

**COUNTER-FACTUAL PRESUPPOSITION USED BY THE MAIN
CHARACTER IN THE *HOTEL TRANSYLVANIA* MOVIE**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By:

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
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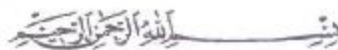
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
07/02/2018	CHAPTER I Background + Identification of Problem.	
16/02/2018	Formulation of the problem Objective of the study	
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ABSTRACT

Nurfadilah, Nadya. 1402050229. Counter-Factual Presupposition Used By The Main Character In The *Hotel Transylvania Series 2* Movie. A Thesis. English Department of Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara. (UMSU). 2018.

This study concerns with presupposition used by the main character in the *Hotel Transylvania series 2* movie. The objectives of this research were to find out the type of presupposition, counter-factual presupposition is the dominant type or not of presupposition, and why the dominant type become dominant by main character's dialogue in this movie. This research was conducted by applying qualitative descriptive design. The data of this research were taken from the dialogue by main character in the *Hotel Transylvania series 2* movie, it is Dracula. The data were collected and analyzed based on 6 types of presupposition according to Yule, which are Existential, Factive, Lexical, Structural, Non Factive, and Counter-Factual. The finding of this study shows that only 5 types (Existential, Factive, Lexical, Structural, and Counter-Factual) which are found in the dialogue by main character in the *Hotel Transylvania series 2* movie, and 1 type which are not found in the dialogue by main character in the *Hotel Transylvania series 2* movie. They are Existential is 74 items (63.24%), Factive is 21 items (17.94%), Lexical is 7 items (5.98%), Structural is 6 items (5.12%), Non Factive 0 item (0%), and Counter-Factual is 9 items (7.69%). The existential presupposition become the dominant type. The implication of the dominant type of presupposition which is used in the dialogue by main character in the *Hotel Transylvania series 2* movie is the movie wants to tell about the existence of the players in this movie to viewers from their properties or their job by their each charactes. It can make the story more interesting to watch.

Keywords : *Presupposition, Pragmatic, Main Character*

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This study by the title Counter-Factual Presupposition Used By The Main Character In The *Hotel Transylvania* series 2 movie is submitted to English Education Program of Faculty of Teachers Training and Education, University of Muhammadiyah Sumatera Utara as partial fulfillment of the requirements for the degree of Sarjana Pendidikan. There were so many troubles faced by the researcher and without mush help from the following people, it was impossible for her to complete this study.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Communication is a complex two-way process that can involve several interactions before mutual understanding is achieved. Communication takes place in many ways. You can communicate using words, symbols, pictures, graphics, voice, tone, facial expressions, clothing, and body language. Communication and language are very closely related because if we will communicate with others must use the language.

Language is the most significant and colossal work that human spirit has involved. Being one of the most characteristic forms of human behavior, it is so familiar feature of our daily life that we rarely pause to think about it. When the language is studied by the student, they can also find about pragmatics. According to Yule (1996:4) states that pragmatics is language skills naturally more than explicit language skills. According to Nadar (2009:64-65) the meaning of presupposition is the one of kinds of pragmatics.

A presupposition is something speaker assumes in this case making an utterance, Yule (1996:25). The presupposition is talking about the assumption that may accompany statements. Many statements have ambiguity in meaning. For example "Mary's dog is cute" this statement can meaning Mary has dog, Mary's dog is white, Mary cherish a dog. Presupposition has 6 types of presupposition those are existential presupposition, factive presupposition, non factive

presupposition, lexical presupposition, structural presupposition, and counter-factual presupposition.

Many presupposition can be made by uttering one statement, may be what is all the presupposition that is write above all is wrong in reality. Many discussions of concept, presupposition is treated as a relationship between two proposition. According to Saeed (2009:110), there are several answers in the semantics about the characteristics of the resistant of the pre-described features. Some writers (for example Leech 1981) have divided presupposition into two types : one, semantic presupposition, amenable to a truth-relations approach; another, pragmatic presupposition, which requires an interactional description.

Saeed (2009:102) said that this prejudice interest can be seen from the pragmatic development as a sub-discipline as a sub-discipline. The basic idea, mentioned in chapter 1, is that semantics would deal with conventional meaning, those aspects which do not seem to vary too much from context to context, while pragmatics would deal with aspects of individual usage and context-dependent meaning.

According to Palmer (1976:146) Linguists have just been interested in presupposition. Unfortunately some have confused the issue by speaking of presupposition in term of 'the speaker's and hearer's beliefs' as opposed to what is the true or false. This is misleading for two reasons. First, we must always assume, that, unless, he is deliberately misleading, the speaker believes what he asserts as much as what he presupposes. Secondly, we are never interested in the

linguistic behaviour of individual speakers.

The researcher analyzed the presupposition used in the *Hotel Transylvania* series 2 movie. The specific in this object is analyze the dialogue by main character of the *Hotel Transylvania* series 2 movie. How the presupposition is delivered the dialogue meaning by the movie script to viewers. As the limitation, the writer chose the dialogue of the main character in this movie. Adam Sandler as Count Dracula is the main character in this movie. The research interest to analyze this movie because the story is inspires to all audience and getting the moral message that can apply in our real lives.

Hotel Transylvania series 2 is a 2015 American 3D computer animated fantasy-comedy movie. It is the second installment in the *Hotel Transylvania* franchise, and the sequel to the 2012 *Hotel Transylvania* movie, with its director, Genndy Tartakovsky, and writer Robert Smigel, returning for the movie. Produced by Sony Pictures Animation, it was animated by Sony Pictures Imageworks, with an additional funding provided by Lstar Capital. With the budget \$80 million. *Hotel Transylvania* was released theatrically in the United States on September 25, 2015. The movie went on to gross over \$473.2 million worldwide. The movie script is one of the appropriate objects to do this research because the sentences in the movie script belong to spoken language.

Based on the explanation above, this research is entitled “Counter-Factual Presupposition used by the Main Character in the *Hotel Transylvania* movie series 2”.

B. The Identification of the Problem

The problem of this research were identified as follows:

1. The students get difficulty in understanding the meaning of presupposition in the *Hotel Transylvania* series 2 movie
2. The types of presupposition can be found by the writer
3. Counter-factual presupposition is the most dominant type or not used by the main character in the *Hotel Transylvania* series 2 movie.
4. Reason the dominant type of presupposition became dominant used by the main character in the *Hotel Transylvania* series 2 movie.

C. The Scope and Limitation

This study analyzed about counter-factual presupposition is the most dominant type or not in the *Hotel Transylvania* series 2 movie. Based on Yule (1996). And the types of presupposition divide into 6 types:

1. Existensial Presupposition
2. Factive Presupposition
3. Lexical Presupposition
4. Structural Presupposition
5. Non-Factive Presupposition
6. Counter-Factual Presupposition

This study was limited of counter-factual presupposition used by the main character in *Hotel Transylvania* series 2 movie.

D. The Formulation of the Problem

The problem of this research were formulated as follows:

1. What are the types of presupposition used by the main character in the *Hotel Transylvania* series 2 movie?
2. What is the counter-factual used by the main character is the dominant type or not presupposition in the *Hotel Transylvania* series 2 movie?
3. Why type of presupposition became dominant used by the main character in the *Hotel Transylvania* series 2 movie?

E. The Objectives of the Study

The objectives of the study was expected as the following:

1. To find the types of presupposition used by the main character in the *Hotel Transylvania* series 2 movie.
2. To find out the counter-factual used by the main character is the dominant type or not presupposition in *Hotel Transylvania* series 2 movie.
3. To explain about the reason of types of presupposition used by the main character in the *Hotel Transylvania* series 2 movie.

F. The Significance of the Study

The researcher expected that the result of this study to be useful for:

- a. Theoretically
 1. Giving some contributions to enlarge the knowledge about

presupposition, which is that after analyze and read this research the reader will be more understand about presupposition.

2. After read this research can motivate the reader to find or identify or even to make their own research about presupposition.
3. The result of the study can be used as the authentic material to presupposition.

b. Practically

1. The teacher, to develop the teacher's insight by dealing with presupposition in the fiction literature.
2. The students especially of the study program of English Language and Literature, the result of this research can be used as the reference to improve their understanding of presupposition.
3. The other researcher, to give information about presupposition.

CHAPTER II

THE REVIEW OF LITERATURE

A. Theoretical Framework

In the theoretical framework, some of important terms used in the study make clear in order to avoid understanding. The reader must have same perception on the concept of this study.

1. Pragmatic

Yule (1996:4) states that pragmatics is the study of the relationships between linguistic forms and the users of those forms. In this three-part distinction, only pragmatics allows humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kind of actions (for example, requests) that they are performing when they speak. The big disadvantage is that all these very human concepts are extremely difficult to analyze in a consistent and objective way. Two friends having a conversation may imply some things and infer some others without providing any clear linguistic evidence that we can point to as the explicit source of 'the meaning' of what was communicated. Example (1) is just such a problematic case. I heard the speakers, I knew what they said, but I had no idea what was communicated.

(1) Her : So-did you?

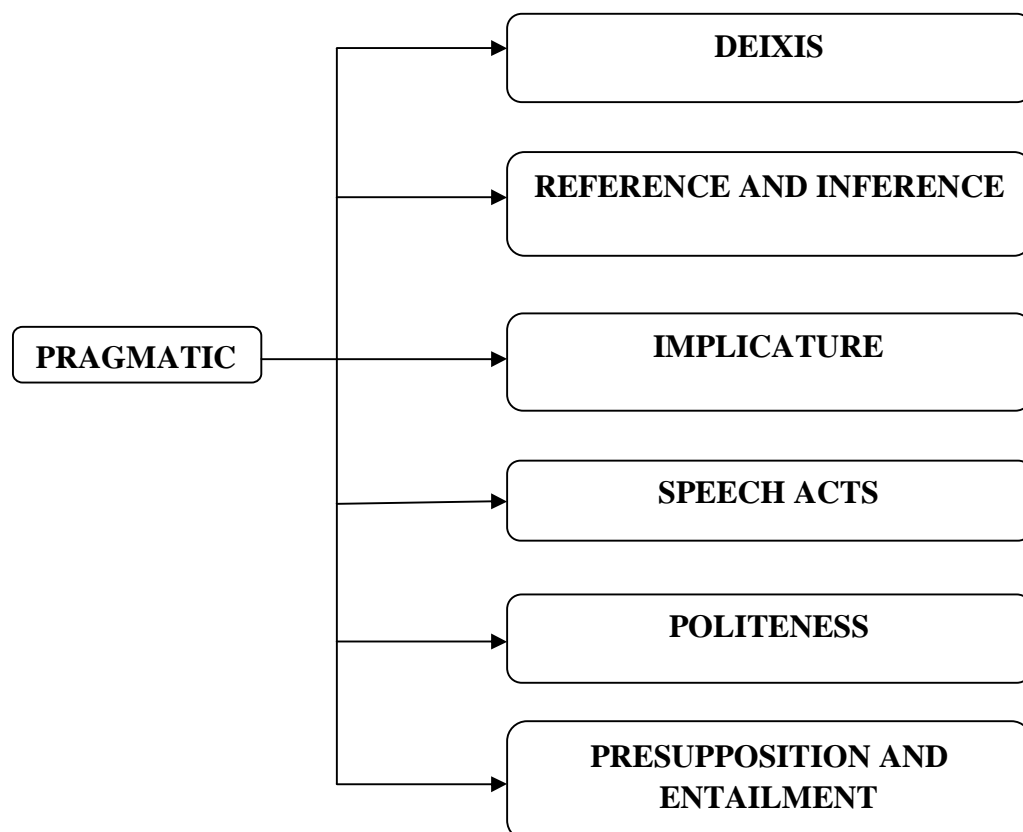
Him : Hey-who wouldn't?

Thus, pragmatics is appealing because it's about how people make sense of each other linguistically, but it can be a frustrating area of study because it

requires us to make sense of people and what they have in mind.

Griffiths (2006:1) states that pragmatics is concerned with the use of these tools in meaningful communication. Pragmatic is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use.

According to Horn and Ward (2006:1) Pragmatics is the study of those context-dependent aspects of meaning which are systematically abstracted away from in the construction of content or logical form.



According to Yule, based on scheme pragmatic above there are many concept concerned with particular aspects of pragmatics.

1.1. Deixis is a technical term for one of the most basic things we do with utterances and help the reader to understand the text. According to Horn and Ward (2006:97) deixis is also critical for our ability to learn a language, which philosophers for centuries have linked to the possibility of ostensive definition. Deixis introduces subjective, attentional, intentional and, of course, context-dependent properties into natural language. Deixis is one of the most empirically understudied core areas of pragmatics, we are far from understanding its boundaries and have no adequate cross-linguistic typology of dietic expression.

1.2. Reference and inference. Reference is the set of grammatical resources which allow the speaker to indicate whether something is being repeated from somewhere else in the text or whether it has not yet appeared in the text. According to Yule (2010:131) reference is an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. Inference is an act in which the listener infers correctly the entity the speaker is referring to. According to Yule (2010:131) inference is additional information used by the listener to create a connection between what is said and what must be meant.

1.3. Implicature is an additional conveyed meaning that must be more than just what the words mean. According to Horn and Ward (2006:3) implicature is a component of speaker meaning that constitutes an aspect of what is meant by a speaker's utterance without being part of what is said.

1.4. Speech acts is the action in utterance. It is commonly given more specific labels, such as apology, complaint, invitation, promise or request.

According to Griffiths (2006:148), speech acts can be done in writing, not only in speaking.

1.5. Politeness can be defined as showing awareness and consideration of another person's face.

1.6. Presupposition and Entailment. Presupposition is something the speaker assumes to be the case prior to making an utterance, speakers, not sentences, have presupposition. Entailment is something that logically follows from what is asserted in the utterance, sentences, not speakers, have entailments.

According to Cui Ying, in her journal, said that there are two approaches of pragmatic approach

a. Speech act approach : free from truth-conditional semantics, one view within the pragmatic approach to presupposition focuses on interlocutors' role, including assumptions they make about each other's utterances, trying to reduce presuppositional phenomena to aspects of speech act structure, in particular felicity conditions.

b. Implicature approach : the implicature perspective on presupposition focuses on interlocutors and their assumptions about each other's utterances, particularly in relation to conversational implicature.

2. Presupposition

According to Griffiths (2006:143) presupposition is also employed more specifically as the term for a particular kind of inference to be set out in this section. People who know each other well can build up quite accurate impressions

of what assumptions are shared between them, but it is harder to be aware of which aspects of that information the other person is thinking about at any point in a communicative interaction; and for communications between strangers it is even harder to know what is presupposed.

According to Katz (1972:127) presupposition is just as some propositions vary in the statement they make from one speech situation to another and other propositions resist such variation and always make the same statement, so some propositions succeed in making a statement on some occasions but not on others and other propositions always succeed in making a statement.

According to Nadar (2013:64-65), the meaning of presupposition is the one of kinds of pragmatics. Certain pragmatic inferences or assumptions that seem at least to be built into linguistic expressions. Presupposition can help speaker found be background meaning of the utterances. So, it make it simple to listener to more understand what the speaker means.

According to Yule (1996:26), In many discussion of the concept, presupposition is treated as a relationship between two propositions. That is (p) as proposition one or the speaker can produce a sentence by denying the proposition and (q) as another proposition or presupposed by any listener.

Example : Mary's dog is cute (p) \diamond Mary has a dog (q)

Mary's dog is ugly (p) \diamond Mary has a dog (q)

$p=q$

In that sentence, the negation, expression, quantity does not change the presupposition of the sentence. “Mary’s dog is cute” or “Mary’s dog is ugly” both of them mean that “Mary has a dog”. What ever the condition of the object, the meaning will be constant.

Yule states if the statement P is true, we can prove it from the statement Q, then the statement P is judged to be true, and if the statement Q can’t be proved, then statement P is considered wrong.

Example : Mary’s house is big (p)

Mary has a house (q)

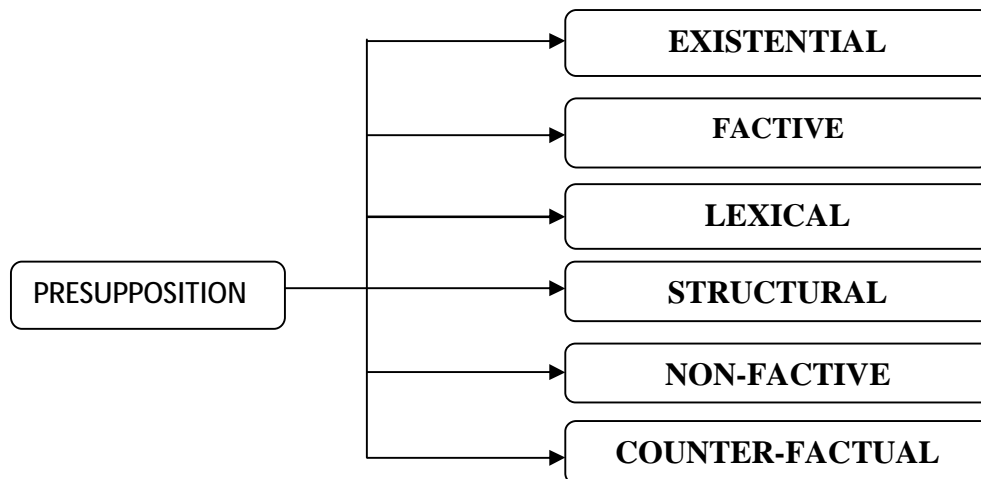
So, the result is : When I say that Mary’s house is big, this sentence presupposes that Mary has a house. But if Mary does not has a house surely the statement two (q) is wrong.

According to Mustafa Shazali in his journal (2011) presupposition triggers are clearly understood where functional accounts of language structures are interpreted according to culture.

3. The Types of Presupposition

Yule (1996:27) states that in the analysis of how speakers’ assumptions are typically expressed, presupposition has been associated with the use of a large number of words, phrases, and structures. We shall consider these linguistic forms here as indicators of potential presupposition, which can only become actual presupposition in contexts with speakers.

There are 6 types of presupposition. They are: Existential Presupposition, Factive Presupposition, Lexical Presupposition, Structural Presupposition, Non-Factive Presupposition, Counter-Factual Presupposition. This is the scheme of types of presupposition :



3.1 Existential Presupposition

Existential Presupposition is not only assumed to be present in possessive constructions, but more generally in any definite noun phrase. By using any of the expressions and the speaker is assumed to be committed to the existence of the entities named.

Example : >>Almas's car is new

Almas exist and she has a car

When the speaker say that “ Almas's car is new”, the speaker presupposes that Almas exists and she has a car.

3.2 Factive Presupposition

Factive Presupposition is the assumption which is true and identified by the presence of some verb such as 'know', 'realize', 'regret', 'glad', 'be', 'aware', and 'odd'.

Example : >>We regret telling him

We told him

When the speaker say that "We regret telling him", it can presuppose that we told him.

>>It isn't odd that he left early

He left early

When the speaker say that "It isn't odd he left early", it can presuppose that He left early.

>>She didn't realize he was ill

He was ill

When the speaker say that "She didn't realize he was ill", it can presuppose that he was ill.

>>I'm glad that it's over

It's over

When the speaker say that "I'm glad that it's over", it can presuppose that it's over.

>>I wasn't aware that she was married

She was married

When the speaker say that "I wasn't aware that she was married", it can

presuppose that she was married.

3.3 Lexical Presupposition

Lexical presupposition is the assumption that in using one form, the speaker can act as if another meaning will be understood. In lexical presupposition, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood.

Example : >>He stopped smoking

He used to smoke

>>They started complaining

They weren't complaining before

>>You're late again

You were late before

>> He managed to escape

He tried to escape

The lexical items like words 'stop', 'start', and 'again', in the sentence above taken to presuppose the lexical presupposition. The use of word 'stop' triggers the presupposition that the action was going on before. On the other hand 'start' and 'begin' can presuppose that the action was not going on before.

In the case lexical presupposition, the speaker's use of a particular expression is taken to presuppose another (unstated) concept, whereas in the case of a factive presupposition, the use of a particular expression is taken to presuppose the truth of the information that is stated after it.

3.4 Structural Presupposition

In addition to presuppositions which are associated with the use of certain words and phrases. Structural presupposition is the assumption of certain sentence structure that is the parts of sentence structure and is already assumed to be true. For example WH-question constructions in English are conventionally interpreted with the presupposition that the information after the WH-form (when and where) is already known to be the case.

Example : >> When did he leave?

He left

>> When did she die?

She died

>> Where did you buy the bike?

You bought the bike

The parts of sentences structure are contains of words and phrases. The speaker can use such structures to treat information as presupposed and hence to be accepted as true by the listener.

3.5 Non-Factive Presupposition

Non-Factive presupposition is one that is assumed not to be true. Verbs like 'dream', 'imagine', and 'pretend', are used with the presupposition that what follows is not true.

Example : >>I dreamed that I was rich

I was not rich

>> We imagined we were in Hawaii

We were not in Hawaii

>> He pretends to be ill

He is not ill.

>> He pretended to be happy

He wasn't happy

3.6 Counter-Factual Presupposition

Counter-Factual Presupposition, meaning that what is presupposed is not only not true, but is the opposite of what is true, or 'contrary to facts'. A conditional structure generally called counter-factual are presupposed that the information in the if-clause is not true at the time of utterance.

Example : >> If you were my friend, you would have helped me

You are not my friend

>> If I weren't ill

I am ill

4. Movie

Film, also called a movie, motion picture, theatrical film, or photoplay, is a series of still images that when shown on a screen create an illusion of motion images. The movie or film also has a plot. Usually the movie tells about our daily life stories or the things happen around our activities.

The origin of the name "movie" comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photo-play and flick. A

common name for film in the United States is movie, while in Europe the term cinema is preferred. Additional terms for the field in general including the *big screen*, the silver screen, the cinema and the movies.

Hotel Transylvania series 2 is a 2015 American 3D computer animated fantasy-comedy movie. It is the second installment in the *Hotel Transylvania* franchise, and the sequel to the 2012 *Hotel Transylvania* movie, with its director, Genndy Tartakovsky, and writer Robert Smigel, returning for the movie. Produced by Sony Pictures Animation, it was animated by Sony Pictures Imageworks, with an additional funding provided by Lstar Capital. With the budget \$80 million. *Hotel Transylvania* was released theatrically in the United States on September 25, 2015. The movie went on to gross over \$473.2 million worldwide. The more information about the movie is describe as following:

- a. Director : Genndy Tartakovsky
- b. Producer : Michelle Murdocca
- c. Scenario : Robert Smigel
Adam Sandler
- d. Cast : Adam Sandler as Count Dracula
Andy Samberg as Jonathan
Selena Gomez as Mavin
Kevin James as Frankenstein
- e. Music : Mark Mothersbaugh
- f. Editor : Catherine Apple
- g. Production Company : Sony Pictures Animation

- h. Distributor : Columbia Pictures
- i. Release date : September 25, 2015
- j. Country : United States of America
- k. Language : English

4.1 Synopsis of *Hotel Transylvania series 2* movie

Mavis and her new fiancé Johnny are finally married, with the approval of her father Dracula, and the world becomes aware of (and unfazed by) the existence of monsters. Mavis later reveals to Drac that she is pregnant and a year later, she gives birth to a baby boy named Dennis, who later befriends Wayne's daughter Winnie. Nearing his fifth birthday, Dennis has yet to grow his fangs and Drac worries that his grandson might not gain vampire powers. Noticing the dangers of Transylvania, Mavis starts to consider raising Dennis where Johnny grew up, much to Drac's disapproval.

Drac tells Johnny (who does not want to leave the hotel either) to bring Mavis to California to visit his parents, Mike and Linda, but to make sure to keep her distracted so that she will not move, leaving Drac to "babysit" Dennis. Drac enlists his friends Frank, Wayne the Werewolf, Griffin the Invisible Man, Murray the Mummy, and Blobby the Blob to help train Dennis to become a monster, to no avail.

Drac takes Dennis to his childhood summer camp, Camp Winnepacaca, where he learned to hone his vampire abilities and discovers that the camp is safer than it was when he went there. Drac stubbornly believes Dennis is a "late

fangers", so he hurls Dennis from a tall, unstable tower to pressure the boy's transformation into a bat. Dennis does not transform, and Dracula has to fly and rescue him at the last second. The stunt is filmed by the campers and uploaded to the Internet, which eventually reaches Mavis and Johnny.

Mavis angrily transforms into a bat to fly her and Johnny back to Transylvania. Drac and his friends reach the hotel a couple of seconds after Mavis. She confronts her father for putting Dennis in grave danger and his inability to accept that he is human. She states she will move out of the hotel after Dennis' fifth birthday the following Wednesday. Drac hangs his head with deep guilt.

Mavis invites Vlad, her grandfather and Drac's father, to Dennis' birthday party. As Vlad is much worse than he was when it comes to humans, Drac tells Johnny to have the human party-goers disguise themselves as monsters. Vlad receives the invitation and arrives with his monstrous bat-like servant Bela to meet his great-grandson for the first time. Meeting him, he believes that fear will cause Dennis' fangs to sprout and possesses a stage performer dressed as Dennis's favorite television monster, "Kakie the Cake Monster", to scare Dennis, but Drac shields his grandson at the last moment and exposes the deception to Vlad, who is outraged that Drac has accepted humans as guests in his hotel. Drac confronts his father about how humans are different now. Mavis becomes upset with her grandfather's behavior.

While the family argues, Dennis sadly flees the hotel and enters the forest with Winnie in tow, hiding in her treehouse. They are attacked by Bela, who

mistakes Dennis for a human. When Bela injures Winnie and threatens to destroy the hotel, Dennis' anger causes him to instantly grow his fangs and his vampire abilities manifest. He begins to fight Bela, who calls his giant-bat minions. Drac, Mavis, Dennis, Johnny, the rest of the monsters and Johnny's family team up to defeat his minions. A livid Bela then attempts to kill Johnny himself with a stake. Having been won over by Drac's claim that humans are harmless now, Vlad shrinks Bela and tells him never to bother his family again. Bela then flees.

With Dennis having vampire abilities, Mavis and Johnny continue to raise him in Transylvania, and they resume the party with his friends.

4.2 Types of Movie

- a. Action movies have a lot of exciting effects like car chases and gun fights, involving stuntmen. They usually involve 'goodies' and 'baddies', so war and crime are common subjects. Action movies usually need very little effort to watch, since the plot is normally simple.
- b. Adventure Movies usually involve a hero who sets out on a quest to save the world or loved ones.
- c. Animated movies use artificial images like talking pigs to tell a story. These movies used to be drawn by hand, one frame at a time, but are now made on computers.
- d. Buddy movies involve 2 heroes, one must save the other, both must overcome obstacles. Buddy movies often involve comedy, but there is also some emotion, because of the close friendship between the 'buddies'.

- e. Film noir movies are 1940s-era detective dramas about crime and violence.
- f. Comedies are funny movies about people being silly or doing unusual things or being in silly or unusual situations that make the audience laugh.
- g. Documentaries are movies that are (or claim to be) about real people and real events. They are nearly always serious and may involve strongly emotional subjects, for example cruelty.
- h. Dramas are serious, and often about people falling in love or needing to make a big decision in their life. They tell stories about relationships between people. They usually follow a basic plot where one or two main characters (each actor plays a character) have to 'overcome' (get past) an obstacle (the thing stopping them) to get what they want.
- i. Tragedies are always dramas, and are about people in trouble. For example, a husband and wife who are divorcing must each try to prove to a court of law that they are the best person to take care of their child. Emotion (feelings) are a big part of the movie and the audience (people watching the movie) may get upset and even cry.
- j. Fantasy movies include magical and impossible things that any real human being cannot do.
- k. Family movies are made to be good for the entire family. They are mainly made for children but often entertaining for adults as well. Disney is

famous for their family movies.

1. Horror movies use fear to excite the audience. Music, lighting and sets (man-made places in movie studios where the movie is made) are all designed to add to the feeling.

4.3 The Characters of Movie

Character is the important one of the intrinsic elements of literature. Intrinsic elements in literature include, characters, plot, point of view, theme, setting, scene, and moral message this elements usually find inside of the story it self. A character is a person depicted in a narrative or drama. Character is relevated by how a character responds to conflict by his or her dialogue and through description.

4.3.1 Types of Characters

They are the types of characters, they are:

- a. Major or central characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.
- b. Minor characters serve to complement the major characters and help move the plot events forward.
- c. A dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central

characters.

- d. A static character is someone who does not change over time; his or her personality does not transform or evolve.
- e. A rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.
- f. A flat character is the opposite of a round character. This literary personality is notable for one kind of personality trait or characteristic.
- g. Stock characters are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories. Stock characters are instantly recognizable to readers or audience members (e.g. the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick).
- h. The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.
- i. The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.
- j. Anti-Hero - A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed

universally admirable. Duddy, in Mordecai Richler's *The Apprenticeship of Duddy Kravitz*, is a classic anti-hero. He's vulgar, manipulative and self-centered.

- k. A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.
- l. A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society.

4.3.2 The Characters of *Hotel Transylvania* Movie

This paper analysing Hotel Transylvania as the object. In this film so many character or player we can find they are:

- a. Adam Sandler as Count Dracula

The 539 years old, owner and hotel manager of Hotel Ttansylvania, Mavis's father and Dennis's grandfather. Dracula is very charismatic and funny to his guests and others around him and although he can be over-controlling of what goes on in the hotel and overprotective of his daughter, Mavis. However despite his flaws Dracula still cares deeply about his friends and family and only does what he believes his best for them and it's revealed that he's a talented singer and rapper at the end of the first film. His over-controlling personality makes him an ideal hotel manager. Unlike his conventional portray, he only drinks substituted or synthetic blood since he states modern human bloos is too fat for his taste.

B. Relevant Studies

Previous research related to presupposition had been conducted from several researcher. The first researcher related to the presupposition had been conducted by Dewi Yuliana (2015) entitled “*The Descriptive Analysis of Presupposition in The Maleficent movie script*”. In this study the researcher used descriptive qualitative method in analyzing the topic. The purposes of this research are divided into the types and meaning of each presupposition can be found by the writer, and the most dominant presupposition in *Maleficent* movie script. In this analysis applied Yule theory 1996 that divides type presupposition are existential presupposition, factive presupposition, non factive presupposition, lexical presupposition, and structural presupposition. In this research the researcher used referential method and distributional method. The writer used contributinal method to select utterances in the movie script to classify the data into the kinds of presupposition and to analyze the data by used distributional method. Analysis of data that has been done from 73 utterances were found there are 42 utterances of existential presupposition, 7 utterances of factive presupposition, 1 utterance of non factive presupposition, for counter-factual presupposition there are 2 utterances, 7 utterances that include of lexical presupposition, and the last is 14 utterances include structural presupposition. The result of the data, it can be concluded that the most dominant in the *Maleficent* movie script is existential presupposition with 42 utterances in total 73 utterances.

The first researcher related to the presupposition had been conducted by Nurul Hidayah Azmi (2012) entitled “*An Analysis of Presupposition By Main*

Character in The Last Samurai Movie Script". This study concerns with presupposition by main character of the *Last Samurai* movie. The objectives of this research were to find out the type of presupposition, the dominant type of presupposition and why the dominant type become dominant by main character's dialogue in this movie. This research was conducted by applying qualitative descriptive design. The data of this research were taken from the dialogue by main character of *Last Samurai* movie. It is Nathan Algren. The data were collected and analyzed based on 6 types of presupposition according to Yule, which are Existential, Factive, Lexical, Structural, Non Factive, and Counter-Factual. The finding of this study shows that all of the types which are found in the dialogue by main character in *Last Samurai* movie. They are existential is 40 items (61.53%), Factive is 7 items (10.76%), Lexical is 3 items (4.61%), Structural is 3 items (4.61%), Non Factive is 1 item (1.53%), and Counter-Factual is 11 items (16.92%). The existential presupposition become the dominant type. The implication of the dominant type of presupposition which is used in the dialogue by main character in *Last Samurai* movie is the movie wants to tell about the existence of the players in this movie to viewers from their properties or their job by their each characters. It can make the story more interesting to watch.

The first researcher related to the presupposition had been conducted by Mustafa Shazali Mustafa Ahmed (2011) entitled "*Presupposition as a Pragmatic Inference toward a New Conceptualization of the Term*". The paper glosses the pragmatic inference of presupposition in a way different from what has been mentioned else where in the previous researches. All researches conducted on this

inference viewed it as an internally linguistic system. To have figured it that way, the writer of This paper thinks that is the main reason which made a linguist like Levinson(1983) to consider it as partially understood after Frere's (1952) remarks on the subject . Basing its data on some authentic texts taken from media besides making use of the English philosopher François Bacon's Four Idols, the writer of this paper has contributed on the field by considering this inference as an external and cultural linguistic item which can always help extend the discourse analysis of interlocutors. Many current studies have described linguistics pragmatics as to read into or compute out from a particular utterance meanings which truth conditional semantics could not captured. It is believed, however, that there is a paradox here to describe linguistic pragmatics as such, and at the other extreme to describe presupposition as a pragmatic inference which triggers its meaning from the internal system of language. Drawing on some literature on the subject, the writer of this paper has attempted to reconcile between these two extremes. The difference which makes the differences among pragmatics inferences of deixis, implicature, speech acts and presupposition has clearly shown in this paper. It has been observed that the literature on these inferences has described them as if they were one inference, however, they are different in the job they do to linguistic pragmatics. The present work illustrates these differences.

The first researcher related to the presupposition had been conducted by Cui Ying (2013) entitled “*Presupposition Revisited: The Role of Context*”. This paper reviews the semantic, pragmatic and experiential approaches to presupposition within linguistics, and explores the relationship between context

and presupposition. Firstly, the historical curve concerning the original research on early explorations into presupposition is generalized and different presupposition theories are introduced. Secondly, three types of attitudes towards the notion of presupposition are discussed. In this perspective, the semantic approach is explained and its exclusion of context is discussed. The pragmatic approach is introduced, and its treatment of the relationship between presupposition and context is noted. The problems of the aforementioned approaches are discussed. Then, the experiential approach, which studies semantic presupposition from the perspective of context, is elucidated. The relationship between context and presupposition is clarified and context is regarded to determine presupposition. Consideration of the role context plays helps to solve the problems that are met in the other approaches to presupposition.

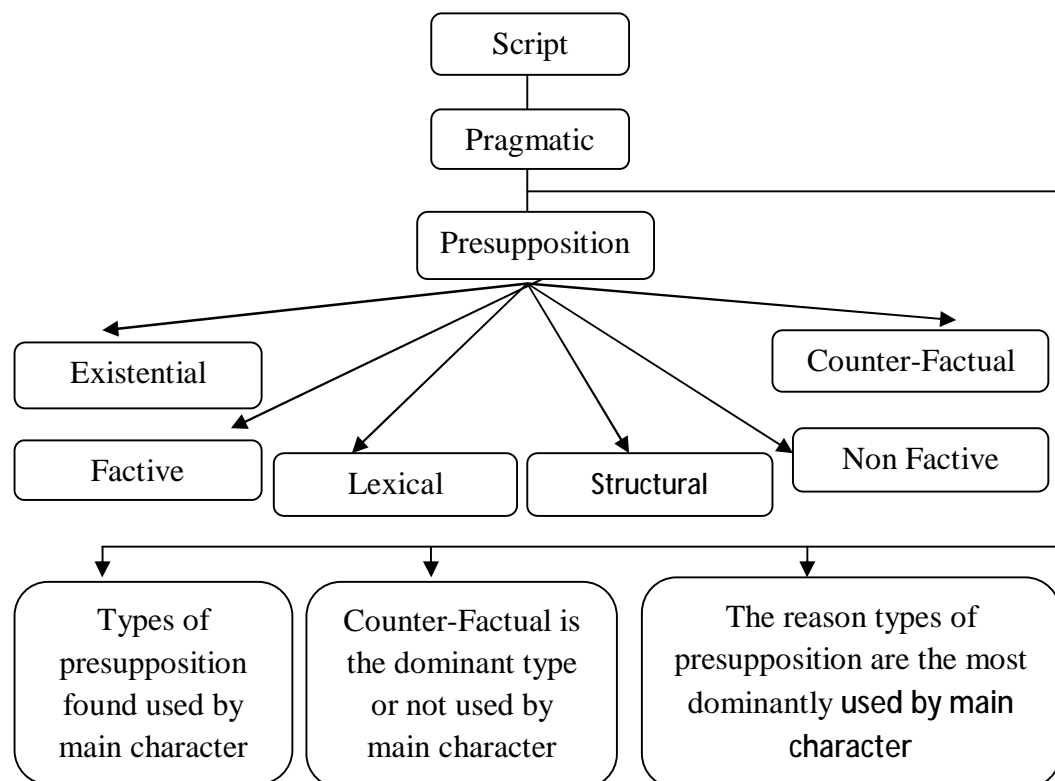
C. Conceptual Framework

Language as We are able to exchange knowledge, beliefs, opinion, wishes, threats, commands, thanks, promises, declarations, feelings – only our imagination sets limit. We can laugh to express amusement, happiness, or disrespect, we can smile to express amusement, pleasure, approval, or bitter feelings, we can shriek to express anger, excitement, or fear, we can clench our fists to express determination, anger or a threat, we can raise our eyebrows to express surprise or disapproval, and so on, but our system of communication before anything else is language.

Presupposition is the one part of pragmatics learning and also the process of communication. It is any background assumption against include the action, theory, expression and rational or irrational utterance. In this study there are 6 types of presupposition according to Yule's theory. There are:

Existential Presupposition, Factive Presupposition, Lexical Presupposition, Structural Presupposition, Non-Factive Presupposition, Counter-Factual Presupposition.

The conceptual framework is shown by scheme:



CHAPTER III

METHOD OF RESEARCH

A. Research Design

Descriptive qualitative method used in this research. In analyzing this topic, this research applied a qualitative research particularly to describe and interpret the data from *Hotel Transylvania* series 2 movie. A qualitative method is appropriate for this study because the aims of this study is to find the types of presupposition and counter-factual presupposition is the dominant type or not used by the main character in *Hotel Transylvania* series 2 movie.

B. Source of Data

The source of data in this research obtained from *Hotel Transylvania's* series 2 movie. The analysis focused on the main character in the movie *Hotel Transylvania* series 2. Based on the movie script, the analysis of counter-factual presupposition was conducted.

C. The Technique of Collecting Data

In this research, the researcher followed some steps to collect the data from the script of the movie. The technique were applied as follows:

1. Read and analyze all reference books which concerned about presupposition.
2. Identifying the sentences of *Hotel Transylvania's* series 2 script to find out the presupposition used by main character in the *Hotel*

Transylvania series 2 movie.

3. Identifying the types of presupposition used by main character in the *Hotel Transylvania* series 2 movie.
4. Identifying counter-factual presupposition is the dominant type or not used by main character in the *Hotel Transylvania* series 2 movie.

D. The Technique of Analyzing Data

The data which was collected to analyze by doing the following steps:

1. Identifying types of presupposition such as bold the word.
2. Classifying the presupposition in their types.
3. Finding the dominant frequency is counter-factual or not of the types presupposition.
4. Conclude the result of the study.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Collection

The data were collected and selected from the script of *Hotel Transylvania* series 2 movie. The data of this study were the utterances, dialogue between the main character of the movie. The researcher collected total 117 presuppositions in the *Hotel Transylvania* series 2 movie script that used by the main character (Dracula). The data have which collected were presented in the tables below.

Table 4.1
The Dialogue Which Include in Presupposition by Dracula

No	Presupposition Produced by Dracula
1	Is it everything you wanted, my little poisonberry?
2	Honey, your gramps would not have been cool with this. He's old school.
3	He would have eaten him. He's not as enlightened as your his Daddy.
4	And you'll always be my moonlight? But now on wings of love you soar? Now that you're Johnny's girl? Johnny's girl? And kind of Daddy's, too? Your mom would be so happy? 'Cause she always knew ? Love is making room for all the best in you?
5	What's his deal?
6	No, no! Are you kidding? I would eat a bucket of garlic to fly with you. Oh, honey, look at those fluffy clouds. Remember what we played when you were little? Hide and Go, Seek Sharp Objects? Okay. Regular Hide and Go .Seek. Where are you? Honeybat! Mavey! Honeybat! I'm gonna get you. Honey? Are you okay?
7	Yes, well, I guess that would make it more... What? I'm gonna be a grandpa!
8	No, no, no. You mustn't give in to your cravings. It's not good for the baby. You need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of sheep bile.
9	Yes, a human who can fly as a bat. Here. Just have some monster ball soup. It's your_mommy's recipe.
10	It's not his vampire name. My little Denisovichy-Weesovichy.
11	Oh, he'll get his fangs. He's a Dracula.
12	" My First Guillotine. " Very educational. Well played, Frank.
13	Then where did he get that?
14	Guys, what's the deal? Is this a party? Pick up a phone. I don't care if Johnny said it's a "cool app. " Johnny's still new here. Now, Porridge

	Head, did you call a hearse for the Gremlinbergs? No, you're checking your Facebook page. Again.
15	Wayne? Are you nuts? He's my boy.
16	Okay. Blue Tooth, come over here. So, now what? Rise and shine, my Denisovich.
17	Hello, my little devil. Did you have sweet nightmares?
18	Oh... And were you drinking his blood?
19	Denisovich. Take a breath. You can really turn into a bat. Try. Feel the bat. Not a chicken. What's that? The electric boogaloo? If I show you I can bust a move, will you try to fly, then?
20	But, honeydeath, six of Wayne's wolf pups are having a birthday party tonight. You wouldn't want him to miss that.
21	What are you saying? Denisovich shouldn't be around monsters?
22	"Most people"? What's wrong with...? Suffer, suffer, scream in pain? Blood is spilling from your brain?
23	Come on. You know how I sang it to you.? Zombies gnaw you like a plum? Piercing cries and you succumb? Suffer, suffer, scream in pain? You will never breathe again ? Still works.
24	Denisovich! My big boy! You made it!
25	What's wrong with the classes we have here? Like the kids' yoga?
26	This is Denisovich's home.
27	What don't you know ?
28	Dad, it's not a fang. Dad, I don't know if it's the right place for Dennis. Right, Johnny? Oh, hey, dudeman. It's not me. It's Mavey. Hey, dudeman. I'm afraid to say anything. Hey, dudeman. I'm a dudeman!
29	We'll take Denisovich to all our old haunts. Each of us will show him our skills. Teach him how to be a monster. And he'll be fanging it up in no time.
30	Oh, it ain't ain't happening, baby. All he needs is time with his vampa.
31	It's your father-in-law. I need to talk to you.
32	Come on. Go to your mother. Look, you want to stay here, right?
33	Well, then, we've got some work to do. Okay, so here's the plan. Maybe it's a good idea to take her to your hometown. But remember...
34	And then the shea butter on his tush before his PJs and then 20 minutes with the nebulizer while I read <u>his</u> Learning Factory Phonics book to him.
35	What? Are you kidding me? And get him off his routine? No, no, no. You kids go to California, and see if it's the right place to raise Denisovich.
36	Of course, Mavey. Stake my heart and hope to die.
37	Whatever. Where's Griffin?
38	Just let him play it out, get it over with. Okay, you two lovebirds. Drink your champagne and let's get going.
39	It's an audio book. Bigfoot's life story. He reads it himself.
40	Okay, out of the car. Denisovich, you're going to see every monster do his

	specialty. First, Frank's gonna show us how he scares people.
41	Batman. Great. You don't know anyone else with a cape that's cool? This is good. Stop here. Okay, Wayne. It's your turn. Go kill something. Denisovich, watch this.
42	I told you, come on. If we don't inspire Denisovich, how's he going to find his inner monster?
43	Your mommy says it's a good fat. Whatever the heaven that means.
44	It's been awhile. Not my problem. Do it. Say your little spell.
45	What? Nothing, Mavey. We're all great here at the hotel. Just doing hotel things. Sorry, can't handle your breath.
46	Oh, no, no, that's his Sunglasses Man voice. Static. The signal is bad. Mavis, are you there?
47	Miss Grandma? Oh. Sure, I do. I miss her every day. She was my zing. Why do you ask?
48	Wait and see, fellas. This kid'll be guzzling goat blood in no time.
49	No. Who names their camp "Camp Vamp?" It's Camp Winnepacaca. You see, Denisovich? This is where I learned to catch mice and shapeshift. And use my incredible powers and strength. It's pretty cool. Huh?
50	Well, I'm very interested in sending my grandboy, Denisovich, here.
51	Oh, they're in there. He's a late fanger. That's why we came here. Can you show us some of the drills, like where they catch the mice?
52	You'd rather be listening to those putrid new songs? What happened to Michael Row Your Corpse Ashore? Or Old McWerewolf Had An Axe?
53	Attabat. You know Papa's right here if you need him.
54	He's taking his time.
55	I did that my first time.
56	You know what? He's not gonna fly.
57	Whoa! Listen to me. That was fun. Your singing is child endangerment.
58	No, that ain't happening. His mother's already nutsy koo koo!
59	Bad? No. You're the best kid in the world. We didn't start the fire. It was the tower. That's a very unsafe tower. You're lucky we don't call the authorities. Let's go, my hero.
60	Oh, no. Static again .
61	That's my boy. Look at you go. You're the coolest guy who wears a cape, Papa Drac.
62	So, hey, when are you going to get here already? We've been waiting...
63	Well, I just know his life would...
64	Yes, Grandpa Vlad will be so happy when he sees the big masquerade party Johnny and I have planned.
65	Play along. It's my dad.
66	Listen to me. My dad cannot know you're a human. Or any of your family.
67	Or he'll steal your family's souls and eat your backpack.
68	This is your vampire costume? What are you, nuts?
69	You look like you got a baboon's butt on your head. Have you at least

	practiced your voice? You can't just talk like a hippie.
70	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.
71	So good to see you. I'll be right with you. Keep Vlad away from the humans and Mavis.
72	That's your guy.
73	Don't you get it? This is our ticket. If it works for Denisovich, boom! He's a vampire. And you all get to stay here.
74	Stop it!
75	It was my last attempt to make the boy a vampire, so you'd stay.
76	Johnny, be cool.
77	Your great-grandson is the sweetest, kindest, most special boy I've ever met. And if you can't give him the love he deserves because he's half-human, then you're the fool.
78	My big boy!
79	Oh... This'll be fun.

B. Data Analysis

After collecting data, the data were analyzed based on classifications of presupposition found in the *Hotel Transylvania* series 2 movie. The researcher found some classifications of presupposition that can be answered the formulation of the problem of this research, namely what type of presupposition found in the *Hotel Transylvania* series 2 movie and why the type of presupposition dominantly used in this movie. The data were analyzed shown in the following table.

B.1 Types of presupposition found used by main character

The table shows the categories of the presupposition by main character utterances in the *Hotel Transylvania* series 2 movie.

No	Type of Presupposition	Dracula's utterance
1	Existential	Is it everything you wanted, my little poisonberry? Honey, your gramps would not have been cool with this. He's old school.

	<p>He would have eaten him. He's not as enlightened as your his Daddy.</p> <p>And you'll always be my moonlight? Now that you're Johnny's girl? Johnny's girl? Your mom would be so happy?</p> <p>What's his deal?</p> <p>No, no, no. You mustn't give in to your cravings.</p> <p>You need to increase your spider intake, so he'll be able to climb ceilings properly.</p> <p>It's your mommy's recipe.</p> <p>It's not his vampire name.</p> <p>My little Denisovichy-Weesovichy.</p> <p>Oh, he'll get his fangs.</p> <p>"My First Guillotine. " Very educational.</p> <p>No, you're checking your Facebook page. Wayne? Are you nuts? He's my boy So, now what? Rise and shine, my Denisovich.</p> <p>Hello, my little devil.</p> <p>Oh... And were you drinking his blood? But, honeydeath, six of Wayne's wolf pups are having a birthday party tonight.</p> <p>Blood is spilling from your brain?</p> <p>Denisovich! My big boy! You made it!</p> <p>Like the kids' yoga?</p> <p>This is Denisovich's home.</p> <p>We'll take Denisovich to all our old haunts.</p> <p>Each of us will show him our skills.</p> <p>All he needs is time with his vampa.</p> <p>It's your father-in-law.</p> <p>Come on. Go to your mother.</p> <p>Maybe it's a good idea to take her to your hometown.</p> <p>And then the shea butter on his tush before his PJs and then 20 minutes with the nebulizer while I read his Learning Factory Phonics book to him.</p> <p>What? Are you kidding me? And get him off his routine?</p> <p>Stake my heart and hope to die.</p> <p>Drink your champagne and let's get going.</p> <p>It's an audio book. Bigfoot's life story.</p> <p>Denisovich, you're going to see every monster do his specialty.</p> <p>Okay, Wayne. It's your turn.</p> <p>how's he going to find his inner monster?</p>
--	--

		<p>Your mommy says it's a good fat. It's been awhile. Not my problem. Do it. Say your little spell. Sorry, can't handle your breath. Oh, no, no, that's his Sunglasses Man voice. She was my zing. No. Who names their camp "Camp Vamp?" It's Camp Winnepacaca. And use my incredible powers and strength. Well, I'm very interested in sending my grandboy, Denisovich, here. What happened to Michael Row Your Corpse Ashore? He's taking his time. I did that my first time. Your singing is child endangerment. His mother's already nutsy koo koo! You're lucky we don't call the authorities. Let's go, my hero. That's my boy. Look at you. Well, I just know his life would... Play along. It's my dad. Listen to me. My dad cannot know you're a human. Or any of your family. Or he'll steal your family's souls. and eat your backpack. This is your vampire costume? You look like you got a baboon's butt on your head. Have you at least practiced your voice? Yeah, listen, if you think I don't like it, you definitely don't want to say, "Bleh, blehbleh," in front of my father. That's your guy. Don't you get it? This is our ticket. It was my last attempt to make the boy a vampire, so you'd stay. Your great-grandson is the sweetest, kindest, most special boy I've ever met My big boy!</p>
2.	Factive	<p>And you'll always be my moonlight? Your mom would be so happy? 'Cause she always knew? I'm gonna be a grandpa! So he'll be able to climb ceilings properly.</p>

		<p>Denisovich shouldn't be around monster? You know how I sang it to you? What don't you know? Dad, I don't know if it's the right place for Dennis. Teach him how to be a monster. And he'll be fanging it up in no time. You don't know anyone else with a cape that's cool? You'd rather be listening to those putri new songs? Attabat. You know Papa's right here if you need him. You know what? He's not gonna fly. Well, I just know his life would... Yes, Grandpa Vlad will be so happy when he sees the big masquerade party Johnny and I have planned. Listen to me. My dad cannot know you're a human. I'll be right with you. Johnny, be cool. Oh... This'll be fun.</p>
3.	Lexical	<p>No, you're checking your Facebook page. Again. You will never breathe again He's adorable. Adorable, yes. Not scary, but "boo" is a start. This is good. Stop here. We didn't start the fire. Oh, no. Static again. Stop it!</p>
4.	Structural	<p>Remember what we played when you were little? Where are you? Honeybat! Then where did he get that? Whatever. Where's Griffin? Can you show us some of the drills, like where they catch the mice? So, hey, when are you going to get here already?</p>
5.	Counter-Factual	<p>I don't care if Johnny said it's a "cool app". If I show you I can bust a movie. Dad, I don't know if it's the right place for Dennis. You kids go to California, and see if it's the</p>

		<p>right place to raise Denisovich. I told you, come on. If we don't inspire Denisovich, how's he going to find his inner monster? Attabat. You know Papa's right here if you need him. If you think I don't like it, you definitely don't want to say, "Bleh, bleh-bleh," in front of my father. If it works for Denisovich, boom! He's vampire. And you all get to stay here. And if you can't give him the love he deserves because he's half-human, then you're the fool.</p>
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Based on table above only shows five types of six types of presupposition were occurred in the dialogue by main character in the *Hotel Transylvania series 2* movie script. They were Existential (74), Factive (21), Lexical (7), Structural (6), Non Factive (0), and Counter-Factual (9). The total number of types of presupposition by main character in the movie are 116. The most dominant types of presupposition by main character in the movie is existential (63.24%).

After the researcher analyzed the types of presupposition by main character in the *Hotel Transylvania series 2* movie stating Existential, Factive, Lexical, Structural, Non Factive, and Counter-Factual, table 4.2 shows, they are:

1. Existential Presupposition

Existential Presupposition is not only assumed to be present in possessive constructions, but more generally in any definite noun phrase. By using any of the expressions and the speaker is assumed to be committed to the existence of the entities named. The first type of presupposition is existential with the total calculates are 74, at 63.24%.

Example:

1. Is it everything you wanted, **my** little poisonberry? **presuppose that** Dracula has little poisonberry.
2. Honey, **your** gramps would not have been cool with this. He's old school **presuppose that** Mavis has grandfather.
3. He would have eaten him. He's not as enlightened as **your his** Daddy **presuppose that** Mavis has daddy.
4. And you'll always be **my** moonlight? **Presuppose that** Dracula has moonlight.
5. Now that you're **Johnny's** girl? **Johnny's** girl? **Presuppose that** Johnny has girl.
6. **Your** mom would be so happy? **Presuppose that** Mavis has mom.
7. What's **his** deal? **Presuppose that** Johnny has deal.
8. No, no, no. You mustn't give in to **your** cravings **presuppose that** Mavis will has a baby.
9. You need to increase **your** spider intake, so he'll be able to climb ceilings properly **presuppose that** Mavis has spider intake.
10. It's **your mommy's** recipe **presuppose that** Mavis has mommy and mommy has recipe.
11. It's not **his** vampire name **presuppose that** Dennis has vampire name.
12. **My** little Denisovichy-Weesovichy **presuppose that** Dracula has grandson Denisovichy-Weesovichy.
13. Oh, he'll get **his** fangs **presuppose that** Dennis has fangs.
14. "**My** First Guillotine. " Very educational **presuppose that** Dracula has First

Guillotine.

15. No, you're checking **your** Facebook page **presuppose that** Porridge Head has facebook page.
16. Wayne? Are you nuts? He's **my** boy **presuppose that** Dracula has boy.
17. So, now what? Rise and shine, **my** Denisovich **presuppose that** Dracula has grandson Denisovich.
18. Hello, **my** little devil **presuppose that** Dracula has little devil.
19. Oh... And were you drinking **his** blood? **Presuppose that** Stegosaurus has blood.
20. But, honeydeath, six of **Wayne's** wolf pups are having a birthday party tonight **presuppose that** Wayne has wolf pups.
21. Blood is spilling from **your** brain? **Presuppose that** Dennis has brain
22. Denisovich! **My** big boy! You made it! **Presuppose that** Dracula has big boy.
23. Like the **kids'** yoga? **Presuppose that** kid has yoga.
24. This is **Denisovich's** home **presuppose that** Denisovich has home.
25. We'll take Denisovich to all **our** old haunts **presuppose that** they have old haunts.
26. Each of us will show him **our** skills **presuppose that** they have skills.
27. All he needs is time with **his** vampa **presuppose that** Dennis has vampa/vampire grandpa.
28. It's **your** father-in-law **presuppose that** johnny has father-in-law.
29. Come on. Go to **your** mother **presuppose that** birds have mother.
30. Maybe it's a good idea to take her to **your** hometown **presuppose that** Johnny

has hometown.

31. And then the shea butter on **his** tush before **his** PJs and then 20 minutes with the nebulizer while I read **his** Learning Factory Phonics book to him **presuppose that** Dennis has tush, PJs and Learning Factory Phonics book.

32. What? Are you kidding me? And get him off **his** routine? **Presuppose that** Dennis has routine.

33. Stake **my** heart and hope to die **presuppose that** Dracula has heart.

34. Drink **your** champagne and let's get going **presuppose that** invisible monster has champagne.

35. It's an audio book. **Bigfoot's** life story **presuppose that** bigfoot has life story.

36. Denisovich, you're going to see every monster do **his** specialty **presuppose that** every monster has specialty.

37. Okay, Wayne. It's **your** turn **presuppose that** Wayne has turn.

38. how's he going to find **his** inner monster? **Presuppose that** Dennis has inner monster.

39. **Your** mommy says it's a good fat **presuppose that** Dennis has mommy.

40. It's been awhile. Not **my** problem **presuppose that** Dracula has not problem.

41. Do it. Say **your** little spell **presuppose that** Murray has little spell.

42. Sorry, can't handle **your** breath **presuppose that** Werewolf has breath.

43. Oh, no, no, that's **his** Sunglasses Man voice **presuppose that** Dennis has Sunglasses.

44. She was **my** zing **presuppose that** Dracula has zing.

45. No. Who names **their** camp "Camp Vamp?" It's Camp Winnepacaca

- presuppose that** they have camp.
46. And use **my** incredible powers and strength **presuppose that** Dracula has incredible powers and strength.
47. Well, I'm very interested in sending **my** grandboy, Denisovich, here **presuppose that** Dracula has grandboy.
48. What happened to Michael Row **Your** Corpse Ashore? **Presuppose that** Murray has Corpse Ashore.
49. He's taking **his** time **presuppose that** Dennis has time.
50. I did that **my** first time **presuppose that** Dracula has first time.
51. **Your** singing is child endangerment **presuppose that** Director has sang.
52. **His** mother's already nutsy koo koo! **Presuppose that** Dennis has mother.
53. You're lucky we don't call the authorities. Let's go, **my** hero **presuppose that** Dracula has hero.
54. That's **my** boy. Look at you go **presuppose that** Dracula has boy.
55. Well, I just know **his** life would... **presuppose that** Dennis has life.
56. Play along. It's **my** dad **presuppose that** Dracula has dad.
57. Listen to me. **My** dad cannot know you're a human **presuppose that** Dracula has dad.
58. Or any of **your** family **presuppose that** Johnny has family.
59. Or he'll steal **your family's** souls **presuppose that** Johnny has family. Family have soul.
60. and eat **your** backpack **presuppose that** Johnny has backpack.
61. This is **your** vampire costume? **Presuppose that** Johnny has vampire

costume.

62. You look like you got a baboon's butt on **your** head **presuppose that** Johnny has head.
63. Have you at least practiced **your** voice? **Presuppose that** Johnny has voice.
64. 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 **presuppose that** Dracula has father.
65. That's **your** guy **presuppose that** Vlad has guy.
66. Don't you get it? This is **our** ticket **presuppose that** they have ticket.
67. It was **my** last attempt to make the boy a vampire, so you'd stay **presuppose that** Dracula has last attempt.
68. **Your** great-grandson is the sweetest, kindest, most special boy I've ever met **presuppose that** Vlad has great-grandson.
69. **My** big boy! **Presuppose that** Dracula has big boy.

2. Factive Presupposition

Factive Presupposition is the assumption which is true and identified by the presence of some verb such as 'know', 'realize', 'regret', 'glad', 'be', 'aware', and 'odd'. The second type of presupposition is factive with the total calculate are 21, at 17.94%.

Example:

1. And you'll always **be** my moonlight? **Presuppose that** you are moonlight.
2. Your mom would **be** so happy? **Presuppose that** mom is happy.
3. I'm gonna **be** a grandpa! **Presuppose that** I am a granpa.
4. Teach him how to **be** a monster **presuppose that** he is a monster.
5. Yeah, this is gonna **be** good, Denisovich **presuppose that** this is good.
6. You **know** Papa's right here if you need him **presuppose that** Papa is right.

7. Yes, Grandpa Vlad will **be** so happy when he sees the big masquerade party
Johnny and I have planned **presuppose that** Granpa Vlad is happy.
8. My dad cannot **know** you're a human **presuppose that** you are a human.

3. Lexical Presupposition

Lexical presupposition is the assumption that in using one form, the speaker can act as if another meaning will be understood. In lexical presupposition, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. The lexical items like words 'stop', 'start', and 'again', in the sentence above taken to presuppose the lexical presupposition. The use of word 'stop' triggers the presupposition that the action was going on before. On the other hand 'start' and 'begin' can presuppose that the action was not going on before. The third type of presupposition is lexical with the total calculate are 7, at 5.98%.

Example:

1. No, you're checking your Facebook page. **Again presuppose that** you are checking your facebook before.
2. You will never breathe **again? Presuppose that** you breathe before.
3. He's adorable. Adorable, yes. Not scary, but "boo" is a **start presuppose that** he is not adorable before.
4. This is good. **Stop** here **presuppose that** he use to good.
5. We didn't **start** the fire **presuppose that** we started the fire before.
6. Oh, no. Static **again presuppose that** static before.
7. **Stop** it! **Presuppose that** he use to stop.

4. Structural Presupposition

In addition to presuppositions which are associated with the use of certain words and phrases. Structural presupposition is the assumption of certain sentence structure that is the parts of sentence structure and is already assumed to be true. For example WH-question constructions in English are conventionally interpreted with the presupposition that the information after the WH-form (when and where) is already known to be the case. The fourth type of presupposition is structural presupposition with the total calculate 6, at 5.12%.

Example:

1. Remember what we played **when** you were little? **Presuppose that** you were little/you are big.
2. **Where** are you? Honeybat! **Presuppose that** you lose.
3. Then **where** did he get that? **Presuppose that** he got that.
4. Whatever. **Where's** Griffin? **Presuppose that** Griffin lose.
5. Can you show us some of the drills, like **where** they catch the mice? **Presuppose that** they catch the mice.
6. So, hey, **when** are you going to get here already? **Presuppose that** you are going to get here.

5. Non Factive Presupposition

Non-Factive presupposition is one that is assumed not to be true. Verbs like 'dream', 'imagine', and 'pretend', are used with the presupposition that what follows is not true. The fifth type of presupposition is non factive presupposition with the total calculate 0, at 0%. So there is no example in this type.

6. Counter-Factual Presupposition

Counter-Factual Presupposition, meaning that what is presupposed is not only not true, but is the opposite of what is true, or 'contrary to facts'. A conditional structure generally called counter-factual are presupposed that the information in the if-clause is not true at the time of utterance. The last type of presupposition is counter-factual presupposition with the total calculate 9, at 7.69%.

Example:

1. **If** I show you I can bust a move **presuppose that** I don't show you.
2. Dad, I don't know **if** it's the right place for Dennis **presuppose that** it is not the right place for Dennis.
3. You kids go to California, and see **if** it's the right place to raise Denisovich **presuppose that** it's not right. it is not the right place to raise Dennis.
4. I told you, come on. **If** we don't inspire Denisovich, how's he going to find his inner monster? **Presuppose that** we inspire Denisovich.
5. Attabat. You know Papa's right here **if** you need him **presuppose that** you don't need him.
6. **If** you think I don't like it, you definitely don't want to say, "Bleh, bleh- bleh," in front of my father **presuppose that** I like.
7. **If** it works for Denisovich, boom! He's a vampire. And you all get to stay here **presuppose that** it doesn't work for Denisovich.
8. And **if** you can't give him the love he deserves because he's half-human, then you're the fool **presuppose that** you can give him.

It can be seen from the table 4.3 that *Hotel Transylvania* series 2 movie script is dominantly starting in existential presupposition.

B.2 Counter-Factual is the dominant type or not used by main character

This table shows Counter-Factual is the dominant type or not used by main character. The values are:

Table 4.3
The Table Counter-Factual is the dominant type or not used by main character

No	Types of Presupposition	Frequency	$X = F/N \times 100\%$
1	Existensial	74	63.24%
2	Factive	21	17.94%
3	Lexical	7	5.98%
4	Structural	6	5.12%
5	Non factive	0	0%
6	Counter-Factual	9	7.69%
TOTAL		117	100%

Based on the table above Counter-Factual is not dominant type of presupposition with the total calculate are 9, at 7.69%. So, the dominant type of presupposition is Existential Presupposition with the total calculate are 74, at 63.24%.

B.3 The reason why the types of presupposition is the most dominantly used by main character in the film *Hotel Transylvania* series 2 movie.

After analyzing the data, researcher found that the type of existential as the most dominant types of presupposition that used by main character in that movie. Existential presupposition occurs 74 times or (63.24%). It's shows that more than a half of the data is dominantly used existential presupposition.

According to Yule (1996:27) the existential presupposition is not only assumed to be present in possessive constructions (for example, ‘your car’ propose that you have a car), but more generally in any definite noun phrase. By using of any expressions (for example the King of Sweden), the speaker is assumed to be committed to the existence of the entities named.

Based on the theory above, existential became the most dominantly types of presupposition that used by main character because the movie wants to tell about the existence of the characters in that movie from things or the jobs which influenced the story. It can make the story more interesting to watch.

C. Research Findings

In this study the data has identified by the character word use of fifth types of presupposition (Existential, Factive, Lexical, Structural and Counter-Factual) one type of presupposition didn’t exist (Non Factive). There are: Existential Presupposition use the possessive words like: ‘s, my, your, our, her, his, their, etc. Factive Presupposition use some verb such as: know, realize, regret, glad, be, aware, and odd. Lexical Presupposition use: stop, start, and again. Structural Presupposition use WH-question such as: when and where. Non Factive Presupposition use the verb like: dream, pretend, imagine. Counter-Factual Presupposition use: if-clause.

In the finding, the total number of each types of presupposition: Existential is 74 items or 63.24%, Factive 21 is items or 17.94%, Lexical is 7 items or 5.98%, Structural is 6 items or 5.12%, Non Factive is 0 item or 0%, and Counter-Factual is 9 items or 7.69%. So, the dominant type of presupposition by

main character's dialogue in the *Hotel Transylvania* series 2 movie script is Existential presupposition, about 74 items or 63.24% not Counter-Factual presupposition about 9 items or 7.69%.

This research had found that the existential as the dominant type not counter-factual of presupposition by main character's dialogue in the *Hotel Transylvania* series 2 movie. existential became the most dominantly types of presupposition that used by main character because the movie wants to tell about the existence of the characters in that movie from things or the jobs which influenced the story. It can make the story more interesting to watch.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After the researcher collected, classified, and analyzed the data, it can be concluded that:

1. Only fifth types of presupposition used in the dialogue by main character in the *Hotel Transylvania* series 2 movie. They are Existential, Factive, Lexical, Structural, and Counter-Factual. The total number of Existential 74 items or 63.24%, Factive 21 items or 17.94%, Lexical 7 items or 5.98%, Structural 6 items or 5.12%, and Counter-Factual 9 items or 7.69%. One type of presupposition didn't exist is Non-Factive 0 item or 0%.
2. The most dominant type of presupposition used by main character in the *Hotel Transylvania* series 2 movie script is Existential Presupposition 74 items or 63.24% not Counter-Factual Presupposition 9 items or 7.69%.
3. The study shows that existential as dominant type describes the existence of the characters of this movie based on their things or their occupation. And it make it the viewers easy to understand who the actor is in this movie. Because of that the viewers can enjoy this movie until the end.

B. Suggestions

Based on the results of the research, the suggestions are presented as follows:

1. This study suggested the students to get more information about

presupposition.

2. This study suggested the researcher to make further their knowledge about pragmatics especially the types of presupposition.
3. It is suggested for the next researchers who are interested in pragmatics especially presupposition types to make detail analysis of presupposition in the movie.
4. It is suggested to the writer of movie script to use the presupposition in the dialogue to make the situation in the story clearly and make it enjoyable to read.

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HOTEL TRANSYLVANIA 2 SCRIPT

Dracula : Welcome! Welcome!

White Monster : Congrats, Drac. Holy smokes, everybody's here.

Royal Guards : Mr. and Mrs. Loughran, the parents of the groom, and family.

Johnny : Mom and Dad!

Mr and Mrs.Loughran: Johnny! I can't believe you're all here.

Mummy : Oh, yeah, yeah, yeah! Yo, how hot is my date?

Invisible Monster : So hot. Wow. How 'bout how hot mine is?

Mummy : You got a date?

Invisible Monster : Yeah. She's invisible. That's why you can't see her.

Frankenstein : Oh, right. This is the one from "Canada"?

Invisible Monster : Wedding's starting.

Dracula : Ah! Oh! Aw! Whoo-hoo! Great.

Johnny : True. So true, Marty.

Jelly Monster : Aw!

Visitor : Aw. How sweet.

Linda Loughran : Oh, my. Look at you.

Mike Loughran : Oh, my gosh. Oh.

Dracula : Is it everything you wanted, **my** little poisonberry?

Mavis : Oh, it is, Daddy. Except where's Grandpa Vlad?

Dracula : Honey, **your** gramps would not have been cool with this. He's old school.

Mavis : How do we know? If he could just meet Johnny...

Dracula : He would have eaten him. He's not as enlightened as **your his** Daddy.

Mavis : So, you're really okay with him not being a monster?

Dracula : Human, monster, unicorn, as long as you're happy.

Mavis : Thanks, Dad.

Dracula : And you'll always **be my** moonlight? But now on wings of love you soar? Now that you're **Johnny's** girl? **Johnny's** girl? And kind of Daddy's, too? **Your** mom would **be** so happy? 'Cause she always **knew**? Love is making room for all the best in you?

Mavis : Hey, Dad.

Dracula : Oh, hey, guys! Todd, take a break. So, what's up?

Johnny : Mavis was wondering if maybe you wanted to go for a fly.

Dracula : Oh. We haven't done that in forever. Any special reason?

Johnny : No special reason at all. Right, Mavey?

Dracula : What's **his** deal?

Mavis : He's silly. It's just a beautiful night, and... Well, if you don't want to...

Dracula : No, no! Are you kidding? I would eat a bucket of garlic to fly with you.

Dracula : Oh, honey, look at those fluffy clouds. Remember what we played **when** you were little? Hide and Go, Seek Sharp Objects? Okay. Regular Hide and Go Seek. **Where** are you? Honeybat! Mavey! Honeybat! I'm gonna get you. Honey? Are you okay?

Mavis : Yes. It's just a little harder to catch my breath since I'm pregnant.

Dracula : Yes, well, I guess that would make it more... What? I'm gonna **be** a grandpa!

Johnny : And I'm gonna be a dad! 'Cause you're 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 : No, no, no. You mustn't give in to **your** cravings. It's not good for the baby. You need to increase **your** spider intake, so he'll **be** able to climb ceilings properly. And eat lots of sheep 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-y, just like Johnny.

Dracula : "Human-y. " With thousands of years of Dracula genes. Not gonna happen.

Mavis : As long as the baby's healthy.

Dracula : Of course. A healthy little vampire.

Mavis : Or human.

Dracula : Yes, a human who can fly as a bat. Here. Just have some monster ball soup. It's **your mommy's** recipe.

Monster Ball : Aw!

Mavis : Thank you, Dad. Just like you made it when I was a kid. My favorite.

Monster Ball : Sorry.

Nurse : Sir, only the father is allowed in the delivery room.

Dracula : Really? I mean, okay. He's the family, I guess.

Nurse 2 : Oh, look! It's a boy! It's a boy! The Dracula bloodline carries on! No one will ever harm you as long as I'm here, my little devil dog.

Mavis : Dad, can I hold my baby?

Nurse 2 : If I were Dad, I'd say yes. But I'm the nurse, Francine. Here you go anyway.

Nurse 1 : My bad.

Johnny : Little Dennis is a year old now. Wow!

Candle Monster: Nice. Yeah. Cute kid.

Mavis : Okay, time for presents, guys.

Mummy : All right! Let's do this boy up! Check out what I got him.
Bling!

Werewolf : Wow. Is it cursed?

Mummy : Super cursed. Only the best. Straight from the crypt.

Johnny : He's just starting to walk, so maybe it's heavier than...

Dracula : Oh. You're okay, Denisovich.

Mike Loughran : His name is Dennis. Named after my father.

Dracula : It's not **his** vampire name. **My** little Denisovichy-Weesovichy.

Linda Loughran : Huh! Are we sure he's a vampire? I mean, not that it's a bad thing, but shouldn't he have fangs and that pasty skin you guys have?

Werewolf : Technically, you have until you're five to get your vampire fangs.

Dracula : Oh, he'll get **his** fangs. He's a Dracula.

Mike Loughran : He's also half Loughran. Maybe he'd be better off where we live. There's more humans there.

Dracula : What? Look how well he's playing with the wolf pups.

Fran Drescher : We have a present. I hope it's acceptable.

Dracula : "**My** First Guillotine. " Very educational. Well played, Frank.

Mavis : It's great. Thank you. We just have to baby-proof that. Johnny, do you know where you put the rubber guards?

Fran Drescher : Baby-proofing a guillotine? So you cut your finger off. It's part of the fun.

Dracula : She made me baby-proof the whole hotel. Someone's overprotective.

Royal Guards : Aah! Hmm?

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.

Dracula : I don't say, "Bleh, bleh-bleh. "

Mavis : We didn't say you did.

Dracula : Then **where** did he get that?

Dennis : Bleh, bleh-bleh.

Mavis : Well, maybe sometimes you say it.

Dracula : 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. Denisovich.

Mavis : Dad.

Dracula : Just checking for cavities.

Mavis : Bleh, bleh-bleh.

Dennis : Bleh, bleh-bleh.

Dracula : It was you!

Visitor 1 : Oh, my goodness, Leonard. If you really looked that hideous.

Visitor2 : I don't think I could hang out with you.

Dracula : Guys, what's the deal? Is this a party? Pick up a phone. I don't care **if** Johnny said it's a "cool app. " Johnny's still new here.

Now, Porridge Head, did you call a hearse for the Gremlinbergs? No, you're checking **your** Facebook page. **Again.**

Johnny : Drac, I told the guys social media is the best way to promote the hotel. Right, Clifton? So, Drac, I wanted to go through some thoughts I had, as your new human relations coordinating co-assistant.

Dracula : Sure. It's a real job. Not a cheap excuse to keep Mavis happy, so you happy, so you never leave here.

Johnny : Right. So, I was thinking, since we have so many humans now, maybe update some of the acts? Like, maybe the magician?

Dracula : What's wrong with Harry Three-Eye?

Johnny : Well, he might be a little old-school for the humans.

Harry : Tell me, sir, what was your card?

Monster Visitor : The three of spades?

Harry : Is this your card, my friend?

Monster Visitor : Whoa!

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

Johnny : Okay, what about Wayne?

Dracula : Wayne? Are you nuts? He's **my** boy.

Johnny : Then maybe something other than tennis?

Warewolf : Okay, so, what you wanna do is lift the racket right on impact, so you get that nice top spin. Try and hit one.

Dracula : What is that? What's the noise? It's on me!

Johnny : It's just the cell phone I got you. Clifton's sending you a text so you can practice how to write back.

Dracula : Oh! Eh... What the... It's not doing it.

Johnny : I got it. Now you can text Clifton.

Dracula : All right, fine. How do you do this?

Johnny : Maybe it's your fingernails. It's easy. Look. I'll text Mavis. Psyched for date night. See? And now look, she texted right back. "Gotta cancel. Can't leave Dennis. " Okay. Are we never allowed to be alone again? I need to feel loved, too. And send.

Dracula : Okay. All that taught me is that you're pathetic.

Johnny : Yeah, got it. Maybe you should just get Bluetooth.

Dracula : Okay. Blue Tooth, come over here. So, now what? 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 a stegosaurus.

Dracula : Oh... And were you drinking his blood?

Dennis : No.

Dracula : Just throwing it out there. Hey! You want to do something cool?

Dennis : Yeah!

Dracula : I'm going to teach you how to turn into a bat. Like me. See?

Dennis : Cool.

Dracula : Yes! Cool, like I said. Now you try.

Dennis : I'm a bat. I'm a bat. I'm a bat. I'm a bat. I'm a bat.

Dracula : I mean, a real bat.

Dennis : I'm a bat!

Dracula : Denisovich. Take a breath. You can really turn into a bat. Try. Feel the bat. Not a chicken. What's that? The electric boogaloo? **If** I show you I can bust a move, will you try to fly, then?

Dennis : Uh-huh.

Mavis : Dad? Why are you guys dancing?

Dracula : Uh, he was sleep-dancing.

Mavis : Come on, sweetie. Back to bed.

Dracula : "Back to bed"? It's already after 8:00 p. m.

Mavis : Don't you remember the new sleep schedule? He's going to human classes half the day.

Dracula : Uh...

Mavis : If he could just sleep till 2:00 a.m. tonight, it'd be so great for him.

Dracula : But, honeydeath, six of **Wayne's** wolf pups are having a birthday party tonight. You wouldn't want him to miss that.

Mavis : Dad, I love the wolf pups, but they're a little too rough for Dennis.

Dracula : "Too rough"?

Mavis : Haven't you noticed? Dennis is different.

Dracula : What are you saying? Denisovich shouldn't **be** around monsters?

Dennis : I love monsters! Video! Video!

Dracula : Ha!

Mavis : Oh, you wanna show Papa Drac your monster video?

Dennis : Yeah!

Sound of TV : Who's the coolest monster? Kakie! Wee! Kakie one happy monster! Kakie love cake! Yummy! Tummy get a tummyache.

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

Sound of TV : Have some cake, Wuzzlelumblebum. Remember, kids, a real monster always shares.

Dracula : "Shares"? Yes! When I think monsters, I think "shares." Now, let me tell you what a real monster is, Denisovich.

Mavis : Dad, please. He's practically five already. Don't force it.

Sound of TV : Slow down, Wuzzlelumblebum.

Mavis : Twinkle, twinkle, little star How I wonder?

Dennis : Mommy, I'm too old for lullabies.

Dracula : What? That's not how that one goes.

Mavis : This is the way most people sing it.

Dracula : "Most people"? What's wrong with...? Suffer, suffer, scream in pain? Blood is spilling from **your** brain?

Mavis : Daddy.

Dracula : Come on. You **know** how I sang it to you.? Zombies gnaw you like a plum? Piercing cries and you succumb? Suffer, suffer, scream in pain? You will never breathe **again**? Still works.

Wolf pups : Oh...

Dennis : Happy birthday, Wally, Wilson, Whoopi, Waylon, Weepy and Wanye.

Dracula : Denisovich! **My** big boy! You made it!

Mavis : I thought about what you said, Dad. Maybe I was being a little overprotective.

Dracula : Thank you, coffin cake.

Winnie : Dennis! I love you! Zing!

Dennis : Hi, Winnie.

Winnie : I just love your yummy strawberry locks! Zing, zing!

Aunt Wanda : Winnie. Give him his space, hon. I'm sorry, Mavis.

Mavis : It's okay, Aunt Wanda. They're just playing. Holy rabies! Limbo? I used to love that game!

Dracula : Get in there, Mavey.

Mavis : Really? But I'm a parent now.

Dracula : Show 'em how it's done.

Mavis : Okay. Okay, okay. No way! A pinata?

Aunt Wanda : Oh, Mavis, honey. That's for later. Whoo! We don't want the pups to have too much...

Wolf pumps : Candy!

Aunt Wanda : Sugar.

Mavis : I'm sorry. Did I start all that?

Warewolf : Don't worry. There's a reason they call it a litter.

Dennis : Whoa!

Mavis : Dennis! Are you okay?

Dennis : I got a candy.

Johnny : Look! Your tooth came out.

Mavis : Are you kidding me? He got his tooth knocked out?

Dracula : Oh, yes, indeed. Here comes the fang.

Mavis : Dad. His baby tooth wasn't a fang. Why would this one be? He's not a monster.

Dennis : Ooh!

Mavis : The sun's gonna come out soon, and we gotta get to his classes.

Dracula : What's wrong with the classes we have here? Like the **kids'** yoga?

Frog Monster : Yoga!

Dracula : This is **Denisovich's** home.

Mavis : I don't know, Dad.

Dracula : What don't you **know**?

Mavis : Well, we've been talking about moving. Somewhere safer for Dennis. Maybe where Johnny grew up in California. I'm sorry, but you can't just make somebody something they're not. Come on, honey. We have to go.

Winnie : Zing, zing?

Dracula : Mavey, wait. You can't mean that. You're in on this? The leaving?

Johnny : Uh... It's not definite at all. It's just something she's definitely talking about, but until we do it, it's not definitized. Did he just cover me with birdseed? Yeah, he covered me.

Dracula : Dad, it's not a fang. Dad, I don't **know if** it's the right place for Dennis. Right, Johnny? Oh, hey, dudeman. It's not me. It's Mavey. Hey, dudeman. I'm afraid to say anything. Hey, dudeman. I'm a dudeman!

Frankenstein : Uh, Drac? Who you talkin' to?

Dracula : Do not disturb. The count's wiggin' out in here.

Frankenstein : What are you wiggin' out about, Drac?

Dracula : The kids. Mavey Wavey's saying she wants to leave.

Frankenstein : She wants to leave? What about Johnny? He doesn't wanna go. He's making the hotel more human-y for Dennis. You know, seeing that he isn't a monster.

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

Other Monster: Mmm-hmm. And I could be a hand model.

Dracula : Shut up! It's all that human-y stuff that's confusing poor Denisovich.

Frankenstein : So maybe you gotta get the kid around more monster-y things. Ooh! Oh, I need a cape.

Dracula : I can't. She's always around, checking up on me.

Frankenstein : Man, if you could just get some alone time.

Dracula : Wait a minute. That's what Johnny wants, too. Alone time with Mavis.

Frankenstein : Have they even had a vacation since before they were married?

Dracula : They're going to now. And so are we. Frank, you're a genius.

Frankenstein : Mmm-hmm.

Dracula : We'll take Denisovich to all **our** old haunts. Each of us will show him **our** skills. Teach him how to **be** a monster. And he'll **be** fanging it up in no time.

Other Monster: Boy turns five next week. If he's not a vampire by his birthday, it ain't happenin'.

Dracula : Oh, it ain't ain't happening, baby. All he needs is time with **his** vampa.

Frankenstein : "Vampa"?

Dracula : Vampire grandpa. Come on, man. That's obvious. Johnny. Come outside.

Johnny : What? Who is it?

Dracula : It's **your** father-in-law. I need to talk to you.

Johnny : What's up?

Dracula : Oh. Let me get rid of them. Sorry.

Johnny : No problem-o. I was kinda diggin' the attention. Can they stay? I don't think they're ready to leave yet.

Dracula : Come on. Go to **your** mother. Look, you want to stay here, right?

Johnny : Of course. This is the first place where I can really be myself. I haven't felt this alive since they invented stuffed- crust pizza.

Dracula : Well, then, we've got some work to do. Okay, so here's the plan. Maybe it's a good idea to take her to **your** hometown. But remember...

Mavis : So, it's sliced avocado, rolled oats with apricot, the Aveeno moisturizer after every bath.

Dracula : And then the shea butter on **his** tush before **his** PJs and then 20 minutes with the nebulizer while I read his Learning Factory Phonics book to him.

Mavis : It's asking a lot, Dad. We could just take Dennis with us.

Dracula : What? Are you kidding me? And get him off **his** routine? No, no, no. You kids go to California, and see **if** it's the right place to raise Denisovich.

Mavis : And you remember how to video chat?

Dracula : Yes, yes. With the phone and the buttons and the agony.

Mavis : Thanks for being so understanding, Dad. I know you'll keep him safe.

Dracula : Of course, Mavey. Stake **my** heart and hope to die.

Mavis : I'm just gonna miss him so much. I love you, Dennis.

Dennis : I love you, Mommy.

Dracula : I'll tell him Mavey Wavey stories every night before bed.

Mavis : You're the best. I love you, Dad.

Johnny : Gonna miss all you guys. You're all my family. Love you, Drac.

Dracula : Yes. I love you, too. Now, remember the plan. Just keep her distracted and happy. But not too happy, capisce?

Johnny : Got it. Operation "Just Keep Her Distracted and Happy," "But Not Too Happy, Capisce," starts now. Cool?

Dracula : Smiling on the outside.

Johnny : Will you hug my backpack?

Dracula : No.

Dennis : Back to bed.

Dracula : Ah, yes, we'll get to the bed. We all love the bed. But we're just gonna do one thing first.

Frankenstein : Is it shorts weather where we're going?

Mummy : Jeez. I hope not. My body isn't swimsuit-ready yet.

Dracula : Whatever. **Where's** Griffin?

Invisible Monster : Hey, can I have a second? I'm just saying goodbye to Emily.

Wavelength : Oh, brother.

Emily : I'm gonna miss you so much.

Invisible Monster : You know, you have to be strong, honey. Because what we have is unbreakable. Babe, don't cry. Everyone's looking.

Mummy : Okay, I gotta call him on this.

Dracula : Just let him play it out, get it over with. Okay, you two lovebirds. Drink **your** champagne and let's get going.

Invisible Monster : Oh, yeah. No, sure. Okay. Cheers, babe. Oh. You klutz.

Frankenstein : We can't say nothin' about this?

Dracula : No. We don't have time for zingers. How do you click in the stupid car seat?

Frankenstein : You gotta cut those nails, man.

Wavelength : We just strap our kids down with duct tape.

Dracula : What's he doing here?

Frankenstein : I told him he could come. He's never been outside the hotel.

Dracula : Blobby, there's no room. Sorry, man.

Frankenstein : Yeah, that ain't happenin'.

Dracula : Fine, put him on the Rascal. Let's just get going.

Dennis : Oh. Where are we going, Papa Drac?

Dracula : Oh, Denisovich, we're going to have an adventure. A monster-y adventure.

Dennis : Yay! Monsters! We're gonna eat cake.

Wavelength : What did he say?

Dracula : No. No cake on this monster trip.

Dennis : No cake, because Kakie says, "Too much cake makes tummy ache. " Yay! "A monster always shares. "

Wavelength : Wow! We may need more than a week.

Frankenstein : Hey, you know who could fix the kid in a snap? Vlad.

Dracula : What? We don't need to call Vlad. We got this. You see, Denisovich, monsters are nice, just like you. But when the moon comes out, the real monster fun begins. Being scary. Right, guys? Guys? Guys! What is wrong with you?

Frankenstein : Come on. Everybody likes that song.

Dracula : We're not everybody. We're scary monsters. Remember?

Wavelength : Hey, what are you putting in?

Dracula : It's an audio book. **Bigfoot's** life story. He reads it himself.

Audio Book : Chapter One.

Mavis : Wow! This is gonna be so amazing.

Johnny : Oh, yeah. You're gonna be so happy, but not too happy.

Mavis : Huh?

Johnny : What?

Mavis : I wanna see everything you did growing up.

Johnny : As long as you're distracted, capisce? We can hit a few spots on the way to my parents.

Mavis : Let me just quickly call home.

Johnny : Ah! Don't do that. It's only 1:00 a. m. there. Dennis isn't even up yet.

Mavis : Right. I'm just not used to being away from him.

Johnny : Everything's gonna be cool. Your dad was so all over it.

Mavis : I know. He's the best.

Dracula : Right turn, here. Denisovich, rise and shine. Boys, this bringing back any memories? We used to prowl around here when we were in our 100s. The Dark Forest of Slobozia.

Frankenstein : Nice how they built it up.

Dracula : Okay, out of the car. Denisovich, you're going to see every monster do **his** specialty. First, Frank's gonna show us how he scares people.

Dennis : Yay! He's gonna say, "Boo. "

Dracula : Yeah, I don't think "boos" ever work. But that's why we're here. To learn from the master.

Frankenstein : Okay, I'll give it a shot.

Human : Frankenstein!

Frankenstein : Hey, how ya doin'?

Human : You're awesome! Can we take a picture? Is that okay?

Frankenstein : Sure, okay. Little selfie action.

Dracula : For real?

Human : Awesome! Thank you so much.

Frankenstein : Hey, have a great day.

Dennis : Boo!

Human : Oh. He's adorable.

Dracula : He's adorable. Adorable, yes. Not scary, but "boo" is a **start**.

Dennis : My birthday cake's gonna have the coolest guy on it.

Dracula : Let me guess. Kakie.

Dennis : No. He's so cool. He climbs walls and wears a cape.

Dracula : Oh, really. And who is this very cool guy?

Dennis : Batman!

Dracula : Batman. Great. You don't **know** anyone else with a cape that's cool? This is good. **Stop** here. Okay, Wayne. It's **your** turn. Go kill something. Denisovich, watch this.

Warewolf : What?

Dracula : I told you, come on. **If** we don't inspire Denisovich, how's he going to find **his** inner monster?

Dennis : Who's in a monster?

Dracula : Nobody, just... Here, have an avocado.

Dennis : Yay!

Dracula : **Your** mommy says it's a good fat. Whatever the heaven that means.

Warewolf : Listen, I'm not gonna set monsters back again just to make your grandkid like vampires. Anyway, there's nothing to kill here. It's all been...

Frankenstein : Aw... What a cutie. But kill him.

Warewolf : Oh, great. You know I haven't done this in years. We don't need to kill anymore. We have Pop-Tarts.

Dracula : Denisovich, you're going to love this. Wayne's going to eat that whole deer, and the next one's yours. Wayne, go.

Warewolf : Oh, man. I'm too old for this. Okay, how's it go again? No, no, wait. That's for the moon. Oh, I growl. Right, here goes. Growl!

Frankenstein : Get it, boy.

Dennis : Get it, Uncle Wayne.

Dracula : Some werewolf. Did you actually say the word "growl?" You're a werewussy.

Warewolf : I said I was rusty.

Dracula : Gimme me that Frisbee.

Warewolf : No! It's my Frisbee!

Dracula :I fetched it!

Warewolf : Give it to me!

Dracula : Give it back! Give it over here! Give me that! Give it back! He's fine. He's Blobby.

Mavis : This place is so amazing and scenic. What do you wanna show me first?

Johnny : Mmm. I don't know. It's pretty, but there's really nothing to do once it gets dark.

Mavis : Wait. What's that place? So, you're telling me that I can pick between all these different kinds of chips?

Chasier : Yes.

Mavis : How do people decide? Whoa! Now what's that beautiful fountain of rubies? Johnny, have you tried this Slurpee?

Johnny : Not that quickly, hon.

Mavis : It comes in 48 flavors. We have to try them all.

Johnny : Uh, I don't know if we have time.

Mavis : Why? This place is open all night. Right, sir?

Cashier : Yes.

Mavis : Johnny, look. They're making a TV show about this place and

we're the stars. Hello, world.

Johnny : Awesome.

Mavis : It's totally awesome. You're so lucky, Kal.

Cashier : Hello, world.

Dracula : Okay, Murray. Your turn.

Mr. Human : Excuse us. Do you know where someone can get a bite around here?

Mrs. Human : Did you seriously just ask a vampire where to get a bite?

Mr. Human : Oh, gosh. I didn't mean... We're not from around here.

Mrs. Human : This is so embarrassing. Just keep going.

Mr. Human : Sorry to bother you. Love your chocolate cereal.

Mummy : So, what do you want me to do now?

Dracula : Denisovich, you won't believe it. 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. Okay. So, check it out. Murray's going to conjure up the biggest sandstorm you've ever seen. Hit it!

Mummy : Sandstorm?

Dracula : It's been awhile. Not **my** problem. Do it. Say **your** little spell.

Mummy : Okay. I got this. Frank, Wayne, Griffin, just try not to faint. Ow! My back.

Frankenstein : Oh. Wait.

Warewolf : How cute!

Mummy : Ow! Ow!

Mavis : Wait. Stop at that playground. Look at these cute kids. Holy

rabies! This looks like a blast.

- Johnny : I don't know, Mavey. This can be pretty dangerous if you don't know what you're doing. Of course, I rock these bikes. May I, little dude? Check it out. Oh, yeah. This is how I rolled every summer. Whoo-hoo! Whoa, whoa! I think I scratched it.
- Child : Oh...
- Mavis : My turn.
- Johnny : Mavey, I told you, it took me years to get this good.
- Mavis : Well, I'll give it a try.
- Johnny : You feel me now? That's my girlfriend, suckers.
- Mavis : Your wife, Johnny.
- Johnny : My wife. Even better.
- Child : That was sick, lady. Where did you learn how to do that stuff?
- Mavis : Transylvania.
- Child : That's cool. I have a cousin from Pennsylvania.
- Mavis : Oh. These little guys are so sweet. Dennis would love them. What an awesome place to raise a kid.
- Johnny : Oh. To raise a kid? I don't know about awesome. Maybe tubular. Capisce? Anyways, we should hit my folks' place. I said we'd be there by now.
- Mavis : Sure. Oh, hey, it's after 3:00 in Transylvania. I'm gonna check on Dennis, okay?
- Dracula : Chocolate cereal. Are you kidding me?
- Frankenstein : It's okay, Drac. It's 'cause they love us.
- Mummy : Yeah. Monsters are what's goin' on.
- Wavelength : Oh, yeah. You should embrace it like I did. I've got a best-selling workout video.

Mr. Invisible : Follow me, ladies. Right. And left. No, girls. Watch me. You're not watching. Here we go. And eight and seven and six...

Dracula : That's not me, guys.

Frankenstein : Come on, even Bigfoot's tearin' it up in the German soccer league.

Dracula : Oh, no. Oh, no, no, no. It's Mavis.

Wavelength : You gotta answer it.

Mummy : You're pushin' too hard. Lighter.

Dracula : All right! Denisovich, wake up. Oh, boy, he's out cold.

Mr. Invisible : I got this.

Mavis : Dad, what took so long?

Dracula : What? Nothing, Mavey. We're all great here at the hotel. Just doing hotel things. Sorry, can't handle **your** breath.

Wavelength : I hear ya.

Dracula : How are you?

Mavis : We're having a blast. We just went biking and mini-marting. It's so fun here. Is Dennis okay?

Dracula : Oh. Of course. You want to see him?

Mavis : Yes. Yes, I do. Hi, baby. How are you?

Dennis : Mommy. I happy. Aw.

Johnny : Hey, little dude.

Mavis : Why is he wearing sunglasses?

Dracula : Oh, we were playing. It's a superhero thing.

Dennis : Cebause, I'm Sunglasses Man, to the rescue!

Dracula : Okay, take it down a notch.

Dennis : I'm flying.

Mavis : You sound funny.

Dracula : Oh, no, no, that's **his** Sunglasses Man voice. Static. The signal is bad. Mavis, are you there?

Mavis : Yeah, I'm still... All right. I guess he's having fun.

Johnny : Of course he is.

Mr. Invisible : Wow, I nailed it with the Sunglasses Man. Right off the top of my head. I threw in a "cebause. " Did everyone see that?

Dracula : She said she was having fun. Johnny's blowing it. She's biking and mini-marting. She's gonna wanna move! I gotta fix this kid now. Are we almost there or what?

Mr. Invisible : Okay, I may have taken a wrong turn a few miles back. Don't get mad.

Dracula : What? Someone turn on the navigator on this thing.

Mummy : Look how light I touch it.

Sound Phone : Please enter your destination. Please. I am begging you.

Dracula : Yeah, this is gonna **be** good, Denisovich. Scary stuff, okay? It's in you. We just gotta concentrate on the scary.

Dennis : Papa Drac? Do you miss Grandma?

Dracula : Miss Grandma? Oh. Sure, I do. I miss her every day. She was **my** zing. Why do you ask?

Dennis : I don't know.

Dracula : Do you miss anybody?

Dennis : I miss Mommy and Daddy.

Dracula : And who else? You miss that Winnie? The pup who tackles you and tries to lick you all the time?

Dennis : Yeah, but we're just friends.

Dennis : Oh, no, no, no. You're a Dracula. You can't just be friends with a cute, hairy number like Winnie.

Sound Phone : Right turn, now! Here. You imbecile!

Dracula : Oh, right. Turn, Griffin!

Griffin : Yes, Papa Drac.

Dracula : Wait and see, fellas. This kid'll **be** guzzling goat blood in no time.

Sound Phone : You have arrived at your destination. Yes! Yes!

Dracula : Here we are. It's the vampire summer camp I went to as a kid.

Wavelength : What's it, Camp Vamp?

Dracula : No. Who names **their** camp "Camp Vamp?" It's Camp Winnepacaca. You see, Denisovich? This is where I learned to catch mice and shapeshift. And use **my** incredible powers and strength. It's pretty cool. Huh?

Dennis : Badminton.

Dracula : Yes, I don't remember this badmint

Director : Well, well, is this a night? How ya doin', folks? I'm Dana, the director. We're sure excited to have you legends visitin' us. What can I do you for?

Dracula : Well, I'm very interested in sending **my** grandboy, Denisovich, here.

Director : Oh. This little redheaded, non-fangy little guy?

Dracula : Oh, they're in there. He's a late fanger. That's why we came here. Can you show us some of the drills, like **where** they catch the mice?

Director : Can do. A-course now we call it Tee-Mousing.

Dracula : So they don't have to catch the mice?

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

Dracula : It's right there! What's the matter with you?

Director : Hokey-pokey.

Dracula : Ah! There it is, Denisovich. Where Papa learned to fly.

Dennis : Ooh! I wanna fly like Papa.

Mr. Invisible : Yeah. We're over here, now. Had to scale it down.
Insurance.

Visitor : Help me. Help me. Help me.

Director : Hokey-pokey. See ya at the campfire.

Grandma Linda : Well, gosh! Welcome, you two.

Mr. Loughran : Hey, gang.

Mavis : Hi, guys. This is so exciting. Ah! Look at all of this. So cool. Wow! I can't believe I'm actually here.

Grandma Linda : Well, you are. Now, how does it work? Are you up all night and sleep all day?

Johnny : Yeah.

Mavis : Oh. I'll do whatever you guys want.

Grandma Linda : Good. 'Cause I bought this pretty sunhat for you.

Mr. Loughran : Linda.

Grandma Linda : But otherwise this poncho, if you wanna be safe.

Mr. Loughran : We can deal with it later, Linda.

Grandma Linda : Okay. Oh! Come see. I've set up your bedroom.

Mavis : It's just like Transylvania.

Grandma Linda : Oh, Transylvania. That was a fun experience. Mike was afraid he'd get disemboweled and eaten, but I told him he was just being silly.

Mr. Loughran : That was you, Linda.

Grandma Linda : Oh. There they are. You know, we have a couple of mixed families in the neighborhood, so I thought I'd invite them over. They might be nice for you guys to talk to since you're thinkin' about moving here. Hi, Caren. Hi, Pandragora.

Caren : Welcome, Mavis.

Pandragora : Hey, guys. Yeah, you're gonna dig it here. Don't even worry. People are totally cool with our lifestyle choice.

Caren : I mean, the kids get picked on a little, but it toughens them up.

Granma 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.

Sing together : Vampires will be friends forever? Through the centuries together? Even in the brightest sunny weather? Vampires will be friends forever? Literally? Forever

Director : Great job, vampires. Give yourselves a hug.

Dracula : Mmm... We're going.

Frankenstein : What? Where?

Mummy : Why are we doing this?

Dracula : You'd rather **be** listening to those putrid new songs? What happened to Michael Row **Your** Corpse Ashore? Or Old McWerewolf Had An Axe?

Frankenstein : We shouldn't be up here, Drac.

Dracula : Who's ready to fly?

Dennis : Me! Me! Like a superhero.

Dracula : Better! Like a vampire!

Frankenstein : This thing is rickety. You know what? Maybe the kid isn't supposed to fly.

Dracula : Quiet. This is how they learn. You throw them and they figure it out. It's how I was taught.

Dennis : I wanna fly now!

Dracula : Attabat. You **know** Papa's right here **if** you need him.

Mr. Invisible : Uh. I can't watch this. Please don't.

Dracula : Here we go!

Dennis : Wee!

Frankenstein : He's still not flying.

Dracula : He will.

Warewolf : Still not.

Dracula : It'll happen.

Frankenstein : This is a tall tower.

Dracula : That's why it's good.

Mummy : You should get him.

Mr. Invisible : He's gonna fall to his death.

Dracula : He's taking **his** time.

Frankenstein : Drac!

Dracula : I did that **my** first time.

Mummy : He's getting too close to the ground!

Dracula : You **know** what? He's not gonna fly.

Dennis : Ah.

Dracula : I told you. Papa's always here for you.

Dennis : Again! Again!

Director : Oh, dear. Oh, my devil. We're gonna have to report this.

Dracula : You mean to the papers? I guess it was pretty cool, but I'm not about getting press.

Director : No, sir. I mean the authorities. I can't not report child endangerment.

Dracula : Whoa! Listen to me. That was fun. **Your** singing is child endangerment.

Mummy : Should we go down and help him?

Frankenstein : Nope. I told him this was nuts. He's on his own.

Director : We have to call the boy's mother.

Dracula : No, that ain't happening. **His** mother's already nutsy koo koo!

Director : I have to follow protocol.

Dracula : You will not follow protocol.

Director : I'm a vampire. I can't be hypnotized.

Dracula : Right.

Director : Now, please. Don't make me call the police.

Dracula : No one's calling nobody!

All vampire : Aah! Fire! Stop, drop and roll. Stop, drop and roll. Screaming's not helping! Yay!

Dennis : Are we bad guys, Papa Drac?

Dracula : Bad? No. You're the best kid in the world. We didn't **start** the fire. It was the tower. That's a very unsafe tower. You're lucky we don't call the authorities. Let's go, **my** hero.

Dennis : Cebause I'm Batman! To the Batmobile!

Dracula : Yes. To the...

Johnny : Sorry about all that stuff. I guess they thought you'd like it.

Mavis : Why do I feel so weird here?

Johnny : No, hon. They're being weird.

Mavis : I think they're just trying to help me. I mean, I grew up knowing nothing living inside that hotel. And you learned about everything growing up in Santa Claus.

Johnny : Santa Cruz. But, uh...

Mavis : Maybe if Dennis grows up away from Transylvania, he won't be so freaky. 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, Johnnystein. You know what? As long as we're all together, we'll be happy anywhere. Even at the hotel.

Johnny : Yes!

Mavis : What are you doing?

Johnny : Check out this video my friend sent me. This kid is an awesome daredevil.

Sound phone : Ah. Oh, dude!

Mavis : Wait! Is that Dennis?

Johnny : No! Is it? No. It's just hard to see. But... Oops. Just deleted it. So, it's gone.

Dracula : What? It's Mavis. I'm not answering it.

Frankenstein : Come on, Drac. You have to.

Dracula : All right! Yes, honeybunch.

Mavis : Dad? Where are you?

Dracula : Um... We're outside the hotel having a little cookout. It's perfectly safe.

Mavis : What's that noise? Is that a siren?

Dracula : Oh, those are just some wailing banshees checking in. Quiet, you banshees. We're trying to have a perfectly safe cookout over here.

Dennis : Mommy! I wanna say hi! Mommy! Mommy! Papa Drac just tried to teach me how to fly.

Director : Wait a minute. Is that the mother?

Dracula : Oh, no. Static **again**.

Mavis : I am coming back to the hotel right now. And you better be there or I swear, Dad, you're gonna be very sorry.

Johnny : What's goin' on?

Mavis : We need to get home right away.

Johnny : Whoa! Okay. I'll go wake up my backpack.

Dracula : Guys, we gotta move. We got no car! How we gonna get out of here?

Mr. Invisible : Don't worry. I made a call.

Dracula : I'm sorry, Blobby. We really meant to call you sooner. Hit it!

Mavis : Transylvania.

Flight staff : You want to go where?

Mavis : Transylvania. As soon as possible.

Flight staff : We don't fly direct to Transylvania.

Mavis : You don't?

Flight staff : You can go to Bucharest, but you'll have to switch planes in Chicago and then Zurich.

Mavis : So, when would we get there?

Flight staff : Well, the Chicago flight's delayed due to bad weather. So, two seats in coach?

Mavis : No!

Johnny : No!

Mavis : Yes.

Dracula : You have to go now? When we finally have no traffic. You're killing me, Blobby.

Johnny : I still have some cloud on me. Gotta do a selfie!

Mavis : Johnny! Not now!

Johnny : Okay. Maybe later.

Dracula : This scooter thing's out of juice. We're never gonna make it. Frank, blow. Now! How fun is this? Why are you laughing? You like that? Watch this.

Jelly monster : Coochie-coochie-coochie-coo!

Dracula : Now this is flying, Denisovich. Like a vampire.

Dennis : Wee!

Dracula : That's **my** boy. Look at you go. You're the coolest guy who wears a cape, Papa Drac.

Mavis : Ugh!

Dracula : So, hey, **when** are you going to get here already? We've been waiting...

Mavis : Give me my son.

Dracula : We just went out for some avocados.

Dennis : Mommy! I flew!

Mavis : I saw.

Sound phone : Mother's already nutsy koo koo ? Nutsy koo koo ?.Oh, dear. Oh, dear? Oh, my devil I have to follow protocol ? That ain't happening That ain't happening? Mother's already? Koo koo? Koo koo

Mavis : I was worried Dennis wasn't safe around other monsters. Now I don't even feel like he's safe around you.

Dracula : But I was just...

Mavis : What was it you said? Human, monster, unicorn. That it didn't matter?

Dracula : Well, I just **know his** life would...

Mavis : We'll have his birthday party here on Wednesday. Then we're moving.

Dracula : Please, Mavey. Don't leave.

Mavis : Maybe you've let humans into your hotel, Dad. But I don't think you've let them into your heart. Hmm...

Dennis : I can do it. I can do it. I'm a bat. I'm a bat. I'm a bat. I'm a bat. I'm a bat!

Mavis : Dennis? What are you doing, sweetie?

Dennis : Uh... Nothing.

Mavis : Careful. Let me help you down from there. Are you getting excited about your big party?

Dennis : I guess so.

Mavis : You know who's coming? Daddy's whole family. Grandpa Mike and Grandma Linda. All your cousins and aunts and uncles who love you so much. And then they're gonna be with us when we move to California.

Dennis : Mommy, are we going away because I'm not a monster?

Mavis : What? No. Dennis, of course not. It's just grown-up stuff.

Dennis : Okay. But what about Papa Drac? He's gonna be here all alone.

Mavis : Papa Drac has to stay here to run the hotel. But he'll visit us. And we'll visit him.

Dennis : Can we call him every night?

Mavis : Sure.

Dennis's cousin : Awesome!

Grandma Linda : Hello. We're here.?

Dennis's aunty : The night brings

MC : Johnny's family here? To take away all that Drac holds dear?

Dracula : Welcome, welcome.

MC : Hide your feelings? Keep them all inside

Dennis's cousin : Dude, why do you wanna leave? This place is out of control.

Dennis : I don't wanna leave.

Dennis's cousin : All these awesome freakazoids! So, who's the coolest monster?

Dennis : Kakie.

Dennis's cousin : Kakie. Kakie. What a wussbag.

Grandma Linda : Isn't it nice to have the whole family together? Mavis, do you have any cousins or thingies in your family?

Mavis : No. It's just been me and Dad.

Grandma Linda : I never did ask how you lost your mom.

Mavis : Oh. She was killed by angry humans. Oh...

MC : Awkward

Mavis : But there is my Grandpa Vlad.

Grandma Linda : Oh, you have a grandpa?

Mavis : Yeah. He'll be at the party. I invited him.

Dracula : You invited him?

Mavis : Dad, he's never seen Dennis. I wanted them to meet once before we go.

Dracula : Sure. Great. Peachy. Good old Vlad.

Grandma Linda : Anybody have a wet wipe?

Vlad : Holy rabies. He finally invites me to something. He's got a grandkid?

Bela : And he never told you?

Vlad : Easy, Bela. At least there's another vampire in the family. It's at a hotel? Fancy schmancy.

Bela : Hotels are for humans!

Vlad : Bela, shut your blood hole. Look what you started. Don't worry, gang. I raised my son to hate and kill and steal the souls of humans like a good boy.

Dracula : Yes, Grandpa Vlad will **be** so happy when he sees the big masquerade party Johnny and I have planned.

Johnny : What?

Dracula : Play along. It's **my** dad.

Johnny : You have a dad? That's funny.

Dracula : Listen to me. **My** dad cannot **know** you're a human. Or any of **your** family.

Johnny : What? But, Drac, I'm proud that we're...

Dracula : Or he'll steal **your family's** souls and eat **your** backpack.

Johnny : That's right, gang. We're gonna make the birthday a monster masquerade party.

Mavis : Really?

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

Dracula : I couldn't have said it better.

Grandma Linda : What do you think, Mavis? I think I'm starting to like being creepy.

Dennis : You're lucky we don't call the authorities. Let's go, my hero. Cebause I'm Batman! Yes! To the Batmobile!

Dennis's cousin : Got your butt kicked by a girl, Batman. Yeah. Whatever. I'm not about to cry.

Bela : Hotel Transylvania. I smell humans! Tear it down!

Vlad : Bela, we're in the outside world. You're gonna smell humans. You know what? Just wait outside for me. This is family stuff. You'll only get in the way. I just wanna meet the little fanger. He should know his great-vampa.

Bela : His what?

Vlad : Vampire grandpa. Come on. That was obvious.

Visitor : Amazing party!

Johnny : So, what do you think?

Dracula : This is **your** vampire costume? What are you, nuts?

Johnny : I ordered it online. It was the only place that delivered overnight.

Dracula : You look like you got a baboon's butt on **your** head. Have you at least 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 : 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 : Are you kidding me?

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.

Royal Guards : Sir, Master Kakie has arrived.

Johnny : Oh, hey. Drac, this is Brandon, a. k. a. Kakie. We got him for Dennis. Hey, man.

Dracula : Nauseated to meet you.

Brandon : When does this happen? I got a book fair in half an hour.

Vlad : All right. Where's my vampson?

Dracula : Oh, please. Still has to make a dramatic entrance. Dad! Look at you!

Vlad : So you run a hotel now? From Prince of Darkness to King of Room Service.

Dracula : Yes. So good to see you. I'll **be** right with you. Keep Vlad away from the humans and Mavis.

Frankenstein : I'm on it.

Grandma Linda: Oh, now that is a neat costume.

Vlad : These two smell funny.

Grandma Linda: Oh, you're European. It's called deodorant.

Grandfa Mike : Nothing like insulting an entire continent, Linda.

Frankenstein : Hey, Count! How goes it? Frankenstein. Actually, I'm technically Frankenstein's monster. Frankenstein, he's the doctor who...

Vlad : Would love to hear more. Call my people.

Frankenstein : So, let me introduce you to some of your son's other buddies. This is Murray.

Mummy : Please don't kill me! I mean, yo, V! What's up?

Vlad : Talking toilet paper. Well, that's a new one. All right! Where's the kid? That's who I wanna meet.

Frankenstein : Johnny! This is Dracula's son-in-law.

Johnny : I am Count Jonafang. Bleh, bleh, black sheep. Have you any wool?

Vlad : What's that thing on your head? Looks like my grandmother's boobies.

Dennis : Daddy, who's the man with the funny face?

Vlad : Is this the kid?

Johnny : It sure is.

Vlad : Let me see those fangs. What are you doin'?

Dracula : Oh, I just love him so much. I want to hug him right in the fangs that he has.

Vlad : I repeat, lemme see those fangs. Oh, he's a late fanger, just like you.

Dracula : Yes. Yes. Just like me.

Vlad : The big shot here was a little crybaby, all right. Yes, yes, I was. Used to pee in his bed.

Dracula : Okay, Dad.

Vlad : We just need to scare the fangs out of the kid.

Johnny : Hare ha hangs?

Vlad : Yeah, it's what I did for Mr. Tough Guy here. First, you've got to possess something the late fanger finds sweet and innocent. Then you show them what's what and... Pop! Trust me. It'll scare the fangs right out. Right, Drac?

Brandon : Seriously, guys, if I'm late for the book fair, I'll miss the street fair.

Dracula : That's **your** guy.

Johnny : Possessed? But Dennis will be so upset.

Dracula : Don't you get it? This is **our** ticket. **If** it works for Denisovich, boom! He's a vampire. And you all get to stay here.

Johnny : All right. All right. Capisce.

Dracula : Good call.

Johnny : Kids, everyone, have a seat. Dennis has a big surprise for you. The one and only Kakie, The Cake Monster!

Brandon : Hey, kids! It's me, Kakie! What a wonderful Kakie day it is! Now, I have a question. Who here loves cake?

Vlad : Rise!

Brandon : Whoa, whoa... Why am I floating? Can I have the stage manager, please? This isn't working for me. Whoa...

Dennis's cousin: Wow!

Dracula : Scary, Denisovich? You feeling anything? Any change?

Dennis : Is Kakie okay?

Brandon : I want all the cake. Sharing is for cowards.

Mavis : I don't remember any of this from the TV show.

Johnny : Um... I think I saw it on a Blu-ray disc, bonus stuff.

Mavis : Wait, why is Grandpa Vlad up there?

Dennis : I'm scared, Papa. What's happening to Kakie?

Brandon : You don't eat cake. Cake eat you!

Dennis : No!

Dracula : **Stop** it!

Brandon : What just happened, man? I'm outta here. None of these parents better review this on Yelp.

Vlad : Hey, what did you just do? A few more seconds and the kid's fangs would have popped right out.

Dracula : I don't care. It's not worth it.

Mavis : What's not worth it?

Dracula : It was **my** last attempt to make the boy a vampire, so you'd stay.

Mavis : By ruining his favorite thing? How could you do that?

Johnny : We were desperate.

Mavis : You were in on this?

Johnny : Dennis won't be happy in my town.

Mavis : Dennis hasn't been there.

MC : Now husband and wife? Feel the strain and the strife?

Johnny, Drac, Mavis : Shut up!

Mavis : Johnny, Dennis is not a monster. He likes avocado.

Johnny : 'Cause you don't let him eat anything fun.

Grandma Linda : I think Dennis just wants to be normal.

Mavis : Can we stop using the word "normal"?

Dracula : Where we live now, he's normal.

Mavis : He is who he is. And you can't change him, Dad.

Winnie : Dennis, where are you going?

Dennis : Away.

Winnie : But it's not safe out here by yourself. I know a place where we can hide. Follow me.

Vlad : If you didn't stop me, my great-grandson wouldn't have to be a wimp his whole life like Schlumpy over here.

Johnny : A wimp?

Dracula : Johnny, **be** cool.

Johnny : You wanna throw down, old man? Certified yellow belt since 1997.

Dracula : No!

Vlad : What's this now? You're not a vampire?

Johnny : Bleh?

Grandfa Mike : Of course he's human. He's our son. You think we're monsters?

Vlad : You! You let your daughter marry a human and have a human kid? Why don't you just put a stake through my heart.

Dracula : We don't hate humans anymore, and they don't hate us.

Bela : Humans?

Vlad : You're a fool.

Dracula : **Your** great-grandson is the sweetest, kindest, most special boy I've ever met. And **if** you can't give him the love he deserves because he's half-human, then you're the fool.

Mavis : Oh, Daddy.

Johnny : Hey, where is Dennis? Dennis!

Mavis : Dennis?

Winnie : Happy birthday, Dennis. I made you a treat.

Dennis : Dead pigeon?

Winnie : Enjoy it. 'Cause once I graduate business school and start running a company, you're not gonna get home-cooked meals like this anymore.

Dennis : I have to move away, Winnie. To California. My mommy thinks I'm not happy here because I don't have hair on my face like you. I'm sorry I'm not a monster.

Winnie : No, you are perfect. You're the nicest boy I know. And I have 300 brothers.

Dennis : You're nice, too, Winnie.

Bela : Well, well, well. The little human and his pet.

Mummy : Dennis!

Dracula : Denisovich!

Mavis : He's not in the room.

Wewolf : He's not by the pool.

Frankenstein : He's not in this pot of soup.

Vlad : Where could he be?

Mavis : I don't know why I ever invited you.

Dennis's fam : Dennis! Dennis! Denisovich! Dennis!

Bela : Stop squirming.

Dennis : Why are you doing this?

Bela : Because this is wrong. Why doesn't anybody get that? Humans don't belong with monsters.

Winnie : You're wrong!

Bela : I am not! I am holding you hostage. And me and my crew are gonna tear that human-hugging hotel to shreds.

Dennis : You can't.

Bela : Really? Why not?

Dennis : Cebause...

Bela : Cebause, why?

Dennis : Cebause it will make Papa Drac sad.

Bela : Ooh... Sad. And what are you gonna do about it?

Dennis : I don't know.

Bela : You know why you don't know? Cebause you're just a weak little boy.

Frankenstein : What was that?

Mavis : Dennis, we're coming.

Dennis : Are you okay, Winnie?

Winnie : Yes, my zing.

Mummy : Dennis! There he is, right there.

Mavis : Dennis! Baby!

Dracula : **My** big boy!

Frankenstein : Dennis, we were lookin' for ya. Sweetheart I'm so happy to see you.

Dennis : There's his mean friends.

Dracula : Oh... This'll **be** fun.

All monster : Whoo! Huh?

Grandfa Mike : I didn't do that.

Dennis's cousin: You rock, Dennis. He means Denisovich. Kakkie rules!

Johnny : Dennis, I'm coming. Whoa... I knew all that practice would pay off. That's right, you better fly away.

Dennis : Papa Drac, I'm a vampire and a superhero. Am I cool now?

Dracula : "Now"? Dennis, you were always cool. Human, vampire, unicorn, you're perfect no matter what.

Dennis : But since I'm a vampire, can we stay here?

Mavis : Yes.

Mummy : All right! Yeah!

All monster : All right!

Grandma Linda: But you have to know, we're going to visit you here every holiday.

All monster : That's fine. That's fine.

Vlad : Aah! Don't ever come near me or my family again.

Bela : No!

Dracula : Daddy, you just saved a human.

Vlad : All this pressure about when the boy's fangs were coming out. Who cares? Mine came out years ago! Look.

Dracula : Okay, Dad, put 'em back in before we all barf.

Johnny : Hey! Isn't it still somebody's birthday?

Mavis : Let me hear you sing!

Monster : I didn't do that.