information to Grandpa that he had not a sweet dream. When Dennis tell to his dream, Grandpa just took some words, if Dennis already had bad dreams. In this case, the conversation include Conversational Implicature Based on Maxim of Quantity.	
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16	<p>Mavis : How can I resist that?</p> <p>Dracula : Hooooorayy! Yes!!! You're going!!! I mean.. whatever.</p> <p>Wanda : So where ya gonna go?</p> <p>Dracula : Let's see, you still haven't seen Paris, Florence.... Tokyo's nice this time of year</p> <p>Mavis : You know what I'd really love to see? Where Johnny grew up</p>		✓			4 data Quantity	<p>In this case, Mavis wanted to move on for Johnny, in her life. It was caused Dracula happy to lost all of Johnny in Mavis's life. Because Dracula was full protection to her daughter. He took her daughter would be easier to lost Johnny. Dracula ordered visited whatever Mavis want to seen. The word "Paris, Florence, and Tokyo". So the violations of maxim of</p>	00:24:19/01:29 :13
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							Quantity. Mavis needed more information and wanted to someone else who make Mavis can be forget Johnny. However Dracula didnt explain that it was her because of her announce to Mavis question.	
17	<p>Dracula : Oh, Denisovich, we're going to have an adventure! A monstery adventure!</p> <p>Dennis : Yay! Monsters! We're gonna eat cake?</p> <p>Wayne : What'd he say?</p>		✓			5 data Quantity	<p>The contents happend in the their house when Dracula gone to their home. Dennis asked him, where he went to catched monster. Dracula would get a monster in the</p>	00:28:50/01:29:13

	<p>Dracula : No, no cake on this monster trip!</p> <p>Dennis : No cake because too much cake makes tummy ache! Yay! A monster always shares!</p>					<p>road. To get monster to eat them. In that case the conversation included Conversational Implicature based on Maxim of Quantity. Dracula did not give informative information to Dennis stated he caught bad monster. Dracula did not want Dennis hurt by bad monster. When Dracula caught their Dracula made their over.</p>	
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18	<p>Dracula : Now we got something! They can't mess with the old cemetery! You like the cemetery, Dennis?</p> <p>Dennis : This is where all the bad guys got! After Batman gets them!</p> <p>Dracula : Oohh, yes, yes! But wait till you see what a mummy can do!</p> <p>Murray : ... what can I do?</p> <p>Dracula : Are you kidding me? Was anyone not looking at the wrinkly naked guy?</p> <p>Dennis : Someone was naked?</p> <p>Dracula : And he had a very saggy tushy!</p>		✓			6 data Quantity	<p>The conversation in happened in the cemetery. When Dennis asked to grandpa, where all the bad guys? But actually grandpa answered the question didnot told the truth information the conversation included conversational implicature based on maxim of quantity. Dracula didnt give information clearly to</p>	00:36:28/01:29 :13
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							Dennis.	
19	<p>Mavis : You are not home!</p> <p>Dennis : Ha ha! Yay! Rollercoaster!</p> <p>Mavis : Where are you?</p> <p>Dracula : Ehh... a rollercoaster...wheeeee!</p>		✓			<p>7 data</p> <p>Quantity</p>	<p>Mavis called Papa dracula to know Dennis daily in the house. It was caused Mavis called grandpa because there was full protection to Dennis. Mavis told grandpa and Dennis would be in house. The words Dennis “Waving his hands” showed the violation of maxim of quantity. Mavis needed more information and</p>	<p>00:52:24/01:29</p> <p>:13</p>

							wanted to know the activity of her son but grandpa didnot explain clearly to mavis question	
20	<p>Dracula : sorry, can't handle your breath</p> <p>Wayne : I hear you</p> <p>Dracula : I mean, right over my shoulder...</p> <p>Mavis : And, Dad..... I'm engaged!</p> <p>Dracula : Fantastic, and the you're coming back?</p> <p>Mavis : Dad, did you hear what I said? I'm getting married. To johnny!</p>			✓		1 data Relation	<p>The conversation destroyed as Maxim of Relation, were the imposibility of going happened make Dracula move it there conversation, that Mavis would not go engagement.</p>	00:05:45/01:29 :13

21	<p>Dracula : you need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of goat bile.</p> <p>Mavis : I love you, Dad, but we don't even know if the kid's gonna be a vampire! I'd be thrilled if the baby's humany just like johnny!</p> <p>Dracula : Humany? With thousands of years of Dracula genes? Not gonna happen! Here! Just have some monster ball soup. It's your momy's recipe.</p>			✓		2 data Relation	<p>The conversation about Dracula should explain clearly that Mavis was not afraid to eat monster ball soup. Although the baby's humany in Mavis's stomach. But in fact, but Mavis didn't eat monster ball soup because Mavis love her baby human. So then Mavis was smile weakened, she loved dady's soup.</p>	00:09:00/01:29 :13
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22	<p>Mavis : Dad, can I hold my baby?</p> <p>Nurse : If I were Dad, I'd say yes, but i'm the nurse. Francine</p>			✓		3 data Relation	<p>The conversation happened baby's Mavis born her father duplicated to be a nurse to see the baby's Mavis human or dracula. In fact the baby's Mavis was human.</p>	00:09:58/01:29 :13
23	<p>Mavis : And you remember how to video chat?</p> <p>Dracula : Yes, yes, with the phone.</p> <p>Mavis : Thanks for trying so hard dad. I'm just gonna miss him so much. I love you, Dennis.</p>			✓		4 data Relation	<p>The conversation destroyed Maxim of relation where the impossibility of using to handphone, cannot be met by comparing human with Dracula. It happened when Mavis left a boy with Grandpa</p>	00:26:06/01:29 :13

							in the house, while his parents in city. Then he told his wish to that he would before all they long. But his mom response happy.	
24	<p>Ticket Agent : You want to go where?</p> <p>Mavis : Transylvania. Preferably an aisle seat.</p> <p>Ticket Agent : We don't fly direct to Transylvania you can go to Bucharest, but you'll switch planes in Chicago, and then Zurich.</p>			✓		4 data Relation	<p>The conversation destroyed maxim of relation where the impossibility of going to transylvania, cannot be arrived with airplane, it happend when Mavis was in the airport to came back, her</p>	00:54:23/01:29 :13

	<p>Mavis : So when we get there?</p> <p>Ticket Agent : Well, the Chicago flight's delayed due to bad weather.</p>						<p>hometown wearing airplane.</p> <p>The company of airplane told to Mavis that her with to come back her hometown, that she would go to another transportation, but Mavis respon it's so confused to still arrived in her hometown early.</p>	
25	<p>Dracula : Come on, Blobby! Squeeze through!</p> <p>Dennis : Why are you mad, Papa Drac?</p> <p>Dracula : Oh, I just want to get home. I miss Mommy and Daddy so much.</p> <p>Dennis : I miss Mommy and Daddy! And I</p>			✓		<p>5 data Relation</p>	<p>Dennis should explained clearly that he was not missed to Winnie, because it context dangerous if grandpa (Dracula) hear that. Dennis's</p>	<p>00:055:24/01:29:13</p>

	<p>miss</p> <p>Dracula : You miss who? You miss that Winnie?</p> <p>Dennis : Yeah. But we're just friends.</p> <p>Dracula : Sure, Ladykiller, that's how it always starts. Come on! Squeeze already!</p>						<p>granpa could expoled if Dennis tell it but in fact, Dennis answered granpa questions with the questions as well. So then conversation which does have a complete, information the conversation acquired when Dennis was in the house.</p>	
26	<p>Monster Doctor : Sir, only the father is allowed until after the baby's born</p> <p>Dracula : Of course, He's the family</p>				✓	1 data Manner	<p>The conversation Monster doctor showed the baby's born. But Dracula was not</p>	00:09:32/01:29:13

	makes sense to me!						believed with doctor about the baby's born. Dracula always wait until the baby's Mavis born.	
27	<p>Johnny : Drac, you need social media to promote the hotel. Right, Clifton?</p> <p>Clifton : Mnnrrrrgghhhh....</p> <p>Johnny : So, Drac, I wanted to go through some thoughts I had as your human relations coordinating co-assistant.</p> <p>Dracula : Sure, of course. It's a real job. Not a cheap excuse to guarantee Mavis and Denisovich staying here.</p> <p>Johnny : Right.... so I was thinking. Since we</p>				✓	2 data Manner	<p>The conversation occurred between Johnny and Clifton in the yard. It contain's conversational implicature which deals with Maxim of manner. Johnny asked to his friend phone, as advertising. Johnny's friend is human.it</p>	00:15:22/01:29 :13

	<p>have so many humans now, maybe, some human staff....?</p> <p>Dracula : What? No, no, I'm not taking jobs away from monsters. We're accepted but we have a long way to go.</p> <p>Johnny : I know, I'm just thinking about a couple of places. Like, maybe the lounge act? The magician?</p> <p>Dracula : What's wrong with Harry Three-Eye?</p> <p>Johnny : I don't think the humans dig it.</p>						<p>raised and ambiguity for the hearer how Dracula have a phone as advertising. Dracula was a vampire not a human. It was just and expression of hyperbola. Because dracula didnot know all of about phone and advertising in their life.</p>	
28	<p>Dennis : It's nice to see you, Winnie.</p> <p>Winnie : Dennis, who are all these people?</p>				✓	3 data	<p>When growed up Mavis, wanted to move their life, to</p>	00:18:24/01:29

	<p>Why are they getting in between us?</p> <p>Dennis : It's my daddy's family. They're taking us, we're gonna move to California.</p> <p>Winnie : Why!!</p> <p>Dennis : I dunno. Because my mommy said i'll be happier in California.</p> <p>Winnie : You're happy here! With me!</p>					Manner	<p>best human before. She just told with Papa Dracula, which didnot showed the dracula life. Dennis wanted grandpa and Mavis as far as that he want. It included Conversational Implicature in life with the maxim of manner. Mavis change Dennis to be better human, in his life with rule human itself.</p>	:13
29	<p>Johnny : You wanna throw down? Certified yellow belt since 1997!</p>				✓	4 data	<p>In the situation was on the Ballroom, it contained</p>	00:27:11/01:29

	<p>Dracula : No!</p> <p>Vlad : What's this now? You're not a vampire either?</p> <p>Johnny : Uh.... Bleh!</p> <p>Gramma : Of course he's not, he's my son. You think we're monsters?</p>					Manner	<p>conversational Implicature</p> <p>which deals with maxim of manner. Johnny showed he's movement like as a human, because she expressed, strange to all Vampire in the Ballroom. He expressed Dracula disappointment with him. He unusual Vampire activity. It means make all vampire in ballroom suspicious to Johnny, but Dracula(Papa dracula) close all suspicious to Johnny. Vlad</p>	:13
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							wanted all vampire believe that Johnny was has son. But the fact Johnny is human right.	
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Script Movie Of Hotel Transylvania 2

SONY PICTURES ANIMATION

Third Draft
RS/AS Current
Revisions

4.11.

14

EXT. HOTEL - NIGHT

Dramatic music as camera slowly creeps in....

ANNOUNCER
(V.O.)

They were the world's most
famous monsters...forced into
hiding for years...

CUT TO CLIPS of Frankenstein, Murray, Wayne and Griffin,
each out and about in a public setting, ex. red carpets.

ANNOUNCER
(V.O.)

But now they're out of the
closet and all over ET!

MURRAY being interviewed at a red carpet event.

MURRAY

Yeah, once I started getting
offers, hitting the fashion world
felt right.

A gay LATINO MAN stands next to a MODEL in a CHIFFON
PARTY DRESS. MURRAY critiques from his chair on a panel.

MURRAY
(CONT'D)

I like where you're going
with

this, Cicero - but it feels like
it needs bandages. Y'hearing me,
bro? Make a statement, y'all.
Bandage that sucker.

CICERO nods emotionally as the crowd cheers. Cicero quickly
pulls off the dress, tears the fabric and wraps it around
his model mummy-style.

GRIFFIN being interviewed at a different red carpet event.

GRIFFIN

Yeah, the workout video's
really caught on. People are
diggin' it.

INT. WORKOUT ROOM - DAY

GRIFFIN'S WORKOUT VIDEO is on the TV MONITOR. Griffin's glasses and sweatbands move around in rhythm as several WOMEN in workout clothes try their best to approximate his moves.

GRIFFIN

4... 3... 2... and 1! Do you feel it right here? Good! Now bring it back.8...7...6...5...

FRANKENSTEIN and BIGFOOT being interviewed at a different red carpet event.

FRANKENSTEIN
IN

Yeah, Bigfoot here's tearing it up in the Italian Soccer League

EXT. SOCCER FIELD

As we hear an ANNOUNCER scream in Italian, A SOCCER PLAYER charges downfield and takes a shot. BIGFOOT'S right foot is blocking the entire net. The ball bounces off his foot, another PLAYER kicks the rebound but the foot blocks it again. The crowd and announcer go nuts.

CUT BACK TO: FRANKENSTEIN at the same red carpet event.

FRANKENSTEIN (CONT'D)

Count Dracula? Nah, he never does this public stuff. Drac's old school. He's about family. And his hotel.

INT. HOTEL LOBBY - NIGHT

DRACULA is barking orders to a row of ZOMBIES, readjusting their bowties and eyeballs (similar to the cut scene from the first movie). A sparse number of MONSTER GUESTS circulate.

FRANKENSTEIN (V.O.) The place doesn't get as many monsters as when we were in hiding, but it's still got the best food.

Dracula samples a squirrel head on a toothpick and gives his approval to the GARGOYLE, who is now head chef.

DRACULA

Mmm, getting better.

Gargoyle smiles awkwardly.

DRACULA
(CONT'D) Is that your
happy face?

Gargoyle nods.

DRACULA
(CONT'D) Don't ever do
that again.

INT. MAVIS' BEDROOM - DAY

Dracula playing Mavis' music box.

FRANKENSTEIN
(V.O.)

I think he misses his
daughter.

Drac is sitting on Mavis' coffin sadly.

FRANKENSTEIN
(V.O.) She's been off
traveling with Johnny, her
human boyfriend, for a few
months.

Wayne and Wanda burst in.

WAYNE

Drac, what are you doing?

DRACULA

Whaa -? I'm just keeping her bed
nice and cold for when she comes
back.

SHRUNKEN HEAD

Mmm hmm, your skinny butt gonna be
there a long time.

WAYNE

Drac, Mavis says she's been
trying to call you!

DRACULA

Call me? Oh! Ha! See that? My skinny butt's
waited long enough! She's coming back!

Wayne pulls out his smartphone.

WAYNE

You gotta get one of
these. She wants to video
chat.

DRACULA

Video? Whatever happened to
turning into a bat and flying
to someone?

Mavis appears on Wayne's phone with Johnny. Wayne and
Wanda peek behind him to get a look.

MAVIS

Hey, Dad!

DRACULA

Mavy Wavy! Where are you

MAVIS

We're in
Guacamole!

JOHNN

Y

Guatemala. Hey Drac! Love you!

DRACUL

A

Yes, great, Johnny. Also with
the love. So when you coming
back?

Dracula pushes Wayne aside.

DRACULA (CONT'D)

Sorry, can't handle your breath.

WAYNE

I hear
you.

DRACUL

A

I mean, right over my shoulder...

MAVI

S

And, Dad... I'm engaged!

DRACUL

A

Fantastic. And then you're
coming back?

MAVI

S

Dad, did you hear what I said?
I'm getting married. To Johnny!

Mavis holds up an ENGAGEMENT RING!

WAND

A

Oh, Mavis, that ring is gorgeous!!

MAVIS

Thank you
Wanda!

DRACUL

A

No one's answered my question.
Are you coming back?

MAVI

S

Yes. We can't wait to see you guys!

DRACUL

A Holy rabies!!

JOHNN

Y (teary-
eyed)

We're all gonna be related!

DRAC

ULA She's
coming back!!!

Mavis runs from Johnny and hugs Dracula, teary eyed.
Other monsters tear up, including Bigfoot, whose giant
tear falls on Grandma Linda, soaking her entire body.

DISSOLVE TO: INT. MAVIS AND JOHNNY'S BEDROOM - ONE YEAR
LATER

Johnny is still singing, this time to Mavis' pregnant belly.

JOHNNY

CUZ YER DADDY'S GIRL...OR
BOY DADDY'S GIRL...OR BOY

MAVIS

I'm hungry again, honey. Can
you get me some ice cream with
anchovies?

Dracula swoops in.

DRACULA

No, no no. You mustn't give in
to your cravings! It's not good
for the baby!

He produces a manual "WHAT TO EXPECT WHEN YOU'RE EXPECTING
A VAMPIRE" and reads from it. ZOMBIE WAITERS present the
dishes as Dracula mentions them.

DRACULA
(CONT'D)

You need to increase your spider
intake, so he'll be able to
climb ceilings properly. And eat
lots of goat bile.

MAVIS

I love you, Dad, but we don't
even know if the kid's gonna be
a vampire! I'd be thrilled if
the baby's human just like
Johnny!

DRACULA

Human? With thousands of years
of Dracula genes? Not gonna
happen! Here! Just have some
monster ball soup. It's your
Mommy's recipe.

Dracula produces a tray of soup with balls of monster faces
gurgling in it. Mavis smiles, weakening - she loves her
soup.

MAVIS
Aww...thank you
Dad.

She takes her spoon to eat it and one of the
Monster Balls devours the spoon.

Monster ball
Sorry!!!!

INT. DRACULA'S BEDROOM - LATER

Dracula excitedly walks to a gothic CALENDAR with a Baby
Vampire on each month. He marks off another day with an X.

Calendar SHUFFLES through months, as different Baby
Vampires are seen. Finally land on a month with a bunch
of X's leading up a day marked THE BIG NIGHT.

Dracula is at the door of the Delivery Room where Mavis is about to give birth. The MONSTER DOCTOR intercepts him.

MONSTER
DOCTOR

Sir, only the father is allowed until after the baby's born.

DRACULA

Of course! He's the family, makes sense to me!

The BABY is just born, crying and the MONSTER DOCTOR is about to hand it to Mavis as Johnny holds her. Suddenly, an odd looking NURSE takes the baby instead and holds it.

NURSE

(bad woman's voice)

Oh, look! It's a boy! It's a boy! The Dracula bloodline carries on!

(Dracula dark voice)

No one will ever harm you as long as I'm here.

MAVIS

Dad?

Clearly it's Dracula in the nurse's outfit wearing a mask.

NURSE

(bad woman's voice)

No, no! It's the nurse! I don't know who Dad is.

MAVIS
S

Dad, can I hold my baby?

NURSE
E

(handing it to her)

If I were Dad, I'd say yes, but I'm the nurse. Francine.

A ZOMBIE ORDERLY sprays Binaca into his mouth and grunts flirtatiously and leans in to kiss Dracula.

DRACULA
(regular
voice)

Back off!

The Zombie Orderly recoils. DISSOLVE TO: JOHNNY AND MAVIS' HOTEL SUITE - SIX MONTHS LATER

The baby, DENNIS, is now a year old with goofy red hair. Johnny's parents, Grampa Mike and Grandma Linda are still present, and Frank, Eunice, Murray, Griffin, Wayne and Wanda are there with gifts. Johnny is in between Dracula and Mike.

JOHNN
Y

Can't believe Dennis is a year old already!

GRAMPA
MIKE

Is this a handsome kid or what? Look at that red hair!

DRACUL
A
(singsongy)

I don't think it's going to stay red...

GRAMPA
MIKE I think it is...

DRACUL
A
(singsongy)

I think I see some black roots...

GRAMPA
MIKE I don't think I do...

DRACUL
A
(singsongy)

I have vampire vision... I can see it...

Johnny shares a troubled look with Mavis.

MAVIS

Okay. Please, you two, I don't want him to hear his grandpas arguing. His hair doesn't matter, right?

DRACU

LA

Of course not. He's perfect whatever color-haired vampire he is.

GRAMPA

MIKE

What if he's not a vampire? He doesn't have fangs.

DRACULA

(singsongy)

I think they're growing in...you have until you're five to get your vampire fangs.

GRAMPA

MIKE

Well, if he doesn't, maybe he'd be better off growing up in a place with more humans.

DRACU

LA

Oh, that won't happen! He'll get his fangs!

(regaining his cool) Right, little Denisovich?

GRAMPA

MIKE

His name is Dennis... named after my father.

DRACU

LA

(singsongy)

It's not his vampire name... my wittle Denisovichy-Weesovichy...

WAYNE

(aside)

Wow. Is this behavior getting you sick, too?

GRIFF

IN

Uh, you can't see me rolling
my eyes right now?

WAYNE

No.

GRIFFIN

Oh. Well, I'm rolling my eyes
right now.

Grampa Mike repeatedly tosses a small BASEBALL to
indifferent

Dennis as Dracula counters by tossing him a tiny TROLL.

JOHNNY

Okay! So, anyway...too bad
you guys have to get back to
Santa Cruz.

GRAMPA MIKE

I don't know why you're not coming back with us.
Don't you need to get a real job, son?

JOHNNY

A real job...?

DRACULA

Ehh...Johnny already has a real job.

JOHNNY

I do? I mean, I do. I mean - what
do I mean?

DRACULA

Yes, Johnny's in charge of,
uh... making the hotel more
human- friendly. Yes. Here.
Staying here. Not leaving.

Dennis is now putting the ball in his mouth, pleasing
Mike. As dialogue continues, Dracula hands Dennis the
troll, which Dennis puts in his mouth to Drac's
delight.

GRANDMA LINDA

Oh. So, this this place isn't just
for monsters anymore?

DRACULA

Uh...you could say that --

JOHNNY

Yeah, it's gonna be awesome.
Humans and monsters, sharing
the same towels and spoons.
It's a huge step for man and
monsterkind!

GRANDMA LINDA

That's adorable. When
Johnny was younger he had
his iguana share a cage
with his parakeet. Hope
this ends better!

JOHNNY

Gonna rock it for you, Drac! Don't
stop believin'!

MAVIS

Okay! Time for presents!

MURRAY

Alright, let's do this boy
up! Check out what I got
him - bling!

WAYNE

Wow, is it cursed?

MURRAY

Super-cursed! Only the
best. Straight from
the crypt!

Drac puts Dennis on the ground...

JOHNNY

Uh, he's just starting to
walk, so maybe it's heavier
than --

Murray puts a huge gold necklace on him. Dennis
wobbles and takes half a step and falls, crying.
Mavis grabs him as Murray frowns.

MAVIS

Okay! Okay! I'm sorry,
Uncle Murray. I don't
think he's ready for this.

MURRAY

Okay, alright, you're the mama.

JOHNNY

Okay, anybody... else?

Frank and Eunice are somewhat reluctant. Dracula unwraps it.

EUNICE

I hope it's acceptable...

A small "My First Guillotine". Frank demonstrates...

DRACULA

"My First Guillotine"! Very educational! Well played, Frank!

Linda gulps. Mavis grabs it just before Drac hands it to Dennis.

MAVIS

It's great! Thank you! We just have to babyproof it.

Mavis hands Dennis to Johnny and walks around looking for some rubber guards. Reveal everything is babyproofed, there are gates everywhere, guards on all the toys, and long rails on Dennis' coffin/bed.

MAVIS
(CONT'D)

Johnny do you know where you put the rubber guards?

JOHNNY
(embarrassed)

I'll look honey.

Johnny hands Dennis to Dracula.

EUNICE

Now guillotines are dangerous?

DRACULA

She made me do this to the whole hotel.

(singsongy)
Control freak...

QUICK BABYPROOFING MONTAGE

In the hotel lobby, Zombie Bellmen are baby proofing Suits of

Armor's SPEARS with soft guards.

A TRAP DOOR getting a baby lock from MR. GHOULIGAN.

TRANSITION: VAMPIRE GROWTH CHART indicates the boy has grown a few inches.

JOHNNY AND MAVIS' HOTEL SUITE - SEVEN MONTHS LATER MAVIS (O.S.)

Johnny! Come quick!

Johnny is rushing in with Dracula.

DRACULA

What's up? He's
okay?

Mavis is holding Dennis, over a year old, with curly red hair.

MAVIS

Dennis said his first
word!

DRACULA

He did!?

MAVIS

Come on, honey - say it again.

DENNI
S Bleh, bleh-
bleh!

Dracula is stunned.

DRACULA
I don't say bleh, bleh-
bleh!

MAVI
S
We didn't say you did!

DRACUL
A
Then where did he get
that?

DENNI
S Bleh, bleh-
bleh!

MAVI
S
Well, maybe sometimes you say it...

DRACUL
A
I only say it when I say I
don't say it!

DENNIS
Bleh, bleh-
bleh!

DRACULA
Okay, kid, we get it. You can
talk. (softening)
Denisovich!

He sneaks a peek for fangs.

Mavis
Dad....

Dracula
Just checking for cavities.

Drac leaves. Mavis playfully turns to Dennis.

MAVIS
(imitating
Dracula)

Mavey Wavey!

DENNIS
(giggling)

Ma-ey Wa-ey!

Dennis giggles. Dracula zips back in to

say: DRACULA

It was you!!!

GROWTH CHART WIPE

TO: INT. DENNIS' BEDROOM - ONE YEAR LATER

Dennis is now 2, still no fangs. Just a goofy looking happy kid with a curly red afro. Dracula has snuck in through the window in bat form...

DRACULA
(CONT'D) Denisovich!

DENNIS

Bat?

Dracula turns into himself. He whispers to Dennis.

DRACULA

It's Papa Drac! Cool, huh? Now,
look, I'm turning into a bat
again!

He turns into a bat.

DENNIS

Cool!

DRACULA

Yes! Cool, like I said! Now,
you try!

Dennis play acts turning into a bat and flaps around.

DENNIS
I'm a bat!!

DRACULA
Uh, I mean a real bat -

DENNIS
I'm a bat!
(making buck
teeth) Fneeee!!

DRACULA
Denisovich...take a breath. You
can really turn into a bat. Start
with an arm.

DENNIS
What?

DRACULA

(trying to stay smiley) Just
focus! Try! Feel the bat!

Dennis moves one arm around, confused.

DRACULA (CONT'D)
Come on, let's see one wing!

Dennis starts to cry.

DRACULA (CONT'D)
No, no, no, shh! Look!

Dennis is scared. Dracula lifts him up.

DRACULA (CONT'D)
Look! You're flying! Fun!

DENNIS
(crying more)

NO! Scared!

DRACULA
Okay, okay, please stop crying!

Dracula puts Dennis on a table.

DRACULA
(CONT'D) Look! Look at
me!

Dracula flies into the wall, crashing. Dennis still crying.

DRACULA
(CONT'D)
Look! I'm flying into the wall!

Dracula crashes and hurts himself repeatedly. Finally
Dennis laughs! Dracula keeps crashing.

DRACULA
(CONT'D) Ahh, yes! It's
funny!

Dennis' laughing makes him fall off the table. He cries
louder than ever. Dracula panics. He grabs a vase and
smashes it into his head. We hear a laugh. Dracula sighs,
relieved.

EXTREME GROWTH CHART WIPE

TO: EXT. HOTEL TRANSYLVANIA - PRESENT DAY - SUNSET

SUPER: PRESENT DAY

A mix of hearses and conventional cars line the entrance.

INT. HOTEL LOBBY - DUSK

Dracula peeks into the dining area and two grumpy
AQUATIC LOOKING MONSTERS, MR. and MRS. GILL.

DRACULA

How you folks doing tonight?

MR. GILL

Count Dracula! What's with
this food? Cooked steak!? Who
would do that to steak?

DRACULA

I'm sorry, Mr. Gill, You must
have gotten a human dish.

He quickly grabs Mr. Gill's dish and spots a HUMAN COUPLE
struggling with a plate of food that is biting them.

DRACULA
(CONT'D)

I believe this is yours, Mr. Perry.

HUMAN
HUSBAND

Yes, the steak. What's this
food? It's biting us!

DRACULA

Yes, that's the tasting menu. Sorry.

Dracula takes the tasting menu dish and gives it to the
Gills. Johnny approaches him.

JOHNNY

Drac, gotta say, humans are
comin' and everybody's digging
the new activities...

They walk past a "spinning class" (spider themed).

JOHNNY
(CONT'D)

Check out the spinning class...

DRACULA

If that's what people are into...

Johnny leads him into the new TV ROOM. Monsters and humans alike are watching a football game on one monitor. Johnny watches with pride as Drac forces a smile.

JOHNNY

And I told you they'd flip for the
TV room!

On the other monitor, the GHOSTBUSTERS are fighting ghosts.
The s laugh, but the monsters scream in horror.

DRACULA

Oh, my! I hope there aren't
any kids watching.

JOHNNY

On it.

Johnny tends to some scared young monsters and is berated
by their MOTHER.

DRACULA

(thinks)
Kids...

oh, it's 8 pm already!
Denisovich is up!

MOTHER

What kind of a place shows
that to children? Innocent
ghosts being busted? You
should be ashamed!

INT. DENNIS' BEDROOM - NIGHT

Dracula sneaks in and watches sleeping four year-old Dennis, small for his age, still goofy looking with curly red hair. Dennis wakes up.

DRACULA

Rise and shine, my Denisovich!

DENNIS

Hi Papa.

DRACULA

Hello, my little devil! Did you have sweet nightmares?

DENNIS

Uh huh... I dreamed that I saw... that I saw... I dreamed that I saw an Stegosaurus.

DRACULA

Oh, and were you drinking his blood?

DENNIS

No.

DRACULA

Just throwing it out there.

As Dennis continues Dracula peeks and pokes in his mouth, takes out a fang ruler, measures, marks progress in notebook.

DENNIS

And he said that, he said that he had a spiked tail because he lived in tropical climates... and because he lived in, in the Jurassic period.

DRACULA (CONT'D)

Uh huh....

Uh huh... You don't say...

Long time ago... yes...

Mavis enters.

*

MAVIS

Dad! Why did you wake him up?

DRACULA

What do you mean? It's after 8!

Guys! What's the deal? Is this a party? Pick up a phone!

The Human Fly hustles to the phone and answers it.

ZOMBIE

Grrrrnnnhhh..!

DRACULA

I don't care if it's a "cool app"!
Now Porridge Head, did you call a
hearse for the Gremlinbergs?

PORRIDGE HEAD is working on a desktop computer. Dracula looks at his screen, revealing a profile page with every interest listed as "Brains":

DRACULA (CONT'D)

No! You're checking your Facebook
page! Again!

Johnny and the AV NERD ZOMBIE enter.

JOHNNY

Drac, you need social media to
promote the hotel. Right, Clifton?

CLIFTON

(nerdly voice)

Mnnrrrrrgghhhh....

JOHNNY

So, Drac, I wanted to go through
some thoughts I had as your human
relations coordinating co-
assistant.

DRACULA

Sure, of course. It's a real job.
Not a cheap excuse to guarantee
Mavis and Denisovich staying here.

JOHNNY

Right...so I was thinking. Since
we have so many humans now, maybe,
some human staff...?

DRACULA

What? No, no, I'm not taking jobs
away from monsters. We're accepted
but we have a long way to go.

JOHNNY

I know, I'm just thinking about a couple of places. Like, maybe the lounge act? The magician?

DRACULA

What's wrong with Harry Three-Eye?

JOHNNY

I don't think the humans dig it.

INT. HOTEL LOUNGE

Humans and Monsters watch HARRY THREE-EYE, a three-eyed grotesque magician with wings and tentacles with teeth coming out of his head.

He wears a tux jacket, bow tie and a small goatee. A MONSTER VOLUNTEER stands on stage.

HARRY THREE-
EYE

Tell me, sir, what was your card?

MONSTER
VOLUNTEER The three of
spades.

Harry Three-Eye reaches into the Monster Volunteer's body cavity and pulls out the three of spades, sitting on his stomach.

HARRY THREE-
EYE

Is this your card, my friend?

The Monster guests in the lounge applaud politely, but humans are horrified. The Monster Volunteer nods to Harry, like "you're good". Harry smugly accepts the sparse applause.

INT. LOBBY - SAME

DRACULA

No. Harry's great. Can't blame
Harry for the crowd not being hip.

JOHNNY
Okay...what about
Wayne?

DRACULA

Are you nuts? He's my boy!

JOHNNY

Maybe something other than tennis?

DRACULA

He's very knowledgable!

JOHNNY

That's not the problem.

EXT. TENNIS COURT - DUSK

Wayne, in tennis whites, is instructing a male .

WAYNE

Okay, so what you want to do
is lift the racquet right on
impact, so you get that nice
topspin. Try and hit one.

INT. LOBBY - SAME

Dracula's cell phone rings, startling him.

JOHNNY
(CONT'D)

"Are we...never
allowed...to be alone
again? I need...to feel...
loved too." And... send!

DRACULA

O-kay. All that taught me
is that you're pathetic.

JOHNNY

Yeah. Got it. Maybe you
should just get Bluetooth.

DRACULA

Okay. Bluetooth, come over here!

BLUETOOTH, a giant blue tooth, hops over with a boing sound.

DRACULA
(CONT'D) So now
what?

Dracula has taken off his shirt and is picking out pajamas.

DRACULA

(muttering, mocking
Johnny) Hey Dude-man, you
need Bluetooth! Hey Dude-
man, let's fire your
friends! Hey Dude-man, I'm a
Dude- man!

The Shrunken Head in his room call over.

DRAC'S SHRUNKEN HEAD

Yo Dummy! Don't you remember why
you gave him this fake job?

DRACULA

Yes! To keep them here!

DRAC'S SHRUNKEN HEAD (CONT'D)

Seein' that your grandboy ain't a
monster or nothing.

DRACULA

He is a monster! He's just
a late fanger.

DRAC'S SHRUNKEN HEAD

Mmm hmm. And I could be a hand model. Yo - kid
turns five in a week. And you know that if he's
not a vampire by then, it ain't happening.

DRACULA

Oh, it ain't ain't happening, baby.

DRACULA
(surprised)

Bat...man? What's his deal?

JOHNNY

Uh, Dennis is getting
into superheroes now.

DENNIS

Batman's a superhero because he has all these cool weapons and the, and the batmobile and because he climbs walls and he fights bad guys.

DRACULA

Okay...superhero...but why not have a real hero like...okay, forget me for a moment, how about the mummy? The mummy can crash through walls, and turn into a swarm of beetles, and put a curse on anyone!

DENNIS

That sounds mean!

DRACULA

It's fun mean!

DRACULA

Yes, yes! Let's see!

INT. MAVIS AND JOHNNY'S LIVING ROOM - LATER

Everyone waits eagerly as Johnny puts a DVD into their TV.

JOHNNY

This guy's his favorite.

CAKEY THE CAKE MONSTER, who is Muppety and sickeningly Elmo- sweet, grabs a huge CAKE.

CAKEY

Wheeee! Cakey one happy monster!
Cakey love Cake! Yummy! Tummy get a tummy ache!

Dennis laughs.

DRACULA

Whoa, whoa, whoa. How is that a monster?

CAKEY

Have some cake, Wuzzlelumblebum!

WUZZLELUMBLEBUM, another cute animal-like monster, is given some cake and makes a funny noise to say it's delicious.

CAKEY (CONT'D)
Remember, kids, a real
monster always shares!

DRACULA

Shares... yes! When I think
monsters - I think shares!
What

kind of stupid crap are you
showing this kid? Why don't you
just drive

a stake through my heart?

MAVIS

Dad, he's practically 5
already. Please let this
vampire thing go. You can't
just make somebody
something they're not!

Dracula leaves. His Shrunken Head shakes his head.

DRAC'S SHRUNKEN HEAD

Yeah, you done it now. Girl got one
fang out the door.

Dracula waves his hand quickly and suddenly the
Shrunken Head is framed by DARTS all around.

DRAC'S SHRUNKEN HEAD (CONT'D)

Oh, okay.

INT. DRACULA'S BEDROOM - MOMENTS LATER

Dracula skulks back in, and walks over to MARTHA's
picture. There's also a picture of Mavis with Dennis.

DRACULA

I know. It's a freak show
around here. Okay, so listen
up. First we got to convince
Mavis to go on a vacation,
so that we can --

The monsters are still transfixed by the Old

Man.

DRACULA
(CONT'D)

Come on! Focus here! Dude,
put a towel on! No one can
think!

FRANKENSTEIN

Awww...that's nice...always
thinking of his daughter.

MURRAY

And the Hawaiian theme. What a dad!

Mavis doesn't quite get the big gesture but smiles anyway.

DRACULA

Oh, I don't know, that trip
was a happy memory for Mavy.
Who's ready for more Spam?
Frank?

Dracula slices Spam off of a large, squarish SPAM
MONSTER who happily obliges.

FRANKENSTEIN

You know
it!

DRACULA

Hold still,
Spammy!

WAYNE

Hey, Mavis, honey, doesn't
Dennis want to sit at the
kid's table?

CUT TO the WOLFPUPS - eating furiously from an ENORMOUS
BOWL

served by a Zombie. Mavis guards Dennis from the havoc.

MAVIS

Oh, no, Dennis can't eat from
their bowl. It's not - I'm
sure they don't have rabies.
Dennis has allergies.

DRACULA

You know, it's stressful
being a mommy, isn't it
Mavy?

MURRAY

Oh, fo sho. Crazy stress.

MAVIS

I wouldn't say that, it's joyful --

As she speaks Winnie jumps over from the
bowl.

WINNIE

You like my dress, Dennis?

DENNIS

Uh huh.

EUNICE

Yes! That is exactly what you need.

Frankenstein winks at Dracula. Eunice is all wound
up now. Dracula flips Frankenstein more Spam.

EUNICE
(CONT'D)

You're too wrapped up in
the kid, honey, and it's a
little scary.

Honey, go for it. Don't forget the
coupling.

WAYNE

Wanda and I always make sure
we get alone time from the
kids.

As Wayne speaks, there are a couple of baby PUPS
hanging on to his ears by their teeth.

WAYNE

Doesn't matter how hard
they kick the door, that
time is for us.

GRIFFIN

I hear you guys. Me and my
lady, we love our alone time.

FRANKENSTEIN

Ah, right, your "girlfriend".

MURRAY

The one from Canada?

GRIFFIN

Hey, she's invisible.
That's the only reason you
guys haven't seen her.

JOHNNY
(to
Mavis)

You know, we haven't
gone away since before
we got married.

MAVIS

I know. It would be
nice... wait, what about
Dennis? I can't leave him.

DRACULA

Oh, right! Darn, I guess you
can't do it.

Dracula looks to the guys for their cue. They are all busy
eating Spam. The Pups on Wayne's head steal his, eating it.

DRACULA
(CONT'D)

Yup, you can't go on the
trip. Right, guys?

Exasperated, he subtly mind controls Eunice, who

blurts out: EUNICE

Honey, your dad could take care of
Dennis!

DRACULA

Whuhhh? Who, me? That's
not my ulterior motive
at all!

JOHNNY

She's right! You just need a
little prep, know what
vitamins he gets.

DRACULA

Oh, I don't know if I could
handle that?

MAVIS

Dad, you did a pretty
great job raising me.

DRACULA

Well, if you say
so.

JOHNNY

Come on, Mavis...it's a good
idea.. let's get that zing
back. I miss us.

Johnny does the pouty face.

MAVIS

How can I resist that?

DRACULA

Hoooooray! Yes!!! You're going!! I
mean...whatever.

WANDA

So where ya gonna go?

DRACULA

Let's see, you still haven't seen
Paris, Florence...Tokyo's nice
this time of year -

MAVIS

Johnny is waterskiing wildly, going up and down like
a dolphin. The lake is lit up nicely from the MOON.

JOHNNY

Whoa! Oh yeah! This is how I rolled every
summer! They didn't call me Weird Dolphin
Guy for nothing!

CUT TO:

Johnny now driving the boat.

JOHNNY (CONT'D)

Looking good out there.

Mavis, in bat form, is on tiny waterskis with the rope
handle in her mouth, flying and doing amazing flips.

MAVIS Waterskiing's so much
fun!

JOHNNY

Yeah. Not sure that's technically
waterskiing. We should hit my folks
place, I said we'd be there by now.

Mavis switches back into human form.

MAVIS

Sure! Hey, Johnny...I gotta say,
I love Santa Claus. What an
awesome place to grow up.
Imagine this for Dennis.

JOHNNY

Oh...what? This? I don't know about

"awesome". Maybe
"tubular"...but not as
awesome as the hotel.

Mavis isn't so sure.

INT. HEARSE - LATER

Everyone is asleep except Dracula and Dennis, who are laughing, and Griffin, who drives.

DENNIS

Who has a bigger tushy, Frank or Murray?

DRACULA

Oh, boy, that's a tough one. I'd say Frank's is bigger, but Murray's may be mushier. Does that make sense?

DENNIS

Murray's tushy is mushy!

DRACULA

That's my guess. Unless, who knows what's under that wrapping, maybe it's not be all tushy.

Dennis laughs more.

DRACULA (CONT'D)

Maybe there's a large duck under there. Right next to his tushy.

Dennis laughs, then quacks. The Navigator interrupts, in a creepy, hyperexcited and tense Peter Lorre-ish voice.

NAVIGATOR

(V.O.) Right turn! Now!! Here!! You imbecile!!

DRACULA

Oh, right! Turn, Griffin!

GRIFFIN Yes, Papa Drac.

DRACULA

Yeah. This is gonna be good, Denisovich. Scary stuff. Wait and see fellas, this camp will bring the fangs out of anyone.

NAVIGATOR

(V.O.) You have arrived at your destination!! Yes! YES!!

Small TENTS are set up in the WOODS they are driving though.

DRACULA

Here we are! Wake up, guys!
It's the Vampire Summer Camp I
went to as a kid!

WAYNE

What's it, Camp Vamp?

DRACULA

No! Who names their camp Camp
Vamp? It's Camp Winnepacaca.

EXT. CAMP GROUNDS - MOMENTS LATER

Our monsters are walking through the camp area.
LITTLE VAMPIRE KIDS are everywhere, running and
playing.

DRACULA (CONT'D)

You see Denisovich, this is where
I learned to catch mice, and
shape shift, and use my
incredible powers and strength!
Pretty cool, huh?

DENNIS

Badminton!

He excitedly points to a bunch of Vampire Kids playing
BADMINTON. As Drac looks around, every activity
appears harmless. Some kids are playing TETHERBALL,
others are actually singing.

DRACULA

Yes. I don't remember this
badminting. Ah, come over this
way!

Dracula finds his old BUNK and walks inside.

DRACULA (CONT'D)

Check it out. This is the bunk I
slept in! And look --

He walks over to a tiny COFFIN.

DRACULA (CONT'D)

Denisovich! This is the coffin I
would sleep in!

DENNIS

It's small because you were small!

DRACULA

Yes!!

FRANKENSTEIN

How do you know it's yours?
They all look the same.

DRACULA

This is the one. You know what
they say, a vampire never
forgets.

WAYNE

I thought that was an elephant.

Suddenly the CAMP DIRECTOR, a younger, new age vampire
with a gentle, voice, approaches.

CAMP DIRECTOR

Well, well, is this a night? How
ya doin' folks, I'm Dana, the
director.

DRACULA

How are you?

CAMP DIRECTOR

We're sure excited to have all
you legends visiting.

MURRAY

Can you believe it, Dracula says
he found his old bunk!

CAMP DIRECTOR

Oh sure! He's famous for that one!

Dana shows them huge pee stain on old bunk.

CAMP DIRECTOR (CONT'D)

Yessir, that's a bigger landmark at camp
than the flagpole.

Dennis is laughing hysterically.

DENNIS

Papa Peepee!

GRIFFIN

Ha! Papa Peepee. That's a keeper.

CAMP DIRECTOR

Oh, dear, we don't go for the nicknames here. Kids only get positive reinforcement. Now, what can we do you for?

DRACULA

I'm very interested in sending my grandboy Denisovich here.

CAMP DIRECTOR
(puzzled but
polite)

Oh! This little... red headed... non-fangy lil' guy?

DRACULA

Oh, they're in there. He's a late fanger. Can you show us some of the drills, like where they catch the mice?

CAMP DIRECTOR

Can do. Course, now we call it tee- mousing.

EXT. FIELD - MOMENTS

LATER

The Camp Director has brought them all to a tee-ball version of mice-eating. Mice are on a tee instead of being caught in the wild. The kids run up one at a time and grab the mouse.

DRACULA

So they don't have to catch the mice?

CAMP DIRECTOR

Nope. We find this is a good way to build their confidence.

One kid is having trouble getting the
mouse.

DRACULA

It's right there!

Kid grabs the mouse and runs off.

DANA

Hokey Pokey. Wanna mouse, Dennis?

DENNIS

Yeah!

CAMP DIRECTOR

As Pandragora speaks he casually grabs and eats flying insects.

PANDRAGORA

Yeah, you're gonna dig it here!

Don't even worry, people are totally cool with the intermarriage thing.

CAREN

Oh, Pandragora.

(cheerful aside to Mavis)

He does not read people very well.

Not everybody is "totally cool".

The next couple walks in, LORETTA and PAUL, who's super hairy with a scraggly beard.

GRANDMA LINDA

Oh, hey you guys! And this is Loretta, she's married to Paul, who's a werewolf.

Paul

Excuse Me?

Grandma Linda

Yes. I was telling Mavis about the other monster/human couples in town.

PAUL

I am not a werewolf.

GRANDMA LINDA

Oh... I thought... well, you're welcome to stay and have some cupcakes!

Paul turns and leaves bitterly, along with his wife.

GRANDMA LINDA (CONT'D)

Anyone else? I made them special for Mavis.

The cupcakes' frosting is a gross eyeball design.
Mavis smiles

who gently kisses Johnny.

BRETT

We're back from the senior home!

JOHNNY

Cozy! How's my sweet
girl?

Cozy sees Mavis and attacks her, pouncing barking and
nipping crazily.

JOHNNY (CONT'D)

Whoa! Cozy, no!

Johnny pulls Cozy off.

GRANDMA LINDA

Oh, dear, I forgot, Cozy has
a monster phobia. Just hates
them.

Cozy dives onto Pandragora, who isn't fazed.

PANDRAGORA

Ah, that's cool. I get it.

GRANDMA LINDA

We better tie her up. And to
think she's a therapy dog!

Brett takes Cozy away, still barking at Mavis, who
maintains her forced smile. Cozy bursts loose and goes
nuts in the distance.

PAUL (O.C.)

Aaugh! I said I'm not a
werewolf!

EXT. NIGHT SKY - SAME

The tower is slowly starting to fall.

DRACUL

A

What? No, that ain't happening.

DANA

I have to follow protocol.

DRACUL

A

(quickly
hypnotizing)

You will not follow protocol.

DANA

I'm a vampire. Can't be hypnotized.

DRACULA (giving up)

Oh. Right.

Tower falling more. We can faintly see some frenetic activity at the top of the tower.

DANA

Now, please, give me her
phone number. Don't make me
call the police.

The Camp Kids start screaming as the tower comes closer.

DRACULA

No one's calling nobody!

EXT. JOHNNY'S PARENTS HOUSE - ROOFTOP - MOMENTS LATER

On the ROOF, Mavis and Johnny sit pensively. We can faintly hear "Monster Mash" coming from inside the house.

JOHNNY

Sorry about all the songs. I
guess they thought you'd like
it.

MAVI

S

Why do I feel so weird being here?

JOHNNY

No, hon, they're being weird.

MAVI

S

Really? I don't know anything.
Famous songs, Slurpées. I can't
believe all the stuff I've
missed living inside that hotel.
At least if Dennis grows up away
from Transylvania, he won't be
weird like me.

JOHNNY

Are you nuts? Mavis. You're a
blast. You're so full of life,
and curious about everything. If
Dennis grows up to be just like
you I'll

be the luckiest dad in the world.

MAVIS

I love you, Johnny Stein.

They start to kiss...

MAVIS (CONT'D)

You know what? As long as we're
all together we'll be happy
anywhere. Even the hotel.

Johnny steals a quiet "yessss" before they

kiss. INT. JAIL - CONTINUOUS

Our monsters have landed here. Frankenstein and Murray
in separate cell with two CELLMATES on the lower bunks.

FRANKENSTEIN

What'd I tell you guys. Fire
bad. Fire. Bad.

Frank climbs to a top bunk as one skinny, creepy weird
CELLMATE smiles menacingly at Murray, who's terrified.

SKINNY CELLMATE

Well, well. Looks like we got
some fresh toilet paper.

MURRAY

Drac...how 'bout gettin' us out
of here before this guy does
something inappropriate?

PAN to DRACULA'S CELL, he's in with Wayne and Dennis, who
looks a bit worried for the first time, a little teary
eyed.

DRACULA

You know we have to obey human
laws now.

DENNIS

Are we bad guys, Papa
Drac?

DRACULA

No, no, no, Denisovich, you could
never be a bad guy. You're the
nicest boy in the world! We're
just playing pretend here, and
you're -

DENNIS

Batman!

DRACULA

Uh, yes...the Batman, and I'm
the bad guy and you are locking
me in jail.

DENNIS

Cebause Batman's the toughest
and strongest guy in the world.

DRACULA

Uh, yes. He's...the man.

DENNIS

Get in that jail bad guy! Cebause
I'm Batman and you'll never escape!

DRACULA

Oh, no! Don't hurt me, Batman!

DENNIS

You better be good! Or
Murray's gonna sit on you!

DRACULA
(laughing)

Oh, no! Not the mega-tushy! Noooo!

MURRAY

What's this now?

As Dennis laughs, Dracula hears a faint sound from his phone and takes it out.

DRACULA

What? It's Mavis??

WAYNE

Hang up! You must've butt-dialed her.

DRACULA

Why would my butt do that to me?

DENNIS

Murray's tushy did it!

EXT. JOHNNY'S PARENTS HOUSE - ROOFTOP - CONTINUOUS

Mavis takes her ringing phone, sees Dracula's number. It disconnects. She is puzzled.

INT. JAIL - CONTINUOUS

DRACULA

She's gonna call back!!

The phone starts ringing.

WAYNE

Okay. Don't panic. There's an app that can help us here.

DRACULA

Who's an app?

WAYNE

(scrolling)

I just need a picture of the hotel. Ah! Got it! Looka that!

Wayne shows Dracula that they are keyed into the background photo of the hotel.

DRACULA

That's insane, man! It's like voodoo stuff.

DENNIS

What are you playing with?

DRACULA

This is the best, Denisovich! Now we're going to play where we pretend we're at home! We're gonna play with Mommy, she loves this game! Okay??

DENNIS

Yay! More pretend!

Dracula answers the phone innocently. INTERCUT with Mavis on the roof.

DRACULA

Yes! Hello?

DENNIS

Hi Mommy!

MAVIS

Hi Dennis! My little everything! I love you! Are you having fun?

DRACULA

Yes! We're having fun, at home!

DENNIS

Yes! We're watching Cakey the Cake Monster on the TV!

CELLMATE

E

Hey shut up! Tryin' to sleep here!

DRACULA

A

Heh! That's the TV show..?

MAVIS

S

That doesn't sound like Cakey...

DRACULA

A

That's Cakey's, eh, friend, Mr.Sleepy!

Dracula quickly waves his finger causing Frankenstein's top bunk to collapse on his Cellmate in the lower bunk.

DRACULA

(CONT'D) (aside to Wayne)

Where's the volume button?

Dracula looks but accidentally hits the wrong button.

WAYNE

E No, no, no.

Their background changes to a beach, a stock image from the app.

MAVIS

What's going on?

DRACULA

Nothing, we're home.

Wayne frantically grabs the phone and scrolls. They appear to be in front of a rollercoaster now.

MAVIS

You are not home!

DENNIS (waving
his hands)

Ha ha! Yay!
Rollercoaster!

MAVIS

Where are
you?

DRACULA

Ehh...a rollercoaster...whee!

Dracula and Wayne desperately wave their hands and shake their faces like they're absorbing the force of a rollercoaster as Dennis grabs the phone.

DENNIS

I wanna play!

Dennis scrolls it this time...and pulls up the real image - the jail cell! But Dracula and Wayne are oblivious, continuing as if they're on the fake rollercoaster.

MAVIS

What are you doing?!

DRACULA

Heh... we're rollercoastering.

DENNIS

Look! Jail!

MAVIS

Jail??

DRACULA

(realizing, covering)

Heh, look at that! He's
pretending he's in jail!

Suddenly, Murray crashes through, half torn up and crying.

MURRAY

He wiped with me! He wiped with me!

MAVIS

I am coming home right now. And
you better be there! Or I swear,
Dad, you're gonna be very sorry!

Mavis hangs up the phone and immediately runs down the
walls of the house, hyperventilating. Johnny struggles to
climb down quickly.

JOHNNY

What's going on?!

MAVIS

I think Dad and Dennis are in jail!

JOHNNY

Whhhaaat?

MAVIS

We need to get home right away!

JOHNNY

Okay. I'll go wake up my backpack!

Gimme that!

Dracula grabs the phone from Wayne and dials, digging his long fingernails into the phone.

EXT. JAILHOUSE - CONTINUOUS

A phone in mid-air rings. It's Griffin, who managed to avoid being arrested. He speaks quietly as he's "hiding" outside.

GRIFFIN

Yeah?

DRACULA

It's time to break human laws.

Griffin tickles the Deputy, who is helpless with laughter as the others get away.

They run over to a dirt road...

DRACULA

You called the getaway
car?

Just then, pulling up in his Rascal scooter, is the Blob, intact but covered with dirt and grass. A stray SQUIRREL is trapped in his body.

BLOB

(scolds them in blob jibberish)

DRACUL

A

I'm sorry, Blob, we really
meant to call you sooner!

They all pile on to the scooter and somehow the Blob is able to drive it, awkwardly, but still fairly fast. Dracula covers up for daylight.

INT. PARIS AIRPORT - LATER

Mavis and Johnny arriving at the airport. They run up to
TICKET COUNTER.

TICKET AGENT

You want to go
where?

MAVIS

Transylvania. Preferably an
aisle seat.

TICKET
AGENT

We don't fly direct to
Transylvania. You can go to
Bucharest but you'll switch planes
in Chicago, and then Zurich.

MAVIS

So when would we get there?

TICKET
AGENT

Well, the Chicago flight's
delayed due to bad weather.

Mavis suddenly makes the same crazy ROAR FACE her Dad
makes. The Ticket Agent is unfazed.

EXT. AIRPORT - MOMENTS LATER

Mavis, in poncho and transformed into a bat, lifts
Johnny, backpack, luggage, and all, into the sky and
flies ahead.

INTERCUT the MAD RACE to get back to the

Hotel.

- Scooter rolling along, turning sharply as everyone
holds on.

- Mavis bat desperately flying Johnny over Quebec.

JOHNNY

Whoa! Quebec! One time in my hostel

I got bit by a centipede
and totally threw up.

MAVIS
Sounds
cool...

- Scooter hits traffic. The other drivers don't stare.

DRACULA

Come on, Blobby! Squeeze through!

DENNIS

Why are you mad, Papa
Drac?

DRACULA

Oh, I just want to get home. I miss
Mommy and Daddy so much.

DENNIS

I miss Mommy and Daddy! And I miss -

DRACULA

You miss who? You miss that Winnie?

DENNIS

Yeah. But we're just friends.

DRACULA
(chuckling)

Sure, Ladykiller, that's how
it always starts.

(noticing
traffic)

Come on! Squeeze already!!

- Mavis heroically dodging lightning as the weather
worsens. Johnny whoops excitedly and notices Dublin,
Ireland.

JOHNNY

That's Dublin! One time I roomed
with this Croatian dude who
carried around a stuffed animal
in a cage. Freaky.

MAVIS

Trying to concentrate...

JOHNNY

Gotcha.

- Traffic has cleared, but Blob needs to stop for a minute.

BLOB (jibberish)

DRACULA

Now? When we finally have no
traffic? You're killing me,
Blobby!

BLOB (angry jibberish)

Dracula waits, annoyed, as the Blob pees into some bushes.

- A raincloud. Mavis and Johnny emerge, sopping wet,
Mavis unshaken, Johnny celebrates but falls. Mavis
catches him.

- Dracula in slow scooter looking at his watch. He
makes everyone get off.

DRACULA

We're never gonna make it!
Frank, blow!

Frankenstein grabs the Blob by the mouth and blows him up
like a balloon - bigger and bigger as everyone climbs on
him.

DRACULA (CONT'D)

Now!

DRACULA

Uh...two days. Give or take an hour.

VLAD

Two days! Well, there have been a few late fangers that never bloomed. But they survive.

DRACULA

They survive what?

VLAD

Your basic public humiliation. Paraded through villages, forced to recite the Devil's doctrine. A lot of wedgies.

DRACULA

Maybe we should help this along.

VLAD

Okay, we can do that...we'll need to conduct a ceremony. A sacrifice. We will sacrifice the thing the kid cherishes the most.

DRACULA

Wow. That's necessary? He's just a nice little kid --

VLAD

That's the problem! We have to remove what's holding him back from his dark destiny. It's like a wussy exorcism. Of course, I'll need his whole family present, you, Mavis, the kid's father.

DRACUL

A

The father?? Eh, yes, yes, fine.

VLAD

What's the father's bloodline, by the way?

DRACULA

Oh. Uh, he's a direct descendent of the, uh, Jonafangs...of Romania.

VLAD

The Jonafangs.

DRACULA

Yeah...

VLAD

Okay, tomorrow I'm booked,
stealing souls all night. So
we'll do this

on the kid's birthday. You want
to give me the address?

DRACULA

Okay...he's gonna be at my hotel.

VLAD

That's what you do? You run a hotel?

DRACULA

Yeah. For monsters. Only.

VLAD

Well, of course, for monsters,
what else would it be for?
Humans?

Vlad and all the DEMONIC CRONIES laugh hard. Dracula and
Frankenstein laugh along nervously.

DRACULA

Humans...That's...a good
one.

INT. JOHNNY AND MAVIS' BEDROOM - NIGHT

Mavis is packing old items, looking depressed. She finds
the mobile that was over her crib as a baby and clutches
it.

Dennis enters the room and she quickly pulls herself
together.

DENNIS

Mommy?

DRACULA

My Dad can't know you're a human. Or any of your family.

JOHNNY

What? But Drac, I'm proud that we -

DRACULA

Or you'll die. All of you.

Johnny back at the table addressing everyone.

JOHNNY

Guess what, gang, Drac and I just decided we're gonna make this a monster masquerade party!

MAVIS

What?

LINDA

Oh, that's lovely. Sort of a last hurrah before Dennis gets to be with normal people!

DRACULA

I couldn't have said it better.

LINDA

Oh, this'll be fun, we can be zombies!

(immediately zombie dancing)

(MORE)

LINDA (CONT'D)

It's close to midnight, and something evil's lurking in the dark --

Dracula freezes Linda and the entire room.

DRACULA (venting)

Oh, come on! Now I gotta hear this patronizing garbage! Why?!! Why??!!

Drac sighs and unfreezes Linda and the whole room.

DRACULA (CONT'D)

Eh, heh, heh! Ah, Linda
that's terrific!

Over by the Kids part of the table, Dennis is
suddenly attacked by Winnie. But he's relieved.

DENNIS

Winnie!

WINNIE

Come on, Dennis, let's get
away from those snotty warm
noses. Zing! Zing!

They crawl under the table and walk off.

DENNIS

It's nice to see you, Winnie.

WINNIE

Dennis, who are all these people?
Why are they getting in between
us?

DENNIS

It's my daddy's family.
They're taking us, we're
gonna move to California.

WINNIE

Whyyy!?!

DENNIS

I dunno. Cebause my mommy said
I'll be happier in California.

WINNIE

You're happy here! With me!

She knocks him over again.

DENNIS

I am. But, I think they think,
they think I'm not happy,
cebause, I think, I'm not, I
don't have hair

on my face like you. I'm
sorry. It's my fault.

WINNIE

No! You are perfect! Whether you
have a hairy face or not! You're
the nicest boy I know. And I
have

300 brothers.

Dennis takes this in. No one's said it to him before.

DENNIS

Thank you, Winnie.

WINNIE

Come over
here!

She brings him to a window and points out toward the woods.

WINNIE (CONT'D)

Look! Do you see it?

DENNIS

What is it?

It's a small makeshift doghouse deep in the woods.

WINNIE

It's a dog fort I made. We
should run away together and
live there. Forever.

DENNIS

Okay. Maybe.

WINNIE

And we can have really weird babies.

DENNIS

Okay. Slow
down.

INT. BALLROOM - THE NEXT NIGHT

Many HOTEL GUESTS, Monsters and Humans dressed as Monsters, are enjoying the party along with Johnny's family, with whom Mavis strains to fit in seamlessly.

LINDA

Oh, this is so much fun, Mavis!

MAVIS

Anybody want some pita sandwiches?

LINDA

A

There's no, eh, bugs or snakes
in it, is there?

MAVIS

No, no, all normal stuff.

LINDA

A

So, normal for us? Even though
I'm one of you people today!

She chuckles. Mavis smiles and nods, hurt.

Dennis, dressed as Batman-y super hero, isn't getting much attention. While the other kids play together, Dennis is playing Batman alone.

DENNIS

Get in that jail, bad guy! Cebause

I'm Batman!

(assumes Dracula voice)

Oh, no! Don't hurt me, Batman!
(his own voice) You better be
good! Or Murray's gonna sit
on you!

Suddenly TROY comes over in a costume of VRAK, a freaky Power

Rangers villain.

Troy

Batmann!!

Dennis is startled and falls backwards. Troy takes off his mask and laughs at Dennis, who's embarrassed. Mavis looks at Dennis sympathetically.

Off to the side, Dracula coaches Johnny, who is dressed like a vampire, but it's the crazy hair and flamboyant clothes Gary Oldman wore in Bram Stoker's Dracula.

JOHN

NY What do you think?

DRACULA

This is your vampire costume? What were you thinking?

JOHNNY

I ordered it online! It was the only place that delivered overnight!

DRACULA

Okay, have you practiced your voice? You can't just talk like a hippie.

JOHNNY

I'm not a hippie, I'm a slacker.

DRACULA

Talk like a vampire!

JOHNNY (thick accent)

My name is Count Jonafang! I am a vampire!

DRACULA

Okay, vampires don't go around saying "I am a vampire!"

JOHNNY

Sorry.

(thick accent)

I am Count Jonafang! Bleh, bleh- bleh!

DRACULA

Seriously?

JOHNNY

I'm sorry! I'm nervous!

DRACULA

Yeah, listen, if you think I don't like it, you definitely don't want to say "Bleh, bleh bleh" in front of my father.

SUIT OF ARMOR

Sir, Master Cakey has arrived.

The Suit of Armor presents THE GUY WHO PLAYS CAKEY, a dull- looking guy with a big bag of costume.

JOHNNY

Oh hey. Drac, this is Brandon, aka Cakey.

CAKEY GUY

Great.

JOHNNY

Cakey, uh, Brandon, this is the man himself, Count Dracula.

CAKEY GUY

Hey. Okay, so when does this happen? I got a book fair in half an hour.

JOHNNY

Real soon. We're gonna give you, uh, a big introduction to get the crowd going.

CAKEY GUY

No, man, I don't need that. The kids are already pumped. I do seven minutes, it destroys. Let's go.

The Suit of Armor returns, floating and kicking himself in the ass.

SUIT OF ARMOR

Sir -- agh! -- Count Vladimir has -- agh! -- arrived.

Reveal that Vlad is telekinetically causing the Suit to kick himself.

DRACULA

Dad? Why are you doing that?

VLAD

He didn't know who I was. Are we ready to do this?

CAKEY GUY

Yeah, come on, dude.

DRACULA

Fine, fine, just get the costume on, Brandon. Dad, I'll be right with you.

(Frankenstein)

Keep him away from...avis-May, and the...umans-hay.

FRANKENSTEIN

Ot it-gay. I'll...ake sure he doesn't know they're humans in disguise-may.

DRACULA

Okay, your pig latin needs some work.

FRANKENSTEIN

Yeah, I failed it in high school. Sorry.

Frankenstein takes Vlad over to his friends.

FRANKENSTEIN (CONT'D)

Hey, Count, lemme introduce you to some of the monsters. This is Murray...

MURRAY

Nice to meet you don't hurt me.

VLAD

Yipe. Were you buried that big or do you got a duck under that tape? To heaven with these dime store monsters. Where's the family?

FRANKENSTEIN

Johnny!!

Johnny comes over, scared.

FRANKENSTEIN

(CONT'D) This is Dracula's son-in-law...

VLAD

Johnny?!

JOHNNY

(big accent)

I...am Count Jonafang! Bleh blehhh -
- blacksheep. Have you any...wool.

V
L
A
D

What's on your head?
It looks like my
grandmother's
boobies!

Everyone laughs kiss-assedly but Vlad,
stonefaced.

VLA
D
(CO
NT'
D)

Not funny. Your generation is sick.

Linda comes over.

L
I
N
D
A

(
f
l
i
r
t
y
)

Who is this dashing vampire?

V
L
A
D

Well. Good evening.
I'm the great-

grandfather. And you
--

JOHNN
Y
(cut
ting
them
off)

She's a zombie. A real zombie!

V
L
A
D

Mmmm...well, she
looks hungry.
Perhaps after this
party we can go
split a human...

L
I
N
D
A

Oh, ho, well,
it's close to
midnight...

She starts to do her bad Thiller walk and
Johnny immediately tackles her.

Linda

Johnny??

Vlad looks perplexed as Dracula call over.

DRACUL
A

Two
minutes,
Dad!

V
L
A
D

Ah, okay.

Vlad walks over to the stage and starts setting up the ritual sacrifice. Dracula is prepping the Cakey Guy, who's almost in costume.

D
R
A
C
U
L
A

Okay, we're ready
to go, just one
more thing .

C
AKEY
GUY
Make
it
quick
.

D
R
A
C
U
L
A

Sure. You just
have to stand in
this one spot.
The whole time.

Dracula stands in one spot. Right in front of him, Vlad has just finished setting up thirteen red candles. Vlad mumbles to himself as he sprinkles some items...

V
L
A
D

Mugwort...mustard
seeds...ancient
earth...blood...

D
R
A
C
U
L
A

Hey, Frank, you might
wanna leave..
(indicating candles)

...ire-fay.

FRANKENSTEIN
Oh...right...et me
know when the
sacrifice is over-
lay.

Dracula cringes.

FRANKENSTEIN
(CONT'D) Still
not right?

C
A
K
E
Y

G
U
Y

Okay, one spot? That's
a nonstarter, dude.
Cakey's all about
movement,

and flow, I do the
Cakey shuffle, it's
my big finish.

D
R
A
C
U
L
A

I know, but it's
the acoustics. They
can't hear you
unless you're right
here. See? Now --

He steps off the spot and fakes like he's
talking but without sound. Mouths "you can't
hear me. But now --" and steps back.

DRACUL
A (CONT'D)
You hear me
perfectly.

He demonstrates quickly a couple more times.

C
A
K
E
Y

G
U
Y

Okay. None of these
parents better
review this on Yelp.

D
R
A
C
U
L
A

You have my word as a Vampire.

CAKEY GUY

What does that
mean?

D
R
A

C
U
L
A

Come on. A monster always shares.

C
A
K
E
Y

G
U
Y

Whatever.

D
R
A
C
U
L
A

Johnny, start the show. Cakey time.

Johnny has Linda in a headlock. He lets go.

D
E
N
N
I
S

Cakey? But I
said the big
kids won't like-
-

J
O
H
N
N
Y

(
n
e
r

v
o
u
s
)

'kay, Drac! It's all
good, it's all good.
Kids, everyone, have
a seat. You're gonna
love this, because...
Dennis has a big
surprise for
everyone. The one and
only - Cakey the Cake
Monster!

Some younger kids cheer loudly (while the
kids Dennis' age are less enthused) as Cakey
enters and steps right on his mark.

C
A
K
E
Y

Hey kids! It's me,
Cakey! What a
wonderful Cakey Day
it is!

The KIDS are mostly unimpressed except for a
few small ones, and Winnie, who smiles
encouragingly.

CAKE
Y
(CON
T'D)

Now, I have a
question. Who here,
loves cake?

KIDS
(mixed
energy)

Meeee...

Vlad slowly starts walking on the stage.

V
L

A
D

I
love
cake...

C
A
K
E
Y
G
U
Y

Whuh? Dude, what
are you doin' on my

D
R
A
C
U
L
A

Daaaaa

V
L
A
D

I just saw a
roomful of humans
fighting for
monsters. You made
all of this
possible. I'm
proud of you,
Count. Viva Hotel
Transylvania!

D
R
A
C
U
L
A

Viva La Difference! Monsters and
Humans together!

Everyone cheers. Johnny looks at Vlad
meaningfully.

J

OHNNY
So...
you
appro
ve of
me?

V
L
A
D

Yes, and all humans. I love you.

Johnny tears up and presents Vlad with his
backpack.

J
O
H
N
N
Y

I want
you to
have
this.

Vlad studies it and is weirded out.

V
L
A
D

Uh,
yeah..I
don't
want it.

J
O
H
N
N
Y

(quickly
grabbing it
back) Oh,
okay. I'll
take it back.

Johnny closes his eyes and hugs it as

we DISSOLVE TO... INT. BALLROOM -

LATER

We conclude with the BIRTHDAY PARTY with a full
slew of happy Monsters, s and Johnny's Family
dancing to SONG TO BE WRITTEN



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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form : K-1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Putri Wahyuni
NPM : 1302050009
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 131 SKS

IPK = 3,39

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan Oleh Dekan Fakultas
	An analysis of Conversational Implicature in the Movie Script of Hotel Transylvania 2	
	The Use Of Project Based Learning In Teaching Analytical Exposition Text To Improve Students' Speaking Skill	
	An analysis of Conflict in the X-Men Apocalypse Movie Script	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 23 Januari 2017

Hormat Pemohon,

Putri Wahyuni

Keterangan:

- Dibuat rangkap 3 :
- Untuk Dekan/Fakultas
 - Untuk Ketua/Sekretaris Program Studi
 - Untuk Mahasiswa yang bersangkutan



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Form : K-2

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Putri Wahyuni
NPM : 1302050009
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

An`analysis of Conversational Implicature in the Movie Script of Hotel Transylvania 2

Sekaligus saya mengusulkan/ menunjuk Bapak/Ibu:

1. Dr. H. Muhizar Muchtar, M.S

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 30 Januari 2017
Hormat Pemohon,

Putri Wahyuni

Keterangan

- Dibuat rangkap 3: - Untuk Dekan/Fakultas
- Untuk Ketua/ Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 753 /II.3-AU /UMSU-02/F/2017
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara me netapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **PUTRI WAHYUNI**
N P M : 1302050009
Program Studi : Pend. Bahasa Inggris
Judul Penelitian : **AN ANALYSIS OF CONVERSATIONAL
IMPLICATURE IN THE MOVIE SCRIPT OF
HOTEL TRANSYLVANIA 2**

Pembimbing : Dr. H. Muhizar Muchtar.,MS

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : 27 Januari 2018

Medan, 28 Rab. Akhir 1438 H
27 Januari 2017 M

Wassalam
Dekan

Dr. Elfrianto .,M.Pd.
NIDN 0115057302

Dibuat rangkap 4 (Empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



BERITA ACARA SEMINAR PROPOSAL

Pada hari *Senin* Tanggal *4* Bulan Februari 2017 telah diselenggarakan seminar prodi pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Putri Wahyuni
N.P.M : 1302050009
Prog. Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Aanalysis of Conversational Implicature in the Movie Script of Hotel Transylvania 2

No.	Argument/Komentar/Saran
Judul	<i>Deleting 'An analysis of'; Conversational</i>
Bab I	<i>Revise the grammar</i>
Bab II	<i>Provide the theories relevant to your study</i>
Bab III	<i>Specify the research designy - Show the instrument of research</i>
Lainnya	<i>- References - Appouices - Writing system</i>
Kesimpulan	[] Disetujui [] Ditolak [<input checked="" type="checkbox"/>] Disetujui Dengan Adanya Perbaikan

Dosen Pembimbing

[Signature]
Dr. H. Muhizar Mughtar, MS

Pembahas

[Signature]
Yenni Hasnah, S.Pd, M.Hum

Panitia Pelaksana

Ketua

[Signature]
Mandra Saragih, S.Pd, M.Hum

Sekretaris

[Signature]
Pirman Ginting, S.Pd, M.Hum



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama Lengkap : Putri Wahyuni
N.P.M : 1302050009
Prog. Studi : Pendidikan Bahasa Inggris
Judul Proposal : Conversational Implicature in the Movie Script of Hotel Transylvania 2

Pada hari *Kamis* tanggal *27*.....bulan Juli 2017 sudah layak menjadi proposal skripsi.

Medan, Juli 2017

Disetujui oleh:

Dosen Pembahas

Yenni Hasnah, S.Pd, M.Hum

Dosen Pembimbing

Dr. H. Muhizar Muchtar, MS

Diketahui oleh
Ketua Program studi

Mandra Saragih S.Pd, M.Hum



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Kepada : Yth. Bapak Ketua
Program Studi Pendidikan Bahasa Inggris
FKIP Universitas Muhammadiyah Sumatera Utara

Perihal : **Permohonan Perubahan Judul Skripsi**

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Putri Wahyuni
N P M : 1302050009
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan perubahan judul Skripsi sebagaimana tercantum dibawah ini :

An Analysis of Conversational Implicature in the Movie Script of Hotel Transylvania 2
Menjadi

Conversational Implicature in the Movie Script of Hotel Transylvania 2

Demikianlah permohonan ini saya sampaikan untuk mendapat pengurusan selanjutnya.
Akhimya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

Medan, 27 Juli 2017

Hormat saya

Putri Wahyuni

Diketahui Oleh :

Dosen Pembahas

Yenni Hasnah, S.Pd, M.Hum

Dosen Pembimbing

Dr. H. Muhizar Muchtar, MS



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menerangkan nama di bawah ini.

Nama Lengkap : Putri Wahyuni
N.P.M : 1302050009
Prog. Studi : Pendidikan Bahasa Inggris
Judul Proposal : Conversational Implicature in the Movie Script of Hotel Transylvania 2

Benar telah melakukan seminar proposal skripsi pada hari Sabtu, tanggal 04 bulan Februari, tahun 2017.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin dari fakultas.

Atas kesediaan dan kerja sama yang baik, kami ucapkan terima kasih.

Medan, Juli 2017

Ketua

Mandra Saragih, S.Pd, M.Hum



Unggul, Cerdas & Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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Nomor : 3789/IL3-AU/UMSU-02/F/2017 Medan, 15 Zulkaidah 1438 H
Lamp : --- 09 Agustus 2017 M
Hal : **Mohon Izin Riset**
Kepada : **Yth, Bapak / Ibu Kepala**
PERPUSTAKAAN UMSU MEDAN
Di
Tempat

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan/aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama Mahasiswa : **PUTRI WAHYUNI**
N P M : 1302050009
Program Studi : **Pend. Bahasa Inggris**
Judul Skripsi : **CONVERSATIONAL IMPLICATURE IN THE MOVIE SCRIPT OF HOTEL TRANSYLVANIA 2**

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih. Akhirnya selamat sejahteralah kita semuanya, Amin.

Wassalam
Dekan



**** Pertinggal****

CURRICULUM VITAE

Name : Putri Wahyuni
Place / Date Birth : Parapat, 11 April 1994
Register Number : 1302050009
Sex : Female
Religion : Moslem
Status : Single
Hobby : Traveling
Fathers' Name : Sapto Dewo
Mothers' Name : Erni Pujiaty
Address : Jl. Mesjid Taufiq Gg Martosari No. 14 C
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EDUCATION

2000-2006 : SD NEGERI 091464 PARAPAT
2006-2009 : SMP NEGERI 1 PARAPAT
2009-2012 : SMA NEGERI 1 PARAPAT
2013-2017 : Student of English Departement FKIP University of
Muhammadiyah North Sumatera

Medan, Oktober 2017

Putri Wahyuni