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

In English Education



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ُ إِفَدِأَيِّ أَلَاءِ رَبِّكُمَات كَذِّبَان

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).

ACKNOWLEDGMENT

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:

- Dr. Hj. Lift Anis Ma'sumah, as the Dean of Education and Teacher Training Faculty of UIN Walisongo Semarang.
- Sayyidatul Fadlilah, M. Pd., and Dra. Nuna Mustikawati Dewi, M. Pd., as the head and secretary of English Language Education Department of Walisongo State Islamic University Semarang..
- Agus Prayogo S.Pd as my advisors for her best guidance, patience and precious suggestions in completing this thesis.
- 4. All the lectures of English Education Department who has provided me with skill and knowledge.
- 5. Charles Addams who create such an amazing works that satisfy my childhood longing.
- 6. For my brothers and sisters, who have been with me through these extraordinary years, always provide

- surprises and patience as well. I love you (Shofi Amalia, Lutfi Khuzairon, M Maulana Arifin, Lailatul Fajriyah,,Nurul Rahmawati and Rifki hasan)
- 7. The deepest gratitude for mom Mrs Mustaghfiroh for the sincere prayers and my lovely furr brother Ciyo Oreo Asepander who always give me joy.
- 8. Dearest friends, PBI B 2014 who have given me wonderful memories in my life.
- My dear Friends, Nurul Ntt girl, Jepara Squad Etika, Visa Nanda and Mami, sorry for being a lot of trouble, always complain and always do some odd things.
- 10. My beloved partner in crime Nafis Layyina, Anis yela and Leily.
- 11. My savior Nurjannah and people who never get tired to reminding me Zain, Lina, Bang jo, pak barok and Hafid thank you.
- 12. Boarding house full of drama crew Fitri Maulani, Ludfatun Khasanah, Faila sufa, Nikmatul Nikme who always make the souls of my innerchild come out.
- 13. For all the teacher of SMK SMP NURUL HADI Batu, and my beloved student classs VII, VIII and IX.
- 14. Nurul Falah Batu Islamic boarding school students who replaced me doing my women's work at home, in the future I will fight for the future of the Islamic boarding school, the place where I belong, where I was born and learn about human nature.
- 15. The last but not the least, those who cannot mentioned one by one, who have supported the writer to finish this thesis.

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:

1

¹ Nurjanah Nurjanah, "A Deixis Analysis of Moana Movie Script" (UIN Walisongo Semarang, 2018), 1.

وَقُل لِّعِبَادِى يَقُولُواْ ٱلَّتِي هِيَ أَحُسَنُۚ إِنَّ ٱلشَّيُطَنَ يَنزَعُ بَيْنَهُمُۚ إِنَّ ٱلشَّيُطَننَ كَانَ لِلْإِنسَنِ عَدُوًّا مُّبِينًا ۞

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 Al-Isra: 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 acts². However, not all languages/cultures refuse in the same way nor do they feel

² Zohreh R Eslami, "How to Develop Appropriate Refusal Strategies," *Speech act performance: Theoretical, empirical and methodological issues* (2010): 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 languages³. 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 drawn⁴. 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

³ Anchalee Wannaruk, "Pragmatic Transfer in Thai EFL Refusals," *RELC journal* 39, no. 3 (2008): 321–322.

⁴ Jihyun Kwon, "The Role of Proficiency in Pragmatic Transfer: A Study of Refusals by Beginning, Intermediate and Advanced Korean EFL Learners," *Asian EFL Journal* 16, no. 4 (2014): 7.

strategies used in refusal to offers, suggestions, invitations, and requests. Their model included three main sections; Direct refusals, Indirect refusals, and Adjuncts to refusal's⁵. 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 knowledge⁶, 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

⁵ Mohammad Aliakbari and Mahsa Changizi, "On the Realization of Refusal Strategies by Persian and Kurdish Speakers," *International Journal of Intercultural Relations* 36, no. 5 (2012): 2.

⁶ Tuba Demirkol, "How Do We Say 'No' in English?," *Procedia-Social and Behavioral Sciences* 232 (2016): 1.

with the interlocutor⁷. 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 community⁸. Also English is a language that has complicated spellings and syllables⁹, 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

⁷ Nurul Chojimah, "Refusal and Politeness Strategies in Relation to Social Status: A Case of Face-Threatening Act among Indonesian University Students," *Theory and practice in Language Studies* 5, no. 5 (2015): 174.

⁸ C W Kreidler, *Introducing English Semantics*, Online access with EBA: Taylor & Francis (Taylor & Francis, 2013), 20, https://books.google.co.id/books?id=JVJHAQAAQBAJ.

⁹ Agus Prayogo and Lulut Widyaningrum, "Implementasi Metode Fonik Dalam Pengenalan Bunyi Bahasa Inggris," *Dimas: Jurnal Pemikiran Agama untuk Pemberdayaan* 17, no. 1 (2017): 1.

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 Yara¹⁰ which analysis aim focuses on the the refusal strategies spoken by several students of Aceh Department of English Education, UIN Ar - Raniry

¹⁰ Winny Permataningtyas and Thomas Joko Priyo Sembodo,

[&]quot;Refusal Strategies in Two Harry Potter Movies," *Lexicon* 5, no. 2 (2018).

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 other¹¹, 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

.

¹¹ J W Creswell and J D Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, 2018), https://books.google.co.id/books?id=s4ViswEACAAJ.

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:

 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 meaning¹².

1.1.2. Refusal strategies

According to Brown and levinson¹³ Refusal is one of the speech acts that allows communication problems to occur, namely the speech act of refusal¹⁴. Refusal can be a complicated speech act to appear linguistically and psychologically because the possibility of offending the interlocutor is inherent in act itself¹⁵, 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

.

¹² Ita Sari, "Refusal Strategiesin An American Animation Movie Entitled Wreck It RaLph (Pragmatic Approach)" (Univeristas Islam Negeri Alauddin Makassar, 2017), 18.

¹³ Penelope Brown and Stephen C. Levinson, *Politeness: Some Universals in Language Use* (England: Cambridge University Press, 1987), 91–95.

¹⁴ Ibid.

¹⁵ Kwon, "The Role of Proficiency in Pragmatic Transfer: A Study of Refusals by Beginning, Intermediate and Advanced Korean EFL Learners."

hearer¹⁶.

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 methods¹⁷ In conclusion, an animation movie can be formulated as a kind of movie distributed in the visual media. according to Ülo pikkov¹⁸ 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

¹⁶ Aliakbari and Changizi, "On the Realization of Refusal Strategies by Persian and Kurdish Speakers," 5.

¹⁷ Ülo Pikkov, *Animasophy: Theoretical Writings on the Animated Film* (Estonian Academy of Arts, 2010), 14–15.

¹⁸ Ibid.

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:

_

¹⁹ Wikipedia, "The Addams Family," accessed May 5, 2020, https://en.wikipedia.org/wiki/The_Addams_Family_(2019_film).

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 Yara²⁰. 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

²⁰ Cut Yara Andama, "A Study Refusal Strategy In English By Student Of Departement Of English Language Educattion" (Uin Ar-Raniry, 2016).

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 Uliss-Weltz 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 complicated²¹.

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

²¹ Ibid., 11.

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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 failures²². 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 reasoning and explanation.

The next study is conducted by Fithrah Auliya Ansar²³. This research focuses on types of Indirect refusal. method of data collection, and data analysis. The approach

²² Ibid., 27–30.

²³ Fitrah Auliya Ansar, "Indirect Refusal Strategies in the Film 'The Blind Side'" (Universitas Islam Negeri Alauddin Makassar, 2010).

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's²⁴. 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-

.

²⁴ Chojimah, "Refusal and Politeness Strategies in Relation to Social Status: A Case of Face-Threatening Act among Indonesian University Students."

Kulka et all²⁵ 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

²⁵ Ibid., 4.

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 translators²⁶. 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

²⁶ Nicholas Asher, "Semantics, Pragmatics and Discourse" (Toulouse: Universite Paul Sabatier, 2015), 4.

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 speak²⁷.

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 said²⁸. or in other words, Pragmatics is the study of what speakers mean or speaker meaning²⁹. 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 Kreidler³¹ 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

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²⁷ George Yule, *The Study of Language* (United Kingdom: Cambridge University Press, 1996), 2.

²⁸ Sari, "Refusal Strategiesin An American Animation Movie Entitled Wreck It RaLph (Pragmatic Approach)," 53.

²⁹ Nurjanah, "A Deixis Analysis of Moana Movie Script," 6.

³⁰ Ibid., 3.

³¹ Kreidler, *Introducing English Semantics*.

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 view³². 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

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³² Sari, "Refusal Strategiesin An American Animation Movie Entitled Wreck It RaLph (Pragmatic Approach)," 18.

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 circumstance³³. The biggest weakness of pragmatists is that all these very human concepts are very difficult to analyze consistently and objectively³⁴, 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 levinson³⁵ 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

³³ Yeni Rosdiana, "REFUSAL STRATEGIES USED BY CHARACTER IN DESPICABLE ME MOVIE" (University Of Muhammadiyah Sumatera Utara, 2018), 19.

³⁴ Yule, *The Study of Language*, 6.

³⁵ Brown and Levinson, *Politeness: Some Universals in Language Use*, 91–95.

comply³⁶, 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 interaction³⁷. 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 strategy³⁸

According to Kasih³⁹ 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

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Malang, 2020).

³⁶ Ye Lin Park and Sun-Young Oh, "Korean EFL Learners' Refusals to Requests and Their Perceptions.," *English Teaching* 74, no. 4 (2019): 12.

³⁷ Ibid., 61.

³⁸ Jia Yang, "How to Say 'No'in Chinese: A Pragmatic Study of Refusal Strategies in Five TV Series," in *Proceedings of the 20th North American Conference on Chinese Linguistics*, vol. 2, 2008, 3. ³⁹ Lestari Kasih, "Saying 'No' In English: Refusal Strategies By Indonesian, Chinese, and Libyan EFLLearners" (University of Islam

refusals⁴⁰, 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 person's a requests expectations. As points out that different cultural background perform refusal in different ways⁴¹. 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 (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 orientations⁴³.

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⁴⁰ Hiroko Tsuiki Moaveni, "A Study of Refusal Strategies by American and International Students at an American University" (2014): 14.

⁴¹ J César Félix-Brasdefer, "Declining an Invitation: A Cross-Cultural Study of Pragmatic Strategies in American English and Latin American Spanish" (2003).

⁴² Hiba Qusay Abdul Sattar, Salasiah Che Lah, and Raja Rozina Raja Suleiman, "Refusal Strategies in English by Malay University Students," *GEMA Online® Journal of Language Studies* 11, no. 3 (2012): 3.

⁴³ Tugce Gungormezler, "An Investigation of the Refusal Speech Act of Turkish Learners of English" (2016): 10–11.

Beebe Takahashi⁴⁴ 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 hearer⁴⁵. proposed a universal model of refusal strategies used in refusal to offers, suggestions, invitations, requests. In cross-cultural and communication, refusals are known as 'striking points' for many non-native speakers, where gender, blood relation and belief or religion, the seniority and juniority⁴⁶ 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 self⁴⁷. In Refusals strategies are used in the conversation when someone does not agree or reject

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 $^{^{44}}$ L M Beebe et al., Pragmatic Transfer in ESL Refusals, 1990, 55–73

⁴⁵ Aliakbari and Changizi, "On the Realization of Refusal Strategies by Persian and Kurdish Speakers," 5.

⁴⁶ Wannaruk, "Pragmatic Transfer in Thai EFL Refusals," 214.

⁴⁷ Kwon, "The Role of Proficiency in Pragmatic Transfer: A Study of Refusals by Beginning, Intermediate and Advanced Korean EFL Learners."

someone's request, offer or question invitation and suggestion⁴⁸.

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 refusals⁴⁹ .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 face⁵⁰ 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-

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⁴⁸ Sattar, Lah, and Suleiman, "Refusal Strategies in English by Malay University Students," 4.

⁴⁹ Beebe et al., *Pragmatic Transfer in ESL Refusals*, 68.

⁵⁰ Eslami, "How to Develop Appropriate Refusal Strategies," 2.

cultural communication⁵¹ 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 interlocutor⁵²

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

no. 2 (2011): 5-6.

⁵¹ Ahmed Qadoury Abed, "Pragmatic Transfer in Iraqi EFL Learners' Refusals," International journal of English linguistics 1,

⁵² Yang, "How to Say 'No'in Chinese: A Pragmatic Study of Refusal Strategies in Five TV Series," 5.

statements showing unwillingness or inability⁵³, "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 (54:38) 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

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⁵³ Yusop Boonsuk and Eric A Ambele, "Refusal as a Social Speech Act among Thai EFL University Students," *Arab World English Journal (AWEJ) Volume* 10 (2019): 215.

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

⁵⁴ Ansar, "Indirect Refusal Strategies in the Film 'The Blind Side," 40–42.

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 way⁵⁵.

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)

⁵⁵ Sari, "Refusal Strategiesin An American Animation Movie Entitled Wreck It RaLph (Pragmatic Approach)," 14.

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

⁵⁶ Ibid., 67–79.

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 question⁵⁷.

b. Non-verbal

Non-verbal refusals are simply expressed through facial expression or body motion like silent, shaking head etc⁵⁸.

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

⁵⁸ I Ar Dewi et al., "Refusal Strategies Used By Multi-Nationality Students," *JPI (Jurnal Pendidikan Indonesia)* 8, no. 1 (2019): 2.

⁵⁷ Eslami, "How to Develop Appropriate Refusal Strategies," 4.

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 art⁵⁹.

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 facilities⁶⁰. This animation activity

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⁵⁹ R Arnheim, *Film as Art: 50th Anniversary Printing* (University of California Press, 1957), 8,

https://books.google.co.id/books?id=wbkwDwAAQBAJ.

⁶⁰ Ibid.

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 design (visual communication graphic 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 methods⁶².

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

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⁶¹ Ni Wayan Eka Putri Suantari, *Dunia Animasi* (Denpasar: Fakultas seni rupa dan desain Institut seni Indonesia Denpasar, 2016).

⁶² Yunita Syahfitri, "Teknik Film Animasi Dalam Dunia Komputer," *Journal Saintikom* 10, no. 3 (2011): 213–217.

illusion of motion Thus the movement in animation does not take place on the screen but in the viewer's mind⁶³. 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 alive⁶⁴. 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 rate⁶⁵. 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

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⁶³ Pikkov, *Animasophy: Theoretical Writings on the Animated Film*, 14–15.

⁶⁴ Syahfitri, "Teknik Film Animasi Dalam Dunia Komputer," 4.

⁶⁵ Ibid.

learning⁶⁶.

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,

⁶⁶ Dian Purnama, "Improving Students' Vocabulary Mastery through Animation Movie" (UIN Ar-Raniry Banda Aceh, 2018).

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- Goldwyn-Mayer 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 <u>Universal Pictures</u> <u>Home Entertainment</u> 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 Needler⁶⁷. 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 Family⁶⁸

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

⁶⁷ Wikipedia, "The Addams Family."

⁶⁸ Fandom, "The Addams Family (2019)," accessed May 5, 2020, https://addamsfamily.fandom.com/wiki/The_Addams_Family_(2019)#Summary.

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 House⁶⁹.

b. Gail Berman

⁶⁹ Wikipedia, "Conrad Vernon," accessed May 5, 2020, https://en.wikipedia.org/wiki/Conrad_Vernon.

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 Wednesday⁷⁰.

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

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⁷⁰ Wikipedia, "Gail Berman," accessed May 5, 2020, https://en.wikipedia.org/wiki/Gail_Berman.

⁷¹ Sony Pictures Animation, "ALEX SCHWARTZ," accessed May 5, 2020, https://www.sonypicturesanimation.com/our-team/filmmakers/alex-schwartz.

adaptation of the book Charlie and the Chocolate Factory. In 2008, her credits include the animated films Monster House, Corpse Bride, and 9⁷².

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 ty series⁷³.

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

⁷² Wikipedia, "Pamela Pettler," accessed May 5, 2020, https://en.wikipedia.org/wiki/Pamela Pettler.

⁷³ Wikipedia, "Charles Addams," accessed May 5, 2020, https://en.wikipedia.org/wiki/Charles_Addams#Biography.

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

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⁷⁴ Wikipedia, "The Addams Family."

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 about been spreading rumors 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 Shaiman⁷⁵

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

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⁷⁵ Doc Doccus and Youtube, "Addams Family 2019 with 1964 Theme Song - Lyrics on Screen," accessed May 5, 2020, youtube.com/watch?v=SjeaBvj9swE.

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 guru⁷⁶, 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 Wednesday⁷⁷ 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,

⁷⁶ Wikipedia, "The Addams Family."

⁷⁷ Ibid.

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 generalization⁷⁸, 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 required⁷⁹.

Qualitative is descriptive, where the data are in the

⁷⁸ Sugiyono Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," *Alfabeta Bandung* (2010): 15.

⁷⁹ Wahidmurni Wahidmurni, "Pemaparan Metode Penelitian Kualitatif" (2017): 15.

form of words or pictures, not numbers⁸⁰. 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 studies⁸¹. 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 from this 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

⁸⁰ Rosdiana, "REFUSAL STRATEGIES USED BY CHARACTER IN DESPICABLE ME MOVIE," 33.

⁸¹ Nurjanah, "A Deixis Analysis of Moana Movie Script," 55.

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 meaning⁸².

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

⁸² Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," 27–31.

⁸³ Muhammad Nafi Annury, "An Analysis of Humor in JM Barrie's Play 'The Old Lady Shows Her Medals' on EFL Literature Class," *ETERNAL (English Teaching Journal)* 5, no. 2 (2014): 99.

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 until the collectionprocess research report completed⁸⁴. Techniques of data analysis in this research technique used content analysis that includes identification, classification, analysis, and description.

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⁸⁴ Wahidmurni, "Pemaparan Metode Penelitian Kualitatif," 13.

Data identification use Pragmatic Approach of Beebe and Takashi theory about Refusal strategies⁸⁵.

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 science⁸⁶.through observation researchers learn about behavior and the meaning of that behavior. Qualitative research data collection techniquescan be done with steps, namely, observation,

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⁸⁵ Beebe et al., Pragmatic Transfer in ESL Refusals, 70–73.

⁸⁶ Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," 311.

interviews, documentation or acombination⁸⁷. 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 belief⁸⁸. 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

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⁸⁷ Ibid., 309.

⁸⁸ Ibid., 329.

criterion is that speech must threaten the face⁸⁹,.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 research⁹⁰. 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,

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⁸⁹ Ansar, "Indirect Refusal Strategies in the Film 'The Blind Side," 133–134.

⁹⁰ Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," 330.

magazines and so on⁹¹. 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 speakers⁹². These practices can involve, specific sequences or specific ways of designing speech. Then, through careful listening, comparison of examples, 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

⁹¹ Ibid.

⁹² Nurjanah, "A Deixis Analysis of Moana Movie Script," 58–59.

certain relationship pattern or becomes a hypothesis⁹³. 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 process⁹⁴, 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 arise⁹⁵. 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

⁹³ Yang, "How to Say 'No'in Chinese: A Pragmatic Study of Refusal Strategies in Five TV Series," 143–144.

⁹⁴ N K Denzin and Y S Lincoln, *Handbook of Qualitative Research*, Qualitative research (SAGE Publications, 1994), 165, https://books.google.co.id/books?id=ORC2AAAAIAAJ.

⁹⁵ Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," 335.

refer to subjective or social meaning⁹⁶, 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 strategy⁹⁷, 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 interpreted⁹⁸.

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

⁹⁶ Nugraha Setiawan, "Pengolahan Dan Analisis Data," *Universitas Padjadjaran, Bandung* (2005): 2.

⁹⁷ Creswell and Creswell, *Research Design: Qualitative*, *Quantitative*, and *Mixed Methods Approaches*, 112.

⁹⁸ E A Mezmir, "Qualitative Data Analysis: An Overview of Data Reduction, Data Display, and Interpretation," *Research on humanities and social sciences* 10, no. 21 (2020): 3.

are available, data summaries, coding, finding themes, grouping, and writing stories are examples of further data selection and condensation⁹⁹. 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 that conclusions can be easily drawn. The data display id is usually in the form of a story or text¹⁰⁰. 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 data¹⁰¹. 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 text¹⁰². 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

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¹⁰¹ Mezmir, "Qualitative Data Analysis: An Overview of Data Reduction, Data Display, and Interpretation," 3–5.

¹⁰² Sugiyono, "Metode Penelitian Kuantitatif Dan Kualitatif Dan R&D," 338.

¹⁰³ Nurjanah, "A Deixis Analysis of Moana Movie Script," 62.

be findings (research results) that are properly reflected in the abilityresearch as the answer¹⁰⁴

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.

¹⁰⁴ Raihan Rasjidi, *Metodologi Penelitian* (Universitas Islam Jakarta, 2017), 112.

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 inability¹⁰⁵, Direct refusals are precise and clear in meaning¹⁰⁶ usually done directly and clearly without having to cover up the meaning behind it. In this refusal categorized into two semantic formulas:

¹⁰⁵ Yang, "How to Say 'No'in Chinese: A Pragmatic Study of Refusal Strategies in Five TV Series," 5.

¹⁰⁶ Gungormezler, "An Investigation of the Refusal Speech Act of Turkish Learners of English," 5.

performative (e.g. I refuse you), and non-performative 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 speech¹⁰⁸. 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

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¹⁰⁷ Eslami, "How to Develop Appropriate Refusal Strategies," 221.¹⁰⁸ Sari, "Refusal Strategiesin An American Animation Movie

Entitled Wreck It RaLph (Pragmatic Approach)," 18.

"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 (16:40-17:55) 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 education¹¹⁰. 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 accomplished¹¹¹. found about 8 indirect refusals by reason, such as:

¹⁰⁹ Ansar, "Indirect Refusal Strategies in the Film 'The Blind Side," 40–42.

¹¹⁰ Ibid., 31.

¹¹¹ Ibid.

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 face¹¹², 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

¹¹² Brown and Levinson, *Politeness: Some Universals in Language Use*, 115–116.

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

¹¹³ Ibid., 128–129.

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 scale¹¹⁴, 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.

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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 Family¹¹⁵, 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

¹¹⁵ Kimberth D Obeso, "Psychoanalytical Conflicts of the Selected Characters in The Addams Family" (n.d.).

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 non-performative 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 Non-performative 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 Non-performative 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 Non-performative 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 | 1 |
|---------------------------------|----|
| feeling | |
| 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 03:35 | a resident : aren't wanted here! 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 non performative negative will | |
| 2nd scene 05:31 | Morticia : we can't run forever, My love | Partisipant: Morticia, Gomez, Fester, Lurc and Thinks Scene: Runaway. | Non performative negative will | |
| 06:59 | Gomes : No, he seems perfectly demented | | non performative negative no | |
| Scene 3 08:36 | Icaboog : Get out! Mortichia : its hideous, Gomes replied: its Horrible, | Partisipant: Morticia, Gomez, Icaboog, Scene: found a new home | | White lie |
| Scene 4 10:33 | Icaboog : Get out! Mortichia : Oh, you're always so grumpy before your morning coffee | Partisipant: Morticia,Icaboog, Scene: 13 years later | | other |
| Scene 5 12;39 | Wednesday: all right, ichabog im awake | Partisipant: ,Icaboog, Wednes day, Pugsley | Not performative | |

| | Pugsley: Not for | Scene: wake the | Negative will | |
|---------|--|--------------------|---------------|----------------|
| | long. | | Negative will | |
| | 8 | kids up | | |
| | | | | |
| | | | | |
| | Pugsley refuse and | | | |
| 12:42 | asking back: | | | |
| | Oh,please. you never | | | other |
| | threw an axe when you were my age? | | | |
| Scene 6 | were my age: | | | |
| | | Partisipant: | | |
| 15: 03 | Gomes: Don't make | Gomes and | non | |
| | me come up there! | Pugsley | performative | |
| | | Scene: Mazurka | negative will | reason |
| | | practice | | |
| 15: 54 | Pugsley: But swords | | | |
| | | | | |
| | are so old-fashioned | | | |
| Scene 7 | | Partisipant: | | |
| 16:40 | Mortichia : | Gomes, | non | |
| | Wednesday Please, no | Wednesday, fester, | performative | |
| | ink stains on the table | octopus pet, lion | no | |
| | | pet and Pugsley | | |
| | | Scene: Breakfast | non | |
| 17:55 | Pugsley to pet lion: | | performative | |
| | Hey! No! No! bad kitty | | no | |
| | Kitty | | | Consider |
| 10.02 | | | | ati on of |
| 18: 02 | Fester to Mortichia : | | | interlocu |
| | Please, don't worry. I'll sleep in the | | | tor "s feeling |
| | attic.You won't even | | | 5 iccinig |
| | know I'm here | | | |
| | | | | |
| 18:33 | | | | Suggestion |
| | Mortichia to | | | _ 38800001 |
| | Wednesday: | | | |
| | Darling,we have all the horror | | | |
| | the horior | | | |
| | | | | Reason |

| 18:39 | | | | |
|-------------------|---|---|--------------------------------|------------|
| 16.53 | Fester arguing Wednesday : Now,now, there are some restrictions. You know,I can't go to the mall, or a zoo, or a building | Destriction | | |
| 20:41 | Margaux to Glenn : No, Glenn.We need more balloons,more confetti. | Partisipant: Margaux, Glenn, and Parker Scene: Making Margaux | Non performative No | |
| Scene 8 | | Video Promotion | | |
| 21:13 | Margaux to Parker: but I don't have time to talk right now, sweetheart. Mama needs to help people | | Non Performative Willing | |
| 21:21 | Margaux try to distract Parker: Oh, you're cute. Don't you have Chipper 'N' Cheer practice this afternoon?. | | | Suggestion |
| Scene 9 22:41 | Pugsley said after Wednesday offer : Mmm I don't get it. | Partisipant: Wednesday and Pugsley Scene: Wednesday persue Pugsley while they play | Non performative willing | |
| Scene 11 27:04 | Gomes to coffeshop employer : Hmm. | Partisipant: Gomes, Morthicia, | | Suggestion |

| | | | ı | 1 |
|----------|---|-------------------|--------------|------------|
| | You know, I'm | Fester Wednesday, | | |
| | lookingfor | Pugsley and caffe | | |
| | something a bit | employed | | |
| | stronger. Ah! Let me | | | |
| | try that. | Scene: The | | |
| 27: 20 | | Addams at public | | |
| | offer : Just a | _ | | |
| | moment, what am I | place | | Reason |
| | hearing? | | | |
| a 12 | Mortichia to gomes | | | |
| Scene 12 | | Partisipant: | | |
| 28:48 | | Gomes, Morthicia, | | Suggestion |
| | C C | Fester Wednesday, | | |
| | Gomes refuse | Pugsley and | | |
| | Mortichia idea to went home : Morticia, | Margaux | | |
| | this is not the old | Scene: The | | |
| | country. True, these peopleare a little | Addams watch | | |
| | different.But deep | kids dance | | |
| | down, we're all the same. | performance | | |
| | We have to give them | | | |
| | a chance.Get to know | | | |
| | them. We have to win | | | |
| | them over. | | | |
| 29:39 | | | | Let the |
| | | | | |
| | | | | interlocu |
| | Fester to Margaux : I | | | tor off |
| | don't wanna brag, but | | | .1 1 1 |
| | mine already does | | | the hook |
| | that.Look | | | |
| Scene 13 | | | | |
| 31:51 | | | | |
| 01.01 | | | | |
| | Cameraman said : | Partisipant: | Non | |
| | Yeah, no. Life's too | Gomes, Morthicia, | performative | |
| | • | Fester and | 1 | |
| | short. See ya! | Margaux crue | no | |
| | | Scene: Margaux | | |
| | | _ | | |
| | | crew visit the | | |
| | | Addams mansion | | |
| 1 | | | | |
| | | | | |
| | | | | |

| 32:52 | Gomes to Margaux : | | | Reason |
|----------|---|--|------------------------------|------------------|
| | The sconces were a | | | |
| | gift from dea | | | |
| | relatives. If we get rid | | | |
| | of them, they'll be | | | |
| | terribly hurt the next | | | |
| | time they visit. | | | |
| Scene 16 | | | | |
| 36:08 | | | | |
| | Mortichia to Margaux : Stop! Right there! Don't touch another thing!It's perfect. | Partisipant: Gomes, Morthicia, Fester and Margaux | Non performative willingness | |
| | thing it's perfect. | C . | willingness | |
| | | Scene: Margaux | | |
| | | tell her plan | | |
| | | | | |
| 36:23 | Gomes to Margaux : We thought you were finished. Our whole family is coming in two weeks. | | | Hedging |
| 36:32 | Mortichia to margaux : It's a gracious offer, | | | Let |
| | Ms. Needler, but you | | | |
| | really have done enough. | | | the interlocu |
| | It's our son's Mazurka. | | | tor off |
| | You understand. Thank you. | | | the hook |
| Scene 18 | Ž | | | |
| 39:02 | | | | |
| | Morthicia to | Partisipant: | | Reason |
| | wenesday: What of | Gomes, Morthicia and Wednesday | | |
| | your studies here? | · | | |
| | Your taxidermy is | Scene: Wednesday | | |

| | coming along so well. | tell her parents | | |
|----------|---|--|------------------------------------|--------|
| | | about | | |
| | | Parker | | |
| Scene 19 | | 1 direct | | |
| 41:08 | | | | |
| .2.66 | 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 Scene: Parker school | | Reason |
| Scene 21 | | | | |
| 42:06 | The citizen : It doesn't matter! It's obvious they don't belong here. | Partisipant: The citizen Scene: Marrgaux hoax spead on Chatt | Non performative willingness | |
| Scene 23 | | | | |
| 45:07 | | | | |
| | Mortichia to Gomes: It's not Wednesday I'm worried about. It's the rest of them. We mayneed to provide an alibi. | Partisipant: Mortichia, Gomes, Grandma and Wednesday Scene: when Wednesday come late | | Reason |
| 47:02 | | | | |
| | Gomes to grandma: I didn't say that exactly. Grandma to gomes: | | Non performative willingness | |
| | Yes, you did. You said that exactly. Said he was worried | | | |
| 47:13 | you'd have a massive facial expression and | | | |
| 77.13 | | | Perfomative | |

| | Mortichia to gomes : Not until Wednesday gets home | | | |
|----------|--|---|--------------|------------------------------------|
| 47:50 | Wednesday and Morthicia : Wednesday, you don't have a smile. | | | Reason |
| | -Turns out I have a lot of things you don't know about. | | | |
| 48: 03 | Morthicia : Thank you, Grandma. But I will handle this | | | Let the interlocut or off the hook |
| Scene 28 | | | | |
| 54:10 | Mortichia: Do not speak to your mother that way. How dare you enter this house like that. | Partisipant: Mortichia, Wednesday, Margaux and Parker Scene: Wednesday and Parker new look | Performative | |
| 54:38 | | | Performative | |
| | Morthicia : I do not like it. | | | |
| 54:57 | Mortichia: No, that | | Non | |
| | dead- eye stareis new. | | performative | |
| | And I think I | | no | |
| | knowwhere she got it. | | | |
| | | | | |

| | | | | 1 |
|----------------------|--|---|---|-----------|
| | | | | Reason |
| 55:56 | Parker to Margaux: | | | |
| | She's not a creep. | | | |
| | She's just not like you. | | | |
| | 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! | | | |
| 55:57 | Parker: No! Please, no. Anything but that! | | Non performative no | |
| Scene 29 | | | | |
| 57:43 | Pugsley to Morthicia: I repeat, she did not go to her friend's | Partisipant: Mortichia, and Pugsley Scene: Wednesday runaway from home | | White lie |
| Scene 32 01:10:07 | Pugsley : I give up. I can't do it, Pop | Partisipant: Gomes and Pugsley Scene: Mazurka | Non performative Negative 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! Parker to Margaux: I'm not going anywhere with you. I'm staying with my friend. | Partisipant: The Addams family , margaux. Parker and citizen Scene: The ambush | | Other |
| 01:15:26 01:16:50 | Margaux : What? No. I'll be I'll be bankrupt. Who will buy all these houses? | | Performat ive | |
| | | | | 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>Whisper "love" in my ears</i> |
|------------------------------------|--------------------------------------|
| <i>There's no bell</i> | 8 |
| 2 | 00:01:02,853> 00:01:05,790 |
| 00:00:39,564> | <i>Before you try</i> |
| 00:00:42,330 | to get your hooks in |
| <i>When you call for</i> | me |
| me | |
| 3 | 9 |
| 00:00:42,332> | 00:01:07,591> 00:01:11,860 |
| 00:00:45,401 | <i>I should warn you,</i> |
| <i>You'll be falling for</i> | my dear |
| miles | |
| | 10 |
| 4 | 00:01:11,862> |
| 00:00:46,503> | 00:01:15,263 |
| 00:00:49,908 | <i>My heart is a</i> |
| <i>I'm bewitched by</i> | haunted house |
| your misery | 11 |
| 5 | 00:01:15,265> |
| 00:00:51,408> | 00:01:19,200 |
| 00:00:54,977 | <i>Once you're in,</i> |
| <i>But I love it when</i> | you ain't getting out |
| you smile | |
| | 12 |
| 6 | 00:01:19,202> |
| 00:00:54,979> | 00:01:23,238 |
| 00:00:57,915 <i>Let me know</i> | <i>It's the trap</i> |
| what you want from | you've been waiting for |
| me | 101 ~ 1/ |
| | 13 |
| 7 | 00:01:23,240> |
| 00:00:59,082> | 00:01:26,974 |
| 00:01:02,851 | <i>Ain't no windows,</i> |

| ain't no doors | 20 00:02:12,022> |
|----------------------------|----------------------|
| 14 | 00:02:13,754 |
| 00:01:26,976> | My love. |
| 00:01:20,976> | WIY TOVC. |
| <i>No escaping the way</i> | 21 |
| you feel | 00:02:13,756> |
| you leel 12 | 00:02:15,991 |
| 15 | <i>Cara mia.</i> |
| 00:01:31,749> | <1>Cara IIIIa. 1 |
| 00:01:35,283 | 22 |
| <i>It's like a dream,</i> | 00:02:15,993> |
| but you hope it's | 00:02:18,862 |
| real | The ring! The ring! |
| ieai | Oh, no! No, no, no! |
| 16 | On, no: No, no, no: |
| 00:01:35,285> | 23 |
| 00:01:35,283> | 00:02:27,004> |
| <i>My, my, my</i> | 00:02:30,341 |
| heart | Oh, Thing! |
| ileart 12 | Best hand always has |
| 17 | the ring! |
| 00:01:39,157> | the ring: |
| 00:01:39,137> | 24 |
| - <i>M-m-my heart is</i> | 00:02:40,384> |
| a haunted | 00:02:42,717 |
| - <i>Haunted house</i> | Dearly be-loathed, |
| | Dearry be-loadied, |
| 18 | 25 |
| 00:01:46,997> | 00:02:42,719> |
| 00:01:50,800 | 00:02:46,721 |
| <i>M-m-my heart is</i> | it is indeed a rare |
| a haunted | privilege |
| a naunca 🗤 | to see our family |
| 19 | to see our running |
| 00:01:50,802> | 26 |
| 00:01:53,171 | 00:02:46,723> |
| <i>Haunted house</i> | 00:02:50,358 |
| | gathered together |
| | 0 |

| for this Addams tradition. | 00:03:13,918> 00:03:15,016 Get out, Addams! |
|---|---|
| 27 00:02:50,360> 00:02:52,661 To commence this ceremony | 34 00:03:15,018> 00:03:16,184 You've been here long enough! |
| 28 00:02:52,663> 00:02:54,196 and deliver these two 29 00:02:54,198> | 35 00:03:16,186> 00:03:17,887 We've had enough of your kind! |
| 00:02:58,234 into the yawning void of matrimony, | 36 00:03:17,889> 00:03:19,354 Addams aren't wanted here! |
| 00:02:58,236> 00:03:02,874 we put the lime in the coconut and drink them both up. | 37 00:03:19,356> 00:03:20,822 Leave already! |
| 31 00:03:10,313> 00:03:12,547 I now pronounce you | 38 00:03:20,824> 00:03:22,557 I now pronounce you husband and wife. |
| 32 00:03:12,549> 00:03:13,916 - Monsters! - Freaks! | 39 00:03:22,559> 00:03:23,726 Quick, put the lime in the coconut |

| 40 | Fire! |
|---------------------------------------|-------------------------|
| 00:03:23,728> | 1 110. |
| 00:03:25,193 | 48 |
| and drink 'em both up! | 00:04:00,598> |
| · · · · · · · · · · · · · · · · · · · | 00:04:02,764 |
| 41 | You two love bats |
| 00:03:29,498> | better fly out of here! |
| 00:03:31,432 | Ž |
| Sorry, I couldn't help | 49 |
| myself. | 00:04:02,766> |
| • | 00:04:04,633 |
| 42 | I'll hold them off! |
| 00:03:31,434> | |
| 00:03:32,836 | 50 |
| This is our home! | 00:04:04,635> |
| | 00:04:06,067 |
| 43 | Mazurka! |
| 00:03:33,871> | |
| 00:03:35,037 | 51 |
| You're not wanted! | 00:04:09,606> |
| | 00:04:11,375 |
| 44 | Grab onto my hairy |
| 00:03:35,039> | hump! |
| 00:03:36,238 | |
| We don't want you here! | 52 |
| | 00:04:16,813> |
| 45 | 00:04:19,547 |
| 00:03:36,240> | I think I can see |
| 00:03:39,076 | my house from here. |
| Everyone, to the bridge! | |
| | 53 |
| 46 | 00:04:19,549> |
| 00:03:42,445> | 00:04:22,217 |
| 00:03:43,611 | Oh, no. |
| Fire! | That's a women's prison |
| 47 | 54 |
| 00:03:43,613> | 00:04:22,219> |
| 00:03:44,782 | 00:04:25,253 |

| Oh, Gomez, why do | Somewhere corrupt! |
|---------------------------|-----------------------|
| hordes | |
| of angry villagers | 61 |
| | 00:04:41,003> |
| 55 | 00:04:43,237 |
| 00:04:25,255> | Somewhere that no one |
| 00:04:26,821 | in their right mind |
| follow us everywhere | |
| we go? | 62 |
| ,, e go. | 00:04:43,239> |
| 56 | 00:04:45,008 |
| 00:04:26,823> | would be caught dead |
| 00:04:30,424 | in! |
| We are safe, my love, | 111: |
| that is all that matters. | 63 |
| that is an that matters. | 00:04:55,786> |
| 57 | 00:04:57,518 |
| 00:04:30,426> | Unhappy, darling? |
| 00:04:30,420> | Omappy, darning: |
| I want to find a new | 64 |
| home | * ' |
| nome | 00:04:57,520> |
| 50 | 00:05:00,255 |
| 58 | Yes, completely. |
| 00:04:32,262> | |
| 00:04:34,296 | 65 |
| that is shrouded | 00:05:00,257> |
| from the world. | 00:05:03,592 |
| T 0 | Oh, Gomez, |
| 59 | you have torn down my |
| 00:04:34,298> | walls |
| 00:04:37,299 | |
| Someplace that is truly | 66 |
| us. | 00:05:03,594> |
| | 00:05:06,294 |
| 60 | and stabbed your name |
| 00:04:37,301> | onto my heart. |
| 00:04:41,001 | |
| Yes! Somewhere | 67 |
| horrible! | 00:05:08,097> |

| 00:05:10,131 My wan temptress, | 00:05:30,051 What's wrong? |
|---|--|
| 68 00:05:10,133> 00:05:12,202 your hand is as cold as a dead fish. | 75 00:05:30,053> 00:05:32,188 We can't run forever, my love. |
| 69 00:05:12,868> 00:05:15,804 My love, that is a dead fish. | 76 00:05:32,190> 00:05:34,056 I want a home again. |
| 70 00:05:15,806> 00:05:17,272 Mmm, mmm | 77 00:05:34,058> 00:05:36,792 I want our children to grow up in peace. |
| | |
| 71 00:05:17,274> 00:05:18,543 So it is. | 78 00:05:36,794> 00:05:39,294 I want to pick out cemetery plots. |
| 00:05:17,274> 00:05:18,543 | 00:05:36,794> 00:05:39,294 I want to pick out cemetery plots. 79 00:05:39,296> 00:05:43,231 |
| 00:05:17,274> 00:05:18,543 So it is. 72 00:05:23,546> 00:05:25,046 | 00:05:36,794> 00:05:39,294 I want to pick out cemetery plots. 79 00:05:39,296> |
| 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 | 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 |

| 81 00:05:46,135> 00:05:47,736 <i>Mon amour.</i> | 88 00:06:21,438> 00:06:25,407 "State Hospital for the Criminally Insane." |
|--|---|
| 82 00:05:47,738> 00:05:52,073 French. You know what that does to me. | 89 00:06:25,409> 00:06:26,944 Gomez. |
| 83 00:05:53,544> 00:05:55,413 <i>Wild thing</i> | 90 00:06:30,948> 00:06:32,679 That must be the asylum. |
| 84 00:05:57,380> 00:05:58,648 <i>You make my heart</i> | 91 00:06:32,681> 00:06:34,215 Oh, thank goodness. |
| 85 00:06:07,058> 00:06:08,926 We hit something! | 92 00:06:34,217> 00:06:36,684 A decent place to sleep for the night. |
| 86 00:06:16,666> 00:06:18,868 Is he all right? | 93 00:06:41,424> 00:06:42,426 Hmm? |
| 87 00:06:18,870> 00:06:21,436 No, he seems perfectly demented. | 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 | 00:08:28,832> |
| It's quiet. Too quiet. | 00:08:33,037 |
| | <i>Get out!</i> |
| 96 | |
| 00:07:06,082> | 104 |
| 00:07:07,652 | 00:08:34,704> |
| Must be the off-season. | 00:08:36,071 |
| 0.7 | It's hideous. |
| 97 | 105 |
| 00:07:16,661> | 105 |
| 00:07:17,728 Hello? | 00:08:36,073> 00:08:37,574 |
| Hello? | It's horrible. |
| 98 | it's normale. |
| 00:07:21,799> | 106 |
| 00:07:23,164 | 00:08:38,208> |
| There's no one here. | 00:08:40,307 |
| | It's home. |
| 99 | |
| 00:07:23,166> | 107 |
| 00:07:25,400 | 00:10:24,414> |
| Could it be abandoned? | 00:10:27,351 |
| | What a lovely morning! |
| 100 | |
| 00:07:25,402> | 108 |
| 00:07:28,135 | 00:10:30,319> |
| It's creepy. Kooky. | 00:10:31,485 |
| 101 | Nice try. |
| 101 00:07:28,137> | 109 |
| 00:07:28,137> | 00:10:31,487> |
| Mysterious. Spooky. | 00:10:35,322 |
| Mysterious. Spooky. | <i>Get out!</i> |
| 102 | 12 30t 0ut. \12 |
| 00:07:41,017> | 110 |
| 00:07:42,486 | 00:10:35,324> |
| Huh? | 00:10:38,628 |
| | |

| Oh, you're always so grumpy | 00:11:38,554> 00:11:39,856 |
|-----------------------------|----------------------------|
| | Mmm. |
| before your morning | Mmm. |
| coffee. | |
| | 118 |
| 111 | 00:11:47,930> |
| 00:10:47,837> | 00:11:49,830 |
| 00:10:48,970 | Slowly, Cleopatra. |
| Better? | |
| | 119 |
| 112 | 00:11:49,832> |
| 00:11:06,856> | 00:11:52,736 |
| 00:11:07,955 | I wouldn't want my |
| <i>Lurch,</i> | favorite |
| \irksize Luicii, \land iz | African Strangler to |
| 113 | choke. |
| - | CHOKE. |
| 00:11:07,957> | 120 |
| 00:11:09,125 | 120 |
| <i>ii's time for</i> | 00:12:34,712> |
| breakfast. | 00:12:37,778 |
| | All right, Ichabod. I'm |
| 114 | awake. |
| 00:11:27,812> | |
| 00:11:29,844 | 121 |
| Thing. | 00:12:37,780> |
| | 00:12:39,717 |
| 115 | Not for long. |
| 00:11:29,846> | |
| 00:11:32,650 | 122 |
| Have Ichabod | 00:12:40,951> |
| wake the children. | 00:12:42,749 |
| | Real mature, Pugsley. |
| 116 | |
| 00:11:35,752> | 123 |
| 00:11:38,552 | 00:12:42,751> |
| Lurch, would you mind | 00:12:44,119 |
| dusting the house? | Oh, please. |
| dusting the nouse! | on, picase. |
| 117 | 124 |
| 117 | 124 |

| 00:12:44,121> 00:12:46,321 You never threw an axe when you were my age? | 00:13:50,786> 00:13:54,321 Pugsley! It's time for sword practice. |
|---|---|
| 125 00:12:46,323> 00:12:50,093 Of course I did. I never missed. | 132 00:13:54,323> 00:13:55,956 Pugsley! |
| 126 00:12:52,563> 00:12:54,262 | 133 00:13:55,958> 00:13:57,627 Let the games begin. |
| How I wish something would liven up 127 | 134 00:14:25,154> 00:14:28,058 |
| 00:12:54,264> 00:12:56,064 this already tedious day. | Here's Pugsley! 135 00:14:44,874> |
| 128 00:13:00,236> 00:13:01,771 | 00:14:47,378 All right, son. That's enough. |
| Thanks for trying, Ichabod. | 136 00:14:48,944> 00:14:51,748 |
| 00:13:22,525> 00:13:23,760 Hmm. | They blow up so fast these days. |
| 130 00:13:49,653> 00:13:50,784 <i>Pugsley?</i> | 137 00:15:02,458> 00:15:04,627 Don't make me come up there! |
| 131 | 138 |

| 00:15:11,068> | 00:15:39,761 |
|-------------------------------|--------------------------|
| 00:15:12,803 | The big deal? |
| This is your last | _ |
| warning! | 145 |
| | 00:15:39,763> |
| 139 | 00:15:42,397 |
| 00:15:25,215> | The Sabre Mazurka |
| 00:15:27,983 | is the most important |
| My head. Ow, ow, ow. | day |
| 140 | 146 |
| 00:15:27,985> | 00:15:42,399> |
| 00:15:31,418 | 00:15:43,663 |
| Pugsley, we're supposed to be | in a young man's life. |
| working on your | 147 |
| swordplay. | 00:15:43,665> |
| swordpiay. | 00:15:45,167 |
| 141 | It's what makes you an |
| 00:15:31,420> | Addams. |
| 00:15:33,622 | radums. |
| Your Sabre Mazurka | 148 |
| is two weeks away, | 00:15:45,169> |
| • | 00:15:48,268 |
| 142 | It's the day your entire |
| 00:15:33,624> | family gathers around |
| 00:15:35,623 | you |
| and you've barely | |
| practiced at all. | 149 |
| | 00:15:48,270> |
| 143 | 00:15:51,772 |
| 00:15:35,625> | and passes judgment on |
| 00:15:37,825 | your worth as a human |
| So I missed one | being. |
| practice. | 4.50 |
| What's the big deal? | 150 |
| 144 | 00:15:51,774> |
| 144 | 00:15:53,273 |
| 00:15:37,827> | I hear it's like |

| Thanksgiving. | 00:16:15,363 |
|-----------------------|---------------------------|
| | Roman candles. Bang |
| 151 | snaps. |
| 00:15:53,275> | Holy Hand Grenades. |
| 00:15:56,243 | • |
| But swords | 158 |
| are so old-fashioned. | 00:16:16,832> |
| | 00:16:21,536 |
| 152 | Son, our family hasn't |
| 00:15:56,245> | been |
| 00:15:58,113 | all together in 13 years. |
| I'm more of a | |
| demolitions man. | 159 |
| | 00:16:21,538> |
| 153 | 00:16:23,638 |
| 00:15:58,115> | They are coming |
| 00:16:02,653 | from all over the world |
| Explosives have no | |
| place | 160 |
| in a Mazurka. Hand | 00:16:23,640> |
| them over. | 00:16:25,974 |
| | to see you |
| 154 | on your special day. |
| 00:16:06,122> | |
| 00:16:08,156 | 161 |
| All of them. | 00:16:25,976> |
| | 00:16:28,011 |
| 155 | I just want it |
| 00:16:08,158> | to go perfectly. |
| 00:16:10,157 | 1.60 |
| And the TNT. | 162 |
| 156 | 00:16:28,977> |
| 156 | 00:16:30,979 |
| 00:16:10,159> | All right, Pop. |
| 00:16:11,960 | I'll practice. |
| And the M-80s. | 162 |
| 157 | 163 |
| 157 | 00:16:30,981> |
| 00:16:11,962> | 00:16:32,513 |

| That's my boy. 164 00:16:38,054> 00:16:40,287 | 171 00:16:55,471> 00:16:57,205 Gomez, everyone we've invited |
|--|--|
| Putrid. | |
| 165 | 172 00:16:57,207> |
| 00:16:40,289> | 00:16:58,906 |
| 00:16:41,690 | to the Mazurka has threatened to come. |
| Mmm. Horrifying. | nas inreatened to come. |
| 166 | 173 |
| 00:16:41,692> | 00:16:58,908> |
| 00:16:43,060 | 00:17:01,808 |
| I call spleen. | I know. Isn't it |
| 167 | wonderful? |
| 00:16:45,495> | 174 |
| 00:16:46,694 | 00:17:02,913> |
| Mmm | 00:17:06,147 |
| | All Addamses |
| 168 | under one roof again. |
| 00:16:46,696> | 175 |
| 00:16:48,162 - Ah, ow | 175 00:17:06,149> |
| - Wednesday. | 00:17:07,916 |
| ,, canesauj. | Yes, but where will |
| 169 | everyone sleep? |
| 00:16:48,164> | |
| 00:16:49,830 | 176 |
| Please, no ink stains on the table. | 00:17:07,918> |
| on the table. | 00:17:10,350 We'll have Lurch fix up |
| 170 | the mausoleum. |
| 00:16:49,832> | |
| 00:16:51,733 | 177 |
| Yes, Mother. | 00:17:10,352> |
| | 00:17:11,852 |

| It'll be like | buzz |
|------------------------|----------------------------|
| sleepaway camp. | |
| 178 | 185 00:17:32,575> |
| 00:17:13,122> | 00:17:34,542 |
| 00:17:15,389 | <i>Addams is as</i> |
| Very well, darling. | Addams does |
| 179 | 186 |
| 00:17:18,896> | 00:17:37,080> |
| 00:17:20,194 | 00:17:39,214 |
| Uncle Fester! | I am thrilled you're here! |
| 180 | 187 |
| 00:17:20,196> | 00:17:40,551> |
| 00:17:21,862 | 00:17:41,949 |
| Brother! | I'm not late, am I? |
| | , |
| 181 | 188 |
| 00:17:24,935> | 00:17:41,951> |
| 00:17:26,234 | 00:17:44,651 |
| Don't worry, I'm okay. | Actually, we weren't |
| | expecting |
| 182 | you for another two |
| 00:17:26,236> | weeks. |
| 00:17:28,336 | |
| The plate glass window | 189 |
| broke my fall. | 00:17:44,653> |
| | 00:17:46,521 |
| 183 | Huh. So, not late. |
| 00:17:28,338> | 100 |
| 00:17:30,737 | 190 |
| Ha! Ha! | 00:17:46,523> |
| 104 | 00:17:48,055 |
| 184 | I apologize, darling. |
| 00:17:30,739> | 101 |
| 00:17:32,573 | 191 |
| <i>Rick'em,</i> | 00:17:48,057> |
| rack'em, roar'em, | 00:17:50,124 |

| You see, | 198 |
|------------------------|--------------------------|
| I asked Fester to come | 00:18:00,803> |
| early | 00:18:03,704 |
| | Please, don't worry. |
| 192 | I'll sleep in the attic. |
| 00:17:50,126> | |
| 00:17:52,627 | 199 |
| to help Pugsley | 00:18:03,706> |
| with his Mazurka | 00:18:05,438 |
| practice. | You won't even know |
| | I'm here. |
| 193 | |
| 00:17:52,629> | 200 |
| 00:17:54,395 | 00:18:05,440> |
| Hey! | 00:18:09,744 |
| | I've practiced that move |
| 194 | in a lot of people's |
| 00:17:54,397> | homes. |
| 00:17:55,463 | |
| No! No! | 201 |
| | 00:18:09,746> |
| 195 | 00:18:12,213 |
| 00:17:55,465> | Uncle, |
| 00:17:57,764 | |
| Bad Kitty! | 202 |
| That's a bad Kitty! | 00:18:12,215> |
| | 00:18:14,682 |
| 196 | can you tell us |
| 00:17:57,766> | what's beyond the gate? |
| 00:17:59,032 | |
| If I'd known you were | 203 |
| coming, | 00:18:17,586> |
| | 00:18:20,054 |
| 197 | Why ever would you |
| 00:17:59,034> | ask that, dear? |
| 00:18:00,801 | |
| I would have prepared | 204 |
| the dungeon. | 00:18:20,056> |
| | 00:18:22,523 |
| | |

| I heard a strange noise in the fog earlier, | we need, right here. |
|---|-------------------------------|
| 205 | 211 |
| 205 | 00:18:35,438> |
| 00:18:22,525> | 00:18:38,472 |
| 00:18:24,157 | Uncle Fester can go |
| and I should like | wherever he likes. |
| to investigate. | 212 |
| 206 | 212 |
| | 00:18:38,474> 00:18:40,375 |
| 00:18:24,159> | |
| 00:18:26,327 | Now, now, there are some |
| There's nothing out there | restrictions. |
| but boring marshland. | restrictions. |
| out bornig marsmand. | 213 |
| 207 | 00:18:40,377> |
| 00:18:26,329> | 00:18:42,444 |
| 00:18:29,597 | You know, |
| There must be | I can't go to the mall, |
| something. | |
| We never go anywhere. | 214 |
| <i>z</i> , | 00:18:42,446> |
| 208 | 00:18:44,512 |
| 00:18:29,599> | or a zoo, or a building |
| 00:18:32,332 | |
| Who knows the untold | 215 |
| horrors | 00:18:44,514> |
| we're missing out on. | 00:18:45,612 |
| | When you're older, |
| 209 | |
| 00:18:32,334> | 216 |
| 00:18:34,269 | 00:18:45,614> |
| Darling, | 00:18:47,314 |
| we have all the horror | you can travel |
| 210 | to your heart's content. |
| 210 | 217 |
| 00:18:34,271> | 217 |
| 00:18:35,436 | 00:18:47,316> |

| 00:18:50,120 | 224 |
|--------------------------|-----------------------------|
| But for now, | 00:19:20,850> |
| it's safer for you here. | 00:19:23,818 |
| • | The world's a big place, |
| 218 | full of poor souls |
| 00:18:52,022> | - |
| 00:18:53,524 | 225 |
| Socrates, come. | 00:19:23,820> |
| | 00:19:26,853 |
| 219 | who don't know the |
| 00:18:55,191> | difference |
| 00:18:57,657 | between shiplap and |
| South America, | Shinola. |
| Europe, China, | |
| | 226 |
| 220 | 00:19:26,855> |
| 00:18:57,659> | 00:19:28,455 |
| 00:19:00,360 | Well, I'm here to help. |
| Asia, most parts of | |
| Africa. | 227 |
| | 00:19:29,959> |
| 221 | 00:19:33,060 |
| 00:19:00,362> | <i>I take your</i> |
| 00:19:02,332 | uninspired living |
| I'm allowed in | space |
| Antarctica! | |
| | 228 |
| 222 | 00:19:33,062> |
| 00:19:15,445> | 00:19:36,129 |
| 00:19:16,677 | <i>and turn it into the</i> |
| <i>You're watching</i> | perfect |
| | palace of your |
| 223 | dreams. |
| 00:19:16,679> | |
| 00:19:18,948 | 229 |
| <i>Home, Art</i> | 00:19:36,131> |
| and Garden | 00:19:39,902 |
| television. | No matter how outdated |
| | your |
| | |

| design sense, I can help | 00:19:55,552> |
|-----------------------------|-------------------------|
| you. | 00:19:57,718 |
| <i>y</i> • u . | on our biggest project |
| 230 | |
| | yet. |
| 00:19:40,669> | 227 |
| 00:19:42,203 | 237 |
| <i>My only flaw?</i> | 00:19:57,720> |
| | 00:19:59,387 |
| 231 | Assimilation. |
| 00:19:42,205> | |
| 00:19:44,171 | 238 |
| <i>Sometimes I care too</i> | 00:19:59,389> |
| much. | 00:20:01,421 |
| | We didn't just |
| 232 | make over a house. |
| 00:19:45,342> | make over a nouse. |
| 00:19:47,308 | 239 |
| I'm Margaux Needler, | 00:20:01,423> |
| I III Margaux Needler, | |
| 222 | 00:20:04,360 |
| 233 | We made over a whole |
| 00:19:47,310> | town! |
| 00:19:51,212 | |
| and I'm about to stage | 240 |
| a <i>Design</i> | 00:20:05,428> |
| Intervention! | 00:20:07,895 |
| | And in just two weeks, |
| 234 | on our live season |
| 00:19:51,214> | finale, |
| 00:19:53,580 | |
| You're welcome in | 241 |
| advance. | 00:20:07,897> |
| advance. | 00:20:09,030 |
| 235 | you will be able to buy |
| | you will be able to buy |
| 00:19:53,582> | 242 |
| 00:19:55,550 | 242 |
| Today, we're putting | 00:20:09,032> |
| the finishing touches | 00:20:10,599 |
| | your very own |
| 236 | piece of Assimilation. |

| | 00:20:22,277> |
|-------------------------|---------------------------|
| 243 | 00:20:24,512 |
| 00:20:10,601> | Sounds good? |
| 00:20:11,698 | I thought so. |
| That's right! | |
| C | 250 |
| 244 | 00:20:24,514> |
| 00:20:11,700> | 00:20:27,014 |
| 00:20:13,734 | Welcome to |
| In a <i>Design</i> | Assimilation, |
| Intervention | neighbor. |
| first, | |
| | 251 |
| 245 | 00:20:28,217> |
| 00:20:13,736> | 00:20:29,550 |
| 00:20:17,204 | <i>This program</i> |
| we are putting a whole | brought to you |
| neighborhood up for | |
| sale. | 252 |
| | 00:20:29,552> |
| 246 | 00:20:30,618 |
| 00:20:17,206> | <i>by Neighborhood</i> |
| 00:20:19,005 | Peeps. |
| This will be | |
| your chance to purchase | 253 |
| | 00:20:30,620> |
| 247 | 00:20:33,023 |
| 00:20:19,007> | <i>Your neighbors are</i> |
| 00:20:20,140 | watching! |
| the house of your | |
| dreams | 254 |
| | 00:20:33,922> |
| 248 | 00:20:35,191 |
| 00:20:20,142> | And, we're out! |
| 00:20:22,275 | |
| in the town of your | 255 |
| dreams! | 00:20:36,191> |
| 2.10 | 00:20:37,625 |
| 249 | Love it. Perfect. |

| 256 00:20:37,627> 00:20:39,494 Let's set up for the walk-through. | 262 00:20:49,438> 00:20:50,804 - Uh - With big ratings. |
|--|--|
| 257 | 00:20:50,806> |
| 00:20:39,496> | 00:20:52,072 |
| 00:20:40,828 | - Got it. |
| Margaux, | - Double the balloons. |
| did that feel good to | |
| you? | 264 |
| | 00:20:52,074> |
| 258 | 00:20:53,907 |
| 00:20:40,830> | And I want |
| 00:20:41,928 No, Glenn. | a blizzard of confetti. |
| No, Gleilli. | 265 |
| 259 | 00:20:53,909> |
| 00:20:41,930> | 00:20:55,475 |
| 00:20:44,299 | I want so much confetti |
| We need more balloons, | that we need |
| 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 | 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 |
| Big dreams. You know | empire on this town. |
| how you get big dreams? | 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! | 275 00:21:11,994> 00:21:13,962 but I don't have time to talk right now, sweetheart. |
|--|--|
| 270 | 276 |
| 00:21:02,717> | 00:21:13,964> |
| 00:21:04,918 | 00:21:15,596 |
| - It's got to be perfect! | Mama needs to help |
| - Mom! | people. |
| 271 | 277 |
| 00:21:04,920> | 00:21:15,598> |
| 00:21:06,654 | 00:21:18,064 |
| You're never | I need help. |
| gonna believe this. | Aren't I people? |
| 272 | 278 |
| 00:21:06,656> | 00:21:18,066> |
| 00:21:07,754 | 00:21:19,833 |
| What is it, Parker? | Oh, you're cute. |
| 273 00:21:07,756> 00:21:10,558 I found a creepy mansion up on the hill! | 279 00:21:19,835> 00:21:21,836 Don't you have Chipper 'N' Cheer practice this afternoon? |
| 274 | 280 |
| 00:21:10,560> | 00:21:21,838> |
| 00:21:11,992 | 00:21:23,138 |
| I'm so glad you're | Run along, honey. |
| exploring, | 281 |
| Parker, | 00:21:23,140> |

| 00.21.24.020 | 00 21 57 472 |
|-----------------------|----------------------------|
| 00:21:24,938 | 00:21:57,472 |
| Now, Glenn, what are | You made me miss! |
| the numbers we're | 200 |
| expecting? | 289 |
| 292 | 00:21:57,474> |
| 282 | 00:22:00,942 |
| 00:21:24,940> | Do you know how long |
| 00:21:26,340 | it took for me to set this |
| - Well, if you look | up? |
| here | 200 |
| - Mom! | 290 |
| 202 | 00:22:00,944> |
| 283 | 00:22:02,842 |
| 00:21:27,643> | Look, Pugsley |
| 00:21:28,644 | 201 |
| Ugh! | 291 |
| 204 | 00:22:02,844> |
| 284 | 00:22:06,847 |
| 00:21:38,254> | Your Mazurka's coming |
| 00:21:40,524 | up, |
| Left a bit. Up a bit. | and, well, you're not |
| 207 | ready. |
| 285 | 202 |
| 00:21:40,957> | 292 |
| 00:21:43,090 | 00:22:06,849> |
| Now, down a bit. | 00:22:09,516 |
| 201 | Even if I am the only |
| 286 | one |
| 00:21:43,092> | who sees it. |
| 00:21:45,495 | |
| Perfect. | 293 |
| 205 | 00:22:09,518> |
| 287 | 00:22:11,552 |
| 00:21:46,329> | So, pay attention, |
| 00:21:50,130 | -0.4 |
| And three, two, one | 294 |
| 200 | 00:22:11,554> |
| 288 | 00:22:13,021 |
| 00:21:55,037> | 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? | 00:23:18,621> |
|--------------------|-------------------------|
| 200 | 00:23:20,620 |
| 309 | Good news, everybody. |
| 00:23:04,040> | Pugsley's gone. |
| 00:23:05,872 | 316 |
| I'm sorry, Gomez. | 00:23:20,622> |
| 310 | 00:23:22,889 |
| 00:23:05,874> | Wednesday, |
| 00:23:03,874> | I know that tone of |
| I'm just a bit | voice. |
| preoccupied | voice. |
| with the Mazurka | 317 |
| preparations. | 00:23:22,891> |
| propulations | 00:23:25,091 |
| 311 | Dig up your brother. At |
| 00:23:08,910> | once. |
| 00:23:11,512 | |
| Oh, I am as well! | 318 |
| , | 00:23:25,093> |
| 312 | 00:23:26,726 |
| 00:23:11,514> | You're weakening |
| 00:23:13,981 | the gene pool. |
| I fear Pugsley | |
| is overconfident | 319 |
| | 00:23:26,728> |
| 313 | 00:23:28,094 |
| 00:23:13,983> | Hold on. |
| 00:23:16,016 | |
| and doesn't truly | 320 |
| understand | 00:23:28,096> |
| | 00:23:29,263 |
| 314 | What do you have |
| 00:23:16,018> | there? |
| 00:23:18,619 | 221 |
| the importance | 321 |
| of this tradition. | 00:23:29,265> |
| 215 | 00:23:32,466 |
| 315 | I'm not sure. |

| I like it. | 328 |
|--|---|
| 222 | 00:23:55,224> |
| 322 | 00:23:58,391 It tastes like cotton |
| 00:23:32,468> | |
| 00:23:36,803 | candy. |
| It's so What's the | 330 |
| word? | 329 |
| The opposite of sad? | 00:23:58,393> |
| 222 | 00:24:00,293 |
| 323 | How do you know |
| 00:23:36,805> | what cotton candy tastes |
| 00:23:38,607 | like? |
| Darling, bring that to | 220 |
| me. | 330 |
| 224 | 00:24:00,295> |
| 324 | 00:24:02,763 |
| 00:23:41,611> 00:23:44,978 | Tish, it was my youth. I made mistakes. |
| · · · · · · · · · · · · · · · · · · · | I made mistakes. |
| Strange, there's usually a murderous clown | 331 |
| a murderous clown | |
| 325 | 00:24:02,765> 00:24:05,465 |
| | |
| 00:23:44,980> | Wednesday, wherever |
| 00:23:47,214 attached to the other | G1G |
| end of these. | this pink thing come from? |
| end of these. | IfOIII? |
| 326 | 332 |
| 00:23:47,216> | 00:24:05,467> |
| 00:23:50,083 | 00:24:06,833 |
| Wednesday, don't move! | Outside. |
| 327 | 333 |
| 00:23:50,085> | 00:24:06,835> |
| 00:23:55,222 | 00:24:09,139 |
| What, in the name of | They're everywhere. |
| all that is unholy, is | • • |
| that? | 334 |
| | 00:24:15,945> |
| | |

| 00:24:19,346 Strangest weather system I've ever seen. | 341 00:24:43,139> 00:24:44,371 We must go down there |
|---|---|
| | 2.42 |
| 00:24:25,188> | 342 |
| 00:24:28,356 What is that? | 00:24:44,373> |
| Where's it coming from? | 00:24:46,273 and introduce ourselves |
| where's it coming from: | at once. |
| 336 | |
| 00:24:28,358> | 343 |
| 00:24:29,756 | 00:24:46,275> |
| Wait, wait, wait. | 00:24:50,045 |
| | This day is becoming |
| 337 | most wonderfully |
| 00:24:29,758> | disruptive. |
| 00:24:32,292 | |
| The fog, it's lifting. | 344 |
| | 00:25:03,458> |
| 338 | 00:25:05,792 |
| 00:24:32,294> | Let's keep going |
| 00:24:34,028 | with the run-through, |
| Well, that would | okay? |
| only happen if | 245 |
| 220 | 345 |
| 339 | 00:25:05,794> |
| 00:24:34,030> 00:24:37,701 | 00:25:06,894 Welcome back. |
| Someone drained the | welcome back. |
| marsh. | 346 |
| But who? | 00:25:06,896> |
| But who: | 00:25:08,696 |
| 340 | I'm so delighted |
| 00:24:40,336> | to show you my house. |
| 00:24:43,137 | to show you my nouse. |
| A town. | 347 |
| This is not good. | 00:25:08,698> |
| | 00:25:11,732 |
| | * |

| You can own one just like it, just less large. | 00:25:26,981 "buy a chair, and reupholster it. |
|--|--|
| 348 00:25:11,734> 00:25:14,635 Blah, blah, blah. Sconces, crown molding. | 354 00:25:26,983> 00:25:28,919 "'Cause you're gonna wanna sit down for this." |
| 349 00:25:14,637> 00:25:17,871 Which leads us to what I call the Salon de Grandé. | 355 00:25:31,853> 00:25:33,454 What? What's the matter? |
| 350 00:25:17,873> 00:25:20,774 Cross here, turn, | 356 00:25:33,456> 00:25:35,222 For heaven's sake, what's going on? |
| and then say something like, 351 | 357 00:25:35,224> 00:25:37,994 |
| 00:25:20,776> 00:25:22,743 "Now, before I show | Do I have something in my teeth? What is it? |
| you this view, | 358 00:25:47,370> 00:25:48,569 Not a single gargoyle. |
| 00:25:22,745> 00:25:24,378 "go to an antique store, | 359 00:25:48,571> |
| 353 00:25:24,380> | 00:25:50,772 Maybe this isn't such a bad thing. |

| | 00:26:09,924 |
|----------------------------|---------------------------|
| 360 | to put the family |
| 00:25:50,774> | in the mausoleum. |
| 00:25:52,874 | |
| We have been | 367 |
| isolated here for a while. | 00:26:09,926> |
| isolated here for a winte. | 00:26:11,457 |
| 361 | They can stay here! |
| 00:25:52,876> | They can stay here. |
| 00:25:55,512 | 368 |
| I could really | 00:26:11,459> |
| see myself dying here. | 00:26:13,695 |
| see mysen dying nere. | The family |
| 362 | would never be |
| 00:25:57,714> | comfortable. |
| 00:25:59,080 | comortable. |
| Play nice, Kitty. | 369 |
| yy - | 00:26:13,697> |
| 363 | 00:26:14,794 |
| 00:26:00,216> | It will be years |
| 00:26:02,183 | , |
| Well, no one is running | 370 |
| at us | 00:26:14,796> |
| | 00:26:16,798 |
| 364 | before rust and decay set |
| 00:26:02,185> | in. |
| 00:26:05,619 | |
| with torches and | 371 |
| pitchforks, | 00:26:16,800> |
| so that's a plus. | 00:26:18,031 |
| | How you doing? |
| 365 | |
| 00:26:05,621> | 372 |
| 00:26:08,156 | 00:26:18,033> |
| You know, darling, | 00:26:20,303 |
| I don't think we'll need | It's all so different. |
| 366 | 373 |
| 00:26:08,158> | 00:26:21,771> |

| 00:26:23,937 Pugsley, don't drink it all. | 00:26:36,485> 00:26:38,985 and I'll meet you in |
|---|---|
| 374 00:26:23,939> | the town square. Agreed? |
| 00:26:26,573 | 381 |
| This gentleman | 00:26:38,987> |
| wants some, too. | 00:26:40,090 |
| | Very well, darling. |
| 375 | _ |
| 00:26:26,575> | 382 |
| 00:26:28,408 | 00:26:40,989> |
| Sir, it's all right. | 00:26:43,224 |
| | Good day, all. |
| 376 | • . |
| 00:26:28,410> | 383 |
| 00:26:30,311 | 00:26:44,494> |
| He's had all his shots! | 00:26:47,060 |
| | Don't let me interrupt |
| 377 | your cup of joe |
| 00:26:30,313> | |
| 00:26:31,811 | 384 |
| What a nervous man. | 00:26:47,062> |
| | 00:26:49,464 |
| 378 | or whoever you have in |
| 00:26:31,813> | there. |
| 00:26:34,815 | |
| Come on, Tish, let's | 385 |
| explore the | 00:26:49,466> |
| neighborhood. | 00:26:53,934 |
| | So, what's dark and |
| 379 | bitter |
| 00:26:34,817> | here other than yours |
| 00:26:36,483 | truly? |
| I'm gonna pop in here | |
| for two minutes | 386 |
| | 00:26:53,936> |
| 380 | 00:26:57,605 |

| We have the | 00:27:18,658 |
|-----------------------|-------------------------------|
| Madagascar Emerald | They have a wonderful |
| Peaberry, | grit! |
| | |
| 387 | 393 |
| 00:26:57,607> | 00:27:18,660> |
| 00:26:59,106 | 00:27:21,028 |
| in a summer patchouli | Just a moment, |
| roast. | what am I hearing? |
| 200 | 20.4 |
| 388 | 394 |
| 00:26:59,108> | 00:27:22,431> |
| 00:27:03,343 | 00:27:23,863 |
| It has notes of oak, | <i>This is where</i> |
| cherry, and yoga. | we all belong, yeah |
| 389 | 395 |
| 00:27:03,345> | 00:27:23,865> |
| 00:27:08,182 | 00:27:25,432 |
| Hmm. You know, I'm | <i>Everybody come</i> |
| looking | together |
| for something a bit | together 1 |
| stronger. | 396 |
| stronger. | 00:27:25,434> |
| 390 | 00:27:28,770 |
| 00:27:08,184> | <i>Sing our song, sing</i> |
| 00:27:09,853 | our song |
| Ah! Let me try that. | our song viz |
| Tim. Let me try that. | 397 |
| 391 | 00:27:28,772> |
| 00:27:14,489> | 00:27:32,673 |
| 00:27:17,124 | <i>Life is really perfect</i> |
| Mmm! Morticia, you | We are one big family, |
| have | yeah |
| to try these coffee | , can < 12 |
| grounds. | 398 |
| 51 Canab. | 00:27:32,675> |
| 392 | 00:27:34,340 |
| 00:27:17,126> | <i>Everything is so</i> |
| 00.21.11,120 / | az Liver juning is so |

| much better | choice |
|--|---|
| 399 00:27:34,342> 00:27:36,446 <i>When I'm like you and you're like me</i> | 405 00:27:55,698> 00:27:57,798 Hold on, unless I miss my guess here, |
| 400 00:27:37,447> 00:27:41,282 <i>What's so great about being yourself</i> | 406 00:27:57,800> 00:28:00,701 I believe that is supposed to be music. |
| 401 00:27:41,284> 00:27:44,151 <i>When you can be like everyone else?</i> | 407 00:28:00,703> 00:28:01,869 They're greeting us with |
| 402 00:27:44,153> 00:27:48,488 Wow, that is absolutely horrible! | 408 00:28:01,871> 00:28:03,303 one of their traditional songs. |
| 403 00:27:48,490> 00:27:52,326 <i>It's easy to be happy when you have no choice</i> | 409 00:28:03,305> 00:28:04,870 Well, then, we ought to do the same. |
| 404 00:27:52,328> 00:27:55,696 <i>Yes, it's easy to be happy when you have no</i> | 410 00:28:04,872> 00:28:07,140 Wonderful idea, Fester. 411 |

| 00.20.07.142 | land office |
|---|------------------------------|
| 00:28:07,142> | hat |
| 00:28:09,243 | 410 |
| <i>Isn't it great when we are all</i> | 418 |
| | 00:28:28,931> |
| together? | 00:28:31,631 |
| 412 | <i>I'm just a college</i> |
| 412 | boy, |
| 00:28:09,245> | even at that |
| 00:28:13,180 | 410 |
| <i>Say it again</i> | 419 |
| until you believe it | 00:28:32,768> |
| 412 | 00:28:35,502 |
| 413 | <i>I'd tip my hat to you</i> |
| 00:28:13,182> | But I haven't got a |
| 00:28:15,215 | hat |
| <i>I believe it</i> | 120 |
| 41.4 | 420 |
| 414 | 00:28:42,444> |
| 00:28:15,217> | 00:28:44,276 |
| 00:28:16,652 | What? What'd I do? |
| <i>We believe it</i> | 424 |
| | 421 |
| 415 | 00:28:44,278> |
| 00:28:20,823> | 00:28:45,579 |
| 00:28:22,555 | How rude. |
| <i>I'd tip my hat to</i> | |
| you | 422 |
| | 00:28:45,581> |
| 416 | 00:28:47,880 |
| 00:28:22,557> | Gomez, we should |
| 00:28:24,891 | return home. |
| <i>I'd do just that</i> | |
| | 423 |
| 417 | 00:28:47,882> |
| 00:28:24,893> | 00:28:50,951 |
| 00:28:27,395 | Morticia, |
| <i>Take it right off for</i> | this is not the old |
| you, | country. |
| But I haven't got a | |
| | |

| 424 | Margaux Needler. |
|-------------------------|-------------------------|
| 00:28:50,953> | |
| 00:28:53,454 | 431 |
| True, these people | 00:29:07,069> |
| are a little different. | 00:29:10,404 |
| | Gomez Addams. |
| 425 | At your service. |
| 00:28:53,456> | |
| 00:28:55,589 | 432 |
| But deep down, | 00:29:10,406> |
| we're all the same. | 00:29:11,772 |
| | My wife, Morticia. |
| 426 | - |
| 00:28:56,758> | 433 |
| 00:28:59,126 | 00:29:11,774> |
| We have to give them a | 00:29:12,906 |
| chance. | Charmed. |
| Get to know them. | |
| | 434 |
| 427 | 00:29:12,908> |
| 00:28:59,128> | 00:29:16,109 |
| 00:29:00,695 | Our children, |
| We have to win them | Wednesday, Pugsley. |
| over. | |
| | 435 |
| 428 | 00:29:16,111> |
| 00:29:00,697> | 00:29:17,744 |
| 00:29:02,398 | And my brother, Fester. |
| "Win them over"? | |
| | 436 |
| 429 | 00:29:17,746> |
| 00:29:03,131> | 00:29:18,878 |
| 00:29:05,067 | Hey, neighbor! |
| Well, good morning, | |
| neighbor! | 437 |
| | 00:29:18,880> |
| 430 | 00:29:21,080 |
| 00:29:05,567> | You know, we can see |
| 00:29:07,067 | right into your |

| windows? | but I can beautify that |
|-------------------------|---------------------------|
| 420 | old house of yours so |
| 438 | fast, |
| 00:29:21,082> | |
| 00:29:24,417 | 445 |
| Nice to, uh, meet you. | 00:29:37,967> |
| | 00:29:39,199 |
| 439 | it'll make your head |
| 00:29:24,419> | spin. |
| 00:29:27,119 | |
| As your neighbor, | 446 |
| I'd like to offer you | 00:29:39,201> |
| | 00:29:40,301 |
| 440 | I don't wanna brag, |
| 00:29:27,121> | |
| 00:29:29,223 | 447 |
| the opportunity of a | 00:29:40,303> |
| lifetime. | 00:29:41,935 |
| | but mine already does |
| 441 | that. |
| 00:29:29,225> | Look. |
| 00:29:31,492 | |
| How'd you like | 448 |
| a free home makeover | 00:29:44,473> |
| | 00:29:47,640 |
| 442 | I should like to see what |
| 00:29:31,494> | this |
| 00:29:34,160 | plastic woman has to |
| from a world-renowned | offer. |
| interior designer? | |
| | 449 |
| 443 | 00:29:47,642> |
| 00:29:34,162> | 00:29:50,644 |
| 00:29:35,494 | Yes, well When is |
| It will be a challenge, | a good time to stop by? |
| 444 | 450 |
| 00:29:35,496> | 00:29:50,646> |
| 00:29:37,965 | 00:29:53,446 |
| | |

| Actually, Ms. Needler | 00:30:10,498> |
|-----------------------|-------------------------|
| | 00:30:12,631 |
| 451 | Her face reminds me |
| 00:29:53,448> | of a death mask. |
| 00:29:55,448 | |
| Darling | 458 |
| 6 | 00:30:12,633> |
| 452 | 00:30:15,002 |
| 00:29:55,450> | "Deranged"? "Death |
| 00:29:58,285 | mask"? |
| Stop by anytime you'd | iliasi . |
| like. | 459 |
| inc. | 00:30:15,004> |
| 453 | 00:30:17,204 |
| 00:29:58,287> | You tell me |
| 00:30:00,486 | she's got halitosis, |
| Oh, wonderful! | sile's got flatitosis, |
| Then it's settled. | 460 |
| Then it's settled. | 00:30:17,206> |
| 454 | , |
| ** * | 00:30:18,942 |
| 00:30:00,488> | and I'm hearing wedding |
| 00:30:02,822 | bells! |
| I'll see you at your | |
| house, | 461 |
| first thing tomorrow. | 00:30:31,152> |
| | 00:30:36,223 |
| 455 | Pugsley, this is |
| 00:30:02,824> | the Addams family |
| 00:30:06,426 | saber. |
| You're welcome in | |
| advance! Ta! | 462 |
| | 00:30:36,225> |
| 456 | 00:30:39,025 |
| 00:30:08,363> | 300 years of Addams |
| 00:30:10,496 | • |
| That woman seems | 463 |
| deranged. | 00:30:39,027> |
| | 00:30:42,130 |
| 457 | have danced the |
| | |

| 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? |
| |

| 00:31:17,533> | |
|-------------------------|---|
| 00:31:20,301 | 483 |
| Has anyone | 00:31:32,448> |
| ever failed the | 00:31:35,418 |
| Mazurka? | If you don't hear from |
| | me |
| 477 | in 30 minutes, send |
| 00:31:20,303> | backup. |
| 00:31:22,235 | |
| Once. | 484 |
| Your third cousin, | 00:31:41,823> |
| Xander. | 00:31:46,062 |
| | You rang? |
| 478 | C |
| 00:31:22,237> | 485 |
| 00:31:23,436 | 00:31:51,065> |
| Never heard of him. | 00:31:52,299 |
| | Yeah, no. |
| 479 | , |
| 00:31:23,438> | 486 |
| 00:31:24,871 | 00:31:52,301> |
| Exactly. | 00:31:54,201 |
| 7 | Life's too short. See ya! |
| 480 | , |
| 00:31:24,873> | 487 |
| 00:31:25,939 | 00:32:00,743> |
| Music! | 00:32:02,074 |
| | Oh! |
| 481 | |
| 00:31:27,376> | 488 |
| 00:31:28,841 | 00:32:02,076> |
| There's someone at the | 00:32:04,578 |
| door. | Good morning, Kitty. |
| | e * * * * * * * * * * * * * * * * * * * |
| 482 | 489 |
| 00:31:28,843> | 00:32:04,580> |
| 00:31:32,446 | 00:32:06,249 |
| Hi, guys. I'm going up | Greetings, Ms. Needler. |
| to this creepy mansion. | |
| to and croopy manoion. | |

| 490 00:32:09,451> 00:32:11,217 Wow. | 00:32:28,504> 00:32:30,670 Are you ready for your Margaux makeover? |
|---|---|
| 491 00:32:11,219> 00:32:14,620 Good morning! I hope this isn't a bad time. | 498 00:32:30,672> 00:32:31,804 Quite. |
| 492 00:32:14,622> 00:32:16,622 The worst. Do come in. | 499 00:32:31,806> 00:32:35,274 Pugsley's been climbing the walls in anticipation. |
| 493 00:32:16,624> 00:32:17,724 Glenn? | 500 00:32:39,415> 00:32:41,017 Well, well, well! |
| 494 00:32:21,263> 00:32:23,129 Welcome to the neighborhood. | 501 00:32:42,150> 00:32:43,817 Let's take a look around, shall we? |
| 495 00:32:23,131> 00:32:24,499 Thank you. | 502 00:32:43,819> 00:32:46,122 And before you say anything, you're welcome. |
| 00:32:26,368> 00:32:28,502 Oh, my! Hmm. | 503 00:32:47,156> |
| 497 | 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</i> |
| 504 | yet? |
| 00:32:51,093> | - <i>I want ice</i> |
| 00:32:53,694 | cream! |
| 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</i> |
| 00:32:58,764 | you're out of avocado |
| The sconces were a gift | toast? |
| from dead relatives. | 510 |
| 506 | 512 |
| 506 | 00:33:13,682> 00:33:16,215 |
| 00:32:58,766> 00:32:59,966 | <i>This barrel</i> |
| If we get rid of them, | makes me look fat. |
| if we get fid of them, | makes me look rat. 1 |
| | |
| 507 | 513 |
| 507 00:32:59.968> | 513 00:33:16.217> |
| 00:32:59,968> | 513 00:33:16,217> 00:33:18,217 |
| | 00:33:16,217> |
| 00:32:59,968> 00:33:02,938 | 00:33:16,217> 00:33:18,217 |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt | 00:33:16,217> 00:33:18,217 And here's our |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt | 00:33:16,217> 00:33:18,217 And here's our |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. 509 00:33:07,342> | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? 515 00:33:22,190> |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. 509 00:33:07,342> 00:33:10,343 | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? 515 00:33:22,190> 00:33:23,358 |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. 509 00:33:07,342> 00:33:10,343 We have a lovely | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? 515 00:33:22,190> |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. 509 00:33:07,342> 00:33:10,343 | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? 515 00:33:22,190> 00:33:23,358 One moment. |
| 00:32:59,968> 00:33:02,938 they'll be terribly hurt the next time they visit. 508 00:33:04,805> 00:33:07,340 And this is our whine cellar. 509 00:33:07,342> 00:33:10,343 We have a lovely | 00:33:16,217> 00:33:18,217 And here's our bottomless pit. 514 00:33:19,955> 00:33:22,188 Uh How do we get across? 515 00:33:22,190> 00:33:23,358 |

| 00:33:39,141 We call this surfing the | fit in that little contraption? |
|--|---------------------------------|
| web. | 524 |
| 517 | 524 00:34:18,680> |
| 00:33:42,977> | 00:34:21,782 |
| 00:33:44,580 | My vanity mirror only |
| Well! | imprisons 14 souls at a |
| Well. | time. |
| 518 | tille. |
| 00:33:45,247> | 525 |
| 00:33:46,378 | 00:34:23,119> |
| I'm scared. | 00:34:24,454 |
| | Uh, you don't |
| 519 | have a cell phone? |
| 00:33:46,380> | |
| 00:33:47,880 | 526 |
| I'm so scared. | 00:34:25,188> |
| 520 | 00:34:26,686 |
| 520 | That's weird. |
| 00:33:47,882> | 527 |
| 00:33:50,818 | 527 |
| Oh, my gosh. | 00:34:26,688> 00:34:29,122 |
| 521 | I may not have a cell |
| 00:33:50,820> | phone |
| 00:33:50,626 | phone |
| I'm scared | 528 |
| to close my eyes. | 00:34:29,124> |
| J J | 00:34:31,124 |
| 522 | Well, you don't |
| 00:33:52,220> | have a crossbow, |
| 00:33:53,320 | |
| I'm scared to open them. | 529 |
| | 00:34:31,126> |
| 523 | 00:34:32,928 |
| 00:34:13,842> | and I thought |
| 00:34:17,544 | everybody had one of |
| How do all those people | those. |

| 530 00:34:35,131> 00:34:36,199 Mmm. | 537 00:34:50,947> 00:34:52,945 - Excuse me? - It's terribly dull, |
|--|---|
| 00:34:36,898> 00:34:38,231 My name is Wednesday. | 538 00:34:52,947> 00:34:54,382 but my mother insists. |
| 532 00:34:38,233> 00:34:39,332 Okay. 533 00:34:39,334> | 539 00:34:58,320> 00:35:00,754 I'm actually cutting cage right now. |
| 00:34:43,236 Uh, I'm Parker. How long have you lived here? | 540 00:35:03,657> 00:35:04,925 Uh, okay. |
| 534 00:34:43,238> 00:34:47,774 My whole life. Which seems endless. | 541 00:35:04,927> 00:35:06,926 So, what happens at your school? |
| 535 00:34:47,776> 00:34:49,608 I've never seen you at school. | 542 00:35:06,928> 00:35:10,296 Uh, not much, just friends turning on each other. |
| 536 00:34:49,610> 00:34:50,945 I'm cage-schooled. | 543 00:35:10,298> 00:35:12,999 |

| Girls making other girls feel bad about themselves. | 00:35:47,466 Mr. and Mrs. Addams, there's really not much to do |
|---|--|
| 544 00:35:13,001> 00:35:14,300 Typical junior high stuff. | 551 00:35:47,468> 00:35:49,269 to make this place perfect. |
| 545 00:35:14,302> 00:35:15,303 Intriguing. 546 00:35:18,673> 00:35:21,274 | 552 00:35:49,271> 00:35:52,604 All we have to do is pull down the side walls, |
| Can anyone go to your school? | 553 00:35:52,606> 00:35:55,508 |
| 547 00:35:21,276> 00:35:23,776 I guess so. But who'd | and then also break down the other two walls. |
| want to? | 554 00:35:56,678> |
| 548 00:35:23,778> 00:35:24,780 Wednesday! | 00:36:00,847 Open up the ceiling by breaking it irreversibly. |
| 549 00:35:25,581> 00:35:26,983 Great shot! | 555 00:36:00,849> 00:36:03,649 Just get this nasty little floor out of the way, |
| 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! | 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. |
|--|---|
| 558 00:36:09,791> 00:36:11,658 Don't touch another thing! | 564 00:36:24,338> 00:36:26,372 Our whole family is coming in two weeks. |
| 559 00:36:11,660> 00:36:15,762 It's perfect. Ms. Needler, you have a gift. | 565 00:36:26,374> 00:36:27,740 Our finale! |
| 560 00:36:15,764> 00:36:18,631 The good news is I can | 00:36:27,742> 00:36:30,176 Our finale is in two weeks. |
| have a makeover crew up here | 567 00:36:30,178> 00:36:31,745 Thank you, Glenn. |
| 00:36:18,633> 00:36:20,800 and swinging hammers first thing in the morning. | 568 00:36:31,747> 00:36:33,680 It's a gracious offer, Ms. Needler, |

| 569 00:36:33,682> 00:36:35,082 | 00:36:57,039> 00:36:59,071 Gomez, I'll be blunt. |
|--------------------------------------|--|
| but you really | , |
| have done enough. | 577 |
| nave done enough. | 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. | to sen down there, |
| You understand. | 578 |
| Tou understand. | 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- brand. |
| 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 Mitch. | - Fifty houses? - Yes. |
| Mitten. | - res. |
| 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 |
| | m, one aream 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 |
| | That Wednesday girl |
| 584 | 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 |
| 585 | invaded |
| 00:37:22,597> | by a whole army of |
| 00:37:25,231 | freaks. |
| I think they'll | |
| want to stay for good. | 592 |
| | 00:37:49,090> |
| 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. | 00:37:50,992> |
| | 00:37:53,359 |
| 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> |
| ~ 0.0 | 00:37:58,234 |
| 589 | well, another kind of |
| 00:37:34,108> | intervention is called |

| for. | 00:38:14,816> |
|-------------------------|-------------------------|
| | 00:38:17,816 |
| 596 | Must be some kind |
| 00:37:59,934> | of scented embalming |
| 00:38:01,667 | fluid. |
| I agree, Gomez. | |
| rugico, comezi | 603 |
| 597 | 00:38:19,787> |
| 00:38:01,669> | 00:38:22,256 |
| 00:38:04,504 | Wednesday, |
| The whole family | practice your lurking |
| moving here | F8 |
| would be a dream come | 604 |
| true. | 00:38:22,258> |
| | 00:38:24,258 |
| 598 | on someone |
| 00:38:04,506> | other than your father. |
| 00:38:06,740 | J |
| But I don't trust | 605 |
| that Margaux woman. | 00:38:24,260> |
| | 00:38:25,461 |
| 599 | He's too easy. |
| 00:38:06,742> | |
| 00:38:09,778 | 606 |
| She's an eccentric, | 00:38:27,595> |
| darling, | 00:38:28,829 |
| give her a chance. | Much better. |
| | |
| 600 | 607 |
| 00:38:10,579> | 00:38:28,831> |
| 00:38:13,613 | 00:38:31,597 |
| "Rasp-berry preserves." | Mother, Father, |
| | I'd like to speak with |
| 601 | you. |
| 00:38:13,615> | - |
| 00:38:14,814 | 608 |
| Mmm. | 00:38:31,599> |
| | 00:38:34,200 |
| 602 | What's on your mind, |
| | |

| 1:441: -1.4 | 00.20.45 001 |
|-------------------------------------|-----------------------------------|
| my little nightcrawler? | 00:38:45,981> |
| 600 | 00:38:48,682 |
| 609 00:38:34,202> | "Junior high" |
| | 616 |
| 00:38:35,936 | |
| I spoke with Parker this afternoon. | 00:38:48,684> |
| tills afternoon. | 00:38:51,184 |
| 610 | Yes, yes, I have read about those |
| 00:38:35,938> | I mave read about mose |
| 00:38:38,537 | 617 |
| She's the daughter | 00:38:51,186> |
| of that talking | 00:38:53,620 |
| mannequin | in my abnormal |
| mamicquiii | psychology journals. |
| 611 | psychology journals. |
| 00:38:38,539> | 618 |
| 00:38:39,872 | 00:38:53,622> |
| who came by. | 00:38:55,521 |
| who came by: | Anyone of age can |
| 612 | 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 |
| | What of your studies |
| 615 | here? |

| <22 | 62 0 |
|--------------------------|------------------------|
| 622 | 628 |
| 00:39:03,298> | 00:39:19,414> |
| 00:39:06,131 | 00:39:21,082 |
| Your taxidermy | Well, Mother? |
| is coming along so well. | |
| | 629 |
| 623 | 00:39:35,097> |
| 00:39:06,133> | 00:39:37,332 |
| 00:39:08,535 | Have a good day |
| Mother, | at school, dear. |
| would you really | |
| deprive me | 630 |
| | 00:39:39,101> |
| 624 | 00:39:40,403 |
| 00:39:08,537> | Do your worst! |
| 00:39:11,838 | |
| of the opportunity to | 631 |
| torment | 00:39:46,207> |
| children my own age? | 00:39:50,412 |
| • | Ah. Now I understand. |
| 625 | This is a children's |
| 00:39:11,840> | prison. |
| 00:39:14,307 | 1 |
| Ah, she makes a point. | 632 |
| , 1 | 00:39:53,215> |
| 626 | 00:39:54,883 |
| 00:39:14,309> | Who's that? |
| 00:39:16,341 | |
| What's more, | 633 |
| with Wednesday in | 00:39:55,517> |
| school, | 00:39:57,052 |
| | Great. |
| 627 | |
| 00:39:16,343> | 634 |
| 00:39:19,014 | 00:39:58,352> |
| we'd get to know | 00:39:59,454 |
| the people here even | This is Wednesday. |
| better. | Time is in concessary. |
| outer. | |

| 635 00:39:59,787> 00:40:01,921 Hello. | 00:40:27,381 You have no sense of humor! |
|---|--|
| 636 00:40:01,923> 00:40:03,624 Hey, Parker. | 643 00:40:28,584> 00:40:30,649 - Did you see her face? - I know. |
| 637 00:40:05,026> 00:40:07,129 I got something for ya. | 644 00:40:30,651> 00:40:31,653 Bethany, is it? |
| 638 00:40:09,064> 00:40:10,896 A moldy sandwich? | 645 00:40:32,921> 00:40:37,256 Don't cut your eyes on my crew |
| 639 00:40:10,898> 00:40:12,731 | unless you're ready to dance. |
| You're slipping, Bethany. | 646 00:40:37,258> 00:40:41,162 |
| 640 00:40:12,733> 00:40:14,566 | What did you say, little ghoul? |
| You know what? You're right. | 647 00:40:41,963> 00:40:44,396 |
| 641 00:40:14,568> 00:40:17,305 | I don't think you understand. |
| Let's kick it up a notch. | 648 00:40:44,398> |
| 642 00:40:25,113> | 00:40:47,600 I'm not locked up in |

| here with you, Bethany. | 00:41:07,088> 00:41:08,821 I prefer to set my sights |
|-------------------------------|--|
| 649 | 656 |
| 00:40:47,602> 00:40:51,803 | 00:41:08,823> |
| You're locked up in here | 00:41:11,291 |
| with me. | on something |
| with hie. | 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 | How about |
| popular. | 661 |
| 654 | 661 |
| 654 | 00:41:36,851> |
| 00:41:05,320> | 00:41:39,486 |
| 00:41:07,086 | Ah, Shelly Longbottom, on Sugar Ridge Lane. |
| Popularity is fleeting. | on Sugai Kiuge Lane. |
| 655 | 662 |

| 00:41:39,488> 00:41:42,457 From Shelly Longbottom to everyone, | 668 00:41:59,840> 00:42:01,874 Has anyone seen my Shih Tzu Fee-fee? |
|--|--|
| 663 00:41:43,124> 00:41:45,291 "Did you hear | 669 00:42:01,876> 00:42:04,042 They're gonna turn us all into zombies. |
| 664 00:41:45,293> 00:41:48,695 "about those Addams people?" Question mark. | 670 00:42:04,044> 00:42:05,678 Where are they from anyways? |
| 665 00:41:48,697> 00:41:52,401 "Someone told me they're wanted in 30 states." | 671 00:42:05,680> 00:42:06,812 It doesn't matter! |
| 666 00:41:55,537> 00:41:58,338 You know they're | 00:42:06,814> 00:42:08,481 It's obvious they don't belong here. |
| raising a garden of man-eating plants? | 673 00:42:08,483> 00:42:11,517 Honey! Oh, those awful people |
| 00:41:58,340> 00:41:59,838 And feeding them our pets! | up on the hill. 674 00:42:11,519> 00:42:13,553 |

| They're not even | 00:42:22,597> |
|------------------------------|------------------------------|
| on Neighborhood Peeps! | 00:42:23,696 |
| | <i>then all the families</i> |
| 675 | come in. |
| 00:42:13,555> | |
| 00:42:15,088 | 682 |
| Well, that's suspicious. | 00:42:23,698> |
| , 1 | 00:42:24,865 |
| 676 | <i>Do you think</i> |
| 00:42:15,090> | we should |
| 00:42:16,988 | investigate? |
| <i>If other people</i> | 8 |
| are scared, then I'm | 683 |
| scared. | 00:42:24,867> |
| | 00:42:25,932 |
| 677 | <i>I'm turning grey.</i> |
| 00:42:16,990> | 22, |
| 00:42:18,323 | 684 |
| <i>I believe</i> | 00:42:25,934> |
| everything I read. | 00:42:27,566 |
| | <i>I'm worried</i> |
| 678 | for the children! |
| 00:42:18,325> | |
| 00:42:19,992 | 685 |
| <i>If someone posted</i> | 00:42:27,568> |
| it, | 00:42:29,237 |
| | <i>We need</i> |
| 679 | to talk to Margaux! |
| 00:42:19,994> | |
| 00:42:21,361 | 686 |
| <i>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</i> | 687 |
| one family in, | 00:42:34,409> |
| | 00:42:36,274 |
| 681 | Follow the instructions. |

| 688 00:42:36,276> 00:42:38,410 - Yuck. - Oh. | 695 00:44:09,436> 00:44:11,970 Oh, my God! Oh, my God! Oh, my God! Get them off me! |
|--|---|
| 689 00:42:38,412> | 696 |
| 00:42:40,546 | 00:44:20,481> |
| I've done this | 00:44:22,682 |
| thousands of times. | Zombie frogs! |
| 690 00:42:44,887> 00:42:45,888 Huh? | 697 00:44:22,684> 00:44:24,620 Bethany's changed her look. |
| 691 00:42:56,432> | 698 |
| 00:42:57,967 | 00:44:25,019> |
| Flip the switch! | 00:44:26,184 |
| • | It suits her. |
| 692 | 600 |
| 00:43:16,617> 00:43:20,288 | 699 00:44:26,186> |
| Give my creature life! | 00:44:28,720 |
| Give my creature me. | Awesome. Totally |
| 693 | awesome. |
| 00:43:26,628> | |
| 00:43:30,064 | 700 |
| Live! | 00:44:28,722> |
| Live, I tell you, live! | 00:44:30,122 |
| 694 | It is an honor |
| 00:43:48,316> | 701 |
| 00:43:51,352 | 00:44:30,124> |
| It's alive! It's alive! | 00:44:31,291 |
| | and a privilege |
| | |

| | I'm worried about. |
|-------------------------|---------------------------|
| 702 | |
| 00:44:31,293> | 709 |
| 00:44:32,459 | 00:45:09,030> |
| to watch you work. | 00:45:12,231 |
| | It's the rest of them. We |
| 703 | may |
| 00:44:32,461> | need to provide an alibi. |
| 00:44:35,062 | |
| Hey. Do you wanna | 710 |
| go to the mall? | 00:45:12,233> |
| | 00:45:14,700 |
| 704 | My love, it's game night. |
| 00:44:35,064> | |
| 00:44:38,898 | 711 |
| Why not? I haven't seen | 00:45:14,702> |
| a good mauling in ages. | 00:45:15,901 |
| | Wednesday will be |
| 705 | home soon, |
| 00:45:00,153> | |
| 00:45:02,921 | 712 |
| It's late. I'm worried. | 00:45:15,903> |
| | 00:45:18,039 |
| 706 | so why don't you |
| 00:45:02,923> | come and join us? |
| 00:45:05,224 | |
| Darling, | 713 |
| Wednesday will be fine. | 00:45:18,773> |
| | 00:45:21,874 |
| 707 | Oh, very well. F-6. |
| 00:45:05,226> | 5 1.4 |
| 00:45:06,725 | 714 |
| She can take care of | 00:45:21,876> |
| herself. | 00:45:24,242 |
| 5 00 | Pugsley, |
| 708 | you heard your mother. |
| 00:45:06,727> | 715 |
| 00:45:09,028 | 715 |
| It's not Wednesday | 00:45:24,244> |

| 00:45:26,247 Blow F-6! 716 00:45:28,082> 00:45:29,515 Fire in the hole! | 723 00:45:58,479> 00:46:02,148 Mother! I thought I felt my skin crawling! |
|---|--|
| 717 00:45:29,517> 00:45:31,517 I'm king of the world! | 724 00:46:03,918> 00:46:05,885 Grandma, what a surprise. |
| 718 00:45:31,519> 00:45:34,720 <i>Near, far, wherever</i> | 725 00:46:05,887> 00:46:07,486 I thought you were in Prague. |
| 719 00:45:42,229> 00:45:43,729 Yes! | 726 00:46:07,488> 00:46:08,921 I was! |
| 720 00:45:43,731> 00:45:45,432 You sunk my battleship. 721 00:45:45,434> 00:45:47,736 | 727 00:46:08,923> 00:46:11,423 They caught me smuggling crocodiles out of the zoo. |
| 00:45:47,736 Ha-ha! Well done, Pugsley! 722 00:45:56,644> 00:45:58,477 Hello, my uglies! | 728 00:46:11,425> 00:46:13,093 But I escaped and talked my way |
| richo, my ughes. | 12) |

| 00:46:13,095> 00:46:14,894 onto a Somali pirate ship. | 736 00:46:27,943> 00:46:29,309 Or is it months? |
|---|--|
| 730 00:46:14,896> | 737 |
| 00:46:16,495 | 00:46:29,311> |
| We got into | 00:46:31,343 |
| a heated poker game | Ha! That reminds me. |
| 731 | 738 |
| 00:46:16,497> | 00:46:31,345> |
| 00:46:18,832 | 00:46:33,280 |
| and I cleaned them out. | Guess what I've got, |
| 722 | Pugsley? |
| 732 00:46:18,834> | 739 |
| 00:46:20,666 | 00:46:33,282> |
| - Cheating or robbery? | 00:46:35,682 |
| - Both! | - Candy! |
| Dour. | - Oh, yes! |
| 733 | , <i>J</i> |
| 00:46:20,668> | 740 |
| 00:46:22,468 | 00:46:35,684> |
| Always remember, | 00:46:37,751 |
| Pugsley, | But the Mazurka |
| | isn't for a week. |
| 734 | |
| 00:46:22,470> | 741 |
| 00:46:25,504 | 00:46:37,753> |
| it ain't cheating | 00:46:39,417 |
| if no one catches you. | Why are you here so early? |
| 735 | |
| 00:46:25,506> | 742 |
| 00:46:27,941 | 00:46:39,419> |
| I haven't bathed | 00:46:42,122 |
| in two weeks. Ugh. | Gomez said you needed |

| a little help with the | |
|----------------------------|--------------------------|
| party. | 749 |
| | 00:46:56,003> |
| 743 | 00:46:57,169 |
| 00:46:42,124> | Neither can I? |
| 00:46:45,191 | |
| And I said, I got my son | 750 |
| ready | 00:46:57,171> |
| for his Mazurka, | 00:46:58,870 |
| | He said you were |
| 744 | in over your head. |
| 00:46:45,193> | |
| 00:46:48,794 | 751 |
| so of course, I'm going | 00:46:58,872> |
| to do | 00:47:00,039 |
| the same for my | Thank you, Mother! |
| grandson. | |
| | 752 |
| 745 | 00:47:00,041> |
| 00:46:48,796> | 00:47:02,374 |
| 00:46:50,129 | Said you were more |
| I love him! | tense |
| | than he's ever seen you. |
| 746 | |
| 00:46:50,131> | 753 |
| 00:46:52,131 | 00:47:02,376> |
| It's true! I sent for her! | 00:47:04,776 |
| | - I didn't say that |
| 747 | exactly. |
| 00:46:52,133> | - Yes, you did. |
| 00:46:53,899 | |
| I can't believe you | 754 |
| bothered | 00:47:04,778> |
| | 00:47:06,546 |
| 748 | You said that exactly. |
| 00:46:53,901> | |
| 00:46:55,503 | 755 |
| your mother with that, | 00:47:06,548> |
| darling. | 00:47:07,680 |

| Said he was worried 756 00:47:07,682> | 00:47:23,564> 00:47:26,064 Wednesday, where have you been? |
|---|---|
| 00:47:10,149 you'd have a massive facial expression and | 763 00:47:26,066> 00:47:27,367 Elsewhere. |
| 757 00:47:10,151> 00:47:12,050 You know, I'm starving! Let's eat! | 764 00:47:37,512> 00:47:39,211 What are you wearing? |
| 758 00:47:12,052> 00:47:14,854 Not until Wednesday gets home. | 765 00:47:39,213> 00:47:41,747 Parker calls it a pop of color. |
| 759 00:47:14,856> 00:47:17,356 Where is that granddaughter of mine? | 766 00:47:41,749> 00:47:43,349 While I certainly appreciate a horse |
| 760 00:47:17,358> 00:47:19,160 I got something for her! | 767 00:47:43,351> 00:47:44,517 with a spear through its head, |
| 761 00:47:20,996> 00:47:23,562 Ah, there's my little storm cloud! | 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 | 00:48:02,871> |
| it brings out my smile. | 00:48:06,275 |
| | Thank you, Grandma. |
| 770 | But I will handle this. |
| 00:47:47,588> | |
| 00:47:49,988 | 777 |
| Wednesday, | 00:48:06,874> |
| you don't have a smile. | 00:48:08,276 |
| • | Ah, suit yourself. |
| 771 | • |
| 00:47:49,990> | 778 |
| 00:47:51,524 | 00:48:11,378> |
| Turns out | 00:48:14,814 |
| I have a lot of things | When you're done with |
| C | Fabio, |
| 772 | send him up to my |
| 00:47:51,526> | room. |
| 00:47:52,828 | |
| you don't know about. | 779 |
| • | 00:48:14,816> |
| 773 | 00:48:17,052 |
| 00:47:56,865> | - Ooh-hoo-hoo. |
| 00:47:58,898 | - Oh, boy! |
| I see I got here just in | • |
| time. | 780 |
| | 00:48:19,688> |
| 774 | 00:48:21,419 |
| 00:47:58,900> | Wednesday. |
| 00:48:00,633 | • |
| You were right to call, | 781 |
| Gomez. | 00:48:21,421> |
| | 00:48:23,756 |
| 775 | How would you like |
| 00:48:00,635> | to join me tomorrow |
| 00:48:02,869 | • |
| I'll talk to her. | 782 |
| Hand me that bear trap. | 00:48:23,758> |
| * | |

| 00:48:28,294 | 789 |
|--------------------------|---------------------------|
| after the school for tea | 00:48:47,314> |
| and séance in the | 00:48:48,747 |
| cemetery? | What's your |
| • | favorite filter? |
| 783 | |
| 00:48:28,296> | 790 |
| 00:48:30,028 | 00:48:48,749> |
| Is attendance | 00:48:52,051 |
| mandatory? | I don't know. I look |
| mandatory! | black |
| 704 | |
| 784 | and white in all of them. |
| 00:48:30,030> | |
| 00:48:31,731 | 791 |
| Come now, my little | 00:48:52,053> |
| raven. | 00:48:53,385 |
| | You know, |
| 785 | when I met you, |
| 00:48:31,733> | • |
| 00:48:34,200 | 792 |
| You did so love it | 00:48:53,387> |
| when you were younger. | 00:48:55,120 |
| | I thought you were |
| 786 | super weird. |
| 00:48:34,202> | super wend. |
| 00:48:35,570 | 793 |
| If you like, Mother. | 00:48:55,122> |
| ii you like, womer. | 00:48:56,921 |
| 787 | |
| | But now, |
| 00:48:37,738> | I think you're really |
| 00:48:39,439 | cool. |
| Sleep well, dear. | |
| | 794 |
| 788 | 00:48:56,923> |
| 00:48:39,441> | 00:48:58,157 |
| 00:48:41,977 | I concur. |
| Don't forget to kick | |
| your father good night. | 795 |
| | 00:48:58,159> |
| | , |

| 00.40.00.225 | |
|------------------------------|--------------------------|
| 00:49:00,325 | one's mother that way. |
| You're not completely devoid | 802 |
| of merit yourself. | 00:49:18,613> |
| of merit yoursen. | 00:49:19,812 |
| 796 | But I must admit, |
| 00:49:00,327> | But I must aumit, |
| 00:49:02,430 | 803 |
| I wanna say "thank | 00:49:19,814> |
| you" | 00:49:19,814> |
| you | walking around in |
| 797 | something |
| 00:49:04,898> | so garish, so grotesque |
| 00:49:05,965 | so garisii, so grotesque |
| Oh, how'd that barrette | 804 |
| on, now a unat carrette | 00:49:24,684> |
| 798 | 00:49:26,785 |
| 00:49:05,967> | I was shocked |
| 00:49:07,399 | how thrilling it felt. |
| you bought yesterday | U |
| go over at home? | 805 |
| | 00:49:26,787> |
| 799 | 00:49:29,354 |
| 00:49:07,401> | I wish |
| 00:49:11,671 | I could do that. |
| Actually, my mother's | |
| reaction | 806 |
| was, well, unexpected. | 00:49:29,356> |
| | 00:49:31,090 |
| 800 | But my mom makes me |
| 00:49:11,673> | wear this stuff, |
| 00:49:15,307 | |
| She was accepting. | 807 |
| It depressed me. | 00:49:31,092> |
| | 00:49:33,093 |
| 801 | and it's just so |
| 00:49:15,309> | |
| 00:49:18,611 | 808 |
| One never wants to see | 00:49:33,095> |

| 00:49:37,296 I believe the word you're looking for is "unfortunate." | 815 00:50:12,465> 00:50:14,633 <i>Where's my little wraith?</i> |
|--|--|
| 809 00:49:37,298> | 816 |
| 00:49:40,700 | 00:50:14,635> |
| Ugh. I'd love to | 00:50:16,568 |
| just go crazy | Wednesday |
| just go cruzy | still hasn't arrived. |
| 810 | |
| 00:49:40,702> | 817 |
| 00:49:43,271 | 00:50:16,570> |
| and wear something | 00:50:19,204 |
| that would shock her. | We agreed to come up |
| | here |
| 811 | for tea and séance, |
| 00:49:44,439> | |
| 00:49:45,671 | 818 |
| Well, Parker, | 00:50:19,206> |
| | 00:50:21,840 |
| 812 | and now it seems |
| 00:49:45,673> | she stood me up. |
| 00:49:46,838 | |
| you're in luck. | 819 |
| | 00:50:21,842> |
| 813 | 00:50:23,575 |
| 00:49:46,840> | <i>Morticia!</i> |
| 00:49:50,211 | Can you hear me? |
| You happen to be | 000 |
| talking | 820 |
| to the queen of shock. | 00:50:23,577> |
| 014 | 00:50:24,977 |
| 814 | <i>You're not doing it</i> |
| 00:50:11,298> 00:50:12,463 | right. |
| Hello, Mother. | 821 |
| nono, monior. | 00:50:24,979> |
| | 00.50.24,373 / |

| 00.50.26.212 | 2. XI 1 1 |
|----------------------------------|-----------------------------|
| 00:50:26,312 | <i>Now, where's my</i> |
| - <i>Press that button</i> | granddaughter? |
| there. | 020 |
| - <i>I did! I did!</i> | 828 |
| 022 | 00:50:34,488> |
| 822 | 00:50:35,921 |
| 00:50:26,314> | Just what I said. |
| 00:50:27,379 | 020 |
| <i>Did you hear it</i> | 829 |
| click? | 00:50:35,923> |
| 922 | 00:50:38,057 |
| 823 | I think she's distancing |
| 00:50:27,381> | herself from me. |
| 00:50:28,479 <i>Morticia!</i> | 830 |
| <1>Morticia! 1 | 00:50:38,059> |
| 824 | 00:50:39,691 |
| 00:50:28,481> | <i>Oh,</i> |
| 00:50:29,615 | she's wrapped in a black |
| <i>It's supposed to be</i> | hole |
| on | note 415 |
| | 831 |
| 825 | 00:50:39,693> |
| 00:50:29,617> | 00:50:40,992 |
| 00:50:31,017 | <i>of emptiness and</i> |
| - <i>when you hear the</i> | longing, |
| click. | |
| - <i>Wait, I see</i> | 832 |
| something. | 00:50:40,994> |
| | 00:50:42,528 |
| 826 | <i>like all of us Frump</i> |
| 00:50:31,019> | women. |
| 00:50:32,718 | |
| - <i>You did it!</i> | 833 |
| - <i>Hello, darling!</i> | 00:50:42,530> |
| 027 | 00:50:44,963 |
| 827 | - <i>Wednesday?</i> |
| 00:50:32,720> | - It's not |
| 00:50:34,486 | Wednesday! |

| 00:50:46,999 841 - <i>>Who's this?</i> 00:50:58,512> - It's me, Father. 00:51:00,680 835 Serve time! 00:50:47,001> 00:50:048,066 4i>Morticia? 842 <i>Morticia? 00:51:00,682> 00:51:03,615 00:51:03,615 836 <i>Listen, Morticia, remember the time 00:50:50,436 <i>What's wrong with you now? 843 00:51:03,617> 00:51:06,619 00:50:50,438> 00:51:06,619 00:50:52,537 and joined the Girl The world can be so cruel. 844 838 00:51:06,621> 00:50:52,539> 00:51:10,189 00:50:55,173 <i>We were so worried And all she wants to do is run toward it. path. 839 845 00:50:55,175> 00:51:10,191> 00:50:57,041 <i>Sub when you found out that way. that campfires vi>But when you found out that campfires</i></i></i></i></i> | 834 00:50:44,965> | <i>You wanted to see the world.</i> |
|---|----------------------|---|
| - <i>Who's this?</i> - It's me, Father. 00:50:58,512> - It's me, Father. 00:51:00,680 <i>>Find yourself. Serve time!</i> 00:50:47,001> 00:50:48,066 <i>Morticia?</i> 00:51:00,682> 00:51:03,615 <i>Listen, 00:50:50,436 <i>What's wrong with you now?</i> 837 00:51:03,617> 837 00:51:03,617> 837 00:51:06,619 00:50:50,438> <iyou 00:50:52,537="" 00:51:06,621="" 838="" 844="" away="" be="" can="" cruel.="" ran="" so="" the="" world=""> 00:51:10,189 00:50:55,173 And all she wants to do is run toward it. 839 845 00:50:57,041 <i>Serve time!</i> 00:51:00,682> 00:51:03,615 <i>Vi>Viou ran away 00:51:06,621> 00:51:10,189 <i>Vi>We were so worried you were on a bad path.</i> 839 845 00:50:55,175> 00:51:10,191> 00:50:557,041 <i>Serve time!</i> 00:51:00,680 <i>Vi>Viou ran away 00:51:00,661 <i>Viou ran away 00:51:10,189 <i>Vi>Viou ran away 00:51:10,189 <i>Vi>Viou ran away 00:51:10,189 <i>Vi>Viou ran away 00:51:10,189 <i>Vi>Viou were on a bad path.</i> Vi>Viou were on a bad path.</iyou></i> Vi>Viou were on a bad path. Vi>Viou ran away on a vival ran | | 841 |
| - It's me, Father. - It's me, Father. 00:51:00,680 | | |

| 00:51:15,928 | 00:51:30,408 |
|----------------------------|----------------------------|
| <i>vere for roasting</i> | <i>Good.</i> |
| marshmallows | Wait a second. |
| and not other Girl | wait a second. |
| Scouts, | 853 |
| Scouts, VI | 00:51:30,410> |
| 847 | 00:51:30,410 |
| 00:51:15,930> | <i>When did I die?</i> |
| 00:51:17,930 | Vineli did i die: Viz |
| <i>veil, you got bored</i> | 854 |
| and you came home. | 00:51:31,644> |
| and you came nome. | 00:51:33,146 |
| 848 | <i>20 years ago.</i> |
| 00:51:17,932> | <1>20 years ago. 1 |
| 00:51:20,233 | 855 |
| <i>We were so</i> | 00:51:33,148> |
| relieved. | 00:51:35,914 |
| reneved. | <i>Oh, right.</i> |
| 849 | Happy anniversary, |
| 00:51:20,235> | darling. |
| 00:51:20,233> | darning. |
| <i>Trust</i> | 856 |
| Wednesday. | 00:51:35,916> |
| wednesday. | 00:51:39,551 |
| 850 | All right, Pugsley, let's, |
| 00:51:21,702> | uh, go through it again. |
| 00:51:24,803 | un, go unough it agam. |
| <i>Like you,</i> | 857 |
| she'll do the right | 00:51:39,553> |
| thing. | 00:51:42,655 |
| umg. | You got this, Pugsley. |
| 851 | This Mazurka's nothing. |
| 00:51:24,805> | Tins Mazurka's nothing. |
| 00:51:24,303 | 858 |
| Thank you, Father. | 00:51:44,492> |
| That's most comforting. | 00:51:47,425 |
| That's most connorming. | You eat swords for |
| 852 | breakfast. |
| 00:51:28,376> | oreaniust. |
| 00.31.20,370/ | |

| 859 | |
|----------------------|--------------------------|
| 00:51:47,427> | 866 |
| 00:51:50,095 | 00:52:17,457> |
| You just got a case | 00:52:21,593 |
| of pre-ball jitters. | that was most definitely |
| or pre buil fitters. | a thing you did. |
| 860 | a amig you are. |
| 00:51:50,097> | 867 |
| 00:51:52,263 | 00:52:21,595> |
| It's way more common | 00:52:24,863 |
| than you think. | A question, |
| | what in heaven's name |
| 861 | was it? |
| 00:51:52,265> | |
| 00:51:54,834 | 868 |
| If a Mazurka lasts | 00:52:24,865> |
| for more than four | 00:52:26,265 |
| hours, | The Sabre Mazurka. |
| | |
| 862 | 869 |
| 00:51:54,836> | 00:52:28,702> |
| 00:51:56,438 | 00:52:31,104 |
| contact your doctor. | You know what? |
| | You've been practicing |
| 863 | hard. |
| 00:51:57,805> | |
| 00:51:59,841 | 870 |
| From the top. | 00:52:31,106> |
| Music! | 00:52:33,205 |
| | Why don't we |
| 864 | call it a day? Hmm? |
| 00:52:14,655> | |
| 00:52:15,820 | 871 |
| Pugsley, | 00:52:33,207> |
| | 00:52:35,207 |
| 865 | Hit the showers, kid. |
| 00:52:15,822> | |
| 00:52:17,455 | 872 |
| I can honestly say | 00:52:35,209> |

| 00:52:36,575 | 879 |
|--|--|
| So, we're finished? | 00:52:55,195> |
| | 00:52:56,495 |
| 873 | in front of everyone! |
| 00:52:36,577> | |
| 00:52:37,843 | 880 |
| Ah, yes. | 00:52:56,497> |
| | 00:52:58,530 |
| 874 | Gomez, you gotta calm |
| 00:52:37,845> | down! |
| 00:52:41,613 | |
| Yes, son. We are | 881 |
| most certainly finished. | 00:52:58,532> |
| 075 | 00:53:00,800 |
| 875 | There's still a day |
| 00:52:41,615> | to get him ready! |
| 00:52:43,582 | 992 |
| Mmm. Okay. Thanks, | 882 |
| Pop. | 00:53:00,802> 00:53:04,437 |
| 876 | Fester, a year wouldn't |
| 00:52:43,584> | he |
| | * * |
| | |
| Thanks, Chere I ester. | ready. |
| 877 | 883 |
| | 00:53:04,439> |
| | |
| This is a complete | I've failed him, Fester. |
| disaster! | |
| How did this happen? | 884 |
| | 00:53:06,508> |
| 878 | 00:53:11,142 |
| 00:52:53,695> | |
| | an Addams, but I failed. |
| | |
| | |
| himself | |
| | 00:53:13,914 |
| 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? | enough to get him ready. 883 00:53:04,439> 00:53:06,506 I've failed him, Fester. 884 00:53:06,508> |

| They're going | 892 |
|------------------------------|---------------------------|
| to eat him alive. | 00:53:32,166> |
| | 00:53:33,465 |
| 886 | Oh. |
| 00:53:15,916> | |
| 00:53:18,983 | 893 |
| <i>I like it like that</i> | 00:53:33,467> |
| Ooh, baby | 00:53:35,501 |
| | I'm sure |
| 887 | they're good. |
| 00:53:18,985> | |
| 00:53:21,019 | 894 |
| <i>I said I like it like</i> | 00:53:35,503> |
| that | 00:53:38,370 |
| | My sister Sloom is |
| 888 | going to be judging |
| 00:53:21,021> | Pugsley. |
| 00:53:25,124 | |
| <i>Ooh, baby,</i> | 895 |
| I like it like that | 00:53:38,372> |
| | 00:53:40,273 |
| 889 | And if things aren't done |
| 00:53:25,126> | the traditional way, |
| 00:53:27,359 | |
| All right. Thank you. | 896 |
| | 00:53:40,275> |
| 890 | 00:53:41,840 |
| 00:53:27,361> | she won't be happy, |
| 00:53:29,762 | |
| Grandma, | 897 |
| we already have a band. | 00:53:41,842> |
| | 00:53:44,109 |
| 891 | and the Mazurka |
| 00:53:29,764> | could be a disaster! |
| 00:53:32,164 | |
| They came highly | 898 |
| recommended | 00:53:44,111> |
| from the mortuary. | 00:53:46,113 |
| | But what do I know? |

| | like |
|-------------------------------|--|
| 899 | everyone else? |
| 00:53:46,414> | everyone else: |
| 00:53:47,546 | 906 |
| Fine. | 00:54:09,736> |
| 1 | 00:54:12,271 |
| 900 | Do not speak |
| 00:53:47,548> | to your mother that way. |
| 00:53:48,948 | |
| Yay, we got the gig! | 907 |
| , , | 00:54:12,273> |
| 901 | 00:54:14,805 |
| 00:53:48,950> | How dare you |
| 00:53:50,048 | enter this house like |
| We got it! | that. |
| | |
| 902 | 908 |
| 00:53:50,050> | 00:54:14,807> |
| 00:53:51,550 | 00:54:16,945 |
| Ah, one more thing | Wait, where are your |
| | tattoos? |
| 903 | |
| 00:53:51,552> | 909 |
| 00:53:54,919 | 00:54:19,380> |
| Oh, someone's at the | 00:54:20,812 |
| door. | Oh, thank the stars! |
| I'd better go see who it | 010 |
| is. | 910 |
| 004 | 00:54:20,814> |
| 904 | 00:54:23,381 |
| 00:54:01,896> 00:54:05,597 | Where were you?Hanging out with |
| <i>What's so great</i> | - Hanging out with Parker. |
| about being yourself | raikei. |
| about being yoursenviz | 911 |
| 905 | 00:54:23,383> |
| 00:54:05,599> | 00:54:26,151 |
| 00:54:09,734 | Is this why you skipped |
| <i>When you can be</i> | tea and séance? |
| 12 Tribili you call oc | tou and sounce: |

| 912 00:54:26,153> 00:54:28,153 Your grandparents were trying to contact you. | 00:54:38,731 I do not like it. 919 00:54:38,733> 00:54:40,932 Everyone knows pink is a gateway color. |
|---|--|
| 913 | 020 |
| 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 | to public school. |
| 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 | - wnat? - In fact, |
| 00:54:36,363> | - III fact, |
| 00:54:37,629 | 924 |
| Do you like it? | 00:54:47,907> |
| 20 Journal II. | 00:54:50,311 |
| 918 | she's never leaving |
| 00:54:37,631> | this house again. |
| * | C |

| 925 00:54:53,447> 00:54:56,515 | 00:55:09,030> 00:55:10,798 Parker? |
|--------------------------------------|--|
| Wow, that's some evil | 932 |
| eye | 00:55:12,298> |
| she's got there. | 00:55:14,369 |
| sile is got there. | - Who did this to you? |
| 926 | - I did. |
| 00:54:56,517> | T Gra. |
| 00:54:59,651 | 933 |
| No, that dead-eye stare | 00:55:15,102> |
| is new. | 00:55:17,102 |
| | This is my new look, |
| 927 | Mother. |
| 00:54:59,653> | |
| 00:55:01,854 | 934 |
| And I think I know | 00:55:17,104> |
| where she got it. | 00:55:21,673 |
| G | I decided that from now |
| 928 | on, |
| 00:55:01,856> | I choose my clothes, not |
| 00:55:04,590 | you. |
| Hey, guys, this is me | |
| now. | 935 |
| | 00:55:21,675> |
| 929 | 00:55:25,077 |
| 00:55:04,592> | Argh! This is that little |
| 00:55:07,593 | creep Wednesday |
| If you like it, hit "like," | Addams' work! |
| but who cares if you like | |
| it. | 936 |
| | 00:55:25,079> |
| 930 | 00:55:28,347 |
| 00:55:07,595> | She's not a creep. |
| 00:55:09,028 | She's just not like you. |
| I'm living my truth. | |
| | 937 |
| 931 | 00:55:28,349> |

| 00:55:30,216 | |
|-------------------------|--------------------------|
| Why can't you ever let | 944 |
| people be different? | 00:55:46,233> |
| | 00:55:47,466 |
| 938 | Like you! |
| 00:55:30,218> | • |
| 00:55:34,486 | 945 |
| Because it's my calling | 00:55:47,468> |
| to make everyone the | 00:55:51,504 |
| same. | Parker! |
| | Plastic flowers live |
| 939 | forever. |
| 00:55:34,488> | |
| 00:55:38,390 | 946 |
| Too bright! | 00:55:51,506> |
| It burns! | 00:55:53,808 |
| | Now, you go think |
| 940 | about that in your room. |
| 00:55:38,392> | , |
| 00:55:41,292 | 947 |
| Good! Maybe it'll burn | 00:55:54,407> |
| away | 00:55:56,508 |
| the weird! | With no social media. |
| | |
| 941 | 948 |
| 00:55:41,294> | 00:55:56,510> |
| 00:55:42,494 | 00:55:58,977 |
| I hate it here! | No! Please, no. |
| | Anything but that! |
| 942 | , , |
| 00:55:42,496> | 949 |
| 00:55:44,495 | 00:55:58,979> |
| Everything's boring | 00:56:01,646 |
| and fake and bright, | Now go wipe that |
| 5 , | depressing |
| 943 | goop off your face. |
| 00:55:44,497> | - 1 |
| 00:55:46,231 | 950 |
| like plastic flowers! | 00:56:01,648> |
| • | |

| 00:56:03,414 | 957 |
|--------------------------|---------------------------|
| You first! | 00:56:37,251> |
| | 00:56:39,350 |
| 951 | Good luck with your |
| 00:56:03,416> | Mazurka. |
| 00:56:07,553 | |
| Oh! Those Addamses | 958 |
| have gone too far this | 00:56:39,352> |
| time. | 00:56:41,754 |
| | Wait, you're leaving? |
| 952 | |
| 00:56:07,555> | 959 |
| 00:56:10,592 | 00:56:41,756> |
| I think they're going to | 00:56:43,555 |
| need | Who's gonna torment |
| a little more help. | me |
| | every day? |
| 953 | |
| 00:56:26,374> | 960 |
| 00:56:27,542 | 00:56:43,557> |
| Hey! | 00:56:46,758 |
| | Living under this roof is |
| 954 | all the torment you'll |
| 00:56:29,510> | need. |
| 00:56:31,376 | |
| Where are you going? | 961 |
| | 00:56:46,760> |
| 955 | 00:56:49,026 |
| 00:56:31,378> | Besides, our parents |
| 00:56:32,945 | have made it clear |
| A friend's. | 0.62 |
| 0.5.6 | 962 |
| 956 | 00:56:49,028> |
| 00:56:32,947> | 00:56:51,796 |
| 00:56:37,249 | that the only way |
| I hold people prisoner, | to be accepted in this |
| not the other way | family |
| around. | 963 |
| | 903 |
| | |

| 00:56:51,798> | it'd be so soon. |
|-------------------------|---------------------------------------|
| 00:56:54,733 | |
| is to be exactly like | 970 |
| them. | 00:57:11,251> |
| | 00:57:13,718 |
| 964 | I'll never |
| 00:56:54,735> | forget you, Pugsley! |
| 00:56:57,102 | |
| I can't play | 971 |
| by those rules anymore. | 00:57:13,720> |
| by those rules unymore. | 00:57:15,553 |
| 965 | But I'll try. |
| 00:56:57,104> | But In uy. |
| 00:56:59,637 | 972 |
| | · · = |
| Farewell, brother | 00:57:15,555> |
| Pugsley. | 00:57:18,657 |
| 0.55 | Pugsley, have you seen |
| 966 | your sister? |
| 00:56:59,639> | |
| 00:57:01,542 | 973 |
| Tomorrow, you become | 00:57:18,659> |
| a man. | 00:57:20,258 |
| | She's not in her room. |
| 967 | |
| 00:57:02,075> | 974 |
| 00:57:04,311 | 00:57:20,260> |
| And I become a | 00:57:21,827 |
| fugitive. | Mmm |
| | |
| 968 | 975 |
| 00:57:05,979> | 00:57:21,829> |
| 00:57:08,713 | 00:57:24,164 |
| Always kinda knew | Pugsley. Where's |
| it'd end up like this. | Wednesday? |
| | · · · · · · · · · · · · · · · · · · · |
| 969 | 976 |
| 00:57:08,715> | 00:57:24,731> |
| 00:57:11,249 | 00:57:26,099 |
| Just didn't think | Um Tsk. |
| Just didil t tillik | UIII I SK. |

| 977 | <i>When the day is long</i> |
|-------------------------|-----------------------------|
| 00:57:27,834> | 004 |
| 00:57:32,236 | 984 |
| Tick, tock, | 00:58:17,285> |
| tick, tock, Mother. | 00:58:19,220 |
| 0.770 | <i>And the night</i> |
| 978 | 005 |
| 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 yours</i> |
| 070 | alone |
| 979 | 986 |
| 00:57:35,008> | |
| 00:57:36,240 | 00:58:27,561> |
| Pugsley | 00:58:28,959 |
| 980 | <i>When you're sure</i> |
| 00:57:36,242> | sure 1 |
| 00:57:39,979 | 987 |
| She did not go | 00:58:28,961> |
| to her friend's house. | 00:58:31,532 |
| to her friend's flouse. | <i>You've had</i> |
| 981 | enough |
| 00:57:39,981> | chough |
| 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> |
| - | S |
| 983 | 990 |
| 00:58:12,046> | 00:58:42,809> |
| 00:58:15,617 | 00:58:46,514 |
| | |

| <i>Don't let yourself</i> | 00:59:19,345> |
|---------------------------|--|
| go | 00:59:21,379 <i>the next house we</i> |
| 991 | flip |
| 00:58:50,418> | is gonna land on |
| 00:58:54,088 | you. |
| <i>'Cause everybody</i> | you. 1 |
| cries | 998 |
| cries (1) | 00:59:21,381> |
| 992 | 00:59:22,580 |
| 00:58:58,191> | Marty, listen to me. |
| 00:59:03,160 | |
| <i>And everybody</i> | 999 |
| hurts | 00:59:22,582> |
| | 00:59:25,184 |
| 993 | Tomorrow, our finale |
| 00:59:04,564> | will be the biggest half |
| 00:59:06,532 | hour |
| <i>Sometimes</i> | |
| | 1000 |
| 994 | 00:59:25,186> |
| 00:59:06,534> | 00:59:26,919 |
| 00:59:09,202 | your network has ever |
| I shall be staying with | aired. |
| you | |
| for a while. | 1001 |
| | 00:59:26,921> |
| 995 | 00:59:29,088 |
| 00:59:10,104> | There's just one more |
| 00:59:13,942 | thing |
| <i>Everybody hurts</i> | to take care of. |
| 996 | 1002 |
| 00:59:18,111> | 00:59:29,090> |
| 00:59:19,343 | 00:59:30,555 |
| <i>If this doesn't</i> | <i>This better be good</i> |
| work, | or you won't be able |
| 005 | 1000 |
| 997 | 1003 |

| 00:59:30,557> | |
|------------------------------|------------------------------|
| 00:59:31,791 | 1010 |
| <i>to get a job as a</i> | 00:59:57,285> |
| doormat. | 00:59:59,783 |
| | <i>Park it like it's hot</i> |
| 1004 | Park it like it's hot |
| 00:59:31,793> | |
| 00:59:32,925 | 1011 |
| Yes, yes, yes. | 00:59:59,785> |
| | 01:00:00,952 |
| 1005 | <i>Park it like it's</i> |
| 00:59:32,927> | hot |
| 00:59:36,396 | |
| I intend to bring | 1012 |
| the house down. | 01:00:00,954> |
| | 01:00:02,421 |
| 1006 | <i>And if a get a</i> |
| 00:59:50,311> | attitude |
| 00:59:51,977 | |
| <i>When the pimp's in</i> | 1013 |
| the crib ma | 01:00:02,423> |
| | 01:00:04,756 |
| 1007 | <i>Pop it like it's hot</i> |
| 00:59:51,979> | Pop it like it's hot |
| 00:59:54,546 | |
| <i>Drop it like it's hot</i> | 1014 |
| Drop it like it's hot | 01:00:04,758> |
| | 01:00:05,890 |
| 1008 | <i>Pop it like it's</i> |
| 00:59:54,548> | hot |
| 00:59:55,814 | |
| <i>Drop it like it's</i> | 1015 |
| hot | 01:00:05,892> |
| | 01:00:08,561 |
| 1009 | <i>I got the Rolly on</i> |
| 00:59:55,816> | my arm |
| 00:59:57,283 | and I'm pouring |
| <i>When the pigs try</i> | Chandon |
| to get at you | |

| 1016 | in almost three days! |
|----------------------------|-------------------------------|
| 01:00:08,563> | |
| 01:00:11,633 | 1023 |
| <i>And I roll the best</i> | 01:00:34,822> |
| 'cause I got it going | 01:00:37,321 |
| on | 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 |
| 1018 | crafting room. |
| 01:00:20,740> | 1007 |
| 01:00:23,207 | 1025 |
| It. Cousin. You made it! | 01:00:39,360> |
| 1010 | 01:00:41,660 |
| 1019 | No one is allowed in |
| 01:00:24,343> | there. |
| 01:00:26,812 | 1006 |
| 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> | Then that's where it is. |
| 01:00:29,410> | 1027 |
| Where did she hide my | 01:00:50,671> |
| phone? | 01:00:52,040 |
| phone: | Weird. |
| 1021 | wend. |
| 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</i> |
| 01:01:07,887> | handsome. |
| 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. Haney | teacher, Ms. Gravely, |
| making a sandwich. | teacher, wis. Gravery, |
| making a sand with. | 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 | in the freezer? |
| put | in the freezer: |
| a tiny tuxedo on his cat. | 1039 |
| a tiny tuxedo on ins cat. | 01:01:26,240> |
| 1033 | 01:01:29,573 |
| 01:01:15,528> | My mom must have |
| 01:01:15,328> | built |
| - <i>Sit still!</i> | hidden cameras |
| | muden cameras |
| - That's Mr. Flynn. | 1040 |
| 1034 | 1040 |
| | 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</i> | 1041 |
| being so difficult? | 1041 |
| 1025 | 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</i> | 1042 |
| you | 01:01:32,880> |
| 1005 | 01:01:34,015 |
| 1036 | - Parker! |
| 01:01:18,932> | - Whoa! |

| | 01:01:56,570> |
|------------------------|---------------------------|
| 1043 | 01:01:59,838 |
| 01:01:35,381> | My mom |
| 01:01:37,247 | has a lair and a jail? |
| Hey, Mom. | |
| | 1050 |
| 1044 | 01:01:59,840> |
| 01:01:37,249> | 01:02:02,173 |
| 01:01:39,651 | I knew I should have |
| We were just looking | picked |
| for you. | to live with my dad. |
| 1045 | 1051 |
| 01:01:39,653> | 01:02:02,175> |
| 01:01:43,724 | 01:02:04,541 |
| What have I told you | We're gonna be on TV! |
| about Mommy's crafting | - |
| room? | 1052 |
| | 01:02:04,543> |
| 1046 | 01:02:05,711 |
| 01:01:45,425> | Are we gonna be |
| 01:01:48,526 | famous? |
| Sorry to do this, | |
| but standards must be | 1053 |
| upheld. | 01:02:05,713> |
| • | 01:02:07,079 |
| 1047 | Glenn, what do you |
| 01:01:48,528> | want in the frame? |
| 01:01:51,032 | |
| Parker, someday you'll | 1054 |
| understand, and, | 01:02:07,081> |
| Wednesday | 01:02:09,280 |
| • | Okay, everyone, listen |
| 1048 | up. |
| 01:01:51,564> | - |
| 01:01:52,833 | 1055 |
| Well, anyway, Parker. | 01:02:09,282> |
| • • | 01:02:11,216 |
| 1049 | It's the last run-through |
| | · · |

| before 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 | Margaux, they're here! |
| walking this direction | • |
| | 1067 |
| 1060 | 01:02:37,644> |
| 01:02:20,394> | 01:02:39,245 |
| 01:02:21,892 | <i>What are you talking</i> |
| across the square. | about? |
| 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! |
| | <i>j</i> |

| 10.00 | |
|-----------------------|---------------------------|
| 1069 | 1076 |
| 01:02:40,713> | 1076 |
| 01:02:42,948 | 01:03:12,146> |
| The Addams family! | 01:03:14,816 |
| 10=0 | <i>"Meet at Margaux's</i> |
| 1070 | house now." |
| 01:02:53,126> | 10== |
| 01:02:54,292 | 1077 |
| Pardon me. | 01:03:15,282> |
| | 01:03:16,984 |
| 1071 | Mmm? Oh. |
| 01:02:55,930> | |
| 01:02:56,998 | 1078 |
| Excuse me. | 01:03:22,590> |
| | 01:03:25,291 |
| 1072 | Salutations, Addams. |
| 01:02:57,664> | We're here! |
| 01:02:58,829 | |
| What are we gonna do? | 1079 |
| | 01:03:25,293> |
| 1073 | 01:03:28,325 |
| 01:02:58,831> | Petunia, I love what |
| 01:03:03,936 | you've done with your |
| What we always do, | hair. |
| Glenn. | |
| Help people. | 1080 |
| | 01:03:28,327> |
| 1074 | 01:03:31,028 |
| 01:03:03,938> | Thanks, I just had it |
| 01:03:07,104 | mowed. |
| "The Addams monsters | |
| are planning | 1081 |
| | 01:03:31,030> |
| 1075 | 01:03:33,497 |
| 01:03:07,106> | Please, come in. |
| 01:03:10,975 | Make yourself |
| "to attack the town | uncomfortable. |
| tonight!" | |
| Exclamation point. | 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 my | 01:04:03,163 |
| eye! | 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 | I'm thirsty. |
|--------------------------|----------------------------|
| 01:04:07,834> | , |
| 01:04:09,202 | 1102 |
| - to your Auntie Sloom. | 01:04:29,023> |
| - Ahh! | 01:04:31,023 |
| | <i>You've seen</i> |
| 1097 | them! |
| 01:04:11,805> | |
| 01:04:16,508 | 1103 |
| Gomez, this tradition is | 01:04:31,025> |
| not | 01:04:34,325 |
| to be taken lightly. | <i>You've heard the</i> |
| 2 , | stories |
| 1098 | on Neighborhood |
| 01:04:16,510> | Peeps! |
| 01:04:19,676 | 1 |
| I trust that the boy | 1104 |
| has been properly | 01:04:34,327> |
| trained. | 01:04:38,729 |
| | <i>Those Addams aren't</i> |
| 1099 | people, |
| 01:04:19,678> | they're monsters! |
| 01:04:21,245 | - |
| Yes, once you see how | 1105 |
| we've | 01:04:38,731> |
| | 01:04:41,901 |
| 1100 | <i>And now, there's</i> |
| 01:04:21,247> | an infestation of |
| 01:04:25,883 | them! |
| It's bad enough this | |
| Mazurka | 1106 |
| is taking place in New | 01:04:41,903> |
| Jersey. | 01:04:45,236 |
| | <i>They're here to</i> |
| 1101 | destroy |
| 01:04:25,885> | our beautiful |
| 01:04:29,021 | community |
| Now, where are the | |
| dregs? | 1107 |
| | |

| 01:04:45,238> | Assimilation |
|---------------------------|------------------------------|
| 01:04:46,437 | Assimilation \1> |
| <i>and turn it into a</i> | 1114 |
| place | 01:05:00,586> |
| place (1) | 01:05:02,787 |
| 1108 | <i>and all of you to our</i> |
| 01:04:46,439> | audience |
| 01:04:48,907 | in just an hour. |
| <i>that no</i> Design | in just un nour vis |
| Intervention | 1115 |
| <i>can save!</i> | 01:05:02,789> |
| | 01:05:06,224 |
| 1109 | <i>Our last chance to</i> |
| 01:04:48,909> | help |
| 01:04:51,410 | these people is now. |
| Addams aren't wanted | 1 1 |
| here! | 1116 |
| | 01:05:06,226> |
| 1110 | 01:05:09,727 |
| 01:04:51,412> | Bill, John, do you still |
| 01:04:53,245 | have |
| They're monsters! | that lovely catapult? |
| They're all monsters! | • • |
| | 1117 |
| 1111 | 01:05:09,729> |
| 01:04:53,247> | 01:05:11,195 |
| 01:04:56,347 | Yes, we do! |
| <i>We need to destroy</i> | |
| them first! | 1118 |
| | 01:05:11,197> |
| 1112 | 01:05:13,198 |
| 01:04:56,349> | Are you sure about this? |
| 01:04:58,251 | |
| <i>Who's with me?</i> | 1119 |
| | 01:05:13,200> |
| 1113 | 01:05:15,066 |
| 01:04:59,119> | We can't let them ruin |
| 01:05:00,584 | our neighborhood! |
| <i>We'll be revealing</i> | |

| 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 | 1121 |
| 1124 01:05:24,711> | 1131 01:05:46,467> |
| 01:05:25,947 | 01:05:48,999 |
| Okay. | Well, I'm not going |
| Okay. | easy on him. |
| 1125 | easy on min. |
| 01:05:34,755> | 1132 |
| 01:05:37,590 | 01:05:59,012> |
| Cage school 101. | 01:06:00,111 |
| 26. 2 | Heads up. |
| 1126 | The second secon |
| 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. | You won? Still a sore loser, as always! |
|---|--|
| 1135 01:06:10,490> 01:06:12,925 - Sister. - Darling, I | 1141 01:06:26,506> 01:06:29,274 I want a rematch! Right here! Right now! |
| 1136 01:06:12,927> 01:06:14,693 I know the last time we saw each other, | 1142 01:06:29,276> 01:06:31,809 Auntie Sloom? Can I get you anything? |
| 1137 01:06:14,695> 01:06:16,193 we had that horrible fight. | 1143 01:06:31,811> 01:06:33,178 When's the Mazurka? |
| 1138 01:06:16,195> 01:06:19,564 And I just wanted to tell you, | 1144 01:06:33,180> 01:06:34,780 Soon, soon. |
| from the bottom of my heart, | 1145 01:06:34,782> 01:06:36,615 Our daughter |
| 01:06:19,566> 01:06:22,466 I won that fight! And I was glad I | Wednesday isn't here yet. |
| cheated! 1140 01:06:22,468> 01:06:26,504 | 01:06:36,617> 01:06:39,383 If your daughter can't be on time, |

| 1147 | perform his Sabre |
|-----------------------|---|
| 01:06:39,385> | Mazurka. |
| 01:06:41,688 | |
| then we will begin | 1154 |
| without her! | 01:07:43,249> |
| | 01:07:46,852 |
| 1148 | He will begin with a |
| 01:06:42,322> | reading |
| 01:06:44,955 | from the Terror, |
| Very well, Auntie | |
| Sloom. | 1155 |
| | 01:07:46,854> |
| 1149 | 01:07:50,624 |
| 01:06:48,361> | which commemorates |
| 01:06:51,798 | our cries in battle. |
| Attention, please. | |
| Attention! | 1156 |
| | 01:08:12,579> |
| 1150 | 01:08:16,483 |
| 01:06:54,200> | And now, |
| 01:06:57,135 | the transition into |
| The hour is upon us. | manhood. |
| The flour is upon us. | mannood. |
| 1151 | 1157 |
| 01:06:57,137> | 01:08:34,267> |
| 01:06:58,238 | 01:08:37,101 |
| Places! | <i>And now, the Sabre</i> |
| 114000 | Mazurka. |
| 1152 | 111111111111111111111111111111111111111 |
| 01:07:11,985> | 1158 |
| 01:07:17,756 | 01:08:45,144> |
| We gather today to | 01:08:46,446 |
| witness | Hold still. |
| my son, Pugsley | note still. |
| Addams, | 1159 |
| 1 idealing, | 01:08:48,482> |
| 1153 | 01:08:50,849 |
| 01:07:17,758> | The Addams mustache. |
| 01:07:17,738> | The Addams mustache. |
| 01.07.20,301 | |

| 1160 | let me down, Pugsley. |
|-------------------------------|---|
| 01:08:50,851> 01:08:52,452 | 1168 |
| Now you're ready. | 01:10:23,744> |
| Now you're ready. | 01:10:25,510 |
| 1161 | I let you down. |
| 01:10:02,856> | i ici you down. |
| 01:10:03,924 | 1169 |
| Pugsley? | 01:10:25,512> |
| r agorey. | 01:10:27,212 |
| 1162 | I was so focused |
| 01:10:06,593> | on doing things |
| 01:10:08,193 | *** *********************************** |
| I give up. | 1170 |
| | 01:10:27,214> |
| 1163 | 01:10:29,012 |
| 01:10:08,195> | the traditional way, |
| 01:10:10,030 | · |
| I can't do it, Pop. | 1171 |
| | 01:10:29,014> |
| 1164 | 01:10:31,151 |
| 01:10:11,564> | I forgot to let you |
| 01:10:12,765 | be who you are. |
| Oh. | |
| | 1172 |
| 1165 | 01:10:35,588> |
| 01:10:15,402> | 01:10:36,654 |
| 01:10:16,570 | <i>Hey!</i> |
| I'm sorry. | |
| | 1173 |
| 1166 | 01:10:36,656> |
| 01:10:17,504> | 01:10:40,559 |
| 01:10:19,537 | <i>Are ya ready</i> |
| I let you down. | for your Margaux makeover now? |
| 1167 | makeover now (1 |
| 01:10:19,539> | 1174 |
| 01:10:19,539> | 01:10:40,561> |
| You haven't | 01:10:41,860 |
| 1 ou naven t | 01.10.71,000 |

| 01:10:54,207 Fire! |
|---|
| 1182 01:10:59,144> 01:11:02,982 <i>Get out!</i> |
| 1183 01:11:09,455> 01:11:10,888 Pugsley! |
| 1184 01:11:10,890> 01:11:13,958 What is the true meaning of the Mazurka? |
| 1185 01:11:13,960> 01:11:16,461 It's about protecting our family |
| 1186 01:11:16,463> 01:11:18,663 from those who would do us harm! |
| 1187 01:11:18,665> 01:11:22,069 Go ahead. Show 'em what you're good at. |
| |

| 1188 | 01:12:08,147> |
|---------------------------|---------------------------|
| 01:11:26,740> | 01:12:11,818 |
| 01:11:30,809 | <i>You might think</i> |
| <i>All we have to do</i> | that we are all loco |
| is pull down the side | |
| walls! | 1195 |
| | 01:12:16,322> |
| 1189 | 01:12:20,160 |
| 01:11:30,811> | <i>But this family</i> |
| 01:11:32,842 | is about to go global |
| <i>You shouldn't mess</i> | is accur to go grocui (i) |
| with me | 1196 |
| W1011 1110 4 15 | 01:12:26,165> |
| 1190 | 01:12:27,633 |
| 01:11:32,844> | <i>Fire!</i> |
| 01:11:35,079 | (151 110. 415 |
| <i>You don't wanna</i> | 1197 |
| mess with me | 01:12:30,070> |
| mess with me viz | 01:12:32,305 |
| 1191 | Shakalaka bang, baby! |
| 01:11:35,081> | Shakaraka bang, baby. |
| 01:11:38,852 | 1198 |
| <i>Cause if you mess</i> | 01:12:39,412> |
| with me | 01:12:41,245 |
| You're messing with my | Quick! Out this way! |
| family | 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 | 1 op, 1 in out of animo. |
| boy! | 1200 |
| boy: | 01:12:49,388> |
| 1193 | 01:12:50,989 |
| 01:11:49,963> | We're trapped! |
| 01:11:51,130 | we le trapped: |
| | 1201 |
| Hey, guys! | 01:13:13,213> |
| 1194 | 01:13:15,012 |
| 1174 | 01.13.13,012 |

| Hope I'm not crashing the party. | 01:14:00,091 Mazurka! |
|---|---|
| 1202 01:13:15,014> 01:13:16,114 Wednesday! | 1209 01:14:03,495> 01:14:04,928 Is everyone all right? |
| 1203 01:13:16,116> 01:13:17,414 Yeah! | 1210 01:14:04,930> 01:14:07,601 No limbs missing that weren't missing before you |
| 01:13:17,416> 01:13:19,285 Ichabod, quick, lower your branches! | arrived? 1211 01:14:13,673> |
| 1205 01:13:22,054> 01:13:23,723 | 01:14:17,842 My little raven, I'm so happy you returned. |
| Everyone, grab on! 1206 | 1212 01:14:17,844> |
| 01:13:46,946> 01:13:52,016 Margaux Needler never stops | 01:14:19,443 Of course I came back. |
| until the project is complete. | 01:14:19,445> 01:14:20,511 I knew there was no |
| 1207 01:13:55,488> 01:13:56,823 | way 1214 |
| Fire in the hole! | 01:14:20,513> 01:14:22,012 you were going |
| 01:13:58,590> | to save yourselves. |

| | 01.14.55 214 |
|-------------------------------------|-------------------------------|
| 1215 | 01:14:55,314> 01:14:56,480 |
| 01:14:22,014> | A family? |
| 01:14:24,449 | A failing ! |
| You are like | 1223 |
| | - |
| weak baby squirrels. | 01:14:56,482> |
| 1216 | 01:14:58,615 |
| 1216 | Oh, please! |
| 01:14:37,531> | They're a bunch of |
| 01:14:38,631 | monsters! |
| Socrates. | 1004 |
| 1017 | 1224 |
| 1217 | 01:14:58,617> |
| 01:14:40,832> | 01:15:01,052 |
| 01:14:43,437 | Don't go soft on me, |
| Eight legs, nine lives. | people. |
| 1218 | 1005 |
| 1218 | 1225 |
| 01:14:45,804> | 01:15:01,054> |
| 01:14:47,974 | 01:15:03,320 |
| You were right, <i>cara mia.</i> | I will relish hounding |
| <1>cara mia. 1 | you |
| 1219 | 1226 |
| 01:14:48,842> | 01:15:03,322> |
| 01:14:50,443 | 01:15:05,556 |
| People can be cruel. | until that nuclear waste |
| reopie cuit de cruei. | dump |
| 1220 | of a house is gone |
| 01:14:51,376> | or a noase is gone |
| 01:14:52,776 | 1227 |
| What have we done? | 01:15:05,558> |
| What have we done. | 01:15:08,391 |
| 1221 | and your mutant family |
| 01:14:52,778> | along with it! Ah! |
| 01:14:55,312 | arong with it. I iii. |
| They're just a family. | 1228 |
| They to just a family. | 01:15:08,393> |
| 1222 | 01:15:11,462 |
| 1222 | 01.13.11,402 |

| 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. | 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. |
|---|---|
| 1230 01:15:21,006> 01:15:22,974 Deep breath, Margaux. | 1237 01:15:33,186> 01:15:35,185 If they're freaks, then I'm a freak. |
| 01:15:22,976> 01:15:24,708 Okay, I have a finale to shoot. | 1238 01:15:35,187> 01:15:37,221 And so are all of you. |
| 1232 01:15:24,710> 01:15:26,343 Parker, let's go. | 1239 01:15:37,223> 01:15:38,355 Exhibit A. |
| 1233 01:15:26,345> 01:15:28,578 I'm not going anywhere with you. | 1240 01:15:38,357> 01:15:42,092 Ms. Gravely, you put your underwear in the freezer. |
| 1234 01:15:28,580> 01:15:29,881 I'm staying with my friend. | 1241 01:15:42,094> 01:15:44,095 Hey, it's refreshing, |

| okay? | everywhere. |
|------------------------|---------------------------|
| 1242 | 1248 |
| 01:15:44,097> | 01:15:59,845> |
| 01:15:46,263 | 01:16:00,912 |
| Exhibit B. | What? |
| Trudy Pickering. | |
| y. | 1249 |
| 1243 | 01:16:00,914> |
| 01:15:46,265> | 01:16:03,580 |
| 01:15:48,533 | And watches you |
| You sit on | all of the time. |
| the toilet backwards. | an or the time. |
| the tonet buckwards. | 1250 |
| 1244 | 01:16:03,582> |
| 01:15:48,535> | 01:16:04,681 |
| 01:15:51,101 | In my private time? |
| Well, where else am I | in my private time. |
| supposed | 1251 |
| to put my arms? | 01:16:04,683> |
| to put my urms. | 01:16:05,749 |
| 1245 | That is creepy, actually. |
| 01:15:51,103> | That is creepy, actuarry. |
| 01:15:53,104 | 1252 |
| Wait, how did you know | 01:16:05,751> |
| that? | 01:16:08,351 |
| tilat . | - What else has she |
| 1246 | seen? |
| 01:15:53,106> | - That is over the line! |
| 01:15:57,108 | That is over the line. |
| Because your houses | 1253 |
| have been | 01:16:08,353> |
| infested with Needler- | 01:16:09,520 |
| Vision. | Shut up! |
| , 1910II. | Shut up. |
| 1247 | 1254 |
| 01:15:57,110> | 01:16:09,522> |
| 01:15:59,843 | 01:16:12,891 |
| She has hidden cameras | Listen, you lemmings! |
| | , , |

| This is my town. | here much longer. |
|---------------------------|---|
| 1255 | 1261 |
| 01:16:12,893> | 01:16:28,741> |
| 01:16:15,627 | 01:16:30,408 |
| You are nothing | - Do you hear me? |
| but a bunch of extras. | - Actually, Mom, |
| | • |
| 1256 | 1262 |
| 01:16:15,629> | 01:16:30,410> |
| 01:16:19,363 | 01:16:32,142 |
| We are going to march | everyone can hear you. |
| down | |
| that hill and do a live | 1263 |
| show. | 01:16:32,144> |
| 1055 | 01:16:34,311 |
| 1257 | You've been live |
| 01:16:19,365> | this whole time. |
| 01:16:21,032 | 1264 |
| I expect you to convince | 1264 |
| 1258 | 01:16:34,313> |
| 01:16:21,034> | 01:16:37,782 Three million people |
| 01:16:23,534 | are watching you right |
| those brainless peons | now. |
| out there in the audience | now. |
| out there in the audience | 1265 |
| 1259 | 01:16:37,784> |
| 01:16:23,536> | 01:16:39,784 |
| 01:16:26,069 | The real you, for a |
| that this is the perfect | change. |
| place | |
| to buy a house, | 1266 |
| | 01:16:39,786> |
| 1260 | 01:16:42,319 |
| 01:16:26,071> | Please, what do I care |
| 01:16:28,739 | what |
| or none of you will be | a bunch of bloggers |
| living | think? |

| 1267 | 1274 |
|------------------------|--|
| 1267 | 1274 |
| 01:16:42,321> | 01:16:53,332> |
| 01:16:43,421 | 01:16:56,266 |
| Margaux? | Okay, watch this. |
| 1260 | Now's my chance. |
| 1268 | 1075 |
| 01:16:43,423> | 1275 |
| 01:16:44,489 | 01:16:56,268> |
| What? | 01:17:00,070 |
| 12.50 | Excuse me, |
| 1269 | I just tooted. |
| 01:16:44,491> | 40.7 |
| 01:16:46,157 | 1276 |
| It's the network. | 01:17:00,072> |
| 4.5.0 | 01:17:02,073 |
| 1270 | Furthermore, |
| 01:16:46,159> | I think I can help you |
| 01:16:48,292 | |
| They're taking your | 1277 |
| show | 01:17:02,075> |
| off the air. | 01:17:03,608 |
| | get rid of those houses. |
| 1271 | |
| 01:16:48,294> | 1278 |
| 01:16:49,459 | 01:17:03,610> |
| What? | 01:17:05,676 |
| | What are you talking |
| 1272 | about? |
| 01:16:49,461> | - Well, my dear, |
| 01:16:51,895 | |
| No. I'll be | 1279 |
| I'll be bankrupt. | 01:17:05,678> |
| | 01:17:08,578 |
| 1273 | you've got a bunch of |
| 01:16:51,897> | houses |
| 01:16:53,330 | you need to get rid of, |
| Who will buy all these | |
| houses? | 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. |
| us | |
| | |

| 1202 | . 1 |
|-------------------------|---------------------------|
| 1293 | typhoon. |
| 01:18:07,307> | What a great idea. |
| 01:18:08,838 | 1200 |
| - Have a wonderful day! | 1300 |
| - Whoo-hoo. | 01:18:28,861> |
| | 01:18:30,761 |
| 1294 | Don't forget |
| 01:18:08,840> | the gift basket, silly. |
| 01:18:09,907 | |
| And there you are. | 1301 |
| | 01:18:30,763> |
| 1295 | 01:18:32,163 |
| 01:18:09,909> | Yeah, yeah, yeah, yeah. |
| 01:18:11,143 | |
| - Bye-bye. | 1302 |
| - Thanks! Bye! | 01:18:32,165> |
| | 01:18:34,565 |
| 1296 | We got scented |
| 01:18:16,883> | embalming fluid, |
| 01:18:18,516 | |
| Well, hello there! | 1303 |
| | 01:18:34,567> |
| 1297 | 01:18:37,334 |
| 01:18:18,518> | toes, teeth, a fruitcake, |
| 01:18:21,319 | |
| Howdy, neighbor. | 1304 |
| How's the new house? | 01:18:37,336> |
| | 01:18:40,038 |
| 1298 | rat bait, |
| 01:18:21,321> | got some dried |
| 01:18:25,021 | apricots |
| Oh, I love it. I hope | _ |
| you brought your | 1305 |
| umbrellas. | 01:18:41,273> |
| | 01:18:44,208 |
| 1299 | He's like training a |
| 01:18:25,023> | puppy, |
| 01:18:28,859 | adorable but tiresome. |
| Oh, you put in a | |
| | |

| 1306 01:18:44,210> 01:18:46,211 She's the woman of my dreams! | 01:19:06,129 Now, with the house rebuilt, Pugsley, |
|---|--|
| 1307 01:18:46,213> 01:18:48,878 Her breath is like a baby's diaper. | 1313 01:19:06,131> 01:19:10,402 we can throw you the celebration you deserve! |
| 1308 01:18:48,880> 01:18:51,282 Fester, stop! | 1314 01:19:11,237> 01:19:15,075 You are Addams through and through. |
| 01:18:51,284> 01:18:54,752 Who would have thought | 1315 01:19:32,924> 01:19:36,896 <i>Get out!</i> |
| a guy like me, a total zero, | 1316 01:19:37,897> |
| 1310 01:18:54,754> 01:18:58,021 would have ended up | 01:19:40,564 Oh, how lovely. The spirit's home. |
| with you, an also zero? | 1317 01:19:40,566> 01:19:43,769 |
| 1311 01:18:58,023> 01:18:59,959 Well, do come in! | Finally, back to normal. 1318 01:19:49,808> |
| 1312 01:19:02,795> | 01:19:51,141 We did good. |

| 1319 | <i>Where people come</i> |
|---------------------------|--|
| 01:19:51,143> | to see 'em |
| 01:19:53,079 | |
| I won't tell anyone | 1326 |
| if you don't. | 01:20:26,345> |
| • | 01:20:28,346 |
| 1320 | <i>They really are a</i> |
| 01:20:14,433> | scream |
| 01:20:16,367 | |
| <i>They're creepy</i> | 1327 |
| And they're kooky | 01:20:28,348> |
| y y | 01:20:29,783 |
| 1321 | <i>The Addams</i> |
| 01:20:16,369> | family |
| 01:20:18,368 | • |
| <i>Mysterious and</i> | 1328 |
| spooky | 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</i> | 01:20:32,985> |
| ooky | 01:20:33,987 |
| | $\langle i \rangle$ Sweet. $\langle i \rangle$ |
| 1323 | |
| 01:20:20,372> | 1330 |
| 01:20:21,842 | 01:20:36,856> |
| <i>The Addams</i> | 01:20:38,221 |
| family | <i>Petite.</i> |
| 1224 | 1221 |
| 1324 | 1331 |
| 01:20:22,441> | 01:20:38,223> |
| 01:20:24,342 | 01:20:40,190 |
| <i>There house is a</i> | <i>So get a witch's</i> |
| museum | shawl on |
| 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 | 1339 01:20:57,043> 01:20:59,243 <i>They say that we crazy, can't handle it</i> |
|--|---|
| <i>We're gonna pay a call on</i> | 1340 01:20:59,245> |
| 1334 | 01:21:02,980 |
| 01:20:44,196> | <i>My back on the wall</i> |
| 01:20:46,832 | Who I'mma call, my |
| <i>The Addams family</i> | family |
| Tanniy VI | 1341 |
| 1335 | 01:21:02,982> |
| 01:20:48,867> | 01:21:06,450 |
| 01:20:50,300 | <i>We different, we</i> |
| <i>Family, family</i> | stick out |
| 1226 | Wig out, bug out |
| 1336 | 1342 |
| 01:20:50,302> 01:20:52,336 | 01:21:06,452> |
| <i>I'd go to war for my</i> | 01:21:08,218 |
| family | <i>Pop out, hop out</i> |
| • | Go |
| 1337 | |
| 01:20:52,338> | 1343 |
| 01:20:55,207 | 01:21:08,220> |
| <i>Ups and downs</i> | 01:21:09,986 |
| Wrong or right, it's family | <i>Ball out, hey Show out</i> |
| Talliny 17 | Show out 1 |
| 1338 | 1344 |
| 01:20:55,974> | 01:21:09,988> |
| 01:20:57,041 | 01:21:11,221 |
| <i>They think that we</i> | <i>A'ight, this a</i> |
| crazy | party |

| 1345 01:21:11,223> 01:21:13,556 <i>Let's not make a problem No!</i> | 01:21:27,406> 01:21:30,874 <i>'Cause if you mess with me You're messing with my family</i> |
|--|--|
| 1346 01:21:13,558> 01:21:17,095 <i>Why you looking at me like there's something, tell</i> | 1351 01:21:30,876> 01:21:32,275 <i>You shouldn't mess with me</i> |
| me 1347 | 1352 01:21:32,277> 01:21:33,610 |
| 01:21:17,097> 01:21:19,997 <i>You should know it's</i> | <i>You don't want to mess with me</i> |
| not just me that you'll be rubbing | 1353 01:21:33,612> 01:21:34,744 <i>No!</i> |
| 1348 01:21:19,999> 01:21:22,669 <i>The wrong way, so you better think twice</i> | 1354 01:21:34,746> 01:21:35,946 <i>'Cause if you mess with me</i> |
| 1349 01:21:24,036> 01:21:27,404 <i>You shouldn't mess with me You don't want to mess</i> | 1355 01:21:35,948> 01:21:37,782 <i>You're messing with my family</i> |
| with me 1350 | 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</i> |
| <i>You might think</i> | family |
| that we are all loco | |
| 10.70 | 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> |
| <i>Ay, ay, ay</i> | Let's not make a |
| 1350 | problem |
| 1359 01:21:46,893> | 1366 |
| 01:21:48,258 | 01:22:16,388> |
| <i>Don't mess</i> | 01:22:17,587 |
| with my family | <i>No!</i> |
| with my fulling \$12 | (1) 110. (1) |
| 1360 | 1367 |
| 01:21:48,260> | 01:22:17,589> |
| 01:21:51,261 | 01:22:20,123 |
| <i>But this family</i> | <i>Why you looking at</i> |
| about to go global | me like |
| | there's something, tell |
| 1361 | me |
| 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</i> |
| 01:21:54,700> | not just |
| 01:21:55,802 | me that you'll be |
| <i>Yeah, yeah</i> | rubbing |
| 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> |
| <i>′</i> √ | 2 |

| 1370 01:22:24,429> 01:22:25,965 | 01:22:38,108 <i>You don't wanna mess with me</i> |
|---|---|
| <i>So you better think twice</i> | 1377 01:22:38,110> 01:22:41,481 |
| 1371 | <i>'Cause if you mess</i> |
| 01:22:27,500> | with me, |
| 01:22:29,132 | you're messing with my |
| <i>You shouldn't mess with me</i> | family |
| with the 1/ | 1378 |
| 1372 | 01:22:44,015> |
| 01:22:29,134> | 01:22:45,250 |
| 01:22:30,967 | <i>Yeah, yeah,</i> |
| <i>You don't wanna</i> | yeah |
| mess with me | |
| 1272 | 1379 |
| 1373 | 01:22:46,486> |
| 01:22:30,969> 01:22:32,403 | 01:22:48,455 <i>You're messing with</i> |
| <i><i><i><i><i><i><i><i><i><i><i><i><i><</i></i></i></i></i></i></i></i></i></i></i></i></i> | my family |
| with me | my runniy VI |
| | 1380 |
| 1374 | 01:22:50,689> |
| 01:22:32,405> | 01:22:52,491 |
| 01:22:34,571 | - <i>Yeah</i> |
| <i>You're messing with</i> | - <i>Yeah, yeah,</i> |
| my family | yeah |
| 1375 | 1381 |
| 01:22:34,573> | 01:22:54,027> |
| 01:22:36,106 | 01:22:55,124 |
| <i>You shouldn't mess</i> | <i>Don't mess</i> |
| with me | with my family |
| 1376 | 1382 |
| 01:22:36,108> | 01:22:55,126> |
| | |

| 01:22:56,193 <i>No!</i> | mean Mean |
|--|--|
| 1383 01:22:56,195> 01:22:58,695 <i>Ay, ay, ay, ay</i> | 1390 01:23:11,677> 01:23:13,510 <i>They say that we rude</i> |
| 1384 | Rude |
| 01:22:58,697> 01:22:59,864 | 1201 |
| <i>You might think</i> | 1391 01:23:13,512> |
| 17 Tou might timik 17 | 01:23:15,311 |
| 1385 | <i>They say we got</i> |
| 01:22:59,866> | problems |
| 01:23:02,135 | Problems |
| <i>That we are all</i> | 1000 |
| loco | 1392 |
| 1386 | 01:23:15,313> 01:23:17,148 |
| 01:23:02,934> | <i>But we say it's</i> |
| 01:23:05,935 | cool |
| <i>Ay, ay, ay</i> | |
| | 1393 |
| 1387 | 01:23:17,150> |
| 01:23:05,937> | 01:23:18,515 |
| 01:23:07,104 | <i>Family, family</i> |
| <i>But this family</i> | 1394 |
| 1388 | 01:23:18,517> |
| 01:23:07,106> | 01:23:20,717 |
| 01:23:08,872 | <i>I'd go to war for my</i> |
| <i>About to go</i> | family |
| global | |
| 1389 01:23:09,974> 01:23:11,675 <i>They say that we</i> | 1395 01:23:20,719> 01:23:23,854 <i>Ups and downs Wrong or right, it's</i> |

| family | me |
|--|--|
| 1396 01:23:23,856> 01:23:27,158 <i>Ay, ay, ay, ay</i> | 1403 01:23:50,214> 01:23:54,316 <i>You'll be falling for miles</i> |
| 1397 01:23:27,160> 01:23:29,526 <i>You might think that we are all loco</i> | 1404 01:23:54,318> 01:23:58,154 <i>I'm bewitched by your misery</i> |
| 1398 01:23:29,528> 01:23:31,194 <i>Don't mess with my family</i> | 1405 01:23:58,156> 01:24:02,693 <i>But I love it when you smile</i> |
| 01:23:31,196> 01:23:34,131 <i>Ay, ay, ay,</i> 1400 01:23:34,133> | 1406 01:24:02,695> 01:24:05,598 <i>Let me know what you want from me</i> |
| 01:23:37,333 <i>But this family is about to go global</i> 1401 01:23:46,045> | 1407 01:24:06,932> 01:24:10,601 <i>Whisper "love" in my ears</i> |
| 01:23:47,310 <i>There's no bell</i> 1402 01:23:47,312> 01:23:49,048 <i>When you call for</i> | 1408 01:24:10,603> 01:24:13,673 <i>Before you try to get your hooks in me</i> |

| | 01:24:39,464> |
|----------------------------|---------------------------|
| 1409 | 01:24:43,033 |
| 01:24:15,441> | <i>It's like a dream,</i> |
| 01:24:19,575 | but you hope it's |
| <i>I should warn you,</i> | real |
| my dear | |
| • | 1416 |
| 1410 | 01:24:43,035> |
| 01:24:19,577> | 01:24:45,638 |
| 01:24:23,079 | <i>My, my, my</i> |
| <i>My heart is a</i> | heart |
| haunted house | |
| | 1417 |
| 1411 | 01:24:46,772> |
| 01:24:23,081> | 01:24:50,940 |
| 01:24:27,284 | <i>M-m-m-my heart is</i> |
| <i>Once you're in,</i> | a haunted |
| you ain't getting out | |
| | 1418 |
| 1412 | 01:24:50,942> |
| 01:24:27,286> | 01:24:52,478 |
| 01:24:31,120 | <i>Haunted house</i> |
| <i>It's the trap</i> | |
| you've been waiting | 1419 |
| for | 01:24:58,317> |
| | 01:25:02,285 |
| 1413 | <i>Watch</i> |
| 01:24:31,122> | yourself when you walk |
| 01:24:34,891 | to me |
| <i>Ain't no windows,</i> | |
| ain't no doors | 1420 |
| | 01:25:02,287> |
| 1414 | 01:25:06,155 |
| 01:24:34,893> | <i>Careful where</i> |
| 01:24:38,031 | your heart treads |
| <i>No escaping the way</i> | |
| you feel | 1421 |
| | 01:25:06,157> |
| 1415 | 01:25:09,628 |

| <i>Suddenly, you'll be in too deep</i> | 1428 01:25:35,254> |
|--|----------------------------|
| | 01:25:39,422 |
| 1422 | <i>Once you're in,</i> |
| 01:25:11,263> | you ain't getting out |
| 01:25:14,765 | 1.120 |
| <i>You'll be caught up</i> | 1429 |
| in my web | 01:25:39,424> |
| 1422 | 01:25:43,360 |
| 1423 | <i>It's the trap</i> |
| 01:25:14,767> | you've been waiting |
| 01:25:17,137 | for |
| <i>You will think</i> | 1430 |
| of me constantly | 01:25:43,362> |
| 1424 | 01:25:46,629 |
| 01:25:18,637> | <i>Ain't no windows,</i> |
| 01:25:21,407 | ain't no doors |
| <i>And it will drive you</i> | |
| insane | 1431 |
| insuite (1) | 01:25:46,631> |
| 1425 | 01:25:49,768 |
| 01:25:22,474> | <i>There's no escaping</i> |
| 01:25:25,812 | the way you feel |
| <i>Like the tattoo</i> | |
| you can't remove | 1432 |
| • | 01:25:51,437> |
| 1426 | 01:25:55,105 |
| 01:25:27,146> | <i>It's like a dream,</i> |
| 01:25:31,648 | but you hope it's |
| <i>Like the blood in</i> | real |
| your veins | |
| | 1433 |
| 1427 | 01:25:55,107> |
| 01:25:31,650> | 01:25:57,010 |
| 01:25:35,252 | <i>My, my, my</i> |
| <i>My heart is a</i> | heart |
| haunted house | |
| | 1434 |

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