# Refusal Strategy Employed by Characters In The Animation Movie "The Addams Family 2019" 

## THESIS

Submitted in Partial Fulfillment of the Requirement For degree of Bachelor of Education<br>In English Education



WALISONGO

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 ANIMATION MOVIE "THE ADDAMS FAMILY 2019"is definitely my work. I am completely responsible for the content of this thesis. Other writer's opinion or finding included in the thesis are quoted or cited in accordance with ethical standards.

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## Assalamualaikumwr. wb.

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Wassalamualaikumwr.wb.

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Advisor,


## MOTTO

## 

Which is it, of the favours of your Lord, that ye deny?
(QS. Ar-Rahman)

## DEDICATION

In the name of Allah the Beneficent and the Merciful, My God, my owner who never forgets me, this thesis is dedicated to my lost and found, for my brothers and sisters who start to learn how life trying to change everything we had and Unexpected people who never give up on us, turns out to be unexpectedly motivated me with silence, sincerity and understanding, lastly for my mom that keeping me alive, im sorry and thank you.


#### Abstract

Saidah Maftuhahtul lubab (1403046061) "Refusal Strategy Employed By Characters In The Animation Movie "The Addams Family 2019". Final Project, Semarang: Bachelor Program of English Education and Teacher Training Faculty (FITK) Walisongo State Islamic University Semarang, 2021.


This study aims to investigate the kinds of refusal strategies in the animation movie The Addams Family 2019. The researcher chose this animation movie as the subject to find out how many refusal techniques are used in the addams family 2019, because the Addams family is never-ending popularity fiction and has been made into the latest remake, which the audience of Charles Addam's work is waiting for. This study was conducted by using a qualitative descriptive method, the data were taken from a dialogue script which is then analyzed using Beebe and Takahashi's theory. In addition, the script was classified into two categories of refusal strategies and their types. The results found Direct refusal are performative and Non-performative such as negative will/Ability and negative No, the examples found are, no and no! etc. Indirect refusal: suggestions, hedges, questions, etc. The type of refusal strategy used in The Addams family 2019 film script is a direct refusal and indirect refusal, there are 46 in total and the most widely used is a direct refusal of negative will/ability, used 11 times. The
most widely used indirect refusal is indirect refusal with reasons, used 8 times, while the least used refusal is indirect refusal, namely consideration of the other person's feelings 1 , hedging 1 and request 1, the rest are 7 direct refusal's non-performative "no" followed by indirect refusal by request 4 , by other 3 , Let the interlocutor off the hook 3 lastly white lie 2 . The implication of this study linguisticacally are hoped that it can help the teaching materials about refusal, especially to add diction or as insight vocabulary for students who want to enrich their language experience in English conversation. It can also be an explanation for students who want to know the meaning of refusal that may be found in foreign conversations especially they get from the internet.

Keyword: Pragmatic, Refusal strategies, The Addams Family (2019).

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First and foremost, I would like to express gratitude to Allah SWT, the almighty God for this blessing in leading me to accomplish this thesis entitled Refusal Strategy Employed by Characters in the animation Movie The Addams Family 2019..

Shalawat and salam is dedicated to the prophet Muhammad who has brought us from the darkness to the brightness.

I realize that I cannot complete this thesis without help from others. Many people have helped me during writing this thesis and it would be impossible to mention all of them. In this chance I would like to express my deep appreciation to:

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Finally, I realize that this thesis is still far from the being perfect; therefore, I will happily accept constructive criticism in order to make it better. I hope that this thesis would be beneficial to everyone, Amin.
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Table The script of The Addams family 2019

## CHAPTER I INTRODUCTON

This chapter presents the research background, research
question, objectives of the research, limitation research, significance of the study, and definition of key terms.

### 1.1 Background of Study

In English, sometimes the hearer or addressee difficult to understand what the speaker says about whom, when, and where. This situation can make the problem of communication. The most problem of communication that happens between the speakers and the hearers is when the speakers and the hearers get miscommunication about the meaning of the word that is related to the context of the situation. Human beings are social creatures, who always need company in their life ${ }^{1}$. They have to cooperate, which can be carried out in a community. In this case, appropriate language and expressions are needed to maintain a good conversation. By using appropriate language, people will be able to express opinions, ideas, messages, etc. without any misunderstanding.

Allah SWT revealed on holy Qur'an chapter Al-Isra verse 53:

[^0]

And say to My servants,"Let them speak a better (true) word. In fact, the devil (always) causes strife among them. Surely Satan is the real enemy to humans. - (Q.S AlIsra: 53)

A Refusal is a face-threatening act to the listener/ requester/ inviter, because it contradicts his or her expectations, and is often realized through indirect strategies. Communication failures can occur during cross-cultural communication due to different perceptions and interpretations of suitability and politeness. Thus, it requires a high-level of pragmatic competence especially for second language learners with linguistic limitations, to performing refusals successfully may require a high level skill pragmatic competence in any level than other target language speech acts ${ }^{2}$. However, not all languages/ cultures refuse in the same way nor do they feel

[^1]comfortable refusing the same invitation or suggestion. The speech act of refusal occurs when a speaker directly or indirectly says 'no' to request or invitation, Refusal can be a difficult speech act to perform. As an unwelcome response, it is complex and usually involves a variety of strategies to avoid offending the other person. For second language learners with linguistic disabilities, successfully engaging in refusal may require a higher level of pragmatic competence than the speech acts of other target languages ${ }^{3}$. Because of its importance, to explore culturespecific direct and indirect refusal strategies that is often used especially for foreign language users. An important point, wherever pragmatic or semantic boundaries are drawn ${ }^{4}$. Refusal relates to many aspects that must be considered to protect the other person's feelings, not just saying no.

There is a lot of research on refusal strategies but most of the classifications used to belong to Beebe and Takahashi which proposed a universal model of refusal

[^2]strategies used in refusal to offers, suggestions, invitations, and requests. Their model included three main sections; Direct refusals, Indirect refusals, and Adjuncts to refusal's ${ }^{5}$. Refusing is a challenging act for both hearer and speaker even in interactions actualized in native language due to its intrinsically face-threatening nature. Therefore it is thought to be a particularly difficult task in a second language in which learners may lack appropriate linguistic and pragmatic knowledge ${ }^{6}$, Nurul Chojima pointed out that different cultural backgrounds do rejects in different ways.

This research, which focuses on Tulungagung students, has an aim to investigate whether different social-status relationships may manifest different refusal behavior. Indonesian politeness is one aspect of culture. Thus, a politeness that is applied to a group of people cannot be separated from The culture of the community using different refusal.
according to their level of intimacy, age, and position

[^3]with the interlocutor ${ }^{7}$.Whereas in Indonesian culture, people still use an indirect strategy because they still apply a politeness strategy. Thus, culture is considered to play an important role in determining the refusal strategy used by students studying English.

As we know that a language is a complex system of symbols, or signs, that are shared by members of a community ${ }^{8}$. Also English is a language that has complicated spellings and syllables ${ }^{9}$, learning materials are needed to provide significant examples. Movies are one of the easiest learning materials to find and attract the attention of audiences with a wide variety of types and genres, with the attention-grab factor memory will automatically save more vocabulary for future use, this is the reason why movie can be used to learn a new language. The main interesting thing in this movie is the experience

[^4]of illness by the main character where the Addams family are very different from people in general, from horror dress styles, eccentric and dangerous lifestyles, where we know that comments always appear when someone who have different viewpoint from others is around, opposition and rejection easily arise and cause conflict, this is where the role of a strategy to say disagreement is needed without offending others.

The previous research about refusal strategies to choose a focus on indirect refusal in one of the drama films shows that there are 12 conversations use indirect refusal strategies in the film "The Blind Side". The 'textual' feature makes it possible to align the textual itself and the context of the situation. How each refusal sentence shows various considerations in doing it as well as various aspects of the speaker that are considered, each component serves to predict the other components. Each component has an important role to play in that situation. Another study is conducted by cut Yara ${ }^{10}$ which analysis aim focuses on the the refusal strategies spoken by several students of Aceh Department of English Education, UIN Ar - Raniry

[^5]university as a Foreign Language (EFL) as well as the influence of the power status of the interlocutor on the strategy, by applying mixed methods which is a type of research conducted by combining quantitative and qualitative methods.

This kind of strategy supports researchers to get results or data from various ways but can support or support each other ${ }^{11}$, The result of this study mostly uses indirect refusal in the form of reasons used at each level of the interlocutor. The three studies above have the same topic which is refusal, but there are several things that are not involved, such as in Nurul Chojima's research where in addition to used are different methods which is interview technique, the study focuses on the culture of Indonesian student's refusal based on people's status. The same thing is also found in cut Yara's, both of the research where used interview technique, also the focus is aimed at refusal based on level statues and position, shortcomings found include the sample used tends to be a little, these can produce an unnatural result, both of it used an English

[^6]student's research study where it can be said that speakers who are not native speakers, possibly the language is limited. Meanwhile, the research on the Blindside film use sources from native speakers though has a different focus, it examines only indirect refusal in the dialogue of the film. To fill the gap, this study attempts to analyze refusals both direct and indirect in each character dialogue without entering the context of degree or position, the method of data collection is by documentation and identification.

### 1.2 Reason for Choosing the Topic

The researcher found the refusal strategies and found the various type of refusal in this movie script that needs to look up to an explanation of the actual uses. It could assist the other researchers who will conduct the same topic about refusal strategies, and it could be useful for the teacher to add other variations of teaching the refusal strategies through movie script.

### 1.3 Research Question

The problem of this research is focused on:

1. What kind of refusal strategy that employed by character in animation movie the Addams family 2019?

### 1.4 Objectives of the Study

This research is intended to meet the following objectives:

1. To investigate the kinds of refusal strategy in animation movie the Addams family 2019

### 1.5 The Scope of the Study

To get a focused explanation, the researcher would give the limitation on her research. This study, the researcher only focused on the kinds of refusal strategies found in the animation movie the Addams family 2019, Here, the researcher only investigates the movie script that used the English language.

### 1.6 Significances of the Study

### 1.6.1. Theoretically

This research will contribute as a piece of additional knowledge to the other researcher who will analyze refusal strategies in a movie script The Addams family 2019. By learning the theory of refusal strategies in this analysis, it would make easier to understanding refusal strategies.

### 1.6.2. Practically

### 1.6.2.1 Linguistics

Pragmatics is the branch of linguistic study that is appropriate to the context and situation. In this research, The Addams family 2019 movie script is an interesting research object because it was the first animation movie that is highly awaited by connoisseurs of the Addams family series and classic comedy horror films lovers. The researcher conducting this research to enrich the finding of refusal strategies, so it would be easier for all linguistic learners especially in the refusal strategies.

### 1.6.2.2 Students from English Department

English learners can improve their skills by understanding the form of refusal strategies, which are related to writing skills. This study directs English learners to understand based on the context of speech; by understanding who the speaker and the interlocutor are, the time of occurrence, the situation, and the place where the speech event occurs.

### 1.6.2.3 Lecturer from English Department

The result of this study is expected will be an additional reference for the teachers and lectures in transferring knowledge to their students. They can give. it to the students as an example because by showing them the real example, the students can learn the topics easier.

### 1.6.2.4 Researcher

The result of this study hopefully will help the next researchers for their research, especially those whose topic is similar to this study. It is expected of the next researchers to research this topic deeper since this research will need more improvement and is far from perfect.

### 1.7 Definition of Key Terms

### 1.1.1.Pragmatics

Pragmatic is the study of the relationships between linguistic forms and the users of those form, pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by the listener (or reader) or in other words, Pragmatics is the study of what speakers mean
or speaker meaning ${ }^{12}$.

### 1.1.2. Refusal strategies

According to Brown and levinson ${ }^{13}$ Refusal is one of the speech acts that allows communication problems to occur, namely the speech act of refusal ${ }^{14}$. Refusal can be a complicated speech act to appear linguistically and psychologically because the possibility of offending the interlocutor is inherent in act itself ${ }^{15}$, Beebe Takahashi stated that refusal is a complex speech act to realize and requires a high level of pragmatic competence to be performed successfully. This speech act usually requires the use of indirect strategies to minimize the offense to the

[^7]hearer ${ }^{16}$.

### 1.1.3. Animation Movie

Animation movie is the art of animation is the creation of moving images through the manipulation of all varieties of techniques apart from live-action methods ${ }^{17}$ In conclusion, an animation movie can be formulated as a kind of movie distributed in the visual media. according to Ülo pikkov ${ }^{18}$ moving puppet in an animated film is animation because the audience is presented with still images of the puppet, which, when presented in a certain manner, lead to an illusion of motion.

### 1.1.4. The Addams Family

The Addams Family is a 2019 computeranimated supernatural black comedy by Universal Pictures, The film was released on 11 October 2019, with Pamela Pettler to write the screenplay and Andrew Mittman and Kevin Miserocchi executive

[^8]producers of the film and they are in final negotiations with Gail Berman. from BermanBraun and Lloyd Braun to produce it, Conrad Vernon was hired to direct the film, which he will also co-produce with Berman and Alex Schwartz, based on a screenplay written by Pettler, with revision by Matt Lieberman. The film stars the voices of Oscar Isaac, Charlize Theron, Chloë GraceMoretz, Finn Wolfhard, Nick Kroll, Snoop Dogg, Bette Midler, and Allison Janney. The film revolves around The eccentrically macabre family moves to a bland suburb where Wednesday Addams' friendship with the daughter of a hostile and conformist local reality show host exacerbates conflict between the families ${ }^{19}$.

### 1.8 Research Paper Organization

The researcher organizes this research paper into five chapters in order to make it easily understood. Each of them is concerned with different issues but it is related to each other. The organization of this research paper is as follows:

[^9]Chapter I is introduction. This chapter consists of background of study, reason for choosing the topic, research question, objectives of the study, the scope of the study, significances of the study, definition of key terms and research paper organization.

Chapter II is review and related literature. This chapter consists of previous research and underlying theory, which deals with pragmatics, context, deixis, type of deixis, function of deixis, movie, script and Moana movie.

Chapter III is research method. This chapter consists of research design, data source, technique of data collection and technique of data analysis.

Chapter IV is analyzing and discussing of the data.

Chapter V is conclusion and suggestion.

## CHAPTER II

## REVIEW AND RELATED LITERATURE

This chapter presents of such important aspects related to the previous researches and related to the theoretical review.

### 2.1 Previous Research

Here are some reviews of previous studies related to refusal strategies and from several researchers. The first study is conducted by Cut Yara ${ }^{20}$. This research aim focuses on the refusal strategies spoken by several students as well as the influence of the power status of the interlocutor on the strategy. which is said by several students as well as the influence of the power status of the interlocutor on the strategy, the researcher uses a mixed methods approach which is a combination of qualitative and quantitative methods in a particular study in his study also The researcher analyzes the data using triangulation techniques in obtaining data from using triangulation techniques in obtaining data on students of the Department of English Education, UIN Ar-Raniry. Participants are 3

[^10]men and 7 women senior students. Researchers used purposive sampling technique in selecting participants and interviews.

The research is similar to the research in some aspects like the theory that using by Beebe, Takahashi and UlissWeltz However, researcher using research methods and different sources where she interviewed students while in this study the authors used the animation movie as a research source. Also, she only focuses on refusal that based on the influence of the power status as if where the participants have to deal with their lecturer, senior or junior, etc. when it is categorized in the structure according to culture, this study found that there was a difference between them in refusal others. the study state Arabs tend to subtly tell others what they want or can be implied. On the other hand, the Europeans expressed their refusal straightforward and blatantly. This is similar to that of Americans and Brits who are goal-oriented and less complicated ${ }^{21}$.

In addition, the culture of rejection in Indonesia requires a little focus because many cultural mixes and

[^11]lifestyles that also influence the level of education, although most refusal strategies are carried out in a convoluted manner, after all, there is a very strong sense of "reluctance" because of the ancestral culture that emphasizes politeness. It's the same with a person's status in the social sphere, different reactions are found based on whether the other person has the same or unequal status. The strength of social status affects language acquisition, thereby increasing the variety of vocabulary produced for refusal an offer or request. In this study, much emphasis is placed on pragmatic encouragement to be taught well to English language learners, especially those who study English as a foreign language to reduce communication failures ${ }^{22}$. Here the researcher found that the participants of this study mostly used indirect strategies at each level of the interlocutor. The most widely used strategies are reasoning and explanation.

The next study is conducted by Fithrah Auliya Ansar ${ }^{23}$. This research focuses on types of Indirect refusal. method of data collection, and data analysis. The approach

[^12]of this research is descriptive qualitative, Researchers used four stages to analyze the data, The first step is to identify the utterances based on the main character's refusal. The second step is to identify the refusal utterances generated by the main character. The second criterion is to have the possibility to offend someone as mentioned by Bebe and Takahasi , the last criterion is the speech must refuse an offer initiated by another person or withdraw from the agreement. The results of this study show that 12 conversations are using indirect refusal strategies also There are five types of indirect refusal strategies which used in the film "The Blind Side". which is consisting of are reason type, white lie type, consideration of interlocutor's feelings type, statement of regret type, particles used to intensify criticism type. The research is similar to this research since both of the researches are using the same method, techniques, and the same theory which is from Beebe and Takashi. However, there is slight difference between them. The difference is regarding to the object of the study. While Ansar's research focuses on the types of indirect refusal only and the movie she uses is not an animation movie, this research will focus on the types of each refusal and the accuracy of dialogue from each character based on their features of adjacency pairs.

The last study is from Nurul Cojima's ${ }^{24}$. This research aims to figure out how Indonesian students refuse offers, invitations, and suggestions to different people. The social variable involved in this research is social status. This study involved 161 students of State Islamic Institute of Tulungagung and School of Cultural Studies at Brawijaya University (UB), Malang, as a source with an average age of 19 to 23 years, the social variables involved in this study were social status represented in the relationship between low to high social status (LHSS), high to lower social status (HLSS), and relationships with equal social status (ESS). The author also includes the element of politeness in categorizing aspects of refusal where politeness is one aspect of culture. Thus, politeness applied to a community group cannot be separated from the culture of the community.

The research data were collected using the Discse Completion Test (DCT) method where the DCT is in the form of a situation that requires participants to provide responses from which rejection actions arise. The DCT consists of 18 situations. The method used is by Blum-

[^13]Kulka et all ${ }^{25}$ by focusing on the refusal by Indonesian students based on politeness and social status levels. It was found that refusal strategies can be classified into two broad groups: direct and indirect strategies. Regarding politeness, this study shows that the use of assertive expressions and the use of words of refusal is a strategy to reduce violations, The findings of this research show that politeness is a norm that is always held by Indonesian students, social status is a social variable that contributes a lot to politeness behavior. This study shows that the higher the social status of the recipient, the more expressions addressed to him. The research above using theoretical basis, techniques, research methods and different data sources even though they have similarities, which is researching about refusal strategies.

However, This research still examines direct indirect refusal and politeness where it has unity and connection such as the theory put forward by Beebee and Takahashi in his theory of refusal and Brown in their theory of politeness.

Based on the previous studies above, the researcher realizes that there are still many other authors who conduct

[^14]research with the same topic and theory and there are also different ones such as Nurul Kojima's who use the theory from Blum-Kulka, although the basis of their research still follows the definition from Beebe. and Takahashi, but what are analyzed are different objects, and here the researchers also use the theory of data analysis techniques Beebe and Takashi in the film script The Addams family 2019.

### 2.2 Theoretical Review

### 2.2.1 Pragmatics

Pragmatics as a field of linguistic inquiry began under scrutiny in the 1930s by Morris, Carnap, and Peirce, whose syntax deals with the formal relationship of signs to one another, the semantics of the relationship of signs to what they denote, and pragmatics of the relationship of signs to their users and translators ${ }^{26}$. Pragmatic is the study of the relationships between linguistic form and the users of those form, in this three-part distinction, only pragmatics allows humans into the analysis. the

[^15]advantage of studying language via pragmatics is that one can talk about people's intended meaning, their assumption, their purpose or goals, and the kinds of actions (request, etc) that they are performing when they speak ${ }^{27}$.

Pragmatics is the study of the speaker's meaning. Pragmatics is the study of contextual meaning, the second definition. The third definition, pragmatics is the study of how more is communicated than said ${ }^{28}$. or in other words, Pragmatics is the study of what speakers mean or speaker meaning ${ }^{29}$. On the other side, pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader) ${ }^{30}$. According to Kreidler ${ }^{31}$ Pragmatics is another branch of linguistics that is concerned with meaning. Pragmatics and semantics can be viewed as different parts, or different aspects, of the same general study. Both are

[^16]concerned with people's ability to use language meaningfully. While semantics is mainly concerned with the speaker's competence to use the language system in producing meaningful utterances and processing (comprehending) utterances produced by others, Pragmatics can also solve the problem between the speaker and the hearer, especially the problem about point of view ${ }^{32}$. The linguistic message is constructed by the speaker or writer. They both summed up the meaning. Here, there are several types of context: the first is situational context, meaning This is a situation in which the interaction takes place at the time of speaking. secondly Background knowledge of the context in which it relates to that both the writer and the reader know each other and the world. it can also be distinguished by looking at it in the form of general knowledge of culture, which has the understanding that most people carry in their minds, such as about areas of life. there is also interpersonal knowledge, which is a special and perhaps personal type of knowledge about the

[^17]speaker himself.
In addition, it is related with people mean by their utterances in communication and how they receive or interpret the utterances. Pragmatics also study the contextual meaning in which it is concerned with how speakers organize what they want to say by whom they are talking to, where, when, and under what circumstance ${ }^{33}$. The biggest weakness of pragmatists is that all these very human concepts are very difficult to analyze consistently and objectively ${ }^{34}$, whereas it is well known that it is very difficult to guess what is on someone's mind.

### 2.2.2 Refusal strategies

According to Brown and levinson ${ }^{35}$ refusal is one of the speech acts that allow communication problems to occur is refusal speech acts. Refusal is recognized as the face of threatening action because of the potential risk of offending the opposing party by rejecting the listener, the speaker refuses to

[^18]comply ${ }^{36}$, English people believe Thus face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction ${ }^{37}$. Since refusal is an act in response to another action, the action that encourages resistance plays an important role in the choice of a refusal strategy ${ }^{38}$

According to Kasih ${ }^{39}$ refusal is often used to respond to requests, invitations, offers, and suggestions. Rejection exists in all languages like any other speech act. However, every language or culture does not have the same way of rejecting requests or suggestions. the way we communicate is influenced by our cultural norms, which include how each gender executes various speech acts, in this case

[^19]refusals ${ }^{40}$, When a language learner says 'no' directly or not to any request for any reason, there is a refusal here. One reason for refusal may be due to the difference between a person's requests and expectations. As points out that different cultural background perform refusal in different ways ${ }^{41}$. mostly related to norms of politeness. This is because each culture communicates a policy of refusal in a different way which suggests that individuals from different cultural backgrounds reject the same language code $(\text { English })^{42}$. Differences like this can lead to misunderstanding or pragmatic failure when people from different cultures need to interact with each other and can risk offending listeners who may have other cultural orientations ${ }^{43}$.

[^20]Beebe Takahashi ${ }^{44}$ stated that refusal is a complex speech act to realize and requires a high level of pragmatic competence to be performed successfully. This speech act usually requires the use of indirect strategies to minimize the offense to the hearer ${ }^{45}$. proposed a universal model of refusal strategies used in refusal to offers, suggestions, invitations, and requests. In cross-cultural communication, refusals are known as 'striking points' for many non-native speakers, where gender, blood relation and belief or religion, the seniority and juniority ${ }^{46}$ also take a part in it, addressed to Kwon opinion that Refusals can be tricky speech acts to perform linguistically and psychologically since the possibility of offending the interlocutor is inherent in the act it self ${ }^{47}$. In Refusals strategies are used in the conversation when someone does not agree or reject

[^21]someone's request, offer or question invitation and suggestion ${ }^{48}$.

Furthermore, what is considered appropriate refusal behavior may vary across cultures and pragmatic transfer is likely to occur as learners rely on their "deeply held native values" in carrying out complicated and face-threatening speech acts like refusals ${ }^{49}$.This is already a sure thing that someone asked for something from others it means the person hopes his desire to be realized or approved by the people he turned to the request, because in essence rejection is considered an action that threatens the face ${ }^{50}$ because it contradicts the expectations of the listener, The role to look for the right strategies to refuse it's offering with a good words and expression are important and needed, which does not cause a problem or negative impact to conversational partner, and for that reason, they are important for second language education and others in involved in cross-

[^22]cultural communication ${ }^{51}$ in natural conversation people often involve a long term negotiated sequence and risk of offending ones interclutor is so much a part of the speech act that some degree of indirectness usually exists. they also sensitive to a sociolinguistic variable, such as a status of the interlocutor ${ }^{52}$

Many studies suggest different approaches to refusal. However, the strategy suggested by Beebe et al, which offers means of refusal speech acts, invitations, offers, and suggestions, are recognized as the most advanced, According to them suggest strategies of refusal.

### 2.2.3 Type of Refusal strategies

According to Beebe et al that classify refusal as follows:

### 2.1.2.1. Direct Refusal

Direct denial using denying vocabulary or

[^23]statements showing unwillingness or inability ${ }^{53}$, "direct refusal is refusal which is spoken directly such us in saying "No or I Refuse". People usually use the refusal directly when they have a relationship or they are the same social status, age, and education in education.
A. Performative

Performative verbs usually refer to actions in which the speaker is engaged at the time of speaking. Example sentence

> "i refuse" or "i decline"
> For example In scene 28

Mortichia said : I do not like it
B. Not performative
a. "No"

Saying "no" is very commonly used to refuse, indicating that the speaker is

[^24]refusing outright. For example :
Scene 4 (06:59)

Gomes: No, he seems perfectly demented
b. Negative will/ability

The use of negative will is indicated by the speaker by saying "I can't..."
"I won't..."
"I don't think so..." ${ }^{54}$ etc.
For example : in scene 6 (15:03)
Gomes said to Pugsley : don't make me come up there!

### 2.1.2.2. Indirect refusal

Indirect refusal is refusal which is spoken indirectly such as "I would, like too but,I"m sorry". Sometimes the speaker just gives an

[^25]explanation, why he or she could not comply with someone requests ask and offer people who have different status, age, and education usually express refusal in indirect way ${ }^{55}$. There are categories of indirect strategies as follow:
a. Reason

Explains and puts forward things that make him show unwillingness, there is always reason behind it.

For example : in scene 6 (15:03) Pugsley said : but, swords are so old fashioned.
b. White lie

The speaker give the reason which is not in according with the true reason or situation, For example : in scene $3(08 ; 36)$

[^26]Mortichia: oh its hideous!

For the first time they found a new house that actually didn't true.
c. Consideration of interlocutor" s feeling

The speaker thinks positively that the invitation is a good thing and is grateful for the invitation of the other party but the speaker cannot accept the invitation.

For example in scene 7 (18:02) Fester to Mortichia: please, don't worry, ill sleep in the attic.

## d. Suggestion

Requests provide other offers which, as with requests, can als providesuggestions to offer requests for others For example : scene 11 $(27 ; 04)$

Gomes to coffe shop employer : Hmm
you know im looking for something a bit stronger, ah ! let me try that
e. Let the interlocutor off the hook

Approval strategy expresses agreement on the part of the speaker before uttering disapproval. Usually uses "but"

## f. Hedging

The speaker provides an answer to the requester that can explain his inability to accept the request his goal is to minimize the risk of angering the requester

For example : in scene 16
36:23 Gomes to Margaux : We thought you were finished. Our whole family is coming in two weeks.

## g. Requester

The speaker looks for another request with the intention of
explaining that he refused the request, the way is by submitting another request as a solution.

For example in scene 33 (01:16:50) Margaux : What? No. I'll be... I'll be bankrupt. Who will buy all these houses?

## h. Other

Particle used to intensify surprise, appreciation or criticism such as saying "Wow". 56 "oh please" etc.

For example in scene $16(36 ; 32)$ Gomes refuse Mortichia idea to went home : Morticia, this is not the old country. True, these people are a little different. But deep down, we're all the same. We have to give them a chance. Get to know them. We have to win them over.

There are some classification which could help us to divide between direct refusal and

[^27]indirect refusal. It also explains us the characteristic and the kinds of direct refusal and indirect refusal, the classification are verbal or non-verbal reaction.
a. Verbal

Verbally, refusals are expressed through speech utterance such as I can "t, I don"t want to, No" Refusals strategies are used in the conversation when someone does not agree or reject someone request, offer or question ${ }^{57}$.
b. Non-verbal

Non-verbal refusals are simply expressed through facial expression or body motion like silent, shaking head etc ${ }^{58}$.

For example in scene 33 (01:14:57)
Margaux to citizen: A family? Oh, please! They're a bunch of monsters! Don't go soft

[^28]
#### Abstract

on me, people. I will relish hounding you until that nuclear waste dump of a house is gone and your mutant family along with it! Ah!


### 2.2.4 Animation Movie

The Film resembles painting, music, literature, and dance in this respect - it is a medium that may, but need not, be used to produce artistic results. Colored picture postcards, for instance, are not art and are not intended to be. Neither are a military march, a true confessions story, or a striptease. And the movies are not necessarily filmed art ${ }^{59}$.

### 2.2.4.1 Definition of Animation movie

Animation is an attempt to bring static presentations to life. Animation is visual changes over time that give strength great on multimedia projects in web pages created. Many multimedia applications provide animation facilities ${ }^{60}$. This animation activity

[^29]has been going on for centuries, starting from drawings in cave reliefs with natural coloring from plants to computer techniques where animation can already move. The word animation itself is actually an adjustment of the word animation which comes from the root word to animate, animation is rooted in the world of images also called illustration graphic design (visual communication design) ${ }^{61}$. Animation essentially involves the presentation of still images in a manner that creates an illusion of motion in viewers' minds. also called the art of animation is the creation of moving images through the manipulation of all varieties of techniques apart from live-action methods ${ }^{62}$.

Moving puppet in an animated film is animation because the audience is presented with still images of the puppet, which, when presented in a certain manner, lead to an

[^30]illusion of motion Thus the movement in animation does not take place on the screen but in the viewer's mind ${ }^{63}$. In general, animation is an activity to animate, move inanimate objects; An inanimate object is given a boost of strength, passion, and emotion to come alive and move or just seem alive ${ }^{64}$. The human eye is capable of retaining an after-image for a fraction of a second, which allows for the perception of motion if a sequence of slightly different pictures is shown at a certain rate ${ }^{65}$. In conclusion, animation movie can be formulated as a kind of movie distributed in the visual media. As Dian Purnama states that an animation movie can be very effective to improve students' ability to know and remember the word that they get from the movie, because when they are interested with the movie, the students are more enthusiastic about

[^31]learning ${ }^{66}$.

### 2.2.5 The Addams Family

The Addams Family is a fictional household created by American cartoonist Charles Addams in 1938. using the cartoonist's last name The Addams family originally included Gomez and Morticia Addams, their children Wednesday and Pugsley, close family members of Uncle Fester and Grandma, their butler. Lurch, and Pugsley's pet octopus Aristotle. the things in the form of a moving hand were introduced in 1954, and following Cousin Gomez It's wedge-shaped hair walking wearing a fedora hat and a mustache and Morticia Kitty Kat's pet lion in 1964. Pubert Addams, Wednesday and baby brother Pugsley, was introduced to the Addams Family Values They originally appeared as an unrelated group of 150 single- panel cartoons, about half of which were originally published in The New Yorker between their debut in 1938 and Charles Addams' death in 1988. Since then, they have adapted to other media. In 1964, a live- action television series, starring John Astin and Carolyn Jones,

[^32]premiered on ABC and went on to inspire a 1977 television film and cameos from cast in other shows. An unrelated animated series premiered in 1973.The franchise was revived in the 1990s with a feature film series consisting of The Addams Family (1991) and Addams Family Values (1993). On October 31, 2013, it was announced on Variety that Metro- GoldwynMayer would revive The Addams Family as an animated film with Pamela Pettler to write the screenplay and Andrew Mittman and Kevin Miserocchi executive producers of the film and they are in final negotiations with Gail Berman. from Berman Braun and Lloyd Braun to produce it. As of October 2017, Conrad Vernon was hired to direct the film, which he will also co-produce with Berman and Alex Schwartz, based on a screenplay written by Pettler, with revision by Matt Lieberman.

The film was released by Universal Pictures Home Entertainment digitally on December 24, 2019, followed by a DVD and Blu-ray release on January 21, 2020, voicing Oscar Isaac as Gomez Addams, Charlize Theron as Morticia Addams, Chloë Grace Moretz as Wednesday Addams, Finn Wolfhard as

Pugsley Addams, Nick Kroll as Uncle Fester, Snoop Dogg as Cousin Itt, Bette Midler as Grandmama, Allison Janney as Margaux Needler, Conrad Vernon as Lurch, Priest, Spirit of the House, Dr. Flambe, Elsie Fisher as Parker Needler ${ }^{67}$. Meanwhile, TV host Margaux Needler is busy designing and building the planned community of Assimilation nearby. When the marsh is drained and the Addams home is revealed, Margaux decides to get rid of the Addams Family ${ }^{68}$

### 2.2.6 Synopsis of The Addams Family 2009

Chased away by the rest of the Addams clan and during their wedding ceremony an angry mob disapproves of their goth-like nature, Gomez and Morticia Addams decided to move away, in the run they found an abandoned derelict asylum, surrounded by a marsh and hidden by fog at the top of a mountain in New Jersey, finally, they found a place to start a family. Thirteen years later, they need to face their kid's problem, Gomez is struggling to teach his son

[^33]Pugsley the saber dance (mazurka) for his adulthood ceremony based on the Addams family tradition, while Wednesday is questioning her mother about the world outside the mansion gate and normal things that never on the list of The Addams life.

### 2.2.7 Biography of the Authors

a. Conrad Vernon

Conrad Vernon is an American voice actor, director, writer, and storyboard artist best known for his work on the DreamWorks animated film series Shrek as well as films such as Monsters vs. Aliens, Madagascar 3: Europe's Most Wanted, and Penguins of Madagascar.He was born in July 11, 1968 in USA. He also codirected non-DreamWorks animated films such as Sony Pictures' Sausage Party and The Addams family, he also voiced the gingerbread man in Shrek, for The Addams family he voiced Spirit of the House ${ }^{69}$.
b. Gail Berman

[^34]Berman was born in Brooklyn on August 17, 1956, he is an American television producer and executive, He is a co-owner and founding partner of The Jackal Group, a production entity formed in partnership with Fox Networks Group. Its well-known products include the National Geographic Channels. she also became president of Paramount Pictures in March 2005, In October 2020, Berman signed on to executive produce the streaming series Wednesday ${ }^{70}$.
c. Alex Schwartz

Alex Schwartz is a producer at Sony Pictures Animation, She also served aspresident of production for Alpha Animation, she produced "Mr. Peabody \& Sherman""71
d. Pamela Pettler

Pamela Pettler is an American screenwriter, television producer, and television writer. Pettler was hired to rewrite Burton's 2005 film

[^35]adaptation of the book Charlie and the Chocolate Factory. In 2008, her credits include the animated films Monster House, Corpse Bride, and $9^{72}$.
e. Charles Addams

Charles Samuel Addams is an American artist and cartoonist who is known for his very funny and gruesome characters. He signed his cartoons under the pen name Chas Addams. Born in Westfield, New Jersey on January 7, 1912 died on September 29, 1988. Famous when he made The Addams family which became a successful tv series ${ }^{73}$.

### 2.2.8 The Elements of The Addams Family

2.2.8.1 Plot

There are five stages of plot:
a. Exposition

After being kicked out by angry mobs during their wedding ceremony, Gomez and

[^36]Morticia along with and Thing decided to find their place to live a place "no one would be caught dead in. ${ }^{74}$, find their "perfect" home in an abandoned asylum on a hill. They meet Lurch, an escaped mental patient whom they hit when Thing was distracted driving the car, and immediately recruit him as their butler. 13 years later they have 2 children eldest Wednesday and youngest Pugsley, the Addams family continue to live their gloomy lives in isolation from the outside world, everything seems perfect but one day Wednesday, wanting to experience the world outside the mansion after a balloon and confetti appear on their property, Morticia struggles to keep their daughter, followed by Gomes who finds it difficult when Pugsley begins to enter his age for his upcoming Mazurka, and as the fog surrounding it begins to lift.
b. Rising Action

[^37]Wednesday discovers a red balloon floating into the Addams area, the object he first sees makes him curious about the outside world, Elsewhere, reality TV host Margaux Needler, who builds a perfectly planned community called "Assimilation" so that his show will have an ending. a successful season finds the Addams household and is determined to rid the city of it when the family refuses to change.
c. Climax

Wednesday decides to run away from home to his new friend's house, Parker, an abandoned Margaux child to oppose his mother, meanwhile Pugsley begins to find difficulties with his training, Morticia and Gomes begin to be confused about their children, plus the townspeople begin to be consumed by the rumors spreading by Margaux. and want the Addam family to leave the city, they stormed the Addams house where a mazurka party was being held with torches and garden forks
intending to destroy their house.

## d. Falling Action

To save her family Wednesday accompanied by Parker discover a secret room under Parker's house revealing that Margaux has planted hidden cameras in every house she designed in town. She has been spreading rumors about the Addamse's through social media, claiming that they are freaks, making the citizens realize and apologize to the Addams family, on the other hand Gomes understands Pugsley's inability in the mazurka and lets his son do his best and convince the elders that even though everything failed, Pugsley was still recognized as a member of the Addams family.
e. Resolution

The mist finally returned home., Parker finds his identity, residents begin to accept the uniqueness of The Addams family and Margaux cooperates with Uncle Fester in her housing business.

### 2.2.8.2 Theme

For the opening and ending Heathis Human created an updated version the music is the typical music of The Addams family, where the snap of a finger is accompanied by music from Vic Mizzy and His Orchestra and Chorus where this song was used for their tv show in 1964, the lyrics themselves were written by Marc Shaiman ${ }^{75}$

### 2.2.8.3 Characterization

a. Gomez Addams (Oscar Isaac)

Morticia's husband and Wednesday and Pugsley's father. a man with a unique accent who is very lively, friendly, very whipped to his wife (crazy almost anything about her), Gomes is described as having the appearance of a Latin man with brown skin and a mustache, don't hesitate

[^38]with new things, very energetic man, likes to dance especially with his wife or his brother, they always chat and joke around, love their children especially the youngest, feels a little inferior when the youngest has difficulty mastering his family tradition where he used to be able to do it in one try perfectly, a good father who puts his family first above anything else.
b. Morticia Addams (Charlize Theron)

Gomez's wife and Wednesday and Pugsley's mother, a classy woman with dark charisma, 80s-style gothic makeup who loves her family very much, eccentric lifestyle, a little hesitant about normal life and skepticism, careful for her family and keeping old traditions, secretly insecure when it comes to her children, especially her eldest daughter, willing to sacrifice and forgiving, she protects
and attacks.
c. Wednesday Addams (Chloë Grace Moretz)

Gomez and Morticia's daughter and Pugsley's older sister. a girl who looks surrounded by a dark aura, with a flat tone of voice without emotion, does all kinds of dangerous things with toughness, loves her younger brother, has thoughts of her own, tends to like everything dangerous like knives, axes and other horror things. A good friend who doesn't choose friends by category, a good listener and tough girl.
d. Pugsley Addams (Finn Wolfhard)

Gomez and Morticia's son and Wednesday's younger brother. a son who looks obedient and adores his father, although he seems resigned to whatever Wednesday orders is actually a good In third-person
omniscient point of view, the narrator here knows everything about the characters' brother and willing to cover up his sister's mistakes, likes to play dangerous games such as playing grenades, knives, and some explosives secretly insecure with his father whom he considers an amazing father.
e. Uncle Fester (Nick Kroll)

Gomez's older brother, Morticia's brother-in-law and Wednesday and Pugsley's uncle. a rather stupid and slow uncle, always a victim of Wednesday and Pugsley trap, a brother who adores his brother very much, a little flirty and cheerful in his way

## f. Grandmama (ette Midler)

Gomez and Fester's mother. A wise mother-in-law for Morticia also Unique grandmother, she does
everything in her way, is a silly, and tends to do dangerous things but loves her family very much, just like her son she is very lively and weird.
g. Margaux Needler (Allison Janney)

A single mom who is greedy and manipulative, a sly and greedy reality TV show host and homemaking guru $^{76}$, does anything to achieve her goals. assume anything is wrong if you don't use her method.
h. Parker Needler (Elsie Fisher)

Margaux's neglected and rebellious daughter befriends Wednesday ${ }^{77}$ lonely child who is always dictated by her mother, after meeting Wednesday she starts wanting to live the way she wants.
2.2.8.4 Setting

The story takes place in a derelict asylum,

[^39]surrounded by a marsh and hidden by fog at the top of a mountain, New Jersey, USA.

### 2.2.8.4 Point of View

In third-person omniscient point of view, the narrator here knows everything about the characters' point of view as well as their feelings, the thoughts of all characters are revealed clearly. events that occur, both peaceful and bad events, the narrator knows it.

### 2.2.8.5 Problem

The Addam's family who are always eccentric and gets rejected by humans decide to find a place to live for them to start a family, when their child starts to be curious about the outside world they have to deal with a sneaky house selling agent who is after their house, by manipulating the neighbors around, plus the conflict of the children from the Addam's family where Wednesday the eldest began to doubt his mother who always did everything in the Addam's way while his rebellious teenager refused, there was also the youngest Pugsley who began to be frightened by the traditional Addam's family party
to welcome his adulthood.

### 2.2.8.6 Conflict

Clear up any misunderstandings about the oddball attitude of the Addam family who are different from the general public and overcome the Margaux's cunning to take over their home.

## CHAPTER III RESEARC METHOD

This chapter presents of research design, data sources, technique of data collection, and technique of data analysis. In addition, this section will discuss the methods that researchers will use in this study, the methodsconsist of data sources, data collection techniques and data analysis techniques.

### 3.1 Research Design

In this study the researcher used descriptive qualitative research with Library research technique . It means that the research isbased on the characteristics of
phenomena and the data analyzed using the description not numbers. This research method is based on the philosophy of post positivism, used to examine the condition of natural objects, where the researcher acts as a key instrument, data source collection is used purposively and snowball, data use techniques are triangulated or combined, data analysis is inductive/qualitative, and research results Qualitative research emphasizes meaning more than generalization ${ }^{78}$. it can also be said that it is a method used to answer research problems related to data in the form of narratives originating from interviews, observations, document multiplication. In orderto properly describe the approach and type of research, the presence of researchers, research locations, data sources, data collection techniques, data analysis, and checking the validity of the findings in a research proposal and/or report, a good understanding of each of these concepts is required ${ }^{79}$.

Qualitative is descriptive, where the data are in the

[^40]form of words or pictures, not numbers ${ }^{80}$. The data collected can be obtained from the experiences and perspectives of the participants, Qualitative researchers have the goal of rich descriptions of people, objects, events, places, conversations, and so on. sometimes, some data in the form of numeric data can be collected. Managing the large volumes of descriptive data generated from interviews, observations, and investigations or research using documents is an important consideration in qualitative studies ${ }^{81}$. This research process has several processes where the first is orientation or description, where the researcher describes what is seen, heard, felt and stated. The data obtained fromthis tend to be many, varied and not clearly structured. the second is called the reduction or focus stage, this is the stage of processing the results obtained from stage one where here it aims to find the focus of the problem, the data obtained is selected and sorted, if it is deemed unnecessary then the data is temporarily removed which can be used as research focus. the third or selection, this stage is detailing the focus of the problem that has been determined in the second step, the

[^41]results can be found themes and ways to construct the data obtained so that it can become new knowledge. The result of this research is the existence of a new knowledge that has meaning ${ }^{82}$.

### 3.2. Data Sources

In this study, the researcher use a script to analyze the refusal strategies of the film script entitled "The Addams family 2019" movie by Universal Studio. According to Rees that is sense of verbal of art, literature means a piece of writing which expresses and communication thoughts, feeling or ideas, and attitudes of its writer towards life in the world. From above statement the writer can say that literature is the form of writing. A script is the art of speaking literacy that is immortalized in written form that is used in a work of art such as a film etc. ${ }^{83}$

The data of this research are sentences in the form of conversations consisting of refusal strategies which are categorized into three types based on Beebe and Takahasi

[^42]theory. The data source is the source from which the data is taken. Researchers used secondary data. This means that the data source is a film transcript taken from the internet by Sweetstuff which is considered more appropriate and accurate with 63 pages and approximately 30 scenes. moreover, this research will focus on the rejection strategies spoken by the characters and explore their intentions or types because refusal strategies are the object of research.

### 3.3 Technique of Data Collection

The process of analyzing research data in qualitative research is different from the process of analyzing data in quantitative research using statistical programs, The data analysis process in the quantitative approach can be carried out if all research data has been successfully collected, while in the qualitative approach the data analysis process is carried out during the data collectionprocess until the research report is completed ${ }^{84}$.Techniques of data analysis in this research used content analysis technique that includes identification, classification, analysis, and description.

[^43]Data identification use Pragmatic Approach of Beebe and Takashi theory about Refusal strategies ${ }^{85}$.

Qualitative research involves the studied use and collection of a variety of empirical materials case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts that describe routine and problematic moments and rneaning in individuals' lives.

The researcher used the descriptive method in this research. Data collection technique of this research is library riset. for collecting the data, Observation and documentation techniques will be used. below are the qualitative data collection techniques that gonna be used as follows:
a. Observation

Observation is the basis of all science ${ }^{86}$.through observation researchers learn about behavior and the meaning of that behavior. Qualitative research data collection techniquescan be done with steps, namely, observation,

[^44]interviews, documentation or acombination ${ }^{87}$. In this study, data collection was carried out through several identification sources.This source collection is included in the documentation data collection technique.
b. Documentation

Document is a record of past events, usually in the form of writing, pictures or monumental works of someone,"in most tradition of qualitative research, the phrase personal document is used broadly to refer to any first person narrative produced by an individual wich describes his or her own actions, experience and belief ${ }^{88}$.The thing that is identified here is the script or dialogue script in the film, identifying the speech based on the refusal put forward by themain character. And that's what researchers pay attention to in this film. It also requires understanding and sensitivity in reading the atmosphere of each scene, the author collects some subtitled texts and analyzes them according to theories are used where the first

[^45]criterion is that speech must threaten the face ${ }^{89}$,.In classifying it takes several levels to combine spoken sentences, where these sentences can be categorized in refusal strategies. As a guide in choosing sentences, or can elicit a response of reluctance or rejection.
c. Library research .

In data collection techniques, library research is This research is library research, namely research carried out using literature (library), either in the form of books, notes, or reports on research results from previous research ${ }^{90}$. When the researcher collects data by library research in this case the author will identify discourse from books, papers or articles, magazines, journals, web (internet), or other information related to the title of writing to look for things or variables in the form of notes, transcripts books, newspapers,

[^46]magazines and so on ${ }^{91}$. In this case, the author combines $t$ techniques above, where makes observations on sources that have been documented, where there is a script and film/movie.

The clips from television are materials that are easily adapted for foreign language learning. They present not only linguistic expressions but also how these expressions are actually spoken in certain contexts by native speakers ${ }^{92}$. These practices can involve, specific sequences or specific ways of designing speech. Then, through careful listening, comparison ofexamples, and exploration of the context, the conversation analyst describes in detail the natureand tsks of the practice.

### 3.4 Tchnique of Data Analysis

Qualitative data analysis is an inductive nature where an analysis based on the data obtained is then developed a

[^47]certain relationship pattern or becomes a hypothesis ${ }^{93}$. The main purpose of conducting research is to answer research questions. To achieve these main objectives, among others,must go through a data processing and analysis process ${ }^{94}$, in this research the library research are used, Data collection is a series of interrelated activities aimed at gathering good information to answer research questions that arise ${ }^{95}$. a library research means the researcher carries out a series of activities in the data collection process. The importance of considering several phases in collecting data, which is usually conducting an observations.

In this research to analysis the data, the classification and interpretation of linguistic (or visual) material in order to make statements about the implicit and explicit dimensions and meaning- making structures of the material and what is represented in it. Meaning making can

[^48]refer to subjective or social meaning ${ }^{96}$, The data analysis technique in this study uses content analysis techniques which include identification, classification, analysis, and description based on the refusal strategies wich is:direct strategy and indirect strategy ${ }^{97}$, each scene has a different setting and atmosphere this can lead to prejudice that affects refusal strategies, this will also affect the level of classification. To use this method researcher takes a time to process, the researcher need to deal with a large number of field notes, transcripts, audio recordings, video data, reflections, or information from documents, all of which must be examined and interpreted ${ }^{98}$.
a. Data Reduction

Data reduction means that the potential of the data universe is reduced in an anticipatory way when the researcher selects the conceptual framework, research questions, cases, and instruments. Once actual field notes, books, article , tapes, or other data

[^49]are available, data summaries, coding, finding themes, grouping, and writing stories are examples of further data selection and condensation ${ }^{99}$. Reducing data means summarizing, choosing the main things, focusing on things that are considered important, looking for patterns and themes and eliminating things that are not necessary. should be reached.
b. Data Display

Data display is a step in organizing data in a dense information structure rich in meaning so thatconclusions can be easily drawn. The data display id is usually in the form of a story or text ${ }^{100}$. Data displayhas been considered as an important step during qualitative data analysis or writing stage. Data display in graphic format is a way to present information concisely and efficiently, depicting details given in longer textual information. Visual displays provide a multidimensional space to organize data and show relationships between
${ }^{99}$ Ansar, "Indirect Refusal Strategies in the Film "The Blind Side,"" 162-164.
${ }^{100}$ D Ary, L C Jacobs, and A Razavieh, Introduction to Research in Education (Harcourt Brace College Publishers, 1996), 481, https://books.google.co.id/books?id=3pU9PgAACAAJ.
different pieces of relevant data ${ }^{101}$. Data displays are designed to provide contrast and comparison. In qualitative research, the presentation of data can be done in the form of brief descriptions, charts, relationships between categories, flowcharts and the like where the most often used is narrative text ${ }^{102}$. By presenting the data display it will make it easier to understand what is happening.

## c. Conclusion

Conclusions must be appropriate and based on the data that has been obtained in research activities, it can be said that conclusions are the answers sought in the study even though the answersare not always pleasant ${ }^{103}$.The conclusion contains a description and explanation of how the results obtained. The validity of the research results as a realization of answering the research objectives, of course, does not only depend on the results of the research, but also relates to the methods and procedures used so that there will

[^50]be findings (research results) that are properly reflected in the abilityresearch as the answer ${ }^{104}$

## CHAPTER IV FINDING AND DISCUSSION

This chapter presents that the researcher found research findings and discussion about refusal strategies that used in dialogue each character in The Addams family 2019 movie script. The main purpose of this chapter will be to answer the research questions based on the problems that have been written in chapter I.

### 4.1. Type of Refusal Strategies in the Addams Family Movie Script.

[^51]After the researchers collected the data, the next step was to analyze the film script in the refusal strategy analysis. There are types of refusal strategies in The Addams family 2019 film script which are classified based on the types of refusal strategies according to Bebe Takahashi's theory. This study found that direct refusal strategy has three categories, namely Performative and Non-Performative, while indirect refusal consists of eight categories, namely Reason, White lie, Hedging, Request, Let the interlocutor off the hook, Consideration of the interlocutor's feeling, Suggestion, Others., happened in the script of The Addams family 2019. The detailed explanation will be presented as follows:

### 4.1.1. Direct Refusal

Direct denial using denying vocabulary or statements showing unwillingness or inability ${ }^{105}$, Direct refusals are precise and clear in meaning ${ }^{106}$ usually done directly and clearly without having to cover up the meaning behind it. In this refusal categorized into two semantic formulas:

[^52]performative (e.g. I refuse you), and nonperformative statement (e.g. I can't) ${ }^{107}$, it is as follows:

### 4.1.1.1 Performative

Performatives are self-naming utterances. The performative verb usually refers to the act in which the speaker is involved at the moment of speech ${ }^{108}$. the researcher found 5 refusal strategies performative most of them used Not and Have not.

In scene 23 ( 47:13) revealed that the performative refusal expressed by Mortichia's which refused use "not" with the tendency of "i refuse", in her dialogue "Not until Wednesday gets home" shows a direct refusal of the Gomes idea who wanting a family gathering because grandmother visited them, the reason Mortichia refused was because she wanted her eldest daughter not to be left behind.
4.1.1.2 Non performative

[^53]"no" Saying "no" for refusing is common and it shows that the speaker refusing directly Here we find non-performative NO amount 7 words and 11 negative ability which is indicated by the word Wanted in the word after the note as in:

In scene 1 (02:16) which shows a strong rejection of the existence of The Addams family who at that time held a wedding ceremony, this refusal is intended to express directly without thinking about the feelings of the recipient caused by emotional impulses In this scene, the anger of the residents is shown with the image of the sharp objects they carry and the refusal sentence "not" is enough to show a strong reluctance. there is also in seconds
(15: 03) where gomes shows his reluctance by saying "Don't make me come up there!" as a warning. Here Gomes shows his reluctance without using the word wanted but the sentence he uses is enough to show his reluctance.

In scene $7 \mathbf{( 1 6 : 4 0 - 1 7 : 5 5 )}$ it is found that non-performative refusal No is shown with direct

NO sentences such as "Hey! No! No! bad kitty", a clear difference from non-performative will refusal strategies that must be studied in the sentence and understand the context, while this is a big and very clear rejection of the no!

### 4.1.2 Indirect refusal.

Indirect refusal is refusal which is spoken polite such as in saying "I'd like to but, I"m sorry" ${ }^{109}$. Indirect refusal sometimes gives an explanation, why they could not comply with someone request ask and offer people who have a different status, age, and education ${ }^{110}$. There are categories of indirect strategies as follow:

### 4.1.2.2. Reason

The speaker gives an explanation to show how that the requestor invitation could not be accomplished ${ }^{111}$. found about 8 indirect refusals by reason, such as :

[^54]In scene 7 (18:39) there is a dialogue "Now, now, there are some restrictions. You know, I can't go to the mall, or a zoo, or a building..." which gives the reason for the refusal of a wish, here is the Wednesday desire to go to the outside world. The reasons used here are examples of things that Uncle Fester had experienced.

### 4.1.2.3. White lie

When confronted with the necessity to state an opinion, wants to lie rather than damage positive face ${ }^{112}$, or the speaker give the reason which is not in accord with the true reason or situation. 2 white lies which was revealed on :

In scene 3 (08:36) and scene 29 (57:43) as follows "its hideous, its Horrible" here Gomes and Mortichia do a lie to refuse Icaboog asking them to leave the house, they say a sentence which is the opposite of their intention. then the dialogue ": I repeat, she did not go to her friend's .." here the lie can be read from the diction that used, Pugsley is clearly lying even

[^55]though the lie was intended to cover up Wednesday who ran away from home.

### 4.1.2.4. Consideration of interlocutor's feeling

In other words to actually satisfying some human-relations wants such as those illustrated in many of the outputs considered above - the wants to be liked, admired, cared about, understood, listened to, and so on. ${ }^{113}$ The researcher found one category as follow:

In the 7th scene (18:02) it is revealed in the words spoken by Fester to Mortichia "Please, don't worry. I'll sleep in the attic. You won't even know I'm here" Fester tries to make Mortichia not work extra for his presence in their home. it could be said that Fester was trying to be polite by refusing Mortichia's offer which he thought was too much and he didn't want to be a burden.

### 4.1.2.5. Suggestion

Requests provide other offers which, as with requests, can also provide suggestions to offer

[^56]requests for others, where found 4 and the fourth offer something else to refuse as a diversion.

In scene 7 (18:33) "Darling, we have all the horror" is intended to reject the idea of Wednesday by mentioning what is already available at home, (27:04) there is also a dialogue Gomes to coffee shop employer " Hmm. You know, I'm looking for something a bit stronger. Ah! Let me try that" where Gomes offered him what he wanted to refuse the offer.
4.1.2.6. Let the interlocutor off the hook

Usually, this category contains the word "but" as well as suggestion, but this section does not offer but rejects the existing one or occurs as a rebuttal. There are 3 dialogues, one of them is:

In scene 12 (29:39): "I don't wanna brag, but mine already does that . Look" Fester rejected Margaux's offer by stating that his condition was suitable as a rebuttal, there was the word but as conjunction.

### 4.1.2.7. Hedging

This is often manifested by choosing words at the extremes of the relevant rating scale ${ }^{114}$, The researcher found one dialogue :

In scene 16 (36:23) one could say here it was done sarcastically like " We thought you were finished. Our whole family is coming in two weeks." Gomes refused with a rebuttal as if telling Margaux to stop without hiding his disappointment at not being heard.

### 4.1.2.8. Request

Found 1 dialogue in this category where The speaker looks for another request with the intention of explaining that he refused the request, the way is by submitting another request as a solution.

In scene 33 (01:16:50) Margaux said "What? No. I'll be... I'll be bankrupt. Who will buy all these houses?" where here includes the expression of denial where she questions the development of her business by asking who the perpetrators will buy although she knows that he is wrong.
${ }^{114}$ Ibid., 116.

### 4.1.2.9. Other

Usually indicated by the words intensify surprise, appreciation or criticism such as saying "Wow", "huh", "oh please" etc. Here are found 3 such as:

In scene 33 (01:14:57) shown by the dialogue " A family? Oh, please! They Are a bunch of monsters! Don't go soft on me, people. I will relish hounding you until that nuclear waste dump of a house is gone and your mutant family along with it! Ah!" where rejection is indicated by a sigh oh as a form of rejection that can be felt based on intonation.


Picture 4.1.1.1. Gomes and Morthicia at scene 16

### 4.2. Discussion

In several themes, The addams family becomes a topic in the discussion of scientific works such as theses and journals. for example Kimberth D. Obeso who includes the addams family as the object of his research with the title Psychoanalytical Conflicts of the Selected Characters in The Addams Family ${ }^{115}$, where examines the range of psychological emotional approaches of each character, This paper uses qualitative method of discourse analysis in order to answer the main problem raised in this study. Researcher using this method adheres not on the interpretation of the numerical data but on the investigation and elucidation of the text. found 2 ways of expressing feelings, such as hiding emotions and expressing love. In this paper, the author only includes the emotions that are depicted in each character through actions and body language. not focus on the utterances or sentences created. while in this thesis the author examines the following:

The researcher discusses the analysis of the data found in the film "The Addams Family 2019". The researcher

[^57]identified direct and indirect refusal strategies in the film " The Addams Family 2019". Therefore, the researcher analyzed this research based on the situation, the strategy of refusal, and also especially for the types of direct and indirect refusal used in this film. As a result, based on 50 data, the authors found character refusal strategies, namely: there are twenty-three direct strategies and twenty-one indirect strategies.

In scene 1 ( 02:16-03:35) there is a direct refusal of non-performative will which shows a strong rejection of the existence of The Addams family who at that time held a wedding ceremony, this refusal is intended to express directly without thinking about the feelings of the recipient caused by emotional impulses In this scene, the anger of the residents is shown with the image of the sharp objects they carry and the refusal sentence "not" is enough to show a strong reluctance.

In the scene, 2 (05:31-06:59) expressed by Morticia with the phrase Can't show direct refusal non-performative willingness which is quite strong which shows an expression of tiredness due to something where here one thing is the desire to settle down and start a new life, as follows its a non-performative no with a strong word of
refusal nowhere Gomes tries to deny Lurch condition after getting hit by a car.

Scene 3 (08:36) shows an indirect refusal white lie where this happens due to icaboog's desire for them to leave but they refuse by saying "its hideous" and "its Horrible," to express their refusal indirectly.

In Scene 4 (10:33) found indirect refusal by others wherein icaboog again orders Mortichia to leave but Morticia refuses with the initial "Oh!" then gave icaboog coffee while saying his very temperamental before drinking coffee in the morning, it means these things becomes his habit.

In Scene 5 (12:39-12:42) there are 2 types of refusal, the first is direct non-performative will where Pugsley rejects Wednesday's decision to wake up immediately with the words "not" while indirect refusal is found in the dialogue that Pugsley said when rejecting Wednesday's argument about his habit of throwing the ax as if Wednesday never did it either, the word that Pugsley said was "oh"

In Scene 6 (15:03-15:54) found two refusal strategies where the first is a direct rejection of non-performative
willingness where Gomes says "don't" as a warning to Pugsley which is against his will and he will do if the child hears his words, the second is the indirect refusal reason where Pugsley explains the reason for his rejection of the sword mazurka.

In Scene 7 (16:40-18:39) found five refusal strategies where two of them were direct non-performative rejection nowhere Mortichia refused Wednesday dirtying the dining table with the word "no" and Pugsley refused the lion's wish to eat his breakfast. The next is indirect refusal Consideration which was said by uncle Fester to subtly refuse Mortichia's desire to prepare a room for him, followed by the indirect refusal of the suggestion by Mortichia to refute Wednesday's opinion about a different outside world which according to her thought can be found another fresh horror there, the last is indirect refusal reason said uncle fester to reject Wednesday's opinion, he mentioned some things he couldn't do to persuade her.

In Scene 8 (20:41-21:21) has found direct refusal of non-performative no and non-perforative willing where Margaux said "No" in the dialogue with Gleen about how the scene was perfect but Margaux felt the opposite, then in the second dialogue where Margaux says "don't" to Parker
showing his reluctance to spare time for his daughter because she prefers work. the last one is the indirect refusal suggestion, Margaux rejects Parker's argument and reminds him about the training schedule so that the kid doesn't bother her anymore.

In Scene 9 (22:41) Pugsley's direct refusal of nonperformative willing was found with the diction "don't" which shows his reluctance to Wednesday's offers. Pugsley also expressed of awkwardness when Wednesday said she loved him.

In Scene 10 (26:07) found a direct refusal27 of Nonperformative Negative will/ability where Morticia said "don't and can't" which showed her reluctance in Gomes' offer to move to the city center with other normal people.

In Scene 11 (27:04-27:20) found two indirect refusal strategies suggestion and reason. in the first dialogue, Gomes refuses the waiter's offer at the coffee shop saying he wants something else. then Mortichia refused Gomes' offer to taste the grounds coffee he got from the coffee shop because she heard a strange sound.

Scene 12 (28:48-29:39) found two indirect refusal strategies suggestion and Let the interlocutor off the hook. in the first dialogue, Gomes refuses Morthicia's offer to return to their residence after watching a children's dance
performance which they think is odd. then uncle festers turned down Margaux's offer saying "I don't wanna brag, but" because he didn't want to look arrogant and offend Margaux because he had been looking like Margaux had mentioned for centuries. .

Scene 13 (31:51-32:52 ) found direct refusal Nonperformative no and indirect refusal strategies reason. in the first dialogue, the cameraman immediately refused firmly "no" when entering the Addam family's terrible mansion, especially when he was greeted by Lurch who is as big as Frankenstein. Next Gomes refuses Margaux's offer to throw away the family gift candle holder, arguing that his family will be very sad.

Scene 16 (36:08 -36:32) found direct refusal Nonperformative willingness where in Morthicia's dialogue who said to Margaux "Stop! Right there! Don't " it was described that Morticia no longer wanted to hear Margaux's explanation because she was annoyed and two indirect refusals Hedging strategies and Let the interlocutor off the hook. in the first dialogue, Gomes tries to deny Margaux's activities so as not to offend her, again he says that there will be a family gathering in two weeks. the last one in "but you really have done enough" politely ends it with "thank you"
aims to emphasize that Margaux has had enough with her speech.

In Scene 18 and 19 (39:02-41:08) found two indirect refusal q of reason where the first dialect was spoken by Morticia when Wednesday thought that she should go to public school, Morticia reasoned that the taxidermy training for Wednesday was good enough, then Wednesday said that "I prefer to set my sights on something a little more challenging" to refute Parker's opinion.

In Scene 21 (42:06) residents found refusal strategies Non-performative willingness after reading the false rumor spread by Margaux in the chat group, the dialogue is "It doesn't matter! It's obvious they don't belong here"

In Scene 23 (45:07-48:03) found five refusal strategies including two direct rejections of Non-performative willingness and performative then three indirect refusals by reason and one Let the interlocutor off the hook.

The first dialogue shows indirect refusal by reason where Mortichia denies Gomes' opinion when she expressed his concern on Wednesday, then the second dialogue is the word "didn't" which shows direct refusal Willingness, Gomes' refuse which he said very clearly to grandmother, then Mortichia's direct performative refusal which refused "not" with the tendency of "I refuse", the next was the
indirect refusal by reason when Wednesday refuted her mother's opinion that she didn't have a smile, lastly when Mortichia refused grandmother's offer by saying "But I will handle this" which is an indirect refusal let the intercluster off the hook.

In Scene 28 (54:10-55:57) find six refusals including the first two direct performative refusal strategies contained in Morhticia's dialogue "Don't speak to your mother that way" than "I don't like it" which shows a clear rejection of the argument to Wednesday, The second is a non-performative direct refusal nowhere Mortichia denies grandmother's opinion with the initial "NO" about Wednesday's change in attitude, the third two indirect refusals by reason in Parker's dialogue which rejects Margaux's opinion about Wednesday "She's not a creep. She's just not like you. Why can't you ever let people be different?" then his rejection of the state of the house "Everything's boring and fake and bright, like plastic flowers! "The last one was a direct non-performative rejection number that Parker said when his mother decided to confiscate her cellphone.

In Scene 29 (57:43) indirect refusal was found By white lie, Pugsley said "I repeat, she did not go to her friend's.." to cover up that his brother ran away from home when his mother asked.

In scene 32 (01:10:07-01:10:21) found a direct nonperformative refusal of negative willingness where Pugsley refuses to continue Mazurka ". I can't do it, Pop" then Gomes direct rejection of performative who rejects Pugsley's opinion.

In scene 33 (01:14:57-01:16:50) there is one performative direct refusal, indirect refusal by request, and the other, where the first dialogue is "Oh, please!" Margaux rejects the opinion of the residents who turned to defend the Addam clan, secondly Parker refuses to follow her mother and prefers to stay with the Addams and finally by request where Margaux asks Who will buy all these houses?

Table 4.1.1.2. Table of Refusal strategies

| Direct Refusal | Sum |
| :---: | :---: |
| Perfotmative | 5 |
| Non Performative Will | 11 |
| Non Performative No | 7 |
| Indirect Refusal |  |
| Reason | 8 |
| White Lie | 2 |
| Hedging | 1 |
| Request | 1 |
| Let The Interlocutor off the hook | 3 |


| Consideration of interlocutor's <br> feeling | 1 |
| :---: | :---: |
| Suggestion | 4 |
| Others | 3 |
| Total | 46 |

## 4. 3 Pedagogical Implication

After the researcher doing research and analyzing the data, the implication of this study is the result could be used as an example and applied in a particular field of linguistic especially in pragmatic refusal strategies This is because in writing an article must be exposed to deixis, so the lecturer may use this kind of step by using a part of the script as an example or task so that students can easily understand the material. Lecturers are expected to be able to explain the material and provide a clear explanation of the concept, form, and function of the refusal strategy, the use of refusal strategies both verbally and in writing using scripts also find out which scenes contain more expressions of refusal strategies and then pick up which can make for examples and
student assignments related to refusal strategies orally and in writing. Students are also expected to be able to present the results of concepts, forms, functions, and types of refusal strategies.

## CHAPTER V CONCLUSION AND SUGGESTION

In this chapter, the researcher arrived at the conclusion after analyzing the data in the previous chapter. The conclusion drawn based on the formulated research question, while suggestion intended to give information to the next researchers who would be interested in doing similar research.

### 5.1. Conclusion

Depend on the research finding and discussions, the conclusions of this study are shown below:
5.1.1. After the researcher conduct a research about movies with tittle the Addams family 2019 . The researcher found types of refusal strategies in the Addams family 2019 movie script as follows; Direct refusal : performative and

Non performative such as negatif will/ Ability and negatif No, the example has found are, not and no! etc, Indirect refusal: suggestion, hedging, question etc.
a) The types of refual strategis that used in The Addams family 2019 movie script were direct refusal and indirect refusal, most are used is direct refusal negatif will/ Ability, the next is indirect refusal which was found 8 times which is indirect refusal by reason then non-performative direct refusal followed with nominal 7 found, the rest have the lowest nominal, one is white lie, hedging, request and consideration of interclutor feelings.

### 5.2. Suggestion

After getting the result of the analysis, the researcher would like to give some suggestion as considerations which are important for the lecturer, students and the next researcher.

### 5.2.1. For Lecturer

This study could help to improve student's grammar especialy about pronoun.
5.2.2. For Student

By studying refusal strategies could give students more benefits and thoughtful in referring speaker meaning.
5.2.3. Next Researcher

The researcher hope, the next research about refusal strategies is more specific one and the next researcher can use this study as referent.

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## APPENDICES

The script of The Addams family 2019

| Code | Utterance | Context | Direct | Indirect |
| :---: | :---: | :---: | :---: | :---: |
| Wedding scene 1 02:16 <br> 03:35 | a resident : aren't wanted here! <br> A resident:We don't want you here! | Partisipant: Morticia, Gomez, Fester,grandma, all Addams clan and angry mob Scene:Gomes and Morticia wedding ceremony. | non performative negative will <br> non <br> performative negative will |  |
| 2nd scene <br> 05:31 <br> 06:59 | Morticia : we can't run forever, My love <br> Gomes: No, he seems perfectly demented | Partisipant: <br> Morticia, Gomez, <br> Fester, Lurc and <br> Thinks Scene: <br> Runaway. | Non performative negative will <br> non <br> performative negative no |  |
| $\begin{aligned} & \text { Scene 3 } \\ & 08: 36 \end{aligned}$ | Icaboog : Get out! Mortichia : its hideous, Gomes replied: its Horrible, | Partisipant: <br> Morticia, Gomez, <br> Icaboog, <br> Scene: found a new home |  | White lie |
| $\begin{aligned} & \hline \text { Scene } 4 \\ & 10: 33 \end{aligned}$ | Icaboog : Get out! Mortichia : Oh, you're always so grumpy before your morning coffee | Partisipant: Morticia,Icaboog, Scene: 13 years later |  | other |
| $\begin{aligned} & \text { Scene } 5 \\ & 12 ; 39 \end{aligned}$ | Wednesday : <br> all right, ichabog im awake | Partisipant: ,Icaboog, Wednes day, Pugsley | Not performative |  |




| 27: 20 | You know, I'm lookingfor something a bit stronger. Ah! Let me try that. <br> offer : Just a moment, what am I hearing? <br> Mortichia to gomes | Fester Wednesday, Pugsley and caffe employed <br> Scene: The <br> Addams at public place |  | Reason |
| :---: | :---: | :---: | :---: | :---: |
| Scene 12 <br> 28:48 <br> 29:39 | Gomes refuse Mortichia idea to went home : Morticia, this is not the old country. True, these peopleare a little different.But deep down, we're all the same. <br> We have to give them a chance.Get to know them. We have to win them over. <br> Fester to Margaux : I don't wanna brag, but mine already does that.Look | Partisipant: Gomes, Morthicia, Fester Wednesday, Pugsley and Margaux <br> Scene: The <br> Addams watch <br> kids dance <br> performance |  | Suggestion <br> Let the interlocu tor off the hook |
| Scene 13 $31: 51$ | Cameraman said : <br> Yeah, no. Life's too short. See ya! | Partisipant: <br> Gomes, Morthicia, Fester and Margaux crue Scene: Margaux crew visit the | Non performative no |  |
|  |  | Addams mansion |  |  |


| $32: 52$ | Gomes to Margaux : <br> The sconces were a <br> gift from dea <br> relatives. If we get rid <br> of them, they'll be <br> terribly hurt the next <br> time they visit. |  | Reason |  |
| :--- | :--- | :--- | :--- | :--- |
| Scene 16 | Mortichia to Margaux <br> :Stop! Right there! <br> Don't touch another <br> thing!t's perfect. | Partisipant: <br> Gomes, Morthicia, <br> Fester and <br> Margaux | Non <br> performative <br> willingness | Scene: Margaux |


|  | coming along so well. | tell her parents about Parker |  |  |
| :---: | :---: | :---: | :---: | :---: |
| Scene 19 41:08 | Wednesday said to Parker and her friends : Popularity is fleeting. I prefer to set my sightson something a little more challenging. | Partisipant: Wednesday, Parker and her friends <br> Scene: Parker school |  | Reason |
| Scene 21 <br> 42:06 | The citizen : It doesn't matter! It's obvious they don't belong here. | Partisipant: The citizen <br> Scene: Marrgaux hoax spead on Chatt | Non performative willingness |  |
| Scene 23 45:07 <br> 47:02 <br> 47:13 | Mortichia to Gomes : It's not Wednesday I'm worried about. It's the rest of them. We mayneed to provide an alibi. <br> Gomes to grandma: I didn't say that exactly. <br> Grandma to gomes : Yes, you did. You said that exactly. Said he was worried you'd have a massive facial expression and... | Partisipant: <br> Mortichia, Gomes, Grandma and Wednesday <br> Scene: when <br> Wednesday come late | Non <br> performative willingness <br> Perfomative | Reason |

$\left.\begin{array}{|l|l|l|l|l|}\hline & \begin{array}{l}\text { Mortichia to gomes : } \\ \text { Not until Wednesday } \\ \text { gets home }\end{array} & & & \\ \hline 47: 50 & \begin{array}{l}\text { Wednesday and } \\ \text { Morthicia : } \\ \text { Wednesday, you don't } \\ \text { have a smile. } \\ \text {-Turns out I have a lot } \\ \text { of things you don't } \\ \text { know about. }\end{array} & & \text { Reason } \\ \hline 48: 03 & \begin{array}{l}\text { Morthicia : Thank } \\ \text { you, Grandma. But I } \\ \text { will handle this }\end{array} & \begin{array}{l}\text { Performative }\end{array} & \begin{array}{l}\text { Scene }\end{array} & \begin{array}{l}\text { Partisipant: } \\ \text { Mortichia, } \\ \text { Wednesday, } \\ \text { Margaux and } \\ \text { Parker }\end{array} \\ \text { Mpeak to your mother } \\ \text { shat way. } \\ \text { How dare you } \\ \text { enter this house like } \\ \text { that. } \\ \text { interlocut } \\ \text { or off the } \\ \text { hook }\end{array}\right]$

| 55:56 | Parker to Margaux: <br> She's not a creep. <br> She's just not like you. <br> Why can't you ever let people be different? |  |  | Reason |
| :---: | :---: | :---: | :---: | :---: |
| 55:42 | Parker : I hate it here! Everything's boring and fake and bright,like plastic flowers! Like you! |  |  | Reason |
| 55:57 | Parker: No! Please, no. Anything but that! |  | Non performative no |  |
| Scene 29 <br> 57:43 | Pugsley to Morthicia : <br> I repeat, she did not go to her friend's.. | Partisipant: <br> Mortichia, and Pugsley <br> Scene: Wednesday <br> runaway from <br> home |  | White lie |
| Scene 32 <br> 01:10:07 | Pugsley : I give up. I can't do it, Pop | Partisipant: Gomes and Pugsley <br> Scene: Mazurka | Non <br> performative <br> Negative <br> will/ability |  |


| 01:10:21 | Gomes: You haven't let me down, Pugsley. |  | Performative |  |
| :---: | :---: | :---: | :---: | :---: |
| Scene 33 |  |  |  |  |
| 01:14:57 | Margaux to citizen: A family? Oh, please! They're a bunch of monsters! Don't go soft on me, people. I will relish hounding you until that nuclear waste dumpof a house is gone and your mutant familyalong with it! Ah! <br> Parker to Margaux : <br> I'm not going anywhere with you. I'm staying with my friend. | Partisipant: The Addams family, margaux. Parker and citizen <br> Scene: The ambush |  | Other |
| 01:15:26 |  |  | Performat ive |  |
| 01:16:50 | Margaux : What? No. I'll be... I'll be bankrupt. <br> Who will buy all these houses? |  |  |  |
|  |  |  |  | Request |

Picture of Scene 16


Table of Refusal strategies

| Direct Refusal | Sum |
| :---: | :---: |
| Perfotmative | 5 |
| Non Performative Will | 11 |
| Non Performative No | 7 |
| Indirect Refusal |  |
| Reason | 8 |
| White Lie | 2 |
| Hedging | 1 |
| Request | 1 |
| Let The Interlocutor off the hook | 3 |
| Consideration of interlocutor's feeling | 1 |
| Suggestion | 4 |
| Others | 3 |
| Total | 46 |

## The script

1
00:00:38,329 -->
00:00:39,562
<i>There's no bell</i>

2
00:00:39,564 -->
00:00:42,330
<i>When you call for me</i>
3
$00: 00: 42,332$-->
$0000: 45,401$
<i > You'll be falling for miles</i>

## 4

00:00:46,503 -->
00:00:49,908
<i>I'm bewitched by
your misery</i>

## 5

00:00:51,408 -->
00:00:54,977
<i>But I love it when
you smile</i>

## 6

00:00:54,979 -->
00:00:57,915
<i>Let me know
what you want from
me</i>

## 7

00:00:59,082 -->
00:01:02,851
<i>Whisper "love" in my ears</i>

## 8

00:01:02,853 -->
00:01:05,790
<i>Before you try
to get your hooks in me</i>

9
00:01:07,591 -->
00:01:11,860
<i>I should warn you,
my dear</i>

## 10

00:01:11,862 -->
00:01:15,263
<i>My heart is a haunted house</i>

## 11

00:01:15,265 -->
00:01:19,200
<i>Once you're in,
you ain't getting out</i>

$$
12
$$

00:01:19,202 -->
00:01:23,238
<i> It's the trap
you've been waiting
for</i>

## 13

00:01:23,240 -->
00:01:26,974
<i>Ain't no windows,

| ain't no doors</i> | 20 |
| :---: | :---: |
|  | 00:02:12,022 --> |
| 14 | 00:02:13,754 |
| 00:01:26,976 --> | My love. |
| 00:01:30,115 |  |
| <i>No escaping the way | 21 |
| you feel</i> | 00:02:13,756 --> |
|  | 00:02:15,991 |
| 15 | <i>Cara mia.</i> |
| 00:01:31,749 --> |  |
| 00:01:35,283 | 22 |
| <i>It's like a dream, | 00:02:15,993 --> |
| but you hope it's | 00:02:18,862 |
| real</i> | The ring! The ring! |
|  | Oh, no! No, no, no! |
| 16 |  |
| 00:01:35,285 --> | 23 |
| 00:01:39,155 | 00:02:27,004 --> |
| <i>My, my, my | 00:02:30,341 |
| heart</i> | Oh, Thing! |
|  | Best hand always has the ring! |
| 00:01:39,157 --> |  |
| 00:01:45,093 | 24 |
| - <i>M-m-m-my heart is | 00:02:40,384 --> |
| a haunted</i> | 00:02:42,717 |
| - <i>Haunted house</i> | Dearly be-loathed, |
| 18 | 25 |
| 00:01:46,997 --> | 00:02:42,719 --> |
| 00:01:50,800 | 00:02:46,721 |
| <i>M-m-m-my heart is a haunted</i> | it is indeed a rare |
|  | privilege to see our family |
| 19 |  |
| 00:01:50,802 --> | 26 |
| 00:01:53,171 | 00:02:46,723 --> |
| <i>Haunted house</i> | 00:02:50,358 <br> gathered together |

for this Addams
tradition.

## 27

00:02:50,360 -->
00:02:52,661
To commence this ceremony

## 28

00:02:52,663 -->
00:02:54,196
and deliver these two

## 29

00:02:54,198 -->
00:02:58,234
into the yawning void
of matrimony,

## 30

00:02:58,236 -->
00:03:02,874
we put the lime in the coconut
and drink them both up.
31
00:03:10,313 -->
00:03:12,547
I now pronounce you...
32
00:03:12,549 -->
00:03:13,916

- Monsters!
- Freaks!

00:03:13,918 -->
00:03:15,016
Get out, Addams!
34
00:03:15,018 -->
00:03:16,184
You've been here long enough!

## 35

00:03:16,186 -->
00:03:17,887
We've had
enough of your kind!
36
00:03:17,889 -->
00:03:19,354
Addams aren't wanted here!

37
00:03:19,356 -->
00:03:20,822
Leave already!
38
00:03:20,824 -->
00:03:22,557
I now pronounce you
husband and wife.
39
00:03:22,559 -->
00:03:23,726
Quick, put the lime in the coconut

## 40

00:03:23,728 -->
00:03:25,193
and drink 'em both up!
41
00:03:29,498 -->
00:03:31,432
Sorry, I couldn't help myself.

42
00:03:31,434 -->
00:03:32,836
This is our home!

## 43

00:03:33,871 -->
00:03:35,037
You're not wanted!
44
00:03:35,039 -->
00:03:36,238
We don't want you here!
45
00:03:36,240 -->
00:03:39,076
Everyone, to the bridge!
46
00:03:42,445 -->
00:03:43,611
Fire!
47
00:03:43,613 -->
00:03:44,782

Fire!
48
00:04:00,598 -->
00:04:02,764
You two love bats
better fly out of here!
49
00:04:02,766 -->
00:04:04,633
I'll hold them off!
50
00:04:04,635 -->
00:04:06,067
Mazurka!

## 51

00:04:09,606 -->
00:04:11,375
Grab onto my hairy
hump!
52
00:04:16,813 -->
00:04:19,547
I think I can see my house from here.

## 53

00:04:19,549 -->
00:04:22,217
Oh, no.
That's a women's prison.
54
00:04:22,219 -->
00:04:25,253

Oh, Gomez, why do hordes of angry villagers

## 55

00:04:25,255 -->
00:04:26,821
follow us everywhere we go?

56
00:04:26,823 -->
00:04:30,424
We are safe, my love, that is all that matters.

## 57

00:04:30,426 -->
00:04:32,260
I want to find a new
home

58
00:04:32,262 -->
00:04:34,296
that is shrouded
from the world.

## 59

00:04:34,298 -->
00:04:37,299
Someplace that is truly
us.

60
00:04:37,301 -->
00:04:41,001
Yes! Somewhere horrible!

Somewhere corrupt!
61
00:04:41,003 -->
00:04:43,237
Somewhere that no one in their right mind

62
00:04:43,239 -->
00:04:45,008
would be caught dead in!

63
00:04:55,786 -->
00:04:57,518
Unhappy, darling?
64
00:04:57,520 -->
00:05:00,255
Yes, completely.
65
00:05:00,257 -->
00:05:03,592
Oh, Gomez, you have torn down my walls

66
00:05:03,594 -->
00:05:06,294
and stabbed your name onto my heart.

67
00:05:08,097 -->

00:05:10,131
My wan temptress,

## 68

00:05:10,133 -->
00:05:12,202
your hand is as cold as a dead fish.

## 69

00:05:12,868 -->
00:05:15,804
My love, that is a dead fish.

70
00:05:15,806 -->
00:05:17,272
Mmm, mmm...

## 71

00:05:17,274 -->
00:05:18,543
So it is.
72
00:05:23,546 -->
00:05:25,046
Darling,
73
00:05:25,048 -->
00:05:28,850
is that a wrinkle
I see on your pallid brow?

## 74

00:05:28,852 -->

00:05:30,051
What's wrong?
75
00:05:30,053 -->
00:05:32,188
We can't run forever, my love.

76
00:05:32,190 -->
00:05:34,056
I want a home again.

$$
77
$$

00:05:34,058 -->
00:05:36,792
I want our children
to grow up in peace.
78
00:05:36,794 -->
00:05:39,294
I want to pick out cemetery plots.

79
00:05:39,296 -->
00:05:43,231
Morticia, I swear on my life
I will find us a new home.

80
00:05:43,233 -->
00:05:45,503
And your every wish shall be granted.

81
00:05:46,135 -->
00:05:47,736
<i>Mon amour.</i>
82
00:05:47,738 -->
00:05:52,073
French. You know
what that does to me.

## 83

00:05:53,544 -->
00:05:55,413
<i>Wild thing</i>

## 84

00:05:57,380 -->
00:05:58,648
<i>You make my
heart...</i>
85
00:06:07,058 -->
00:06:08,926
We hit something!
86
00:06:16,666 -->
00:06:18,868
Is he all right?
87
00:06:18,870 -->
00:06:21,436
No, he seems perfectly demented.

88
00:06:21,438 -->
00:06:25,407
"State Hospital for the Criminally Insane."

89
00:06:25,409 -->
00:06:26,944
Gomez.
90
00:06:30,948 -->
00:06:32,679
That must be the asylum.

## 91

00:06:32,681 -->
00:06:34,215
Oh, thank goodness.

## 92

00:06:34,217 -->
00:06:36,684
A decent place
to sleep for the night.
93
00:06:41,424 -->
00:06:42,426
Hmm?
94
00:06:43,294 -->
00:06:45,695
Thank you, old boy.
Lead the way.

95
00:07:03,479 --> 103
00:07:06,080
It's quiet. Too quiet.

## 96

00:07:06,082 -->
00:07:07,652
Must be the off-season.

## 97

00:07:16,661 -->
00:07:17,728
Hello?
98
00:07:21,799 -->
00:07:23,164
There's no one here.

## 99

00:07:23,166 -->
00:07:25,400
Could it be abandoned?
100
00:07:25,402 -->
00:07:28,135
It's creepy. Kooky.
101
00:07:28,137 -->
00:07:31,075
Mysterious. Spooky.
102
00:07:41,017 -->
00:07:42,486
Huh?

00:08:28,832 -->
00:08:33,037
<i>Get out!</i>
104
00:08:34,704 -->
00:08:36,071
It's hideous.
105
00:08:36,073 -->
00:08:37,574
It's horrible.
106
00:08:38,208 -->
00:08:40,307
It's home.
107
00:10:24,414 -->
00:10:27,351
What a lovely morning!
108
00:10:30,319 -->
00:10:31,485
Nice try.
109
00:10:31,487 -->
00:10:35,322
<i>Get out!</i>
110
00:10:35,324 -->
00:10:38,628

Oh, you're always so grumpy
before your morning coffee.

## 111

00:10:47,837 -->
00:10:48,970
Better?
112
00:11:06,856 -->
00:11:07,955
<i>Lurch,</i>
113
00:11:07,957 -->
00:11:09,125
<i>it's time for
breakfast.</i>
114
00:11:27,812 -->
00:11:29,844
Thing.

## 115

00:11:29,846 -->
00:11:32,650
Have Ichabod
wake the children.
116
00:11:35,752 -->
00:11:38,552
Lurch, would you mind dusting the house?

117
124

00:12:44,121 -->
00:13:50,786 -->
00:12:46,321
You never threw an axe when you were my age?

## 125

00:12:46,323 -->
00:12:50,093
Of course I did.
I never missed.

126
00:12:52,563 -->
00:12:54,262
How I wish something would liven up

127
00:12:54,264 -->
00:12:56,064
this already tedious day.
128
00:13:00,236 -->
00:13:01,771
Thanks for trying, Ichabod.

129
00:13:22,525 -->
00:13:23,760
Hmm.

## 130

00:13:49,653 -->
00:13:50,784
<i>Pugsley?</i>
131
138

00:15:11,068 -->
00:15:12,803
This is your last warning!

139
00:15:25,215 -->
00:15:27,983
My head. Ow, ow, ow.
140
00:15:27,985 -->
00:15:31,418
Pugsley, we're supposed to be
working on your
swordplay.

## 141

00:15:31,420 -->
00:15:33,622
Your Sabre Mazurka
is two weeks away,

## 142

00:15:33,624 -->
00:15:35,623
and you've barely
practiced at all.
143
00:15:35,625 -->
00:15:37,825
So I missed one practice.
What's the big deal?

## 144

00:15:37,827 -->

00:15:39,761
The big deal?
145
00:15:39,763 -->
00:15:42,397
The Sabre Mazurka
is the most important day

146
00:15:42,399 -->
00:15:43,663
in a young man's life.
147
00:15:43,665 -->
00:15:45,167
It's what makes you an Addams.

148
00:15:45,169 -->
00:15:48,268
It's the day your entire
family gathers around
you
149
00:15:48,270 -->
00:15:51,772
and passes judgment on
your worth as a human
being.
150
00:15:51,774 -->
00:15:53,273
I hear it's like

Thanksgiving.

## 151

00:15:53,275 -->
00:15:56,243
But swords
are so old-fashioned.
152
00:15:56,245 -->
00:15:58,113
I'm more of a demolitions man.

## 153

00:15:58,115 -->
00:16:02,653
Explosives have no place
in a Mazurka. Hand them over.

154
00:16:06,122 -->
00:16:08,156
All of them.

155
00:16:08,158 -->
00:16:10,157
And the TNT.

156
00:16:10,159 -->
00:16:11,960
And the M-80s.

## 157

00:16:11,962 -->

00:16:15,363
Roman candles. Bang snaps.
Holy Hand Grenades.
158
00:16:16,832 -->
00:16:21,536
Son, our family hasn't been
all together in 13 years.
159
00:16:21,538 -->
00:16:23,638
They are coming
from all over the world
160
00:16:23,640 -->
00:16:25,974
to see you
on your special day.
161
00:16:25,976 -->
00:16:28,011
I just want it to go perfectly.

162
00:16:28,977 -->
00:16:30,979
All right, Pop.
I'll practice.
163
00:16:30,981 -->
00:16:32,513

That's my boy.

## 164

00:16:38,054 -->
00:16:40,287
Putrid.

165
00:16:40,289 -->
00:16:41,690
Mmm. Horrifying.

166
00:16:41,692 -->
00:16:43,060
I call spleen.
167
00:16:45,495 -->
00:16:46,694
Mmm...

168
00:16:46,696 -->
00:16:48,162

- Ah, ow...
- Wednesday.

169
00:16:48,164 -->
00:16:49,830
Please, no ink stains on the table.

170
00:16:49,832 -->
00:16:51,733
Yes, Mother.

171
00:16:55,471 -->
00:16:57,205
Gomez, everyone we've invited

172
00:16:57,207 -->
00:16:58,906
to the Mazurka
has threatened to come.
173
00:16:58,908 -->
00:17:01,808
I know. Isn't it wonderful?

174
00:17:02,913 -->
00:17:06,147
All Addamses under one roof again.

175
00:17:06,149 -->
00:17:07,916
Yes, but where will everyone sleep?

176
00:17:07,918 -->
00:17:10,350
We'll have Lurch fix up the mausoleum.

177
00:17:10,352 -->
00:17:11,852

It'll be like
sleepaway camp.

## 178

00:17:13,122 -->
00:17:15,389
Very well, darling.
179
00:17:18,896 -->
00:17:20,194
Uncle Fester!

180
00:17:20,196 -->
00:17:21,862
Brother!

181
00:17:24,935 -->
00:17:26,234
Don't worry, I'm okay.
182
00:17:26,236 -->
00:17:28,336
The plate glass window broke my fall.

183
00:17:28,338 -->
00:17:30,737
Ha! Ha!

184
00:17:30,739 -->
00:17:32,573
<i>Rick'em, rack'em, roar'em,
buzz</i>

185
00:17:32,575 -->
00:17:34,542
< $\mathrm{i}>$ Addams is as
Addams does</i>
186
00:17:37,080 -->
00:17:39,214
I am thrilled you're here!
187
00:17:40,551 -->
00:17:41,949
I'm not late, am I?
188
00:17:41,951 -->
00:17:44,651
Actually, we weren't expecting you for another two weeks.

189
00:17:44,653 -->
00:17:46,521
Huh. So, not late.
190
00:17:46,523 -->
00:17:48,055
I apologize, darling.
191
00:17:48,057 -->
00:17:50,124

You see,
I asked Fester to come early

192
00:17:50,126 -->
00:17:52,627
to help Pugsley
with his Mazurka
practice.
193
00:17:52,629 -->
00:17:54,395
Hey!

## 194

00:17:54,397 -->
00:17:55,463
No! No!
195
00:17:55,465 -->
00:17:57,764
Bad Kitty!
That's a bad Kitty!

## 196

00:17:57,766 -->
00:17:59,032
If I'd known you were coming,

## 197

00:17:59,034 -->
00:18:00,801
I would have prepared the dungeon.

198
00:18:00,803 -->
00:18:03,704
Please, don't worry.
I'll sleep in the attic.
199
00:18:03,706 -->
00:18:05,438
You won't even know
I'm here.
200
00:18:05,440 -->
00:18:09,744
I've practiced that move in a lot of people's
homes.
201
00:18:09,746 -->
00:18:12,213
Uncle,
202
00:18:12,215 -->
00:18:14,682
can you tell us
what's beyond the gate?
203
00:18:17,586 -->
00:18:20,054
Why ever would you
ask that, dear?
204
00:18:20,056 -->
00:18:22,523

I heard a strange noise in the fog earlier,

## 205

00:18:22,525 -->
00:18:24,157
and I should like to investigate.

206
00:18:24,159 -->
00:18:26,327
There's nothing out there but boring marshland.

207
00:18:26,329 -->
00:18:29,597
There must be something.
We never go anywhere.
208
00:18:29,599 -->
00:18:32,332
Who knows the untold horrors
we're missing out on.

209
00:18:32,334 -->
00:18:34,269
Darling, we have all the horror

210
00:18:34,271 -->
00:18:35,436
we need, right here.
211
00:18:35,438 -->
00:18:38,472
Uncle Fester can go wherever he likes.

212
00:18:38,474 -->
00:18:40,375
Now, now, there are some restrictions.

213
00:18:40,377 -->
00:18:42,444
You know,
I can't go to the mall,
214
00:18:42,446 -->
00:18:44,512
or a zoo, or a building...
215
00:18:44,514 -->
00:18:45,612
When you're older,
216
00:18:45,614 -->
00:18:47,314
you can travel
to your heart's content.

## 217

00:18:47,316 -->

00:18:50,120
But for now,
it's safer for you here.
218
00:18:52,022 -->
00:18:53,524
Socrates, come.

219
00:18:55,191 -->
00:18:57,657
...South America,
Europe, China,
220
00:18:57,659 -->
00:19:00,360
Asia, most parts of
Africa.

221
00:19:00,362 -->
00:19:02,332
I'm allowed in
Antarctica!
222
00:19:15,445 -->
00:19:16,677
<i>You're watching</i>

223
00:19:16,679 -->
00:19:18,948
<i>Home, Art
and Garden
television.</i>

224
00:19:20,850 -->
00:19:23,818
The world's a big place, full of poor souls

225
00:19:23,820 -->
00:19:26,853
who don't know the difference
between shiplap and Shinola.

## 226

00:19:26,855 -->
00:19:28,455
Well, I'm here to help.
227
00:19:29,959 -->
00:19:33,060
<i>I take your
uninspired living
space</i>
228
00:19:33,062 -->
00:19:36,129
<i>and turn it into the perfect
palace of your
dreams.</i>
229
00:19:36,131 -->
00:19:39,902
No matter how outdated your
design sense, I can help you.

230
00:19:40,669 -->
00:19:42,203
<i>My only flaw? </i>

## 231

00:19:42,205 -->
00:19:44,171
<i>Sometimes I care too
much.</i>

232
00:19:45,342 -->
00:19:47,308
I'm Margaux Needler,
233
00:19:47,310 -->
00:19:51,212
and I'm about to stage
a<i>Design
Intervention!</i>

234
00:19:51,214 -->
00:19:53,580
You're welcome in advance.

235
00:19:53,582 -->
00:19:55,550
Today, we're putting the finishing touches

236

00:19:55,552 -->
00:19:57,718
on our biggest project
yet.
237
00:19:57,720 -->
00:19:59,387
Assimilation.

238
00:19:59,389 -->
00:20:01,421
We didn't just
make over a house.

239
00:20:01,423 -->
00:20:04,360
We made over a whole town!

240
00:20:05,428 -->
00:20:07,895
And in just two weeks, on our live season finale,

## 241

00:20:07,897 -->
00:20:09,030
you will be able to buy
242
00:20:09,032 -->
00:20:10,599
your very own
piece of Assimilation.

## 243

00:20:10,601 -->
00:20:11,698
That's right!

## 244

00:20:11,700 -->
00:20:13,734
In a <i>Design
Intervention</i>
first,

## 245

00:20:13,736 -->
00:20:17,204
we are putting a whole
neighborhood up for
sale.

## 246

00:20:17,206 -->
00:20:19,005
This will be
your chance to purchase
247
00:20:19,007 -->
00:20:20,140
the house of your
dreams
248
00:20:20,142 -->
00:20:22,275
in the town of your
dreams!
249

00:20:22,277 -->
00:20:24,512
Sounds good?
I thought so.
250
00:20:24,514 -->
00:20:27,014
Welcome to
Assimilation, neighbor.

## 251

00:20:28,217 -->
00:20:29,550
<i>This program
brought to you</i>
252
00:20:29,552 -->
00:20:30,618
<i>by Neighborhood
Peeps.</i>
253
00:20:30,620 -->
00:20:33,023
<i>Your neighbors are
watching!</i>
254
00:20:33,922 -->
00:20:35,191
And, we're out!

$$
255
$$

00:20:36,191 -->
00:20:37,625
Love it. Perfect.

256
00:20:37,627 -->
00:20:39,494
Let's set up
for the walk-through.
257
00:20:39,496 -->
00:20:40,828
Margaux, did that feel good to you?

258
00:20:40,830 -->
00:20:41,928
No, Glenn.
259
00:20:41,930 -->
00:20:44,299
We need more balloons, more confetti.

260
00:20:44,301 -->
00:20:46,367

- Roger that.
- What are we selling here?

261
00:20:46,369 -->
00:20:49,436
Big dreams. You know how you get big dreams?

00:20:49,438 -->
00:20:50,804

- Uh...
- With big ratings.

263
00:20:50,806 -->
00:20:52,072

- Got it.
- Double the balloons.

264
00:20:52,074 -->
00:20:53,907
And I want
a blizzard of confetti.
265
00:20:53,909 -->
00:20:55,475
I want so much confetti that we need

266
00:20:55,477 -->
00:20:57,611
snow patrols
to find lost children.
267
00:20:57,613 -->
00:20:59,914
I bet my home
improvement
empire on this town.
268
00:20:59,916 -->

00:21:01,381
Every house must sell
269
00:21:01,383 -->
00:21:02,715
or we're out of business!
270
00:21:02,717 -->
00:21:04,918

- It's got to be perfect!
- Mom!


## 271

00:21:04,920 -->
00:21:06,654
You're never
gonna believe this.
272
00:21:06,656 -->
00:21:07,754
What is it, Parker?
273
00:21:07,756 -->
00:21:10,558
I found a creepy
mansion
up on the hill!
274
00:21:10,560 -->
00:21:11,992
I'm so glad you're exploring, Parker,

275
00:21:11,994 --> 00:21:13,962
but I don't have time to talk right now, sweetheart.

276
00:21:13,964 -->
00:21:15,596
Mama needs to help people.

277
00:21:15,598 -->
00:21:18,064
I need help.
Aren't I people?
278
00:21:18,066 -->
00:21:19,833
Oh, you're cute.
279
00:21:19,835 -->
00:21:21,836
Don't you have Chipper
'N'
Cheer practice this afternoon?

280
00:21:21,838 -->
00:21:23,138
Run along, honey.

## 281

00:21:23,140 -->

00:21:24,938
Now, Glenn, what are the numbers we're expecting?

282
00:21:24,940 -->
00:21:26,340

- Well, if you look
here...
- Mom!

283
00:21:27,643 -->
00:21:28,644
Ugh!
284
00:21:38,254 -->
00:21:40,524
Left a bit. Up a bit.

## 285

00:21:40,957 -->
00:21:43,090
Now, down a bit.

## 286

00:21:43,092 -->
00:21:45,495
Perfect.

287
00:21:46,329 -->
00:21:50,130
And three, two, one...
288
00:21:55,037 -->

00:21:57,472
You made me miss!

289
00:21:57,474 -->
00:22:00,942
Do you know how long it took for me to set this up?

290
00:22:00,944 -->
00:22:02,842
Look, Pugsley...
291
00:22:02,844 -->
00:22:06,847
Your Mazurka's coming up,
and, well, you're not ready.

292
00:22:06,849 -->
00:22:09,516
Even if I am the only one
who sees it.

293
00:22:09,518 -->
00:22:11,552
So, pay attention,
294
00:22:11,554 -->
00:22:13,021
and you might actually

| get through this. | You see that hole over there? |
| :---: | :---: |
| 295 |  |
| 00:22:13,023 --> | 302 |
| 00:22:14,024 | 00:22:35,211 --> |
| Wait. | 00:22:36,679 |
|  | Go stand beside it. |
| 296 |  |
| 00:22:14,724 --> | 303 |
| 00:22:17,226 | 00:22:37,813 --> |
| You're going to help | 00:22:39,546 |
| me? | Uh... That hole? |
| 297 | 304 |
| 00:22:17,893 --> | 00:22:39,548 --> |
| 00:22:18,993 | 00:22:40,982 |
| Why? | That hole. |
| 298 | 305 |
| 00:22:18,995 --> | 00:22:40,984 --> |
| 00:22:21,628 | 00:22:42,884 |
| Because you are my | Mmm... |
| brother. | I don't get it. |
| 299 | 306 |
| 00:22:21,630 --> | 00:22:46,555 --> |
| 00:22:26,032 | 00:22:47,890 |
| And... I love you. | Whoa. |
| 300 | 307 |
| 00:22:31,040 --> | 00:22:59,468 --> |
| 00:22:33,206 | 00:23:01,702 |
| All right. | Darling, not to criticize, |
| How are you gonna help |  |
| me? | 308 |
|  | 00:23:01,704 --> |
| 301 | 00:23:04,038 |
| 00:22:33,208 --> | but is that really |
| 00:22:35,209 | as tight as you can make |

it?
309
00:23:04,040 -->
00:23:05,872
I'm sorry, Gomez.
310
00:23:05,874 -->
00:23:08,908
I'm just a bit preoccupied
with the Mazurka preparations.

311
00:23:08,910 -->
00:23:11,512
Oh, I am as well!

## 312

00:23:11,514 -->
00:23:13,981
I fear Pugsley is overconfident

313
00:23:13,983 -->
00:23:16,016
and doesn't truly
understand

## 314

00:23:16,018 -->
00:23:18,619
the importance
of this tradition.
315

00:23:18,621 -->
00:23:20,620
Good news, everybody.
Pugsley's gone.
316
00:23:20,622 -->
00:23:22,889
Wednesday,
I know that tone of voice.

317
00:23:22,891 -->
00:23:25,091
Dig up your brother. At once.

318
00:23:25,093 -->
00:23:26,726
You're weakening the gene pool.

319
00:23:26,728 -->
00:23:28,094
Hold on.
320
00:23:28,096 -->
00:23:29,263
What do you have
there?
321
00:23:29,265 -->
00:23:32,466
I'm not sure.

I like it.
322
00:23:32,468 -->
00:23:36,803
It's so... What's the word?
The opposite of sad?

## 323

00:23:36,805 -->
00:23:38,607
Darling, bring that to me.

324
00:23:41,611 -->
00:23:44,978
Strange, there's usually a murderous clown

325
00:23:44,980 -->
00:23:47,214
attached to the other end of these.

326
00:23:47,216 -->
00:23:50,083
Wednesday, don't move!
327
00:23:50,085 -->
00:23:55,222
What, in the name of all that is unholy, is that?

328
00:23:55,224 -->
00:23:58,391
It tastes like cotton candy.

329
00:23:58,393 -->
00:24:00,293
How do you know
what cotton candy tastes
like?
330
00:24:00,295 -->
00:24:02,763
Tish, it was my youth.
I made mistakes.
331
00:24:02,765 -->
00:24:05,465
Wednesday, wherever did
this pink thing come from?

332
00:24:05,467 -->
00:24:06,833
Outside.
333
00:24:06,835 -->
00:24:09,139
They're everywhere.
334
00:24:15,945 -->

00:24:19,346
Strangest weather
system I've ever seen.
335
00:24:25,188 -->
00:24:28,356
What is that?
Where's it coming from?

## 336

00:24:28,358 -->
00:24:29,756
Wait, wait, wait.
337
00:24:29,758 -->
00:24:32,292
The fog, it's lifting.
338
00:24:32,294 -->
00:24:34,028
Well, that would only happen if...

339
00:24:34,030 -->
00:24:37,701
Someone drained the marsh.
But who?

340
00:24:40,336 -->
00:24:43,137
A town.
This is not good.

343
341
00:24:43,139 -->
00:24:44,371
We must go down there

$$
342
$$

00:24:44,373 -->
00:24:46,273
and introduce ourselves at once.

00:24:46,275 -->
00:24:50,045
This day is becoming most wonderfully
disruptive.

## 344

00:25:03,458 -->
00:25:05,792
Let's keep going
with the run-through, okay?

345
00:25:05,794 -->
00:25:06,894
Welcome back.

346
00:25:06,896 -->
00:25:08,696
I'm so delighted
to show you my house.
347
00:25:08,698 -->
00:25:11,732

You can own one just
like it,
just less large.
348
00:25:11,734 -->
00:25:14,635
Blah, blah, blah.
Sconces, crown
molding.
349
00:25:14,637 -->
00:25:17,871
Which leads us to what I call
the Salon de Grandé.
350
00:25:17,873 -->
00:25:20,774
Cross here, turn,
and then say something like,

351
00:25:20,776 -->
00:25:22,743
"Now, before I show
you
this view,
352
00:25:22,745 -->
00:25:24,378
"go to an antique store,

## 353

00:25:24,380 -->

00:25:26,981
"buy a chair, and reupholster it.

354
00:25:26,983 -->
00:25:28,919
"'Cause you're gonna wanna sit down for this."

355
00:25:31,853 -->
00:25:33,454
What? What's the matter?

356
00:25:33,456 -->
00:25:35,222
For heaven's sake, what's going on?

357
00:25:35,224 -->
00:25:37,994
Do I have something in my teeth? What is it?

358
00:25:47,370 -->
00:25:48,569
Not a single gargoyle.
359
00:25:48,571 -->
00:25:50,772
Maybe this isn't such a bad thing.

00:26:09,924

360
00:25:50,774 -->
00:25:52,874
We have been
isolated here for a while.
361
00:25:52,876 -->
00:25:55,512
I could really
see myself dying here.
362
00:25:57,714 -->
00:25:59,080
Play nice, Kitty.

## 363

00:26:00,216 -->
00:26:02,183
Well, no one is running at us

364
00:26:02,185 -->
00:26:05,619
with torches and pitchforks,
so that's a plus.
365
00:26:05,621 -->
00:26:08,156
You know, darling,
I don't think we'll need

## 366

00:26:08,158 -->
to put the family in the mausoleum.

367
00:26:09,926 -->
00:26:11,457
They can stay here!
368
00:26:11,459 -->
00:26:13,695
The family would never be
comfortable.

## 369

00:26:13,697 -->
00:26:14,794
It will be years
370
00:26:14,796 -->
00:26:16,798
before rust and decay set in.

371
00:26:16,800 -->
00:26:18,031
How you doing?
372
00:26:18,033 -->
00:26:20,303
It's all so... different.
373
00:26:21,771 -->

| 00:26:23,937 |  |
| :--- | :--- |
| Pugsley, don't drink it |  |
| all. | $00: 26: 36,485$ <br> $00: 26: 38,985$ <br> and I'll meet you in <br> the town square. |
| 374 | Agreed? |
| 00:26:23,939 --> |  |
| 00:26:26,573 | 381 |
| This gentleman | $00: 26: 38,987$--> |
| wants some, too. | $00: 26: 40,090$ |
|  | Very well, darling. |

We have the
Madagascar Emerald
Peaberry,
387
00:26:57,607 -->
00:26:59,106
in a summer patchouli roast.

388
00:26:59,108 -->
00:27:03,343
It has notes of oak, cherry, and yoga.

389
00:27:03,345 -->
00:27:08,182
Hmm. You know, I'm looking for something a bit stronger.

390
00:27:08,184 -->
00:27:09,853
Ah! Let me try that.

## 391

00:27:14,489 -->
00:27:17,124
Mmm! Morticia, you have
to try these coffee grounds.

392
00:27:17,126 -->

00:27:18,658
They have a wonderful grit!

393
00:27:18,660 -->
00:27:21,028
Just a moment, what am I hearing?

394
00:27:22,431 -->
00:27:23,863
<i>This is where
we all belong, yeah</i>
395
00:27:23,865 -->
00:27:25,432
<i>Everybody come
together<i>
396
00:27:25,434 -->
00:27:28,770
<i>Sing our song, sing our song</i>

397
00:27:28,772 -->
00:27:32,673
<i>Life is really perfect
We are one big family, yeah</i>

398
00:27:32,675 -->
00:27:34,340
<i>Everything is so
much better</i>
399
00:27:34,342 -->
00:27:36,446
<i>When I'm like you
and you're like me</i>
400
00:27:37,447 -->
00:27:41,282
<i>What's so great
about being yourself</i>
401
00:27:41,284 -->
00:27:44,151
<i>When you can be
like everyone else?</i>
402
00:27:44,153 -->
00:27:48,488
Wow, that is
absolutely horrible!
403
00:27:48,490 -->
00:27:52,326
<i> It's easy to be happy
when you have no
choice</i>
404
00:27:52,328 -->
00:27:55,696
<i>Yes, it's easy to be
happy
when you have no
choice</i>
405
00:27:55,698 -->
00:27:57,798
Hold on,
unless I miss my guess
here,
406
00:27:57,800 -->
00:28:00,701
I believe that is supposed to be music.

407
00:28:00,703 -->
00:28:01,869
They're greeting us with
408
00:28:01,871 -->
00:28:03,303
one of their
traditional songs.
409
00:28:03,305 -->
00:28:04,870
Well, then,
we ought to do the
same.
410
00:28:04,872 -->
00:28:07,140
Wonderful idea, Fester.
411

00:28:07,142 -->
00:28:09,243
<i>Isn't it great
when we are all
together?</i>

## 412

00:28:09,245 -->
00:28:13,180
<i>Say it again
until you believe it</i>
413
00:28:13,182 -->
00:28:15,215
<i>I believe it</i>
414
00:28:15,217 -->
00:28:16,652
<i>We believe it</i>
415
00:28:20,823 -->
00:28:22,555
<i>I'd tip my hat to you</i>

416
00:28:22,557 -->
00:28:24,891
<i>I'd do just that</i>
417
00:28:24,893 -->
00:28:27,395
<i>Take it right off for you,
But I haven't got a
hat</i>
418
00:28:28,931 -->
00:28:31,631
<i>I'm just a college
boy,
even at that</i>
419
00:28:32,768 -->
00:28:35,502
<i>I'd tip my hat to you
But I haven't got a
hat</i>
420
00:28:42,444 -->
00:28:44,276
What? What'd I do?
421
00:28:44,278 -->
00:28:45,579
How rude.
422
00:28:45,581 -->
00:28:47,880
Gomez, we should return home.

423
00:28:47,882 -->
00:28:50,951
Morticia,
this is not the old country.

424
00:28:50,953 -->
00:28:53,454
True, these people are a little different.

425
00:28:53,456 -->
00:28:55,589
But deep down, we're all the same.

426
00:28:56,758 -->
00:28:59,126
We have to give them a chance.
Get to know them.

427
00:28:59,128 -->
00:29:00,695
We have to win them
over.
428
00:29:00,697 -->
00:29:02,398
"Win them over"?

429
00:29:03,131 -->
00:29:05,067
Well, good morning, neighbor!

430
00:29:05,567 -->
00:29:07,067

Margaux Needler.
431
00:29:07,069 -->
00:29:10,404
Gomez Addams.
At your service.
432
00:29:10,406 -->
00:29:11,772
My wife, Morticia.

433
00:29:11,774 -->
00:29:12,906
Charmed.

434
00:29:12,908 -->
00:29:16,109
Our children,
Wednesday, Pugsley.
435
00:29:16,111 -->
00:29:17,744
And my brother, Fester.
436
00:29:17,746 -->
00:29:18,878
Hey, neighbor!

437
00:29:18,880 -->
00:29:21,080
You know, we can see
right into your
windows?

438
00:29:21,082 -->
00:29:24,417
Nice to, uh, meet you.
439
00:29:24,419 -->
00:29:27,119
As your neighbor,
I'd like to offer you
440
00:29:27,121 -->
00:29:29,223
the opportunity of a
lifetime.

## 441

00:29:29,225 -->
00:29:31,492
How'd you like
a free home makeover
442
00:29:31,494 -->
00:29:34,160
from a world-renowned
interior designer?

## 443

00:29:34,162 -->
00:29:35,494
It will be a challenge,
444
00:29:35,496 -->
00:29:37,965
but I can beautify that old house of yours so fast,

445
00:29:37,967 -->
00:29:39,199
it'll make your head spin.

446
00:29:39,201 -->
00:29:40,301
I don't wanna brag,
447
00:29:40,303 -->
00:29:41,935
but mine already does
that.
Look.

448
00:29:44,473 -->
00:29:47,640
I should like to see what this
plastic woman has to offer.

449
00:29:47,642 -->
00:29:50,644
Yes, well... When is
a good time to stop by?
450
00:29:50,646 -->
00:29:53,446

Actually, Ms. Needler...

## 451

00:29:53,448 -->
00:29:55,448
Darling...
452
00:29:55,450 -->
00:29:58,285
Stop by anytime you'd
like.
453
00:29:58,287 -->
00:30:00,486
Oh, wonderful!
Then it's settled.
454
00:30:00,488 -->
00:30:02,822
I'll see you at your house,
first thing tomorrow.
455
00:30:02,824 -->
00:30:06,426
You're welcome in advance! Ta!

456
00:30:08,363 -->
00:30:10,496
That woman seems
deranged.
457

00:30:10,498 -->
00:30:12,631
Her face reminds me of a death mask.

458
00:30:12,633 -->
00:30:15,002
"Deranged"? "Death mask"?

459
00:30:15,004 -->
00:30:17,204
You tell me she's got halitosis,

460
00:30:17,206 -->
00:30:18,942
and I'm hearing wedding bells!

461
00:30:31,152 -->
00:30:36,223
Pugsley, this is the Addams family saber.

462
00:30:36,225 -->
00:30:39,025
300 years of Addams
463
00:30:39,027 -->
00:30:42,130
have danced the

Mazurka
with this blade.

464
00:30:42,797 -->
00:30:43,898
Uh-uh.
465
00:30:43,900 -->
00:30:46,500
Only when
you've shown me you're ready.

466
00:30:46,502 -->
00:30:52,039
Your father was the greatest swordsman in Addams history.

## 467

00:30:52,041 -->
00:30:55,309
His Mazurka
was the stuff of legends.
468
00:30:55,311 -->
00:30:58,078
So no pressure!

469
00:30:58,080 -->
00:31:01,580
It's all right here, in the Mazurka
handbook.

470
00:31:01,582 -->
00:31:05,051
Every Addams performs
this rite of passage
471
00:31:05,053 -->
00:31:08,421
to show that you're prepared
to defend your family.
472
00:31:08,423 -->
00:31:11,759
It sounds easy, but believe me, it's insane!

473
00:31:11,761 -->
00:31:12,926
Fester, hand him
474
00:31:12,928 -->
00:31:14,863
the goo-goo-ga-ga
baby training sword.

## 475

00:31:15,663 -->
00:31:17,531
Pop?
476

00:31:17,533 -->

00:31:20,301
Has anyone ever failed the Mazurka?

477
00:31:20,303 -->
00:31:22,235
Once.
Your third cousin,
Xander.

478
00:31:22,237 -->
00:31:23,436
Never heard of him.

## 479

00:31:23,438 -->
00:31:24,871
Exactly.
480
00:31:24,873 -->
00:31:25,939
Music!

481
00:31:27,376 -->
00:31:28,841
There's someone at the door.

482
00:31:28,843 -->
00:31:32,446
Hi , guys. I'm going up to this creepy mansion.

483
00:31:32,448 -->
00:31:35,418
If you don't hear from me in 30 minutes, send backup.

484
00:31:41,823 -->
00:31:46,062
You rang?
485
00:31:51,065 -->
00:31:52,299
Yeah, no.

486
00:31:52,301 -->
00:31:54,201
Life's too short. See ya!
487
00:32:00,743 -->
00:32:02,074
Oh!

488
00:32:02,076 -->
00:32:04,578
Good morning, Kitty.
489
00:32:04,580 -->
00:32:06,249
Greetings, Ms. Needler.

490
00:32:09,451 -->
00:32:11,217
Wow.
491
00:32:11,219 -->
00:32:14,620
Good morning!
I hope this isn't a bad time.

492
00:32:14,622 -->
00:32:16,622
The worst. Do come in.
493
00:32:16,624 -->
00:32:17,724
Glenn?
494
00:32:21,263 -->
00:32:23,129
Welcome to the neighborhood.

495
00:32:23,131 -->
00:32:24,499
Thank you.

## 496

00:32:26,368 -->
00:32:28,502
Oh, my! Hmm.
497

00:32:28,504 -->
00:32:30,670
Are you ready
for your Margaux
makeover?
498
00:32:30,672 -->
00:32:31,804
Quite.
499
00:32:31,806 -->
00:32:35,274
Pugsley's been climbing the walls in anticipation.

500
00:32:39,415 -->
00:32:41,017
Well, well, well!
501
00:32:42,150 -->
00:32:43,817
Let's take a look around, shall we?

502
00:32:43,819 -->
00:32:46,122
And before you say anything, you're welcome.

$$
503
$$

00:32:47,156 -->
00:32:51,091
Now, if we're trying for

| a more contemporary look, | 00:33:10,345 --> |
| :---: | :---: |
|  | 00:33:11,878 |
|  | - <i>Are we there |
| 504 | yet?</i> |
| 00:32:51,093 --> | - <i>I want ice |
| 00:32:53,694 | cream! </i> |
| well, these sconces |  |
| have to go. | 511 |
|  | 00:33:11,880 --> |
| 505 | 00:33:13,680 |
| 00:32:56,165 --> | <i>What do you mean |
| 00:32:58,764 | you're out of avocado |
| The sconces were a gift from dead relatives. | toast?</i> |
|  | 512 |
| 506 | 00:33:13,682 --> |
| 00:32:58,766 --> | 00:33:16,215 |
| 00:32:59,966 | <i> This barrel |
| If we get rid of them, | makes me look fat.</i> |
| 507 | 513 |
| 00:32:59,968 --> | 00:33:16,217 --> |
| 00:33:02,938 | 00:33:18,217 |
| they'll be terribly hurt | And here's our |
| the next time they visit. | bottomless pit. |
| 508 | 514 |
| 00:33:04,805 --> | 00:33:19,955 --> |
| 00:33:07,340 | 00:33:22,188 |
| And this is our whine cellar. | Uh... |
|  | How do we get across? |
| 509 | 515 |
| 00:33:07,342 --> | 00:33:22,190 --> |
| 00:33:10,343 | 00:33:23,358 |
| We have a lovely collection of whines. | One moment. |
|  | 516 |
| 510 | 00:33:36,671 --> |

00:33:39,141
We call this surfing the web.

517
00:33:42,977 -->
00:33:44,580
Well!
518
00:33:45,247 -->
00:33:46,378
I'm scared.
519
00:33:46,380 -->
00:33:47,880
I'm so scared.
520
00:33:47,882 -->
00:33:50,818
Oh, my gosh.
521
00:33:50,820 -->
00:33:52,218
I'm scared
to close my eyes.
522
00:33:52,220 -->
00:33:53,320
I'm scared to open them.

## 523

00:34:13,842 -->
00:34:17,544
How do all those people
fit
in that little contraption?

## 524

00:34:18,680 -->
00:34:21,782
My vanity mirror only imprisons 14 souls at a time.

525
00:34:23,119 -->
00:34:24,454
Uh, you don't have a cell phone?

526
00:34:25,188 -->
00:34:26,686
That's weird.
527
00:34:26,688 -->
00:34:29,122
I may not have a cell phone...

528
00:34:29,124 -->
00:34:31,124
Well, you don't
have a crossbow,
529
00:34:31,126 -->
00:34:32,928
and I thought
everybody had one of those.

530
537
00:34:35,131 -->
00:34:36,199
Mmm.

531
00:34:36,898 -->
00:34:38,231
My name is Wednesday.

## 532

00:34:38,233 -->
00:34:39,332
Okay.

## 533

00:34:39,334 -->
00:34:43,236
Uh, I'm Parker.
How long have you
lived here?
534
00:34:43,238 -->
00:34:47,774
My whole life.
Which seems endless.
535
00:34:47,776 -->
00:34:49,608
I've never
seen you at school.

## 536

00:34:49,610 -->
00:34:50,945
I'm cage-schooled.

538
00:34:50,947 -->
00:34:52,945

- Excuse me?
- It's terribly dull,

00:34:52,947 -->
00:34:54,382
but my mother insists.
539
00:34:58,320 -->
00:35:00,754
I'm actually
cutting cage right now.
540
00:35:03,657 -->
00:35:04,925
Uh, okay.
541
00:35:04,927 -->
00:35:06,926
So, what happens at your school?

542
00:35:06,928 -->
00:35:10,296
Uh, not much, just friends
turning on each other.
543
00:35:10,298 -->
00:35:12,999

| Girls making other girls | 00:35:47,466 |
| :---: | :---: |
| feel bad about themselves. | Mr . and Mrs. Addams, there's really not much to do |
| 544 |  |
| 00:35:13,001 --> | 551 |
| 00:35:14,300 | 00:35:47,468 --> |
| Typical junior high | 00:35:49,269 |
| stuff. | to make this place perfect. |
| 545 |  |
| 00:35:14,302 --> | 552 |
| 00:35:15,303 | 00:35:49,271 --> |
| Intriguing. | 00:35:52,604 |
|  | All we have to do |
| 546 | is pull down the side |
| 00:35:18,673 --> | walls, |
| 00:35:21,274 |  |
| Can anyone go to your | 553 |
| school? | 00:35:52,606 --> |
|  | 00:35:55,508 |
| 547 | and then also break |
| 00:35:21,276 --> | down |
| 00:35:23,776 | the other two walls. |
| I guess so. But who'd |  |
| want to? | 554 |
|  | 00:35:56,678 --> |
| 548 | 00:36:00,847 |
| 00:35:23,778 --> | Open up the ceiling |
| 00:35:24,780 | by breaking it |
| Wednesday! | irreversibly. |
| 549 | 555 |
| 00:35:25,581 --> | 00:36:00,849 --> |
| 00:35:26,983 | 00:36:03,649 |
| Great shot! | Just get this nasty little floor out of the way, |
| 550 |  |
| 00:35:43,865 --> | 556 |

00:36:03,651 -->
00:36:07,519
and there you go. With just
those little touches...
557
00:36:07,521 -->
00:36:09,789
Stop! Right there!
558
00:36:09,791 -->
00:36:11,658
Don't touch another thing!

559
00:36:11,660 -->
00:36:15,762
It's perfect.
Ms. Needler, you have a
gift.
560
00:36:15,764 -->
00:36:18,631
The good news is I can have
a makeover crew up
here
561
00:36:18,633 -->
00:36:20,800
and swinging hammers
first thing in the morning.

562
00:36:20,802 -->
00:36:21,803
What do you say?

## 563

00:36:22,671 -->
00:36:24,336
We thought you were
finished.
564
00:36:24,338 -->
00:36:26,372
Our whole family is coming in two weeks.

565
00:36:26,374 -->
00:36:27,740
Our finale!
566
00:36:27,742 -->
00:36:30,176
Our finale is in two weeks.

567
00:36:30,178 -->
00:36:31,745
Thank you, Glenn.
568
00:36:31,747 -->
00:36:33,680
It's a gracious offer, Ms. Needler,

| 569 | 00:36:57,039 --> |
| :---: | :---: |
| 00:36:33,682 --> | 00:36:59,071 |
| 00:36:35,082 | Gomez, I'll be blunt. |
| but you really |  |
| have done enough. | 577 |
|  | 00:36:59,073 --> |
| 570 | 00:37:02,242 |
| 00:36:35,084 --> | I have 50 houses |
| 00:36:38,187 | to sell down there, |
| It's our son's Mazurka. |  |
| You understand. | 578 |
|  | 00:37:02,244 --> |
| 571 | 00:37:07,713 |
| 00:36:38,553 --> | and their view of your |
| 00:36:39,722 | property is, well, off- |
| Thank you. | brand. |
| 572 | 579 |
| 00:36:44,526 --> | 00:37:07,715 --> |
| 00:36:45,992 | 00:37:10,917 |
| Uh, we're missing | - Fifty houses? |
| Mitch. | - Yes. |
| 573 | 580 |
| 00:36:45,994 --> | 00:37:10,919 --> |
| 00:36:46,996 | 00:37:12,619 |
| Where's Mitch? | You know, ever since my family |
| 574 |  |
| 00:36:47,762 --> | 581 |
| 00:36:51,700 | 00:37:12,621 --> |
| <i>Get out!</i> | 00:37:14,653 |
|  | was chased out |
| 575 | from the old country, |
| 00:36:52,767 --> |  |
| 00:36:54,734 | 582 |
| Mitch who? | 00:37:14,655 --> |
|  | 00:37:18,024 |
| 576 | my one dream has been |


|  | 00:37:36,778 |
| :---: | :---: |
| 583 | Run, run, run! |
| 00:37:17,059 --> |  |
| 00:37:19,725 | 590 |
| to find a place | 00:37:42,985 --> |
| we could call home. | 00:37:45,718 |
| 584 | That Wednesday girl is a freak. |
| 00:37:19,727 --> |  |
| 00:37:22,595 | 591 |
| Once they see | 00:37:45,720 --> |
| Assimilation, | 00:37:49,088 |
|  | We're about to be invaded |
| 00:37:22,597 --> | by a whole army of |
| 00:37:25,231 | freaks. |
| I think they'll |  |
| want to stay for good. | $\begin{aligned} & \text { 592 } \\ & \text { 00:37:49,090 --> } \end{aligned}$ |
| 586 | 00:37:50,990 |
| 00:37:26,535 --> | It's tragic when people |
| 00:37:30,403 | can't accept |
| Thank you so much |  |
| for coming by, | 593 |
| Membrane. | $\begin{aligned} & \text { 00:37:50,992 --> } \\ & \text { 00:37:53,359 } \end{aligned}$ |
| 587 | the help they so badly |
| 00:37:30,405 --> | need. |
| 00:37:31,738 |  |
| It's Margaux! | 594 |
|  | 00:37:53,361 --> |
| 588 | 00:37:54,861 |
| 00:37:31,740 --> | And when that happens, |
| 00:37:34,106 |  |
| Well then, run, | 595 |
| Margaux! | 00:37:54,863 --> |
|  | 00:37:58,234 |
| 589 | well, another kind of |
| 00:37:34,108 --> | intervention is called |

for.
596
00:37:59,934 -->
00:38:01,667
I agree, Gomez.
597
00:38:01,669 -->
00:38:04,504
The whole family moving here
would be a dream come
true.
598
00:38:04,506 -->
00:38:06,740
But I don't trust
that Margaux woman.
599
00:38:06,742 -->
00:38:09,778
She's an eccentric,
darling,
give her a chance.
600
00:38:10,579 -->
00:38:13,613
"Rasp-berry preserves."
601
00:38:13,615 -->
00:38:14,814
Mmm.

602

00:38:14,816 -->
00:38:17,816
Must be some kind of scented embalming fluid.

603
00:38:19,787 -->
00:38:22,256
Wednesday, practice your lurking

604
00:38:22,258 -->
00:38:24,258
on someone
other than your father.
605
00:38:24,260 -->
00:38:25,461
He's too easy.
606
00:38:27,595 -->
00:38:28,829
Much better.
607
00:38:28,831 -->
00:38:31,597
Mother, Father,
I'd like to speak with you.

608
00:38:31,599 -->
00:38:34,200
What's on your mind,

| my little nightcrawler? | $\begin{aligned} & \text { 00:38:45,981 --> } \\ & \text { 00:38:48,682 } \end{aligned}$ |
| :---: | :---: |
| 609 | "Junior high"... |
| 00:38:34,202 --> |  |
| 00:38:35,936 | 616 |
| I spoke with Parker | 00:38:48,684 --> |
| this afternoon. | 00:38:51,184 |
|  | Yes, yes, |
| 610 | I have read about those |
| 00:38:35,938 --> |  |
| 00:38:38,537 | 617 |
| She's the daughter | 00:38:51,186 --> |
| of that talking | 00:38:53,620 |
| mannequin | in my abnormal psychology journals. |
| 611 |  |
| 00:38:38,539 --> | 618 |
| 00:38:39,872 | 00:38:53,622 --> |
| who came by. | 00:38:55,521 |
| 612 | Anyone of age can enroll. |
| 00:38:39,874 --> |  |
| 00:38:41,707 | 619 |
| She told me about | 00:38:55,523 --> |
| a communal school | 00:38:59,626 |
|  | I think it would be |
| 613 | good for me. |
| 00:38:41,709 --> |  |
| 00:38:43,376 | 620 |
| all the neighborhood | 00:38:59,628 --> |
| children | 00:39:01,995 |
| attend. | Well, I think it's a capital idea. |
| 614 |  |
| 00:38:43,378 --> | 621 |
| 00:38:45,979 | 00:39:01,997 --> |
| It's called "junior high." | 00:39:03,296 |
| 615 | What of your studies here? |

622 628
00:39:03,298 -->
00:39:06,131
Your taxidermy
is coming along so well.
623
00:39:06,133 -->
00:39:08,535
Mother, would you really deprive me

## 624

00:39:08,537 -->
00:39:11,838
of the opportunity to
torment
children my own age?
625
00:39:11,840 -->
00:39:14,307
Ah, she makes a point.
626
00:39:14,309 -->
00:39:16,341
What's more, with Wednesday in school,

## 627

00:39:16,343 -->
00:39:19,014
we'd get to know
the people here even better.

00:39:19,414 -->
00:39:21,082
Well, Mother?
629
00:39:35,097 -->
00:39:37,332
Have a good day at school, dear.

630
00:39:39,101 -->
00:39:40,403
Do your worst!
631
00:39:46,207 -->
00:39:50,412
Ah. Now I understand.
This is a children's prison.

632
00:39:53,215 -->
00:39:54,883
Who's that?
633
00:39:55,517 -->
00:39:57,052
Great.
634
00:39:58,352 -->
00:39:59,454
This is Wednesday.

635
00:39:59,787 -->
00:40:01,921
Hello.

636
00:40:01,923 -->
00:40:03,624
Hey, Parker.
637
00:40:05,026 -->
00:40:07,129
I got something for ya.
638
00:40:09,064 -->
00:40:10,896
A moldy sandwich?

## 639

00:40:10,898 -->
00:40:12,731
You're slipping,
Bethany.

## 640

00:40:12,733 -->
00:40:14,566
You know what?
You're right.
641
00:40:14,568 -->
00:40:17,305
Let's kick it up a notch.
642
00:40:25,113 -->

00:40:27,381
You have no sense of humor!

643
00:40:28,584 -->
00:40:30,649

- Did you see her face?
- I know.

644
00:40:30,651 -->
00:40:31,653
Bethany, is it?
645
00:40:32,921 -->
00:40:37,256
Don't cut your eyes on my crew
unless you're ready to dance.

646
00:40:37,258 -->
00:40:41,162
What did you say, little ghoul?

647
00:40:41,963 -->
00:40:44,396
I don't think you understand.

648
00:40:44,398 -->
00:40:47,600
I'm not locked up in

| here | 00:41:07,088 --> |
| :---: | :---: |
| with you, Bethany. | 00:41:08,821 |
|  | I prefer to set my sights |
| 649 |  |
| 00:40:47,602 --> | 656 |
| 00:40:51,803 | 00:41:08,823 --> |
| You're locked up in here | 00:41:11,291 |
| with me. | on something |
|  | a little more |
| 650 | challenging. |
| 00:40:55,642 --> |  |
| 00:40:56,811 | 657 |
| Whatever. | 00:41:11,293 --> |
|  | 00:41:12,959 |
| 651 | Like what? |
| 00:40:59,079 --> |  |
| 00:41:00,613 | 658 |
| What did you do? | 00:41:12,961 --> |
|  | 00:41:15,264 |
| 652 | The establishment. |
| 00:41:00,615 --> |  |
| 00:41:01,981 | 659 |
| You shouldn't have said | 00:41:31,345 --> |
| that. | 00:41:35,615 |
|  | Let's see. |
| 653 | Who shall I be today? |
| 00:41:01,983 --> |  |
| 00:41:05,318 | 660 |
| There's nothing you can | 00:41:35,617 --> |
| do. | 00:41:36,849 |
| Bethany's way too popular. | How about... |
|  | 661 |
| 654 | 00:41:36,851 --> |
| 00:41:05,320 --> | 00:41:39,486 |
| 00:41:07,086 | Ah, Shelly Longbottom, |
| Popularity is fleeting. | on Sugar Ridge Lane. |
| 655 | 662 |

00:41:39,488 -->
00:41:42,457
From Shelly
Longbottom
to everyone,
663
00:41:43,124 -->
00:41:45,291
"Did you hear
664
00:41:45,293 -->
00:41:48,695
"about those Addams
people?"
Question mark.
665
00:41:48,697 -->
00:41:52,401
"Someone told me
they're wanted in 30
states."
666
00:41:55,537 -->
00:41:58,338
You know they're raising
a garden of man-eating plants?

667
00:41:58,340 -->
00:41:59,838
And feeding them our pets!

668
00:41:59,840 -->
00:42:01,874
Has anyone seen
my Shih Tzu Fee-fee?
669
00:42:01,876 -->
00:42:04,042
They're gonna turn us all into zombies.

670
00:42:04,044 -->
00:42:05,678
Where are they from
anyways?
671
00:42:05,680 -->
00:42:06,812
It doesn't matter!
672
00:42:06,814 -->
00:42:08,481
It's obvious
they don't belong here.
673
00:42:08,483 -->
00:42:11,517
Honey! Oh, those awful people
up on the hill.
674
00:42:11,519 -->
00:42:13,553

| They're not even on Neighborhood Peeps! | 00:42:22,597 --> |
| :---: | :---: |
|  | 00:42:23,696 |
|  | <i>then all the families |
| 675 | come in.</i> |
| 00:42:13,555 --> |  |
| 00:42:15,088 | 682 |
| Well, that's suspicious. | 00:42:23,698 --> |
|  | 00:42:24,865 |
| 676 | <i>Do you think |
| 00:42:15,090 --> | we should |
| 00:42:16,988 | investigate? </i> |
| <i> If other people |  |
| are scared, then I'm | 683 |
| scared.</i> | 00:42:24,867 --> |
|  | 00:42:25,932 |
| 677 | <i>I'm turning grey.</i> |
| 00:42:16,990 --> |  |
| 00:42:18,323 | 684 |
| <i>I believe | 00:42:25,934 --> |
| everything I read.</i> | 00:42:27,566 |
|  | <i>I'm worried |
| 678 | for the children!</i> |
| 00:42:18,325 --> |  |
| 00:42:19,992 | 685 |
| <i>If someone posted | 00:42:27,568 --> |
| it,</i> | 00:42:29,237 |
|  | <i>We need |
| 679 | to talk to Margaux!</i> |
| 00:42:19,994 --> |  |
| 00:42:21,361 | 686 |
| <i>it must be true.</i> | 00:42:32,372 --> |
|  | 00:42:34,407 |
| 680 | Open your books. Page |
| 00:42:21,363 --> | 43. |
| 00:42:22,595 |  |
| <i> You invite | 687 |
| one family in, </i> | 00:42:34,409 --> |
|  | 00:42:36,274 |
| 681 | Follow the instructions. |

688
00:42:36,276 -->
00:42:38,410

- Yuck.
- Oh.

689
00:42:38,412 -->
00:42:40,546
I've done this thousands of times.

690
00:42:44,887 -->
00:42:45,888
Huh?
691
00:42:56,432 -->
00:42:57,967
Flip the switch!
692
00:43:16,617 -->
00:43:20,288
Give my creature life!
693
00:43:26,628 -->
00:43:30,064
Live!
Live, I tell you, live!
694
00:43:48,316 -->
00:43:51,352
It's alive! It's alive!

00:44:09,436 -->
00:44:11,970
Oh, my God! Oh, my
God!
Oh, my God! Get them off me!

696
00:44:20,481 -->
00:44:22,682
Zombie frogs!
697
00:44:22,684 -->
00:44:24,620
Bethany's changed her look.

698
00:44:25,019 -->
00:44:26,184
It suits her.
699
00:44:26,186 -->
00:44:28,720
Awesome. Totally
awesome.
700
00:44:28,722 -->
00:44:30,122
It is an honor...
701
00:44:30,124 -->
00:44:31,291
...and a privilege...

I'm worried about.

702
00:44:31,293 -->
00:44:32,459
...to watch you work.
703
00:44:32,461 -->
00:44:35,062
Hey. Do you wanna
go to the mall?
704
00:44:35,064 -->
00:44:38,898
Why not? I haven't seen
a good mauling in ages.

## 705

00:45:00,153 -->
00:45:02,921
It's late. I'm worried.
706
00:45:02,923 -->
00:45:05,224
Darling,
Wednesday will be fine.

## 707

00:45:05,226 -->
00:45:06,725
She can take care of herself.

708
00:45:06,727 -->
00:45:09,028
It's not Wednesday

709
00:45:09,030 -->
00:45:12,231
It's the rest of them. We may
need to provide an alibi.
710
00:45:12,233 -->
00:45:14,700
My love, it's game night.

## 711

00:45:14,702 -->
00:45:15,901
Wednesday will be
home soon,
712
00:45:15,903 -->
00:45:18,039
so why don't you
come and join us?
713
00:45:18,773 -->
00:45:21,874
Oh, very well. F-6.
714
00:45:21,876 -->
00:45:24,242
Pugsley,
you heard your mother.

## 715

00:45:24,244 -->

00:45:26,247
Blow F-6!
716
00:45:28,082 -->
00:45:29,515
Fire in the hole!
717
00:45:29,517 -->
00:45:31,517
I'm king of the world!
718
00:45:31,519 -->
00:45:34,720
<i>Near, far,
wherever...</i>
719
00:45:42,229 -->
00:45:43,729
Yes!
720
00:45:43,731 -->
00:45:45,432
You sunk my battleship.
721
00:45:45,434 -->
00:45:47,736
Ha-ha! Well done,
Pugsley!
722
00:45:56,644 -->
00:45:58,477
Hello, my uglies!
723
00:45:58,479 -->
00:46:02,148
Mother! I thought
I felt my skin crawling!
724
00:46:03,918 -->
00:46:05,885
Grandma, what a surprise.

725
00:46:05,887 -->
00:46:07,486
I thought you were in
Prague.
726
00:46:07,488 -->
00:46:08,921
I was!
727
00:46:08,923 -->
00:46:11,423
They caught me smuggling
crocodiles out of the
zoo.
728
00:46:11,425 -->
00:46:13,093
But I escaped
and talked my way
729

00:46:13,095 -->
00:46:14,894 736
onto a Somali pirate
00:46:27,943 -->
ship.
730
00:46:14,896 -->
00:46:16,495
We got into
a heated poker game

731
00:46:16,497 -->
00:46:18,832
and I cleaned them out.

## 732

00:46:18,834 -->
00:46:20,666

- Cheating or robbery?
- Both!

733
00:46:20,668 -->
00:46:22,468
Always remember,
Pugsley,
734
00:46:22,470 -->
00:46:25,504
it ain't cheating
if no one catches you.

## 735

00:46:25,506 -->
00:46:27,941
I haven't bathed
in two weeks. Ugh.

739
Or is it months?
737
00:46:29,311 -->
00:46:31,343
Ha! That reminds me.

738
00:46:31,345 -->
00:46:33,280
Guess what I've got, Pugsley?

00:46:33,282 -->
00:46:35,682

- Candy!
- Oh, yes!

740
00:46:35,684 -->
00:46:37,751
But the Mazurka isn't for a week.

## 741

00:46:37,753 -->
00:46:39,417
Why are you here so early?

742
00:46:39,419 -->
00:46:42,122
Gomez said you needed
a little help with the
party.
743
00:46:42,124 -->
00:46:45,191
And I said, I got my son
ready
for his Mazurka,

## 744

00:46:45,193 -->
00:46:48,794
so of course, I'm going to do
the same for my
grandson.

## 745

00:46:48,796 -->
00:46:50,129
I love him!
746
00:46:50,131 -->
00:46:52,131
It's true! I sent for her!
747
00:46:52,133 -->
00:46:53,899
I can't believe you
bothered
748
00:46:53,901 -->
00:46:55,503
your mother with that, darling.

753
749
00:46:56,003 -->
00:46:57,169
Neither can I?
750
00:46:57,171 -->
00:46:58,870
He said you were in over your head.

## 751

00:46:58,872 -->
00:47:00,039
Thank you, Mother!
752
00:47:00,041 -->
00:47:02,374
Said you were more
tense
than he's ever seen you.

00:47:02,376 -->
00:47:04,776

- I didn't say that exactly.
- Yes, you did.

$$
754
$$

00:47:04,778 -->
00:47:06,546
You said that exactly.
755
00:47:06,548 -->
00:47:07,680

Said he was worried

756
00:47:07,682 -->
00:47:10,149
you'd have a massive facial expression and...

## 757

00:47:10,151 -->
00:47:12,050
You know, I'm starving!
Let's eat!

758
00:47:12,052 -->
00:47:14,854
Not until Wednesday gets home.

759
00:47:14,856 -->
00:47:17,356
Where is that granddaughter of mine?

760
00:47:17,358 -->
00:47:19,160
I got something for her!

761
00:47:20,996 -->
00:47:23,562
Ah, there's my
little storm cloud!

00:47:23,564 -->
00:47:26,064
Wednesday,
where have you been?
763
00:47:26,066 -->
00:47:27,367
Elsewhere.
764
00:47:37,512 -->
00:47:39,211
What are you wearing?
765
00:47:39,213 -->
00:47:41,747
Parker calls it
a pop of color.
766
00:47:41,749 -->
00:47:43,349
While I certainly
appreciate a horse
767
00:47:43,351 -->
00:47:44,517
with a spear through its head,

768
00:47:44,519 -->
00:47:45,584
the color is...
762
769

00:47:45,586 -->
00:47:47,586
776
She claims
it brings out my smile.
770
00:47:47,588 -->
00:47:49,988
Wednesday, you don't have a smile.

771
00:47:49,990 -->
00:47:51,524
Turns out
I have a lot of things
772
00:47:51,526 -->
00:47:52,828
you don't know about.
773
00:47:56,865 -->
00:47:58,898
I see I got here just in time.

774
00:47:58,900 -->
00:48:00,633
You were right to call,
Gomez.
775
00:48:00,635 -->
00:48:02,869
I'll talk to her.
Hand me that bear trap.
00:48:02,871 -->
00:48:06,275
Thank you, Grandma.
But I will handle this.

777
00:48:06,874 -->
00:48:08,276
Ah, suit yourself.
778
00:48:11,378 -->
00:48:14,814
When you're done with
Fabio,
send him up to my
room.

779
00:48:14,816 -->
00:48:17,052

- Ooh-hoo-hoo.
- Oh, boy!

780
00:48:19,688 -->
00:48:21,419
Wednesday.

## 781

00:48:21,421 -->
00:48:23,756
How would you like
to join me tomorrow
782
00:48:23,758 -->

00:48:28,294
after the school for tea
and séance in the
cemetery?

783
00:48:28,296 -->
00:48:30,028
Is attendance
mandatory?

784
00:48:30,030 -->
00:48:31,731
Come now, my little raven.

785
00:48:31,733 -->
00:48:34,200
You did so love it
when you were younger.

## 786

00:48:34,202 -->
00:48:35,570
If you like, Mother.
787
00:48:37,738 -->
00:48:39,439
Sleep well, dear.
788
00:48:39,441 -->
00:48:41,977
Don't forget to kick your father good night.

789
00:48:47,314 -->
00:48:48,747
What's your
favorite filter?

790
00:48:48,749 -->
00:48:52,051
I don't know. I look black
and white in all of them.

791
00:48:52,053 -->
00:48:53,385
You know, when I met you,

792
00:48:53,387 -->
00:48:55,120
I thought you were super weird.

793
00:48:55,122 -->
00:48:56,921
But now,
I think you're really cool.

## 794

00:48:56,923 -->
00:48:58,157
I concur.

795
00:48:58,159 -->

00:49:00,325
You're not completely devoid
of merit yourself.
796
00:49:00,327 -->
00:49:02,430
I wanna say "thank you"...

797
00:49:04,898 -->
00:49:05,965
Oh, how'd that barrette

## 798

00:49:05,967 -->
00:49:07,399
you bought yesterday
go over at home?
799
00:49:07,401 -->
00:49:11,671
Actually, my mother's
reaction
was, well, unexpected.
800
00:49:11,673 -->
00:49:15,307
She was accepting.
It depressed me.

## 801

00:49:15,309 -->
00:49:18,611
One never wants to see
one's mother that way.
802
00:49:18,613 -->
00:49:19,812
But I must admit,
803
00:49:19,814 -->
00:49:24,682
walking around in
something
so garish, so grotesque...
804
00:49:24,684 -->
00:49:26,785
I was shocked
how thrilling it felt.
805
00:49:26,787 -->
00:49:29,354
I wish
I could do that.
806
00:49:29,356 -->
00:49:31,090
But my mom makes me wear this stuff,

807
00:49:31,092 -->
00:49:33,093
and it's just so...
808
00:49:33,095 -->

00:49:37,296
I believe the word you're looking for is
"unfortunate."
809
00:49:37,298 -->
00:49:40,700
Ugh. I'd love to
just go crazy

## 810

00:49:40,702 -->
00:49:43,271
and wear something
that would shock her.
811
00:49:44,439 -->
00:49:45,671
Well, Parker,
812
00:49:45,673 -->
00:49:46,838
you're in luck.
813
00:49:46,840 -->
00:49:50,211
You happen to be talking
to the queen of shock.
814
00:50:11,298 -->
00:50:12,463
Hello, Mother.

815
00:50:12,465 -->
00:50:14,633
<i>Where's my little wraith?</i>

816
00:50:14,635 -->
00:50:16,568
Wednesday
still hasn't arrived.
817
00:50:16,570 -->
00:50:19,204
We agreed to come up here
for tea and séance,
818
00:50:19,206 -->
00:50:21,840
and now it seems
she stood me up.
819
00:50:21,842 -->
00:50:23,575
<i>Morticia!
Can you hear me? </i>
820
00:50:23,577 -->
00:50:24,977
<i>You're not doing it
right.</i>

## 821

00:50:24,979 -->

00:50:26,312

- <i>Press that button there. $</ \mathrm{i}>$
- <i>I did! I did!</i>

822
00:50:26,314 -->
00:50:27,379
<i>Did you hear it click?</i>

## 823

00:50:27,381 -->
00:50:28,479
<i>Morticia!</i>

## 824

00:50:28,481 -->
00:50:29,615
<i>It's supposed to be on</i>

## 825

00:50:29,617 -->
00:50:31,017

- <i> when you hear the click.</i>
- <i>Wait, I see
something.</i>

826
00:50:31,019 -->
00:50:32,718

- <i>You did it! </i>
- <i>Hello, darling!</i>

827
00:50:32,720 -->
00:50:34,486
<i>Now, where's my
granddaughter?</i>

828
00:50:34,488 -->
00:50:35,921
Just what I said.

829
00:50:35,923 -->
00:50:38,057
I think she's distancing herself from me.

830
00:50:38,059 -->
00:50:39,691
<i>Oh,
she's wrapped in a black
hole</i>

831
00:50:39,693 -->
00:50:40,992
<i>of emptiness and
longing,</i>
832
00:50:40,994 -->
00:50:42,528
<i>like all of us Frump
women.</i>

833
00:50:42,530 -->
00:50:44,963

- <i>Wednesday?
- It's not

Wednesday!</i>

## 834

00:50:44,965 -->
00:50:46,999

- <i>Who's this?</i>
- It's me, Father.


## 835

00:50:47,001 -->
00:50:48,066
<i>Morticia? </i>

## 836

00:50:48,068 -->
00:50:50,436
<i>What's wrong with
you now? $</$ i $>$

## 837

00:50:50,438 -->
00:50:52,537
The world can be so cruel.

## 838

00:50:52,539 -->
00:50:55,173
And all she wants to do is run toward it.

839
00:50:55,175 -->
00:50:57,041
<i>She's a lot like you that way.</i>

840
00:50:57,043 -->
00:50:58,510
<i>You wanted to see the world.</i>

## 841

00:50:58,512 -->
00:51:00,680
<i>Find yourself.
Serve time!</i>
842
00:51:00,682 -->
00:51:03,615
<i>Listen,
Morticia, remember the time</i>

## 843

00:51:03,617 -->
00:51:06,619
<i>you ran away
and joined the Girl
Scouts?</i>
844
00:51:06,621 -->
00:51:10,189
<i>We were so worried you were on a bad path. </i>

845
00:51:10,191 -->
00:51:12,624
<i>But when you found out
that campfires</i>
846
00:51:12,626 -->

00:51:15,928
<i>were for roasting
marshmallows
and not other Girl
Scouts, </i>

## 847

00:51:15,930 -->
00:51:17,930
<i>well, you got bored
and you came home.</i>

## 848

00:51:17,932 -->
00:51:20,233
<i>We were so
relieved.</i>

## 849

00:51:20,235 -->
00:51:21,700
<i> Trust
Wednesday.</i>
850
00:51:21,702 -->
00:51:24,803
<i>Like you,
she'll do the right
thing. $</ \mathrm{i}>$

## 851

00:51:24,805 -->
00:51:28,374
Thank you, Father.
That's most comforting.
852
00:51:28,376 -->

00:51:30,408
<i>Good.
Wait a second.</i>
853
00:51:30,410 -->
00:51:31,642
<i>When did I die? </i>

854
00:51:31,644 -->
00:51:33,146
<i>20 years ago.</i>
855
00:51:33,148 -->
00:51:35,914
<i>Oh, right.
Happy anniversary, darling. </i>

856
00:51:35,916 -->
00:51:39,551
All right, Pugsley, let's, uh, go through it again.

857
00:51:39,553 -->
00:51:42,655
You got this, Pugsley.
This Mazurka's nothing.
858
00:51:44,492 -->
00:51:47,425
You eat swords for breakfast.

859
00:51:47,427 -->
00:51:50,095
You just got a case
of pre-ball jitters.
860
00:51:50,097 -->
00:51:52,263
It's way more common
than you think.

## 861

00:51:52,265 -->
00:51:54,834
If a Mazurka lasts
for more than four
hours,
862
00:51:54,836 -->
00:51:56,438
contact your doctor.
863
00:51:57,805 -->
00:51:59,841
From the top.
Music!

## 864

00:52:14,655 -->
00:52:15,820
Pugsley,

## 865

00:52:15,822 -->
00:52:17,455
I can honestly say

## 866

00:52:17,457 -->
00:52:21,593
that was most definitely a thing you did.

867
00:52:21,595 -->
00:52:24,863
A question, what in heaven's name was it?

## 868

00:52:24,865 -->
00:52:26,265
The Sabre Mazurka.
869
00:52:28,702 -->
00:52:31,104
You know what?
You've been practicing hard.

870
00:52:31,106 -->
00:52:33,205
Why don't we
call it a day? Hmm?
871
00:52:33,207 --> 00:52:35,207
Hit the showers, kid.
872
00:52:35,209 -->

00:52:36,575
So, we're finished?

## 873

00:52:36,577 -->
00:52:37,843
Ah, yes.

## 874

00:52:37,845 -->
00:52:41,613
Yes, son. We are
most certainly finished.
875
00:52:41,615 -->
00:52:43,582
Mmm. Okay. Thanks,

Pop.

## 876

00:52:43,584 -->
00:52:45,020
Thanks, Uncle Fester.
877
00:52:49,657 -->
00:52:53,693
This is a complete disaster!
How did this happen?
878
00:52:53,695 -->
00:52:55,193
And he's going
to make a fool of himself

879
00:52:55,195 -->
00:52:56,495
in front of everyone!
880
00:52:56,497 -->
00:52:58,530
Gomez, you gotta calm down!

881
00:52:58,532 -->
00:53:00,800
There's still a day
to get him ready!
882
00:53:00,802 -->
00:53:04,437
Fester, a year wouldn't be
enough to get him
ready.
883
00:53:04,439 -->
00:53:06,506
I've failed him, Fester.
884
00:53:06,508 -->
00:53:11,142
I tried to raise him to be
an Addams, but I failed.
885
00:53:11,144 -->
00:53:13,914

They're going to eat him alive.

## 886

00:53:15,916 -->
00:53:18,983
<i>I like it like that
Ooh, baby</i>

## 887

00:53:18,985 -->
00:53:21,019
<i>I said I like it like
that</i>
888
00:53:21,021 -->
00:53:25,124
<i>Ooh, baby,
I like it like that</i>
889
00:53:25,126 -->
00:53:27,359
All right. Thank you.
890
00:53:27,361 -->
00:53:29,762
Grandma, we already have a band.

891
00:53:29,764 -->
00:53:32,164
They came highly
recommended
from the mortuary.

892
00:53:32,166 -->
00:53:33,465
Oh.
893
00:53:33,467 -->
00:53:35,501
I'm sure they're good.

894
00:53:35,503 -->
00:53:38,370
My sister Sloom is
going to be judging
Pugsley.
895
00:53:38,372 -->
00:53:40,273
And if things aren't done the traditional way,

896
00:53:40,275 -->
00:53:41,840
she won't be happy,
897
00:53:41,842 -->
00:53:44,109
and the Mazurka
could be a disaster!
898
00:53:44,111 -->
00:53:46,113
But what do I know?

## 899

00:53:46,414 -->
00:53:47,546
Fine.
900
00:53:47,548 -->
00:53:48,948
Yay, we got the gig!
901
00:53:48,950 -->
00:53:50,048
We got it!
902
00:53:50,050 -->
00:53:51,550
Ah, one more thing...
903
00:53:51,552 -->
00:53:54,919
Oh, someone's at the door.
I'd better go see who it is.

## 904

00:54:01,896 -->
00:54:05,597
<i>What's so great
about being yourself</i>
905
00:54:05,599 -->
00:54:09,734
<i> When you can be
like
everyone else? </i>
906
00:54:09,736 -->
00:54:12,271
Do not speak
to your mother that way.
907
00:54:12,273 -->
00:54:14,805
How dare you
enter this house like that.

908
00:54:14,807 -->
00:54:16,945
Wait, where are your tattoos?

909
00:54:19,380 -->
00:54:20,812
Oh, thank the stars!
910
00:54:20,814 -->
00:54:23,381

- Where were you?
- Hanging out with

Parker.

## 911

00:54:23,383 -->
00:54:26,151
Is this why you skipped
tea and séance?

|  | 00:54:38,731 |
| :---: | :---: |
| 912 | I do not like it. |
| 00:54:26,153 --> |  |
| 00:54:28,153 | 919 |
| Your grandparents | 00:54:38,733 --> |
| were trying to contact | 00:54:40,932 |
| you. | Everyone knows pink is a gateway color. |
| 913 |  |
| 00:54:28,155 --> | 920 |
| 00:54:29,454 | 00:54:40,934 --> |
| Holy Hades! | 00:54:43,769 |
| 914 | I warned you about sending her |
| 00:54:29,456 --> | to public school. |
| 00:54:31,057 |  |
| Whoever did that to | 921 |
| you, | 00:54:43,771 --> |
| Wednesday, | 00:54:44,836 |
|  | Don't worry. |
| 915 |  |
| 00:54:31,059 --> | 922 |
| 00:54:33,425 | 00:54:44,838 --> |
| I hope the other guy | 00:54:46,570 |
| looks worse. | Wednesday is never going to that school |
| 916 | again. |
| 00:54:33,427 --> |  |
| 00:54:36,361 | 923 |
| Nobody did this to me. | 00:54:46,572 --> |
| This is my new look. | 00:54:47,905 |
|  | - What? |
| 917 | - In fact, |
| 00:54:36,363 --> |  |
| 00:54:37,629 | 924 |
| Do you like it? | 00:54:47,907 --> |
|  | 00:54:50,311 |
| 918 | she's never leaving |
| 00:54:37,631 --> | this house again. |

## 925

00:54:53,447 -->
00:54:56,515
Wow, that's some evil
eye
she's got there.

## 926

00:54:56,517 -->
00:54:59,651
No, that dead-eye stare is new.

## 927

00:54:59,653 -->
00:55:01,854
And I think I know
where she got it.

## 928

00:55:01,856 -->
00:55:04,590
Hey, guys, this is me now.

929
00:55:04,592 -->
00:55:07,593
If you like it, hit "like," but who cares if you like
it.

## 930

00:55:07,595 -->
00:55:09,028
I'm living my truth.
931

00:55:09,030 -->
00:55:10,798
Parker?
932
00:55:12,298 -->
00:55:14,369

- Who did this to you?
- I did.

933
00:55:15,102 -->
00:55:17,102
This is my new look, Mother.

934
00:55:17,104 -->
00:55:21,673
I decided that from now
on,
I choose my clothes, not you.

935
00:55:21,675 -->
00:55:25,077
Argh! This is that little creep Wednesday Addams' work!

936
00:55:25,079 -->
00:55:28,347
She's not a creep.
She's just not like you.
937
00:55:28,349 -->

00:55:30,216
Why can't you ever let people be different?

938
00:55:30,218 -->
00:55:34,486
Because it's my calling
to make everyone the same.

939
00:55:34,488 -->
00:55:38,390
Too bright!
It burns!

940
00:55:38,392 -->
00:55:41,292
Good! Maybe it'll burn
away
the weird!

941
00:55:41,294 -->
00:55:42,494
I hate it here!
942
00:55:42,496 -->
00:55:44,495
Everything's boring
and fake and bright,
943
00:55:44,497 -->
00:55:46,231
like plastic flowers!

944
00:55:46,233 -->
00:55:47,466
Like you!
945
00:55:47,468 -->
00:55:51,504
Parker!
Plastic flowers live
forever.
946
00:55:51,506 -->
00:55:53,808
Now, you go think
about that in your room.
947
00:55:54,407 -->
00:55:56,508
With no social media.

948
00:55:56,510 -->
00:55:58,977
No! Please, no.
Anything but that!
949
00:55:58,979 -->
00:56:01,646
Now go wipe that depressing
goop off your face.
950
00:56:01,648 -->

00:56:03,414
You first!

951
00:56:03,416 -->
00:56:07,553
Oh! Those Addamses
have gone too far this
time.
952
00:56:07,555 -->
00:56:10,592
I think they're going to need
a little more help.
953
00:56:26,374 -->
00:56:27,542
Hey!
954
00:56:29,510 -->
00:56:31,376
Where are you going?
955
00:56:31,378 -->
00:56:32,945
A friend's.
956
00:56:32,947 -->
00:56:37,249
I hold people prisoner, not the other way around.

957
00:56:37,251 -->
00:56:39,350
Good luck with your Mazurka.

958
00:56:39,352 -->
00:56:41,754
Wait, you're leaving?
959
00:56:41,756 -->
00:56:43,555
Who's gonna torment
me
every day?
960
00:56:43,557 -->
00:56:46,758
Living under this roof is
all the torment you'll need.

961
00:56:46,760 -->
00:56:49,026
Besides, our parents
have made it clear
962
00:56:49,028 -->
00:56:51,796
that the only way
to be accepted in this
family
963

00:56:51,798 -->
00:56:54,733
is to be exactly like them.

964
00:56:54,735 -->
00:56:57,102
I can't play
by those rules anymore.

## 965

00:56:57,104 -->
00:56:59,637
Farewell, brother
Pugsley.

966
00:56:59,639 -->
00:57:01,542
Tomorrow, you become a man.

967
00:57:02,075 -->
00:57:04,311
And I become a
fugitive.
968
00:57:05,979 -->
00:57:08,713
Always kinda knew
it'd end up like this.
969
00:57:08,715 -->
00:57:11,249
Just didn't think
it'd be so soon.

970
00:57:11,251 -->
00:57:13,718
I'll never
forget you, Pugsley!
971
00:57:13,720 -->
00:57:15,553
But I'll try.
972
00:57:15,555 -->
00:57:18,657
Pugsley, have you seen
your sister?
973
00:57:18,659 -->
00:57:20,258
She's not in her room.

974
00:57:20,260 -->
00:57:21,827
Mmm...

975
00:57:21,829 -->
00:57:24,164
Pugsley. Where's
Wednesday?
976
00:57:24,731 -->
00:57:26,099
Um... Tsk.

| 977 | $\text { long }\langle/ \mathrm{i}>$ |
| :---: | :---: |
| 00:57:27,834 --> |  |
| 00:57:32,236 | 984 |
| Tick, tock, | 00:58:17,285 --> |
| tick, tock, Mother. | 00:58:19,220 |
|  | <i>And the night</i> |
| 978 |  |
| 00:57:32,238 --> | 985 |
| 00:57:35,006 | 00:58:19,887 --> |
| You're getting very | 00:58:22,323 |
| sleepy. | <i> The night is your alone</i> |
| 979 |  |
| 00:57:35,008 --> | 986 |
| 00:57:36,240 | 00:58:27,561 --> |
| Pugsley... | 00:58:28,959 |
|  | <i>When you're |
| 980 | sure</i> |
| 00:57:36,242 --> |  |
| 00:57:39,979 | 987 |
| She did not go | 00:58:28,961 --> |
| to her friend's house. | 00:58:31,532 |
|  | <i>You've had |
| 981 | enough</i> |
| 00:57:39,981 --> |  |
| 00:57:41,814 | 988 |
| She went to | 00:58:33,066 --> |
| her friend's house? | 00:58:35,235 |
|  | <i>Of this life</i> |
| 982 |  |
| 00:57:41,816 --> | 989 |
| 00:57:45,684 | 00:58:37,070 --> |
| I repeat, she did not | 00:58:39,140 |
| go to her friend's... | <i>Hang on</i> |
| 983 | 990 |
| 00:58:12,046 --> | 00:58:42,809 --> |
| 00:58:15,617 | 00:58:46,514 |

<i>When the day is
long</i>

984
00:58:17,285 -->
00:58:19,220
<i>And the night</i>

985
00:58:19,887 -->
00:58:22,323
<i> The night is yours
alone</i>

986
00:58:27,561 -->
00:58:28,959
<i>When you're
sure</i>

987
00:58:28,961 -->
00:58:31,532
<i>You've had
enough</i>

988
00:58:33,066 -->
00:58:35,235
<i>Of this life</i>

989
00:58:37,070 -->
00:58:39,140
<i>Hang on</i>
<i>Don't let yourself
go</i>
991
00:58:50,418 -->
00:58:54,088
<i>'Cause everybody cries</i>

992
00:58:58,191 -->
00:59:03,160
<i>And everybody
hurts</i>
993
00:59:04,564 -->
00:59:06,532
<i>Sometimes</i>
994
00:59:06,534 -->
00:59:09,202
I shall be staying with you
for a while.
995
00:59:10,104 -->
00:59:13,942
<i>Everybody hurts</i>
996
00:59:18,111 -->
00:59:19,343
<i>If this doesn't
work, </i>
997
1003

00:59:30,557 -->
00:59:31,791
<i>to get a job as a
doormat.</i>

1004
00:59:31,793 -->
00:59:32,925
Yes, yes, yes.
1005
00:59:32,927 -->
00:59:36,396
I intend to bring
the house down.
1006
00:59:50,311 -->
00:59:51,977
<i>When the pimp's in
the crib ma</i>

1007
00:59:51,979 -->
00:59:54,546
<i>Drop it like it's hot
Drop it like it's hot</i>
1008
00:59:54,548 -->
00:59:55,814
<i>Drop it like it's
hot</i>

1009
00:59:55,816 -->
00:59:57,283
<i>When the pigs try
to get at you</i>

1010
00:59:57,285 -->
00:59:59,783
<i>Park it like it's hot
Park it like it's hot</i>
1011
00:59:59,785 -->
01:00:00,952
<i>Park it like it's
hot</i>
1012
01:00:00,954 -->
01:00:02,421
<i>And if a... get a
attitude</i>
1013
01:00:02,423 -->
01:00:04,756
<i>Pop it like it's hot
Pop it like it's hot</i>
1014
01:00:04,758 -->
01:00:05,890
<i>Pop it like it's
hot</i>
1015
01:00:05,892 -->
01:00:08,561
<i>I got the Rolly on
my arm
and I'm pouring
Chandon</i>

| 1016 | in almost three days! |
| :---: | :---: |
| 01:00:08,563 --> |  |
| 01:00:11,633 | 1023 |
| <i>And I roll the best... | 01:00:34,822 --> |
| 'cause I got it going | 01:00:37,321 |
| on</i> | And what about in there? |
| 1017 |  |
| 01:00:16,803 --> | 1024 |
| 01:00:20,738 | 01:00:37,323 --> |
| You rang? | 01:00:39,358 |
|  | That's my mom's crafting room. |
| 01:00:20,740 --> |  |
| 01:00:23,207 | 1025 |
| It. Cousin. You made it! | 01:00:39,360 --> |
|  | 01:00:41,660 |
| 1019 | No one is allowed in there. |
| 01:00:24,343 --> |  |
| 01:00:26,812 |  |
| Please, come in. | 1026 |
| Make yourself at home. | 01:00:41,662 --> |
|  | 01:00:43,031 |
| 1020 | Then that's where it is. |
| 01:00:29,416 --> |  |
| 01:00:30,950 | 1027 |
| Where did she hide my | 01:00:50,671 --> |
| phone? | 01:00:52,040 |
|  | Weird. |
| 1021 |  |
| 01:00:30,952 --> | 1028 |
| 01:00:32,450 | 01:01:05,052 --> |
| I haven't been able | 01:01:06,218 |
|  | Whoa. |
| 1022 |  |
| 01:00:32,452 --> | 1029 |
| 01:00:34,820 | 01:01:06,220 --> |
| to post a photo of my | 01:01:07,885 |
| lunch | Hidden depths. |


|  | 01:01:20,532 |
| :---: | :---: |
| 1030 | - <i>look |
| 01:01:07,887 --> | handsome.</i> |
| 01:01:09,821 | - My money's on the cat. |
| What is this? |  |
|  | 1037 |
| 1031 | 01:01:20,534 --> |
| 01:01:09,823 --> | 01:01:23,234 |
| 01:01:12,791 | And there's our science |
| There's Mr. Haneymaking a sandwich. |  |
|  | 1038 |
| 1032 | 01:01:23,236 --> |
| 01:01:12,793 --> | 01:01:26,238 |
| 01:01:15,526 | putting her underwear |
| And that guy trying to put | in the freezer? |
| a tiny tuxedo on his cat. | 1039 |
|  | 01:01:26,240 --> |
| 1033 | 01:01:29,573 |
| 01:01:15,528 --> | My mom must have |
| 01:01:16,794 | built |
| - <i>Sit still!</i> | hidden cameras |
| - That's Mr. Flynn. |  |
|  | 1040 |
| 1034 | 01:01:29,575 --> |
| 01:01:16,796 --> | 01:01:31,475 |
| 01:01:17,863 | into all of the houses. |
| <i>Why are you |  |
| being so difficult?</i> | 1041 |
|  | 01:01:31,477 --> |
| 1035 | 01:01:32,878 |
| 01:01:17,865 --> | She really is psycho. |
| 01:01:18,930 |  |
| <i> Trying to make | 1042 |
| you</i> | 01:01:32,880 --> |
|  | 01:01:34,015 |
| 1036 | - Parker! |
| 01:01:18,932 --> | - Whoa! |

1043
01:01:35,381 -->
01:01:37,247
Hey, Mom.
1044
01:01:37,249 -->
01:01:39,651
We were just looking for you.

1045
01:01:39,653 -->
01:01:43,724
What have I told you
about Mommy's crafting room?

## 1046

01:01:45,425 -->
01:01:48,526
Sorry to do this,
but standards must be
upheld.

## 1047

01:01:48,528 -->
01:01:51,032
Parker, someday you'll understand, and, Wednesday...

1048
01:01:51,564 -->
01:01:52,833
Well, anyway, Parker.
1049

01:01:56,570 -->
01:01:59,838
My mom
has a lair and a jail?
1050
01:01:59,840 -->
01:02:02,173
I knew I should have picked to live with my dad.

1051
01:02:02,175 -->
01:02:04,541
We're gonna be on TV!
1052
01:02:04,543 -->
01:02:05,711
Are we gonna be famous?

1053
01:02:05,713 -->
01:02:07,079
Glenn, what do you want in the frame?

1054
01:02:07,081 -->
01:02:09,280
Okay, everyone, listen up.

1055
01:02:09,282 -->
01:02:11,216
It's the last run-through

| the finale, | 1062 |
| :---: | :---: |
|  | 01:02:23,697 --> |
| 1056 | 01:02:25,463 |
| 01:02:11,218 --> | Ken, you're gonna |
| 01:02:13,419 | follow Judy. |
| so let's try this |  |
| one last time, okay? | 1063 |
|  | 01:02:25,465 --> |
| 1057 | 01:02:28,133 |
| 01:02:13,421 --> | You can stand right here |
| 01:02:16,155 | and... |
| We're gonna shoot |  |
| across | 1064 |
| the town square to the | 01:02:28,135 --> |
| gazebo | 01:02:30,537 |
|  | Uh, is there |
| 1058 | a bathroom nearby? |
| 01:02:16,157 --> |  |
| 01:02:17,888 | 1065 |
| where Margaux | 01:02:31,037 --> |
| will make her grand | 01:02:32,572 |
| entrance. | Uh... |
| 1059 | 1066 |
| 01:02:17,890 --> | 01:02:35,742 --> |
| 01:02:20,392 | 01:02:37,642 |
| So everyone will be walking this direction | Margaux, they're here! |
|  | 1067 |
| 1060 | 01:02:37,644 --> |
| 01:02:20,394 --> | 01:02:39,245 |
| 01:02:21,892 <br> across the square. | <i> What are you talking about? $</$ i $>$ |
| 1061 | 1068 |
| 01:02:21,894 --> | 01:02:39,247 --> |
| 01:02:23,695 | 01:02:40,711 |
| Judy, you start here, | They're here! |

1069
01:02:40,713 --> 1076
01:02:42,948
The Addams family!
1070
01:02:53,126 -->
01:02:54,292
Pardon me.
1071
01:02:55,930 -->
01:02:56,998
Excuse me.
1072
01:02:57,664 -->
01:02:58,829
What are we gonna do?
1073
01:02:58,831 -->
01:03:03,936
What we always do, Glenn.
Help people.
1074
01:03:03,938 -->
01:03:07,104
"The Addams monsters are planning

## 1075

01:03:07,106 -->
01:03:10,975
"to attack the town
tonight!"
Exclamation point.
01:03:12,146 -->
01:03:14,816
<i>"Meet at Margaux's
house now."</i>
1077
01:03:15,282 -->
01:03:16,984
Mmm? Oh.
1078
01:03:22,590 -->
01:03:25,291
Salutations, Addams.
We're here!
1079
01:03:25,293 -->
01:03:28,325
Petunia, I love what you've done with your hair.

1080
01:03:28,327 -->
01:03:31,028
Thanks, I just had it mowed.

1081
01:03:31,030 -->
01:03:33,497
Please, come in.
Make yourself uncomfortable.

1082

| 01:03:33,499 --> |  |
| :---: | :---: |
| 01:03:35,800 | 1089 |
| Uncle Onion! | 01:03:50,584 --> |
|  | 01:03:52,520 |
| 1083 | Ah, Auntie Sloom. |
| 01:03:35,802 --> |  |
| 01:03:37,202 | 1090 |
| - It's been so long! | 01:03:53,153 --> |
| - <i>Voilà!</i> | 01:03:55,452 |
|  | Auntie Sloom! |
| 1084 |  |
| 01:03:37,204 --> | 1091 |
| 01:03:39,437 | 01:03:55,454 --> |
| Yes, so disappointed | 01:04:00,191 |
| to see you. | You are as radiant as a barrel of nuclear |
| 1085 | waste. |
| 01:03:39,439 --> |  |
| 01:03:42,807 | 1092 |
| Ah, you always manage | 01:04:00,193 --> |
| to bring a tear to myeye! | 01:04:03,163 |
|  | Where is the boy? |
| 1086 | 1093 |
| 01:03:43,943 --> | 01:04:03,497 --> |
| 01:03:46,678 | 01:04:04,562 |
| Greetings, Dr. Flambe! | Pugsley? |
| How you doing? |  |
|  | 1094 |
| 1087 | 01:04:04,564 --> |
| 01:03:46,680 --> | 01:04:06,530 |
| 01:03:48,814 | Ah, there you are. |
| - I'm on fire! |  |
| - Good! | 1095 |
|  | 01:04:06,532 --> |
| 1088 | 01:04:07,832 |
| 01:03:48,816 --> | Come down and say |
| 01:03:50,582 | hello |
| This party's gonna be lit! |  |

1096
01:04:07,834 -->
01:04:09,202

- to your Auntie Sloom.
- Ahh!

1097
01:04:11,805 -->
01:04:16,508
Gomez, this tradition is
not
to be taken lightly.
1098
01:04:16,510 -->
01:04:19,676
I trust that the boy
has been properly
trained.
1099
01:04:19,678 -->
01:04:21,245
Yes, once you see how we've...

## 1100

01:04:21,247 -->
01:04:25,883
It's bad enough this
Mazurka
is taking place in New
Jersey.
1101
01:04:25,885 -->
01:04:29,021
Now, where are the dregs?

I'm thirsty.
1102
01:04:29,023 -->
01:04:31,023
<i>You've seen
them!</i>
1103
01:04:31,025 -->
01:04:34,325
<i>You've heard the stories
on Neighborhood
Peeps!</i>
1104
01:04:34,327 -->
01:04:38,729
<i>Those Addams aren't
people,
they're monsters!</i>
1105
01:04:38,731 -->
01:04:41,901
<i>And now, there's
an infestation of
them!</i>
1106
01:04:41,903 -->
01:04:45,236
<i>They're here to
destroy
our beautiful
community</i>
1107

01:04:45,238 -->
01:04:46,437
<i>and turn it into a
place</i>

1108
01:04:46,439 -->
01:04:48,907
<i>that no</i> Design
Intervention
<i>can save!</i>
1109
01:04:48,909 -->
01:04:51,410
Addams aren't wanted here!

1110
01:04:51,412 -->
01:04:53,245
They're monsters!
They're all monsters!

## 1111

01:04:53,247 -->
01:04:56,347
<i>We need to destroy
them first!</i>

1112
01:04:56,349 -->
01:04:58,251
<i>Who's with me? </i>
1113
01:04:59,119 -->
01:05:00,584
<i>We'll be revealing

Assimilation</i>

1114
01:05:00,586 -->
01:05:02,787
<i>and all of you to our audience
in just an hour.</i>
1115
01:05:02,789 -->
01:05:06,224
<i>Our last chance to
help
these people is now.</i>
1116
01:05:06,226 -->
01:05:09,727
Bill, John, do you still
have
that lovely catapult?
1117
01:05:09,729 -->
01:05:11,195
Yes, we do!
1118
01:05:11,197 -->
01:05:13,198
Are you sure about this?

## 1119

01:05:13,200 -->
01:05:15,066
We can't let them ruin
our neighborhood!

| 1120 | or Auntie Sloom |
| :---: | :---: |
| 01:05:15,068 --> | will have his head! |
| 01:05:16,133 |  |
| Let's do it! | 1128 |
|  | 01:05:41,561 --> |
| 1121 | 01:05:42,961 |
| 01:05:16,135 --> | He looks very small. |
| 01:05:17,537 |  |
| I want them out! | 1129 |
|  | 01:05:42,963 --> |
| 1122 | 01:05:44,662 |
| 01:05:19,305 --> | That kid's |
| 01:05:22,506 | got some big shoes to |
| No one torments | fill. |
| my family but me. |  |
|  | 1130 |
| 1123 | 01:05:44,664 --> |
| 01:05:22,508 --> | 01:05:46,465 |
| 01:05:23,811 | I certainly |
| Hair clip, please. | hope the boy's ready. |
| 1124 | 1131 |
| 01:05:24,711 --> | 01:05:46,467 --> |
| 01:05:25,947 | 01:05:48,999 |
| Okay. | Well, I'm not going easy on him. |
| 1125 |  |
| 01:05:34,755 --> | 1132 |
| 01:05:37,590 | 01:05:59,012 --> |
| Cage school 101. | 01:06:00,111 |
|  | Heads up. |
| 1126 |  |
| 01:05:39,093 --> | 1133 |
| 01:05:40,158 | 01:06:01,648 --> |
| He'd better be ready | 01:06:03,314 |
|  | Hey, alto, you're flat. |
| 1127 |  |
| 01:05:40,160 --> | 1134 |
| 01:05:41,559 | 01:06:09,155 --> |

01:06:10,488
Sloom.

1135
01:06:10,490 -->
01:06:12,925

- Sister.
- Darling, I...

1136
01:06:12,927 -->
01:06:14,693
I know the last time we saw each other,

1137
01:06:14,695 -->
01:06:16,193
we had that horrible
fight.

1138
01:06:16,195 -->
01:06:19,564
And I just wanted to tell you,
from the bottom of my
heart,

1139
01:06:19,566 -->
01:06:22,466
I won that fight!
And I was glad I
cheated!

1140
01:06:22,468 -->
01:06:26,504

You won?
Still a sore loser, as always!

1141
01:06:26,506 -->
01:06:29,274
I want a rematch!
Right here! Right now!

1142
01:06:29,276 -->
01:06:31,809
Auntie Sloom?
Can I get you anything?

1143
01:06:31,811 -->
01:06:33,178
When's the Mazurka?

1144
01:06:33,180 -->
01:06:34,780
Soon, soon.

1145
01:06:34,782 -->
01:06:36,615
Our daughter
Wednesday
isn't here yet.
1146
01:06:36,617 -->
01:06:39,383
If your daughter
can't be on time,

1147
01:06:39,385 -->
01:06:41,688
then we will begin
without her!
1148
01:06:42,322 -->
01:06:44,955
Very well, Auntie
Sloom.
1149
01:06:48,361 -->
01:06:51,798
Attention, please.
Attention!
1150
01:06:54,200 -->
01:06:57,135
The hour is upon us.
1151
01:06:57,137 -->
01:06:58,238
Places!

## 1152

01:07:11,985 -->
01:07:17,756
We gather today to witness
my son, Pugsley
Addams,
1153
01:07:17,758 -->
01:07:20,561
perform his Sabre
Mazurka.
1154
01:07:43,249 -->
01:07:46,852
He will begin with a
reading
from the Terror,
1155
01:07:46,854 -->
01:07:50,624
which commemorates our cries in battle.

1156
01:08:12,579 -->
01:08:16,483
And now, the transition into manhood.

1157
01:08:34,267 -->
01:08:37,101
<i>And now, the Sabre
Mazurka.</i>
1158
01:08:45,144 -->
01:08:46,446
Hold still.
1159
01:08:48,482 -->
01:08:50,849
The Addams mustache.

1160
01:08:50,851 -->
01:08:52,452
Now you're ready.
1161
01:10:02,856 -->
01:10:03,924
Pugsley?
1162
01:10:06,593 -->
01:10:08,193
I give up.
1163
01:10:08,195 -->
01:10:10,030
I can't do it, Pop.
1164
01:10:11,564 -->
01:10:12,765
Oh.
1165
01:10:15,402 -->
01:10:16,570
I'm sorry.
1166
01:10:17,504 -->
01:10:19,537
I let you down.

## 1167

01:10:19,539 -->
01:10:22,509
You haven't
let me down, Pugsley.
1168
01:10:23,744 -->
01:10:25,510
I let you down.
1169
01:10:25,512 -->
01:10:27,212
I was so focused on doing things

1170
01:10:27,214 -->
01:10:29,012
the traditional way,

## 1171

01:10:29,014 -->
01:10:31,151
I forgot to let you
be who you are.
1172
01:10:35,588 -->
01:10:36,654
<i>Hey!</i>
1173
01:10:36,656 -->
01:10:40,559
<i>Are ya ready
for your Margaux
makeover now? </i>
1174
01:10:40,561 -->
01:10:41,860

| It's Margaux. | 01:10:54,207 <br> Fire! |
| :---: | :---: |
| 1175 |  |
| 01:10:41,862 --> | 1182 |
| 01:10:43,227 | 01:10:59,144 --> |
| She must have turned | 01:11:02,982 |
| the whole town | <i>Get out!</i> |
| 1176 | 1183 |
| 01:10:43,229 --> | 01:11:09,455 --> |
| 01:10:44,863 | 01:11:10,888 |
| into stark raving | Pugsley! |
| lunatics. |  |
|  | 1184 |
| 1177 | 01:11:10,890 --> |
| 01:10:44,865 --> | 01:11:13,958 |
| 01:10:47,265 | What is the true |
| Well, I have to admit, | meaning |
| I admire her work. | of the Mazurka? |
| 1178 | 1185 |
| 01:10:47,267 --> | 01:11:13,960 --> |
| 01:10:48,400 | 01:11:16,461 |
| Let's do this thing! | It's about protecting our family |
| 1179 |  |
| 01:10:48,402 --> | 1186 |
| 01:10:50,235 | 01:11:16,463 --> |
| It's locked and loaded, | 01:11:18,663 |
| Margaux. | from those who would do us harm! |
| 1180 |  |
| 01:10:50,237 --> | 1187 |
| 01:10:52,640 | 01:11:18,665 --> |
| Let's go get 'em! | 01:11:22,069 |
| We've had enough! | Go ahead. |
|  | Show 'em what you're good at. |
| 01:10:53,205 --> |  |


| 1188 | 01:12:08,147 --> |
| :---: | :---: |
| 01:11:26,740 --> | 01:12:11,818 |
| 01:11:30,809 | <i>You might think |
| <i>All we have to do is pull down the side | that we are all loco</i> |
| walls!</i> | 1195 |
|  | 01:12:16,322 --> |
| 1189 | 01:12:20,160 |
| 01:11:30,811 --> | <i>But this family |
| 01:11:32,842 | is about to go global</i> |
| <i>You shouldn't mess |  |
| with me</i> | 1196 |
|  | 01:12:26,165 --> |
| 1190 | 01:12:27,633 |
| 01:11:32,844 --> | <i>Fire!<i> |
| 01:11:35,079 |  |
| <i>You don't wanna | 1197 |
| mess with me</i> | 01:12:30,070 --> |
|  | 01:12:32,305 |
| 1191 | Shakalaka bang, baby! |
| 01:11:35,081 --> |  |
| 01:11:38,852 | 1198 |
| <i>'Cause if you mess | 01:12:39,412 --> |
| with me | 01:12:41,245 |
| You're messing with my family</i> | Quick! Out this way! |
|  | 1199 |
| 1192 | 01:12:45,885 --> |
| 01:11:42,022 --> | 01:12:47,720 |
| 01:11:44,890 | Pop, I'm out of ammo! |
| Everyone, follow my |  |
| boy! | 1200 |
|  | 01:12:49,388 --> |
| 1193 | 01:12:50,989 |
| 01:11:49,963 --> | We're trapped! |
| 01:11:51,130 |  |
| Hey, guys! | 1201 |
|  | 01:13:13,213 --> |
| 1194 | 01:13:15,012 |

Hope I'm not crashing the party.

1202
01:13:15,014 -->
01:13:16,114
Wednesday!
1203
01:13:16,116 -->
01:13:17,414
Yeah!
1204
01:13:17,416 -->
01:13:19,285
Ichabod, quick,
lower your branches!
1205
01:13:22,054 -->
01:13:23,723
Everyone, grab on!
1206
01:13:46,946 -->
01:13:52,016
Margaux Needler never stops
until the project is
complete.
1207
01:13:55,488 -->
01:13:56,823
Fire in the hole!

1208
01:13:58,590 -->

01:14:00,091
Mazurka!

1209
01:14:03,495 -->
01:14:04,928
Is everyone all right?
1210
01:14:04,930 -->
01:14:07,601
No limbs missing that weren't
missing before you
arrived?
1211
01:14:13,673 -->
01:14:17,842
My little raven, I'm so happy you returned.

1212
01:14:17,844 -->
01:14:19,443
Of course I came back.
1213
01:14:19,445 -->
01:14:20,511
I knew there was no way

1214
01:14:20,513 -->
01:14:22,012
you were going to save yourselves.

1215
01:14:22,014 -->
01:14:24,449
You are like
weak baby squirrels.
1216
01:14:37,531 -->
01:14:38,631
Socrates.

## 1217

01:14:40,832 -->
01:14:43,437
Eight legs, nine lives.
1218
01:14:45,804 -->
01:14:47,974
You were right,
<i>cara mia.</i>
1219
01:14:48,842 -->
01:14:50,443
People can be cruel.

## 1220

01:14:51,376 -->
01:14:52,776
What have we done?

## 1221

01:14:52,778 -->
01:14:55,312
They're just a family.
1222

01:14:55,314 -->
01:14:56,480
A family?
1223
01:14:56,482 -->
01:14:58,615
Oh, please!
They're a bunch of monsters!

## 1224

01:14:58,617 -->
01:15:01,052
Don't go soft on me, people.

1225
01:15:01,054 -->
01:15:03,320
I will relish hounding you

1226
01:15:03,322 -->
01:15:05,556
until that nuclear waste dump
of a house is gone
1227
01:15:05,558 -->
01:15:08,391
and your mutant family
along with it! Ah!
1228
01:15:08,393 -->
01:15:11,462

Be careful what you wish for,
Ms. Needler.

1229
01:15:11,464 -->
01:15:15,369
My family and I will never run
from the likes of you again.

1230
01:15:21,006 -->
01:15:22,974
Deep breath, Margaux.
1231
01:15:22,976 -->
01:15:24,708
Okay, I have a finale to shoot.

1232
01:15:24,710 -->
01:15:26,343
Parker, let's go.
1233
01:15:26,345 -->
01:15:28,578
I'm not going anywhere with you.

1234
01:15:28,580 -->
01:15:29,881
I'm staying with my friend.

1237

1239

1240
1235
01:15:29,883 -->
01:15:31,248
Your friend?
1236
01:15:31,250 -->
01:15:33,184
Parker, these people are freaks.

01:15:33,186 -->
01:15:35,185
If they're freaks, then I'm a freak.

1238
01:15:35,187 -->
01:15:37,221
And so are all of you.

01:15:37,223 -->
01:15:38,355
Exhibit A.

01:15:38,357 -->
01:15:42,092
Ms. Gravely, you put your underwear in the freezer.

1241
01:15:42,094 -->
01:15:44,095
Hey, it's refreshing,
okay?

1242
01:15:44,097 -->
01:15:46,263
Exhibit B.
Trudy Pickering.

1243
01:15:46,265 -->
01:15:48,533
You sit on the toilet backwards.

1244
01:15:48,535 -->
01:15:51,101
Well, where else am I supposed
to put my arms?

1245
01:15:51,103 -->
01:15:53,104
Wait, how did you know that?

1246
01:15:53,106 -->
01:15:57,108
Because your houses
have been
infested with Needler-
Vision.

1247
01:15:57,110 -->
01:15:59,843
She has hidden cameras
everywhere.

1248
01:15:59,845 -->
01:16:00,912
What?

1249
01:16:00,914 -->
01:16:03,580
And watches you all of the time.

1250
01:16:03,582 -->
01:16:04,681
In my private time?

1251
01:16:04,683 -->
01:16:05,749
That is creepy, actually.

1252
01:16:05,751 -->
01:16:08,351

- What else has she
seen?
- That is over the line!

1253
01:16:08,353 -->
01:16:09,520
Shut up!

1254
01:16:09,522 -->
01:16:12,891
Listen, you lemmings!

This is my town.
1255
01:16:12,893 -->
01:16:15,627
You are nothing
but a bunch of extras.
1256
01:16:15,629 -->
01:16:19,363
We are going to march down
that hill and do a live show.

1257
01:16:19,365 -->
01:16:21,032
I expect you to convince
1258
01:16:21,034 -->
01:16:23,534
those brainless peons
out there in the audience
1259
01:16:23,536 -->
01:16:26,069
that this is the perfect
place
to buy a house,
1260
01:16:26,071 -->
01:16:28,739
or none of you will be
living
here much longer.
1261
01:16:28,741 -->
01:16:30,408

- Do you hear me?
- Actually, Mom,

1262
01:16:30,410 -->
01:16:32,142
everyone can hear you.
1263
01:16:32,144 -->
01:16:34,311
You've been live this whole time.

1264
01:16:34,313 -->
01:16:37,782
Three million people are watching you right now.

1265
01:16:37,784 -->
01:16:39,784
The real you, for a change.

1266
01:16:39,786 -->
01:16:42,319
Please, what do I care what
a bunch of bloggers think?

1267
01:16:42,321 -->
01:16:43,421
Margaux?
1268
01:16:43,423 -->
01:16:44,489
What?
1269
01:16:44,491 -->
01:16:46,157
It's the network.
1270
01:16:46,159 -->
01:16:48,292
They're taking your
show
off the air.
1271
01:16:48,294 -->
01:16:49,459
What?
1272
01:16:49,461 -->
01:16:51,895
No. I'll be...
I'll be bankrupt.
1273
01:16:51,897 -->
01:16:53,330
Who will buy all these houses?

1274
01:16:53,332 -->
01:16:56,266
Okay, watch this.
Now's my chance.
1275
01:16:56,268 -->
01:17:00,070
Excuse me,
I just tooted.
1276
01:17:00,072 -->
01:17:02,073
Furthermore,
I think I can help you
1277
01:17:02,075 -->
01:17:03,608
get rid of those houses.
1278
01:17:03,610 -->
01:17:05,676

- What are you talking about?
- Well, my dear,


## 1279

01:17:05,678 -->
01:17:08,578
you've got a bunch of houses
you need to get rid of, 1280

| 01:17:08,580 --> | a chance to make it |
| :---: | :---: |
| 01:17:11,183 | right. |
| and I've got a bunch of |  |
| family | 1287 |
| I need to get rid of. | 01:17:28,634 --> |
|  | 01:17:32,304 |
| 1281 | Let us have |
| 01:17:11,852 --> | our own design |
| 01:17:13,316 | intervention. |
| Hello? |  |
|  | 1288 |
| 1282 | 01:17:33,305 --> |
| 01:17:13,318 --> | 01:17:34,372 |
| 01:17:16,087 | Mother, |
| Excuse me. I'm Trudy. |  |
|  | 1289 |
| 1283 | 01:17:34,374 --> |
| 01:17:16,089 --> | 01:17:36,840 |
| 01:17:20,158 | I spent time |
| Trudy Pickering. We... | with these people, |
| We never officially |  |
| met... | 1290 |
|  | 01:17:36,842 --> |
| 1284 | 01:17:40,810 |
| 01:17:20,160 --> | and it is true, they are |
| 01:17:22,592 | odd. |
| Ah, yes. The toilet |  |
| woman. | 1291 |
|  | 01:17:40,812 --> |
| 1285 | 01:17:42,512 |
| 01:17:22,594 --> | But we shouldn't judge |
| 01:17:23,793 | them |
| Right. |  |
|  | 1292 |
| 1286 | 01:17:42,514 --> |
| 01:17:23,795 --> | 01:17:44,516 |
| 01:17:28,632 | just because |
| Listen, uh, please, give | they're different. |

1293
01:18:07,307 -->
01:18:08,838

- Have a wonderful day!
- Whoo-hoo.

1294
01:18:08,840 -->
01:18:09,907
And there you are.
1295
01:18:09,909 -->
01:18:11,143

- Bye-bye.
- Thanks! Bye!

1296
01:18:16,883 -->
01:18:18,516
Well, hello there!
1297
01:18:18,518 -->
01:18:21,319
Howdy, neighbor.
How's the new house?
1298
01:18:21,321 -->
01:18:25,021
Oh, I love it. I hope you brought your umbrellas.

1299
01:18:25,023 -->
01:18:28,859
Oh, you put in a
typhoon.
What a great idea.
1300
01:18:28,861 -->
01:18:30,761
Don't forget
the gift basket, silly.
1301
01:18:30,763 -->
01:18:32,163
Yeah, yeah, yeah, yeah.
1302
01:18:32,165 -->
01:18:34,565
We got scented
embalming fluid,
1303
01:18:34,567 -->
01:18:37,334
toes, teeth, a fruitcake,
1304
01:18:37,336 -->
01:18:40,038
rat bait,
got some dried apricots...

1305
01:18:41,273 -->
01:18:44,208
He's like training a puppy,
adorable but tiresome.

| 1306 | 01:19:06,129 |
| :---: | :---: |
| 01:18:44,210 --> | Now, with |
| 01:18:46,211 | the house rebuilt, |
| She's the woman of my dreams! | Pugsley, |
|  | 1313 |
| 1307 | 01:19:06,131 --> |
| 01:18:46,213 --> | 01:19:10,402 |
| 01:18:48,878 | we can throw you |
| Her breath is like a baby's diaper. | the celebration you deserve! |
| 1308 | 1314 |
| 01:18:48,880 --> | 01:19:11,237 --> |
| 01:18:51,282 | 01:19:15,075 |
| Fester, stop! | You are Addams through and through. |
| 1309 ( |  |
| 01:18:51,284 --> | 1315 |
| 01:18:54,752 | 01:19:32,924 --> |
| Who would have | 01:19:36,896 |
| thought | <i>Get out!</i> |
| a guy like me, a total |  |
| zero, | 1316 |
|  | 01:19:37,897 --> |
| 1310 | 01:19:40,564 |
| 01:18:54,754 --> | Oh, how lovely. |
| 01:18:58,021 would have ended up | The spirit's home. |
| with you, | 1317 |
| an also zero? | 01:19:40,566 --> |
|  | 01:19:43,769 |
| 1311 | Finally, back to normal |
| 01:18:58,023 --> |  |
| 01:18:59,959 | 1318 |
| Well, do come in! | 01:19:49,808 --> |
|  | 01:19:51,141 |
| 1312 | We did good. |
| 01:19:02,795 --> |  |


| 1319 | <i>Where people come |
| :---: | :---: |
| 01:19:51,143 --> | to see 'em</i> |
| 01:19:53,079 |  |
| I won't tell anyone | 1326 |
| if you don't. | $\begin{aligned} & \text { 01:20:26,345 --> } \\ & \text { 01:20:28,346 } \end{aligned}$ |
| 1320 | <i> They really are a |
| 01:20:14,433 --> | scream</i> |
| 01:20:16,367 |  |
| <i> They're creepy | 1327 |
| And they're kooky</i> | $\begin{aligned} & \text { 01:20:28,348 --> } \\ & \text { 01:20:29,783 } \end{aligned}$ |
| 1321 | <i> The Addams |
| 01:20:16,369 --> | family</i> |
| 01:20:18,368 |  |
| <i>Mysterious and | 1328 |
| spooky</i> | 01:20:30,950 --> |
|  | 01:20:31,952 |
| 1322 | <i>Neat.</i> |
| 01:20:18,370 --> |  |
| 01:20:20,370 | 1329 |
| <i> They're altogether | 01:20:32,985 --> |
| ooky</i> | 01:20:33,987 |
|  | <i>Sweet.</i> |
| 1323 |  |
| 01:20:20,372 --> | 1330 |
| 01:20:21,842 | 01:20:36,856 --> |
| <i> The Addams | 01:20:38,221 |
| family</i> | <i>Petite.</i> |
| 1324 | 1331 |
| 01:20:22,441 --> | 01:20:38,223 --> |
| 01:20:24,342 | 01:20:40,190 |
| <i>There house is a museum</i> | <i>So get a witch's shawl on</i> |
| 1325 | 1332 |
| 01:20:24,344 --> | 01:20:40,192 --> |
| 01:20:26,343 | 01:20:42,193 |

<i>A broomstick
You can crawl on</i>
1333
01:20:42,195 -->
01:20:44,194
<i>We're gonna pay a
call on</i>
1334
01:20:44,196 -->
01:20:46,832
<i>The Addams
family</i>

## 1335

01:20:48,867 -->
01:20:50,300
<i>Family, family</i>
1336
01:20:50,302 -->
01:20:52,336
<i>I'd go to war for my
family</i>
1337
01:20:52,338 -->
01:20:55,207
<i>Ups and downs
Wrong or right, it's family</i>

1338
01:20:55,974 -->
01:20:57,041
<i>They think that we crazy<i>

1339
01:20:57,043 -->
01:20:59,243
<i>They say that we
crazy,
can't handle it</i>
1340
01:20:59,245 -->
01:21:02,980
<i>My back on the wall
Who I'mma call, my
family</i>

## 1341

01:21:02,982 -->
01:21:06,450
<i>We different, we
stick out
Wig out, bug out</i>
1342
01:21:06,452 -->
01:21:08,218
<i>Pop out, hop out
Go</i>
1343
01:21:08,220 -->
01:21:09,986
<i>Ball out, hey
Show out</i>
1344
01:21:09,988 -->
01:21:11,221
<i>A'ight, this a
party</i>

## 1345

01:21:11,223 -->
01:21:13,556
<i>Let's not make a
problem
No!</i>
1346
01:21:13,558 -->
01:21:17,095
<i>Why you looking at me like
there's something, tell me</i>

1347
01:21:17,097 -->
01:21:19,997
<i>You should know it's
not just
me that you'll be
rubbing</i>
1348
01:21:19,999 -->
01:21:22,669
<i>The wrong way,
so you better think
twice</i>
1349
01:21:24,036 -->
01:21:27,404
<i>You shouldn't mess
with me
You don't want to mess with me</i>

1350

01:21:27,406 -->
01:21:30,874
<i>'Cause if you mess
with me
You're messing with my family</i>

1351
01:21:30,876 -->
01:21:32,275
<i>You shouldn't mess
with me</i>
1352
01:21:32,277 -->
01:21:33,610
<i>You don't want to mess with me</i>

1353
01:21:33,612 -->
01:21:34,744
<i>No!</i>
1354
01:21:34,746 -->
01:21:35,946
<i>'Cause if you mess
with me</i>
1355
01:21:35,948 -->
01:21:37,782
<i>You're messing with
my family</i>
1356
01:21:37,784 -->
01:21:41,084

| <i>Ay, ay, ay, ay</i> |  |
| :---: | :---: |
|  | 1364 |
| 1357 | 01:22:12,585 --> |
| 01:21:41,086 --> | 01:22:13,751 |
| 01:21:44,523 | <i>Don't mess with my |
| that we are all loco</i> |  |
|  | 1365 |
| 1358 | 01:22:13,753 --> |
| 01:21:45,223 --> | 01:22:16,386 |
| 01:21:46,891 | <i>A'ight, this a party |
| <i>Ay, ay, ay</i> | Let's not make a problem</i> |
| 1359 |  |
| 01:21:46,893 --> | 1366 |
| 01:21:48,258 | 01:22:16,388 --> |
| <i>Don't mess | 01:22:17,587 |
| with my family</i> | <i>No!</i> |
| 1360 | 1367 |
| 01:21:48,260 --> | 01:22:17,589 --> |
| 01:21:51,261 | 01:22:20,123 |
| <i>But this family | <i> Why you looking at |
| about to go global</ı> |  |
| 1361 | me</i> |
| 01:21:51,263 --> |  |
| 01:21:52,431 | 1368 |
| <i> We blowin' up!</i> | 01:22:20,125 --> |
|  | 01:22:23,260 |
| 1362 | <i>You should know it's |
| 01:21:54,700 --> | not just |
| 01:21:55,802 | me that you'll be |
| <i>Yeah, yeah</i> | rubbing </i> |
| 1363 | 1369 |
| 01:21:56,568 --> | 01:22:23,262 --> |
| 01:21:57,700 | 01:22:24,427 |
| <i>Yeah, yeah</i> | <i> The wrong way</i> |

1370
01:22:24,429 -->
01:22:25,965
<i>So you better think
twice</i>

## 1371

01:22:27,500 -->
01:22:29,132
<i>You shouldn't mess
with me</i>

## 1372

01:22:29,134 -->
01:22:30,967
<i>You don't wanna
mess with me</i>

## 1373

01:22:30,969 -->
01:22:32,403
<i>'Cause if you mess
with me</i>
1374
01:22:32,405 -->
01:22:34,571
<i>You're messing with my family</i>

## 1375

01:22:34,573 -->
01:22:36,106
<i>You shouldn't mess with me</i>

## 1376

01:22:36,108 -->

1382
01:22:38,108
<i>You don't wanna mess with me</i>

1377
01:22:38,110 -->
01:22:41,481
<i>'Cause if you mess with me, you're messing with my family</i>

1378
01:22:44,015 -->
01:22:45,250
<i>Yeah, yeah,
yeah</i>
1379
01:22:46,486 -->
01:22:48,455
<i>You're messing with my family</i>

1380
01:22:50,689 -->
01:22:52,491

- <i>Yeah</i>
- <i>Yeah, yeah, yeah</i>

1381
01:22:54,027 -->
01:22:55,124
<i>Don't mess
with my family</i>

01:22:55,126 -->

01:22:56,193
<i>No!</i>

1383
01:22:56,195 -->
01:22:58,695
<i>Ay, ay, ay, ay</i>
1384
01:22:58,697 -->
01:22:59,864
<i>You might think</i>
1385
01:22:59,866 -->
01:23:02,135
<i> That we are all loco</i>

## 1386

01:23:02,934 -->
01:23:05,935
<i>Ay, ay, ay</i>
1387
01:23:05,937 -->
01:23:07,104
<i>But this family</i>

## 1388

01:23:07,106 -->
01:23:08,872
<i>About to go
global</i>
1389
01:23:09,974 -->
01:23:11,675
<i> They say that we
mean
Mean</i>

1390
01:23:11,677 -->
01:23:13,510
<i> They say that we rude
Rude</i>

1391
01:23:13,512 -->
01:23:15,311
<i> They say we got
problems
Problems</i>

1392
01:23:15,313 -->
01:23:17,148
<i>But we say it's
cool</i>
1393
01:23:17,150 -->
01:23:18,515
<i>Family, family</i>
1394
01:23:18,517 -->
01:23:20,717
<i>I'd go to war for my
family</i>
1395
01:23:20,719 -->
01:23:23,854
<i>Ups and downs
Wrong or right, it's

| family</i> | me</i> |
| :---: | :---: |
| 1396 | 1403 |
| 01:23:23,856 --> | 01:23:50,214 --> |
| 01:23:27,158 | 01:23:54,316 |
| <i>Ay, ay, ay, ay</i> | <i>You'll be falling for miles</i> |
| 1397 |  |
| 01:23:27,160 --> | 1404 |
| 01:23:29,526 | 01:23:54,318 --> |
| <i> You might think | 01:23:58,154 |
| that we are all loco</i> | <i>I'm bewitched by your misery</i> |
| 1398 |  |
| 01:23:29,528 --> | 1405 |
| 01:23:31,194 | 01:23:58,156 --> |
| <i>Don't mess | 01:24:02,693 |
| with my family</i> | <i>But I love it when you smile</i> |
| 1399 |  |
| 01:23:31,196 --> | 1406 |
| 01:23:34,131 | 01:24:02,695 --> |
| <i>Ay, ay, ay, </i> | 01:24:05,598 |
|  | <i>Let me know |
| 1400 | what you want from |
| 01:23:34,133 --> | me</i> |
| 01:23:37,333 |  |
| <i>But this family | 1407 |
| is about to go global</i> | $\begin{aligned} & \text { 01:24:06,932 --> } \\ & 01: 24: 10,601 \end{aligned}$ |
| 1401 | <i>Whisper "love" in |
| 01:23:46,045 --> | my ears</i> |
| 01:23:47,310 |  |
| <i> There's no bell</i> | 1408 |
|  | 01:24:10,603 --> |
| 1402 | 01:24:13,673 |
| 01:23:47,312 --> | <i>Before you try |
| 01:23:49,048 | to get your hooks in |
| <i>When you call for | me</i> |

1409
01:24:15,441 -->
01:24:19,575
<i>I should warn you, my dear</i>

$$
1410
$$

01:24:19,577 -->
01:24:23,079
<i>My heart is a
haunted house</i>

## 1411

01:24:23,081 -->
01:24:27,284
<i>Once you're in, you ain't getting out</i>

## 1412

01:24:27,286 -->
01:24:31,120
<i>It's the trap
you've been waiting
for</i>

## 1413

01:24:31,122 -->
01:24:34,891
<i>Ain't no windows, ain't no doors</i>

## 1414

01:24:34,893 -->
01:24:38,031
<i>No escaping the way you feel</i>

1415

01:24:39,464 -->
01:24:43,033
<i>It's like a dream,
but you hope it's real</i>

1416
01:24:43,035 -->
01:24:45,638
<i>My, my, my
heart</i>
1417
01:24:46,772 -->
01:24:50,940
<i>M-m-m-my heart is
a haunted</i>
1418
01:24:50,942 -->
01:24:52,478
<i>Haunted house</i>
1419
01:24:58,317 -->
01:25:02,285
<i>Watch
yourself when you walk
to me</i>

1420
01:25:02,287 -->
01:25:06,155
<i>Careful where
your heart treads</i>
1421
01:25:06,157 -->
01:25:09,628
<i>Suddenly,
you'll be in too deep</i>
1422
01:25:11,263 -->
01:25:14,765
<i>You'll be caught up
in my web</i>
1423
01:25:14,767 -->
01:25:17,137
<i>You will think
of me constantly</i>
1424
01:25:18,637 -->
01:25:21,407
<i>And it will drive you insane</i>

1425
01:25:22,474 -->
01:25:25,812
<i>Like the tattoo
you can't remove</i>
1426
01:25:27,146 -->
01:25:31,648
<i>Like the blood in
your veins</i>
1427
01:25:31,650 -->
01:25:35,252
<i>My heart is a haunted house</i>

1428
01:25:35,254 -->
01:25:39,422
<i>Once you're in,
you ain't getting out</i>
1429
01:25:39,424 -->
01:25:43,360
<i> It's the trap
you've been waiting
for</i>
1430
01:25:43,362 -->
01:25:46,629
<i>Ain't no windows, ain't no doors</i>

1431
01:25:46,631 -->
01:25:49,768
<i>There's no escaping the way you feel</i>

1432
01:25:51,437 -->
01:25:55,105
<i>It's like a dream,
but you hope it's
real</i>
1433
01:25:55,107 -->
01:25:57,010
<i>My, my, my
heart</i>
1434

01:25:58,811 -->
01:26:04,550

- <i>M-m-m-my heart is
a haunted</i>
- <i>Haunted house</i>

1435
01:26:07,186 -->
01:26:10,421
<i>Yeah</i>
1436
01:26:10,423 -->
01:26:13,726

- <i>It's a haunted house</i>
- <i>Haunted house</i>


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