

**REFUSAL COMMISSIVE SPEECH ACT IN *ICE AGE*
CONTINENTAL DRIFT MOVIE**

THESIS

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IBRAHIM MALANG
2022**

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*CONTINENTAL DRIFT MOVIE***

THESIS

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In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Refusal Commissive Speech Act in Ice Age Continental Drift" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 21 July 2022
The researcher



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APPROVAL SHEET

This is to certify that Aisyah Puspita Suta's thesis entitled **Refusal Commissive Speech Act in Ice Age Continental Drift** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

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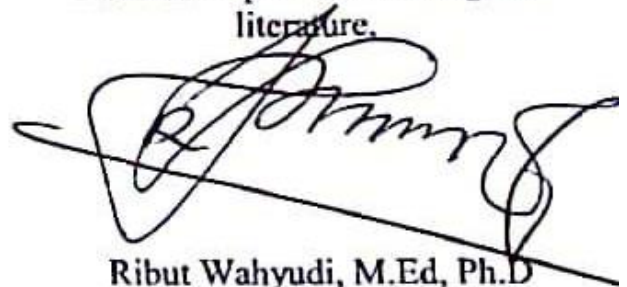
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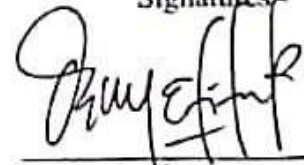
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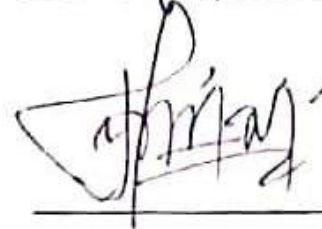
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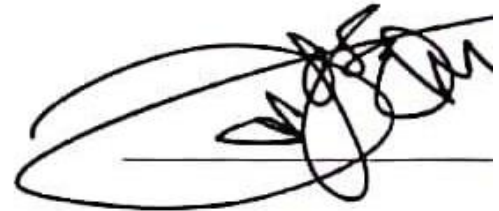
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MOTTO

"There is only one thing that makes a dream impossible to achieve: the fear of failure."

- Paulo Coelho, the Alchemist

DEDICATION

I dedicated this thesis to:

1. My dearest parents, Poppy Puspita Sari, Khoirul Mukminin, Tirta Samsi Suta, Herma Ulida.
2. My brothers and sister, Gilang Ifandanu, Dimas Rullyan Danu and Ratna Triwuryan Danu.
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5. My advisor, Dr. Agus Eko Cahyono, M.Pd
6. My beloved supporters, Zakiyah, Vira, Nuriyati Nahdhiyah, Mubrizatul Ilmi, and others whom I cannot mention one by one. Thank you very much.
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Malang, 21 July 2022



Aisyah Puspita Suta

ABSTRACT

Suta, Aisyah Puspita (2022). Refusal Commissive Speech Act in Ice Age Continental *Drift Movie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Agus Eko Cahyono, M.Pd.

Keywords: Speech acts, Refusals, Commissive

This research aimed at identifying and describing the types of refusal classification, refusal strategies, and the intention of refusal used by the characters in the Ice Age Continental Drift and Despicable Me 2 movie. This study examines the refusal of commissive speech acts produced by Peaches, Louis, and other characters in the movie.

The descriptive qualitative method was employed in this study to gain a thorough understanding of the refusal strategy. The researcher employed a qualitative descriptive method to examine the types and contexts of refusal in the movie, as well as the purpose of refusal. The data were in the form of dialogue from the movie Ice Age Continental Drift. The data were identified using Austin (1969) and Eslami (2010) theories, which define and analyze three categories of refusal, as well as the context and objective of this study.

The results showed that 40 speech data could be classified as refusal; found 16 data on direct refusal strategies from "Despicable Me 2" and 4 data from "Ice Age 3: Continental Drift". Meanwhile, the researchers found 17 data about indirect rejection strategies in "Ice Age 3: Continental Drift" and 2 data from "Despicable Me 2". One data was found in "Ice Age 3: Continental Drift". Furthermore, this research is expected to be a reference for future researchers concerning on analyzing the phenomena of refusal strategies in movie, Youtube, Vlog, or other objects in different theories.

مستخلص البحث

سوتا، عائشة فوسفيتا (2021). الرفض المفوض لفعل كلامي في فلم *Ice Age Continental Drift*. بحث جامعي. قسم الآداب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف:

الكلمات المفتاح: فعل كلامي، رفض، مفوض. د. ثاغس إيكو جاهيونو، الماجس

تهدف هذه الدراسة لتعرف وتعرض أشكال التصنيفة والاستراتيجية والرغبة في المفواستخداما للأشخاص في فلم *Ice Age: Continental Drift* و *Despicable Me 2*. فظهرت هذه الدراسة الرفض المفوض لفعل كلامي منتوجا ب بيجهيس أي *Peaches* ولويس أي *Louis*، وغير ذلك من أشخاص الفلم. استخدم منهج البحث لهذه الدراسة بالمنهج الوصفي النوعي لفهم عميق على استراتيجية الرفض. فقد استخدمت الباحثة منهجا وصفيا نوعيا لتحليل الشكل والسياق بالإضافة إلى الرفض في الفلم. وكذلك البيانات مأخوذة من المحادثة في فلم *Ice Age: Continental Drift* و *Despicable Me 2*. وتم تحديد البيانات باستخدام نظريتنا أوستن (1969) وإسلامي (2010) التي تصنف وتحلل 3 أنواع من الرفض والسياق بالإضافة إلى الغرض من هذه الدراسة. فظهرت النتائج أن هناك 40 كلاما في البيانات إمكانا لتصنيفها بأنها رفض؛ وقد وجدت فيها 16 بيانات التي كانت من الاستراتيجيات للرفض المباشر في فلم "*Despicable Me 2*" و 4 بيانات في فلم "*Ice Age 3: Continental Drift*". وفي غضون ذلك، وجدت الباحثة 17 بيانات التي كانت من الاستراتيجيات للرفض غير المباشر في فلم "*Ice Age 3: Continental Drift*" و 2 بيانات من "*Despicable Me 2*". وكانت واحدة من البيانات تدل على المساعد للرفض التي وجدت في "*Ice Age 3: Continental Drift*". تأمل الباحثة أن تكون نتائج هذه الدراسة مفيدة كمرجع لمزيد من البحث التالي. وتقتصر الدراسة أيضا أن هذا الموضوع يمكن تنفيذه على جوانب مختلفة مثل قناة *youtube* أو مدونات الفيديو أو الروايات أو أشياء أخرى من نظريات مختلفة.

ABSTRAK

Suta, Aisyah Puspita (2021). *Penolakan Komisif Tindak Tutur Pada Movie Ice Age Continental Drift*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Agus Eko Cahyono, M.Pd.

Keywords: Tindak Tutur, Refusals, Komisif

Penelitian ini bertujuan untuk mengetahui dan memaparkan tipe-tipe klasifikasi penolakan, strategi penolakan, serta tujuan penolakan yang digunakan oleh karakter dalam movie Ice Age Continental Drift. Study ini menunjukkan tindak tutur komisif refusal yang diproduksi Peaches, Louis dan karakter lain dalam movie itu. peneliti juga menganalisis refusal strategies dari karakter lain dari movie yang sama.

Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif untuk mendapatkan pemahaman yang mendalam tentang refusal strategies. Peneliti menggunakan metode kualitatif deskriptif untuk menganalisis jenis dan context serta tujuan dari refusals dalam movie. Data yang diambil dari movie Ice Age Continental Drift berupa dialog. Data di indentifikasi menggunakan teori Austin (1969) dan Eslami (2010) yang mengklasifikasi dan menganalisis 3 jenis dari refusal dan context serta tujuan dalam penelitian ini.

Hasil penelitian menunjukkan ada 40 data ucapan yang dapat diklasifikasikan sebagai penolakan; ditemukan 16 data strategi penolakan langsung dari "Despicable Me 2" dan 4 data dari "Ice Age 3: Continental Drift". Sementara itu, peneliti menemukan 17 data strategi penolakan tidak langsung di "Ice Age 3: Continental Drift" dan 2 data dari "Despicable Me 2". Hanya satu data dari adjunct of refusal untuk Penolakan" yang ditemukan di "Ice Age 3: Continental Drift". Selanjutnya, penelitian ini di harapkan menjadi referensi bagi peneliti selanjutnya untuk menganalisis fenomena commissive tindak tutur penolakan pada movie, youtube,vlog atau object lainnya dengan teori yang berbeda.

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CHAPTER I

INTRODUCTION

This chapter discusses background of the study, problem of the study, objective of the study, significance of the study, scope and limitation, research design, research instrument, data and data sources, data collection, data analysis, and trustworthiness of the study.

A. Background of the Study

This study presents the refusal commissive speech act in Ice Age Continental drift movie. Talking about speech act, it is a branch study of language. Language is communication that plays a significant role in human life. According to the Oxford dictionary, language is a way of expressing ideas and feelings using gestures, symbols, and sounds. It means that by using the language, everyone can easily express their thoughts and ideas. Usually, people express their thoughts and ideas while interacting and sharing information such as brainstorming, asking questions, making requests, apologizing, giving thanks, making deals, and making refuse. While interacting in everyday life, they have differences in a language such as apologies, wishes, and gratitude for everyone's needs in society. Sometimes, people can also refuse when someone says something disrespectful. This refusal is a type of speech act of a person in pragmatics. Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Consequently, it is related to analyzing what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule 1996:3). It means that pragmatics is a part of communication in

daily life, which can help the listener understand the speaker's unclear or ambiguous intentions in terms of context, place, time, etc. Therefore, communication depends on a person's ability to understand the speaker's intentions toward the interlocutor.

Refusal is also defined as “a major cross-cultural sticking point for many non-native speakers” (Beebe et al., p. 56). In daily communication, refusal is often utilized to reject the speech acts of request, invitations, suggestions, offers, and so forth. However, all cultures and languages always use refusal in their daily communication. Based on the cross-cultural studies, the differences have been shown not only in the ways they presented the strategy but also in how polite they were. In choosing the strategies, culture shows a crucial role. Refusals are “one of the relatively small numbers of speech act, rather than as an act initiated by the speaker” (Gass & Houck, 1999, p. 2). Speakers might find it more complicated to do the refusal act in a foreign language as they fear being wrong and offending interlocutors. Thus, having enough knowledge of grammar or various vocabulary can not guarantee misinterpretation from happening when one does not administer the pragmatic knowledge properly. Therefore, an interlocutor must know when to use the appropriate form and its function.

Thus refusal not only says no but can also say it in other ways. Therefore, based on Eslami, Z., R. (2010), they divides refusal into three classifications. Two of them are direct and indirect refusals. Also, they explain adjuncts as the expression that accompany refusal but they cannot be used by themselves to stand as refusal. In this case, politeness is needed to build a good relationship and to have a good social interaction with other people. Thus, it is conducted to prevent

offending other people because of refusal. Direct refusals are the direct verbal styles that refer to the verbal message embodying and invoking the speaker's true intention in terms of their wants, needs, and desires in the discourse process. On the other hand, direct means people express their refusal clearly. They deliver their true intention includes what their wants, needs, and desires what they get an offer, an invitation, a suggestion, and so on. Usually, the word "no" is recognized as direct refusal or negation of a proposition. For such a reason, indirect refusal is essential to be learned. People may get around the bush or attempt to lie when refusing the invitation.

Refusal is one of the relatively small number of speech acts that can be characterized as a response to the author's act (Gass & Houck, 1999). In refusal theory of Gass & Houck (1999), refusal means a condition in which the listener does not respond to the speaker. In communication, refusal represents disagreement toward certain behavior in some events which indicates different levels of understanding that bind them together. Refusal arises when there is a gap between individuals' behavior toward some actions such as offers, suggestions, requests, and invitations. Not only that, but refusal is also affected by social factors namely gender variation, different settings, level of power, and its kind. Beebe (1990) revealed that refusal can be interpreted either implicitly or explicitly (direct or indirect). However, to refuse a certain action, people have a tendency not to utter it directly because it can threaten someone's face (Jalis, 2019). When refusing an invitation, Asians prefer saying some excuses than directly refusing. Indonesian, Asians in particular, prefer to give their reasons rather than reject them directly.

This is the same as what was studied by Gary Althen (2011) about Asian culture that tends to refuse indirectly.

Commissive is a type of speech act in which the speaker commits to future action and it is exploited in many interactions. The form of speech act might include threat, promise, refusal, and warning. These forms are mostly used in daily conversations. Speech acts has many topics to explain. It is not only commissive but also promises, as explained by Bach's (1979) theory that how speech acts can influence the audience so that when hearing the sentence, it is like giving someone strength to rise.

Even though refusal is more difficult to learn because the choice of words and expressions used, the researcher is interested in refusal strategies. The researcher has several reasons why choosing the topic "Refusal Commissive Speech Act in Ice Age Continental Drift" Movie as the final project research: First, the researcher intends to deliver information about the importance of having a good attitude and good way (words) during the conversation, which will make the relation with another person run in harmony without any hurt feeling among them. These movies provide many examples of the use of direct and indirect refusals considering the number of characters in the movies with their various backgrounds and personal complexities. The main interest in this movie is the storyline that describes what happens in everyday life and the language in this movie is simple to represent our daily conversations. In addition, in this movie, there are also direct and indirect phenomena of refusal and implicatures that are research material for researchers.

There are some previous studies conducted in terms of refusal. First, the research by Rianda Anggraini (2020) entitled ‘‘*The Refusal Speech Act in Me Before You Movie*’’. This research aims to identify types of refusal found in *Me Before You Movie* scripts. This study is similar in terms of aims and uses the movie as an object, although the difference lies in the theory used. They used the theory of Birner in their analysis, while the researcher uses Eslami and Austin’s theory in this research. In this research, the researcher analyzes the type of refusal more and also analyzed the intention of refusal. The theory that arrived as the analysis was Eslami’s theory which became the basic theory in analyzing, while the other main theory, namely Beebe et al., and also in the diction of the refusal strategy, the researcher used Austin’s theory (1962).

Similarly, research by Devi, Maya Fitriana (2020) entitled ‘‘*Commissive Speech Acts in Knives out Movie*’’. In her research, she analyzed types of commissive used in theory of Austin. Her analysis is distinct from the study of the researcher because the researcher focuses on something more specific than just commissive types, namely identifying refusals types but not all types. The theory used is also different because the researcher in the analyzed only used Austin’s theory. This research became more specific because the researcher only researches one of the commissive types where there is a threat, a promise and a warning. The researcher prefer to research the refusal strategies that occurs in an animated movie, namely *Ice Age Continental Drift*, which is based on the refusals phenomenon that occurs in everyday conversation so the researcher wants to examine what happened in this animated movie which is the difference between my research and Devi.

Furthermore, Research conducted by Melga (2021) who examined the types of refusal strategies and types of politeness strategies found in Home alone movie using the theory from Beebe, et al, brown and levinson. In the same year, Islamiah (2021) conducted research that analyzed the types of direct, indirect and adjunct to refusal to suggestion used by the netizens found in CNN's posty comment using Beebe et al., In my research and melga here the difference is seen that I do not only examine the categories type of refusals but also how the situation, conditions and intention of the refusal strategy based on the type of category used are also in terms of theory from using Eslami and Austin. Here, the researcher also has the same theory that supports Eslami is the same theory, namely Beebe et.al. And Félix-Brasdefer. Whereas in Eslami, the difference is this researcher uses the animated movie Ice Age Continental Drift as the object. The researcher examines based on the conditions, situations, and objectives of the types of categories used in the refusals. In Eslami research, the comment post from CNN is used as the object of research which is discussed in the refusal strategy.

Further, research conducted by Wahyu (2019) who examined the types of refusal strategies and mostly used by the characters in the walking dead movie using Austin's theory (1962) and Beebe et al., (1990). In his research, Wahyu used an action horror movie entitled Walking Dead Movie as an object that will be examined in refusal. The researcher uses an animated movie in researching the same topic. Although there are different types of theory, the researcher not only use Austin's theory but also other theories such as Eslami, as well. The reasearcher not only examine the types but also have their own categories as well as the conditions

and objectives of the refusal used by each character, with Beebe et al, and Félix-Brasdefer as supporting theories for the analysis of refusal strategy.

Overall, the researcher can conclude that there are similarities and differences between this study and previous studies. The similarity is the use of the topics in refusals. Based on several previous studies, the researcher assumes that this study is different from previous studies. It begins with the assumption that, first, refusal strategy not only analyses movies but also magazine, news paper, or other written media. Second, speech of refusal can be analyzed using a linguistic perspective in the form of semantics and figurative techniques. The theoretical framework by Eslami (2010) is the researcher's main reference in analyzing three types of refusal strategies found in Ice Age Continental Drift Movie.

B. Problem of the Study

Based on the background above, the problem of the study is “How does the characters address refusal strategies in “Ice Age Continental Drift” movie?

C. Objectives of the Study

Relation to the research question, the objective of this study is to investigate how the characters address refusal strategies in “Ice Age Continental Drift” movie.

D.. Scope and Limitation of the Study

The Scope of this research takes the field of pragmatic concentration. Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Consequently, it is related to analysing what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule 1996:3). It means that pragmatics

is a part of communication in daily life which can help the listener understand the ambiguity of speaker in terms of context, place, time, etc. Meanwhile, the discussion of this research is limited to the topic of refusal. Refusal includes the branch of meaning in communication in daily life or conversation.

Therefore, the research does not discuss other types of commissive speech acts except refusal strategies. The research finds out the utterances produced by the characters in Ice Age Continental drift movie, this research was conducted to determine to investigate refusal strategies and also to analyze the type of refusal.

E. Significances of the Study

The significance of this study is tailored to theoretical and practical perspectives. Theoretically, the result of this study is intended to inform empirical findings on refusal strategies for linguistics students at the university level. Practically, the study's findings are expected to enrich the research horizon on the application of the speech act theory in the analysis of movies and develop skills and abilities in applying refusal strategies.

Furthermore, the present study is carried out to shed light on the empirical evidence of refusal strategies and the commissive aspect of pragmatics study in the linguistics field. The findings are expected to be additional references for students, lecturers, and researchers who are interested in the study of commissive speech acts in the pragmatics analysis. Furthermore, this study provides insightful information and an explanation, of refusal strategies. Particularly, the study yields empirical evidence of refusal strategies depicted in a movie of Ice Age Continental Drift.

F. Definition of the Key Terms

In this section, some key terms in the study are defined, they are speech act, the classification of speech act, commissive.

1. Speech act is an utterance that serves a function in communication. This research refers to the utterance between all the characters in Ice Continental Drift Movie. This research requires not only knowledge of the language but also appropriate use of that language within a given culture.
2. Commissive is the act that is produced by Ice Age Continental Drift Movie that commits himself to perform the action in the future. This research refers to the kind of promise all the characters express in this movie.
3. Refusal is the kind of speech act that indicates negative responses to the previous action.

G. Previous study

There are some related previous studied conducted in terms of refusal. First, Manaf, N.A. (2018) Entitled Hedging Refusal Speech Act by Native Indonesian. This research aims to identify only one type of refusal hedging found in interview native Indonesian. the difference is the way he analyzes the data where my research uses documentation techniques while in this study using interview and observation techniques and in the object of this research using people from Indonesia to be interviewed while in my research using films. In theory, we use the same theory, namely Austin's theory (1962) while the results of this study only found one type of indirect rejection, namely hedging and from my research found more than one type in two general types, namely direct rejection and indirect strategy.

Further, research conducted by Dewi I.A.R. (2019) entitled "Refusal Strategies Used By Multi-Nationality Studies". in her research, the analyzed type of refusal used in theory of Beebe et al (1990) The difference between my research and this research is the object because the object used by the research is Multinational

Student while in my research the object is a movie. The results of this research and my research are different too, this research only finds two types of refusal strategies, namely Direct and indirect while in my research Direct, indirect and adjunct of refusal.

Besides, research by Putri H.R. (2014) entitled ‘‘Refusal Strategies Applied By Main Characters In The Chronicles of Narnia Prince Caspian Novel Related to Gender, Age, and Social Status’’. In her research, she analyzed the refusal of two male and female main characters in The Chronicles of Narnia Prince. The main difference found in the subject in this study is gender karena disini menerangkan penolakan berdasarkan gender dan status sosial yang di miliki dalam main characters sedangkan dalam penelitian saya penolakan berdasarkan tokoh kartun yang sedang bercakap antara satu sama lain .

Moreover, research by Maula Djabal (2021) entitled ‘‘Refusal Strategies In English Used by The English Departement Student Of Uin Sunan Ampel Surabaya’’. In his research , he analyzed type of refusal and awareness of power and distance in applying of refusal strategy cases. His analysis is distinct from the study of the researcher because the researcher focuses on type of refusal and the context. The theory used is the same with my research is Beebe et.al (1990) and the difference with my research is the research used Austin’s theory and his research used Scollon (1995). The results found were different in this research only found two types of refusal is direct and indirect while in my research found three types of refusal is direct, indirect and adjunct of refusal.

In Addition, research by Farenkia (2018) entitled ‘‘Refusal Strategies in Canadian English : A Quantitative Analysis’’. In his research, he analyzed the type of refusal direct and indirect But the object he studied was a participant from native Canada while in my research, the characters in a movie, the method used was quantitative by counting the number of participants while my research used a qualitative method where the data was taken from the classification and described. In his research he used the same types of direct, indirect and adjunct of refusal but the results are different in that his responses chose to use indirect refusal while in my research

some of the characters in the movie chose direct refusal over indirect and adjunct of refusal.

Futhermore, research by Azizah N.D. (2021) entitled "Refusal strategies And Politeness in Virtual Communication: A Cyberpragmatic Study. In her research, she analyzed the use of refusal strategy based on politeness and relative power relation in virtual conversations. Her research also deals with pragmatic aspect but from virtual media sedangkan saya aspect nya pada karakter yang ada di movie. In this study he examined the type of refusal based on politeness and also relative power relations, so in his research not only examines refusal but also politeness while in my research only focuses on refusal strategies, and the theory used is the same , namely Beebe et. al.

Research by Firdaus H.Y. (2021) entitled " A Pragmatic Study: The Expression Of Refusal Found In Bridgerton Tv Series. This study aimed to analyze refusal expression found in Bridgerton Tv series. Moreover, The researcher tries to explain about refusal expression through the Bridgerton series. In this study, the researcher uses the same method, namely qualitative research to analyze and the researcher uses the same analysis technique, namely document analysis as the design of this study. While the difference is the type of refusal expression he examines in terms of expression while my research examines based on the situation of the Ice Age Continental Drift movie script. the main theory is the same, namely using Beebe et al (1990) while the second theory he used is Yang (2008) and my research uses Austin (1962).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories related to the research topic such as speech act, commissive speech act, refusals, and types of refusals.

A. Speech Act

Speech acts theory focuses on communication acts that are performed through speeches. The utterances of some sentences must be treated as the performance of an act (Austin, 1962:121). Austin also stated that sentences are not merely used to say things. In every utterance, the speaker performs an act as starting a fact or opinion, confirming or denying something, one is doing something, and hence, there are kinds of the act that are simultaneously performed.

Austin started by examining the view that a statement of fact ought to be verifiable in some way. He believed that many philosophical problems had arisen because of a desire to treat all utterances as verifiable statements. He gave the term "constative" to straightforward statements of fact.

From the explanation above, Austin's theory sees an action or communication through the treatment and also the person's acknowledgment to the interlocutor. Austin's theory also says that he makes statements based on facts he sees in his research.

B. Types of Speech Act

There are two dimensions of speech act found according to Parker (1986:1720). Those are directness and literalness. Directness (Direct and indirect Speech Act).

a.) Direct Speech Act

This type has a direct relationship between a structure and the function (Yule, 1996:55). Yule's statement explains that from the speaker himself the listener imperatively interprets what he hears directly. A statement that is said directly by a

speaker to the hearer usually in the form of an imperative sentence, is defined as a direct speech act. When the news of the sentence conventionally functioned to hold something or questions to ask and sentence commands to send, invite, beg, and so on, it will form a direct speech act. Thus, the direct speech act is where the utterance is said appropriately with the function of the sentence such as declarative sentences to inform something. For example, the utterance “Brian got an A on the final test”, “Move out that way!”, “Who is that guy?” is said by a speaker to a hearer. It is clear. It is appropriate that the speaker gives a command to the hearer having a form of assertion, question, and command.

b.) Indirect Speech Act

Indirect speech is also based on the relationship between structure and function in spoken sentences. Therefore, the treatment tends to be indirect. Based on Yule (1996:55) contended that an indirect speech act is an utterance that an indirect relationship between a structure and the function. In other words, this speech act is performed indirectly through the performance of another speech act. In other words, an indirect speech act is a speech that acts to command someone to do something indirectly. This action is acted by utilizing the sentence of news or interrogative sentence so that the people who governed do not feel governed. Thus, indirect speech acts used utterances the meaning depends on the context, such as an interrogative sentence used not to ask but to order some act or something to do. "Can you pass the salt?" this sentence was interrogative but it is no answer for it, just an act that follows this utterance. It is because an indirect speech act is generally considered more polite than a direct speech act (Yule, 1996:56).

So, in the indirect speech structure, the sentences themselves are interrelated so that the pronunciation can be conveyed indirectly. Indirect speech acts are often uttered by giving reasons or other meanings so that other people must first understand what is meant.

B. Commissive

Commissives are utterances that commit the speaker to some future course of action. Commissive is the kind of speech act in which the speaker expresses his intention concerning some future actions. Sometimes, someone wants to do something in the future by saying something such as a promise, threat, or warning of refusal. In speech acts, they are called commissive. According to Austin (as cited in Searle, 1979: 11), commissive is to commit the speaker to a certain course of action. A Commissive is a kind of speech act in which the speaker expresses his intention concerning some future actions. There are many forms of commissive, they are commissive according to Searle's theory speakers express their words through other meanings or for future purposes.

a.) Threat

According to Mifflin (2003:1), a threat is an expression of an intention to inflict pain, injury, punishment, or evil. It is a statement, in which you tell someone that you will cause harm or trouble if he or she did not do as you ask. For example, "Come! Try! I must scold you if you don't!"

b.) Promise

A promise is an oral or written agreement to do or not to do something. A promise is an utterance used to remind the speaker about something to be done in the future. A promise is a declaration made to another person concerning the future by giving assurance that one will do or not do something. It is a verbal commitment by one person to another agreeing to do. For example, "I will take you to the movies tomorrow", the speaker persuades himself or herself to do his or her intention to take the hearer to the movies.

c.) Warning

A warning is an utterance that intends others to be careful. It could be advice, a warning, a suggestion, etc. For example, "Don't even dare you to take my

flowers! I'll kill you!" the speaker warns the hearer not to take any single flower. The speaker warns the hearer to do what the speaker wants.

d.) Refusal

When the speaker says firmly that the hearer will not do, give or accept something, it is called refusal. It is the act of refusing, denial of anything demanded, solicited, or offered for acceptance. For example, "Unfortunately, I don't think I'll be able to attend the party" based on the descriptions above, the researcher understands the classification of forms of commissive utterance clearly. It can be used to know the forms of commissive utterances that are used in the script of Obama's speech campaign. Thus, it also can be used to know the function of the commissive utterance. Searle (1979:2) stated that there are several quiet differences in the principles of the four forms of commissive utterance. What are the criteria by which someone can tell those four actual utterances one is a promise, one is a threat, one is a refusal, or one is a warning? To know the difference between those forms can be seen in the function of each form. Here are the functions of threat, promise, warning, and refusal.

C. The Classification of Speech Act

The classification of speech acts is based on the theory of Searle (in Yule, 1996:53) defines that there are five types of general functions performed by speech acts. They are Representatives, Declarations, Commissive, Directives, and Expressive. Representatives are a kind of speech act that states what the speaker believes to be the case or not, such as the statement of facts, assertions, and conclusions. Declarations are a kind of speech act that defines the speaker who must have a special institutional role in a specific context to perform a declaration appropriately.

Commissive is a kind of speech act that speakers use to commit themselves to some future action. They express what the speakers intend, such as promise, threat, warning, and refusal. Directives are a kind of speech act that speakers use to get someone else to do something. Austin (in Searle, 1979:11) stated that

commissive is to commit the speaker to a certain course of action. Some of the obvious examples are the promise, vow, pledge, covenant, contract, guarantee, embrace, and swear. Expressive speech acts mean a speech act moves the speaker to do an action in the future time; it means that the speaker commits himself or herself to do something in the future time.

D. Refusal

The speech act of refusals represents one type of misreferred response. Refusals are one of the relatively small number of speech acts that can be characterized as a response to the author's act (Gass & Houck, 1999: 2). It is a condition when the hearer does not do the expected response. People generally use the word 'no' to speakers' statements. However, saying 'no' is not the only way to refuse. Based on Eslami (2010), refusal can be a difficult speech act to perform. As a dispreferred response, it is complicated in form and it usually involves various strategies to avoid offending one's interlocutor.

This theory is used for analyzing the three types of refusal and also analyze how the category of the type in refusal strategy and Eslami theory also refers to the theory of Bebee et al, (1990) that the state of refusal is a condition when a person's response refuse the other person.

a) Functions of Refusal

Refusal is negative feedback to offers, solicitations, suggestions, and requests. Each type of refusal can be characterized by its different communicative functions. Refusals have a purposed as feedback to an initiating act and are recognized as a speech act by which a speaker "fails to engage in an action proposed by the interlocutor".

Refusals often add explanations/reasons why such refusals are needed. Refusal strategies have the purpose to reassure the interlocutor's offer/invitation/suggestion/request. Meanwhile, the speaker is required reasons for the refusal and shows the refuser regrets as the essential for its refusal. In this study, the refusal function is seen from the context used for each character, so there are 20 different types of refusals.

b) Types of Refusals

a) Direct

Direct refusal tends to use direct refusal, they refuse an answer or invitation based on Gudykunst and Ting-Toomey (as cited in Félix-Brasdefer, 2008) explained that the direct verbal style refers to verbal that embodies and invokes the speaker's true intention in terms of their wants, needs, and desires in the discourse process. On the other hand, direct refusal means people express the refusal clearly. They deliver their true intention including their wants, needs, and desires when they get the offer, invitation, suggestion, and so on. Usually, the word "no" is recognized as the direct refusal or negation of a proposition (Félix-Brasdefer, 2008).

b) Indirect

Leech as cited in Félix-Brasdefer (2008) contended that "illocutions are like a path (in terms of means-ends analysis) which connects the illocutionary act to its illocutionary goal. Gudykunst and Ting-Toomey stated as cited in Félix-Brasdefer (2008) stated that the indirect verbal style "refers to the verbal message that camouflage and conceal speaker's true intention in terms of their wants, needs, and goal in the discourse situation. On the other hand, indirect refusal means that people

avoid refusing clearly. They tend to hide their true intentions in terms of their wants, needs, and intentions.

This research explained that there is a theory by Beebe et al, (1990) that supports Eslami's (2010) theory. It has three types. One of them is additional refusal where the sentence cannot stand alone indirectly in the sentence. So, the theory that is used to analyze the types of refusal and the purpose of each type of category is the theory of Felix-Brasdefer (2008).

c) Adjuncts to Refusal

In the aide of refusal, one must say polite words to the listener. This is so that the speaker seems to respect the listener. This is based on the theory of Félix-Brasdefer (2008). He said that the rejection response was always followed by an additional disclaimer, which could introduce or follow the main disapproval response. This additional disclaimer is meant for disclaimers. On the other hand, the speaker must imply that the listener makes external modifications to the refusal utterance. Adjunct is a set of expressions that aid a refusal. When approached with invitations, offers, suggestions, and requests, the refuser will not refuse right away. By employing these strategies, listeners tend to provide respectful interpretations to speakers who refuse.

Based on speech acts, this study will analyze speech acts in dialogue in the script. This research is entitled 'Analysis of Speech Acts in Children's Movies'. The researcher chose the title because in a movie there are many words, phrases, clauses, or sentences that have connotative meanings that result in certain actions. The selected movie is a children's film. This is because children will indirectly get new vocabulary in the form of words, phrases, clauses, or sentences from the English movie they choose. Ice Age Continental Drift (2013) is an animated movie that is often watched by children. The movie is also quite popular lately. Speech act events also appear in the three movies, so that, the researcher are interested to analyze the movie in depth. This research is expected to express speech acts commonly used in

children's movies, which are usually imitated and repeated by children in daily life while watching the movie. While based on refusal, this study will analyze refusal in dialogue in the script, the researcher chose the title because in a movie there is some diction and speech containing refusal strategy.

CHAPTER III

RESEARCH METHOD

This section discusses about research method which consist of research design, data source, research instrument, data collection, and data analysis.

A. Research Design

The present study employed a descriptive qualitative design as it attempted to describe linguistic phenomena depicted in Ice Age Continental Drift movie. The study focused on commissive speech acts based on Austin's category and refusal of commissive speech acts found in the movie.

Empirically, a qualitative approach is applied to capture naturally-occurring phenomena which exclude cause-and-effect aspects (Moleong, 2019:31). Thus, phenomenon cannot be analysed by statistical calculation. It can be analysed by natural description. In other words, the data are mostly in the form of words rather than numbers. In a qualitative inquiry, researchers attempt to accurately explain the data about the phenomena being studied through an in-depth understanding. Concerning this, the present study employed Austin's theory of speech act. The researcher explored multiple meanings from the data to understand the whole phenomena to be presented.

B. Research Instruments

According to Arikunto (2010), a research instrument is used as assisting tool to collect the data. Ary (2010) stated that the most common research instrument used in qualitative research are observation, interview, and document analysis. The research instrument of this thesis is the researcher itself.

The researcher started by watching Ice Age Continental Drift Movie. Then, the researcher identified each utterance in the movie, collected the script, classified the data according to Austin and Eslami's theories, and made notes as data about the refusal of commissive speech acts in dialogue. The data are also examined with the researcher's interpretation because the data are in the form of utterances.

C. Data and Data Source

The data source is Ice Age Continental Drift. The data are several sentences of the script which contain the refusal strategies. The researcher downloaded the movie from the internet. The primary data was Ice Age Continental Drift movie. Then, the secondary data was Ice Age Continental Drift movie transcript.

The movie consists of two refusal strategies. There are several utterances which was produced by Manny and Granny which belong to the refusal strategy. The data to be analysed is the utterances of the characters. It is not easy to be understood and analyzed.

D. Data Collection

The researcher took several some steps in collecting data. The researcher downloaded Ice Continental Drift Movie on <https://moviesjoy.to/> with an English Subtitle. Next, the researcher downloaded the transcript on <https://subscene.com>. Then, the researcher identified the utterances that consisted of refusals strategies

Then, the researcher used some steps in collecting data in this study. First, refusal data was collected by watching and taking notes on some scripts from this movie. Second, the researcher read the movie script and focused on the form of refusal strategies according to the theory used. Third, the researcher played the

movie repeatedly to observe and listened to conversations between characters. Finally, the researcher collected all the data and proceeded to the data analysis.

E. Data Analysis

After the data collected, the data were analyzed using a qualitative method to know the types of refusal commissive speech acts produced by the main characters, context, and intention of refusal strategies provided by Ice Age Continental Drift Movie. In analyzing the data, the researcher used several steps.

First, the researcher analyzed and classified the data into the types of refusal by Austin's theory (1969). Next, the researcher investigated the context and intention of refuse according to theory of Eslami (2010). To answer the first problem of the study, the researcher used two types of refusal, viewed from Austin's theory. It is about indirect and direct. Then, the researcher described and explained the context of refusal and intention based on the two theories. Furthermore, the researcher obtained the finding then discussed the results of the complete analysis. Then, the researcher concluded the finding. Last but not least, the researcher obtained a conclusion based on discussion and gave a suggestion.

F. Trustworthiness of the Study

In a qualitative study, trustworthiness is an essential aspect internalized as the data validity (Lincoln & Guba, 1985). Unlike quantitative research, the qualitative approach employed different terms for data validation; such as: credibility, dependability, conformability, and transferability. To enhance the credibility of this study, the observation was carried out to ensure that the findings and interpretation of the results are credible. To deal with dependability, the researcher carried out repeated readings of the data.

To check the conformability aspect, the researcher matched the data with experts' theories in the literature review. To complete the analysis, the researcher invites linguistics lecturers to comment and provide feedback on the data presented. However, the researcher could not deal with the transferability aspect because, as

explained by Lincoln and Guba (1985), this aspect be done only by the reader, if the interpretations are accessible in other contexts.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents findings and discussion based on the explanation of the previous chapter. The findings include the explanation of data analysis of refusal strategies found in Ice Age Continental Drift. Then, in the discussion, the researcher will elaborate the analysis on the findings section using the theory of Eslami (2010) and Austin (1962) which covers the research questions.

A. Findings

The data of this research are utterances by the main characters of Ice Age Continental Drift. This movie was directed by Steve Martino and Michael Thumeier. Therefore, the researcher found this data from transcript and sub-scene in Ice Age Continental Drift movie. The data which were in the form of utterances, transform into sentences by using the transcript and sub-scene of the movie.

In this section, the researcher found 20 data for each type of refusal strategy in Ice Age Continental Drift movie. The whole data can be seen in the appendix. The researcher narrowed down it 19 data based on kinds of types of refusal using the commissive speech act pragmatic by Austin 1962 and Eslami 2010. To avoid saturated data, the same types of refusal were classified as a datum.

Eslami explained that refusal strategies are considered to be face-threatening as they contradict the listener's expectations. There are three types of refusal: direct refusal, indirect refusal, and adjunct to refusals.

a.) Direct Refusal

Datum 1

Non-Performative Direct Refusal 1

(00:17:29 -> 01:27:45)

Peaches : "Louis?"
 Louis : "Peaches!"
 Peaches : "Louis, you have to jump."
 Louis : "No! Go, save yourselves."
 Peaches : "We're not leaving without you."
 Louis : "Oh, thank goodness."
 Peaches : "Jump!"

Context of Datum 1:

The ones speaking were Peaches and Louis. They talk at the top of the falls. The situation at that time was chaotic because the cliff on top of the ice was about to collapse. Peaches saw Louis at the top of the falls. He was escaping from the moving wall. Peaches said, "Louis?" and then Louis called out his friend. Louis said, "Peaches!" Louis wanted Peaches to go and jump because the wall was moving but Louis did not want to jump because Louis wanted to save his friend too.

Analysis of datum 1:

If it is related to Eslami's theory, it is found that non-performative refusal is used by the main character, while based on Austin's theory, it is found that the purpose of the main character is to use direct rejection so that the message conveyed can sound polite to the listener. Direct refusal is used here because Louis and his friends are in a dangerous situation. Louis used this approach so that Peaches can understand the reason for his acts and just ignore him. However, Peaches insisted to ask Louis to jump.

Datum 2

Non-Performative Direct Refusal 2

(35:13 → 1:27:45)

Captain Gutt : You're a sea creature, you idiot.
Flynn : Good point, sir.
Gupta : **Should I fly the white, captain?**
Captain Gutt : **No!**

Context of datum 2:

Captain Gutt and Flynn were in the boat when the large ship where Captain Gutt's base was destroyed. To chase Manny and his gang, his ship was destroyed by them. It made Captain Gutt get angry with Manny. His anger got worse when his subordinates were confused and imbecile to act by themselves.

Analysis of datum 2:

Captain Gutt could not get patient when his plan to defeat Manny failed while his ship was destroyed. His subordinates make him more furious when they could not read the situation by asking a silly request. Of course, Captain Gutt refused that silly request since it means that he lost to Manny. In this scene, Captain Gutt used **non-performative direct refusal**. If looking at the situation, it is normal that Captain Gutt used this approach.

Datum 3

Non-Performative Direct Refusal 3

00:30:10,822 --> 00:32:45

Captain Gutt : **I bet you're feeling lost, scared, confused.** Allow me to explain. Help me out, boys.

(Sing aloud to introduce himself and indirect invitation for Manny and friends)

...

Manny : Look, as much as I'm tempted to join a monkey... The Easter bunny and a giant bag of pudding... **I'll pass. No one's going to stop me from getting back to my family**

Context of datum 3:

Manny and his friends were caught up by Captain Gutt's crews. While showing his power, Captain Gutt introduced himself and his crews as an indirect request for Manny to join his crews. Manny refused the request because he was not interested to be a powerful animal in conquering the land. He just wanted to see his family who were apart from him because of the continental drift.

Analysis of datum 3:

The way Manny refused the offer to join Captain Gutt is interesting. Though he used a positive sentence, it is not considered an indirect refusal, but a "**direct refusal**". It is caused by Manny's word choice "I'll pass" instead of "No" phrases. The word "Pass" in this context sounds like a negative sentence which you usually find in the daily use of English. Therefore, it belongs to **non-performative direct refusal**, not indirect refusal.

Datum 4**Non- performative direct refusal 4**

00:44:00 --> 00:44:08

Diego : Easy, Kitty. **Water**. You need it.

Shira : **I don't need anything from you.**

Context of datum 4:

Shira was being Manny's hostage. Though, she was treated well by Manny and his friends. At the night, Diego gave her water to drink. Shira did not want to accept this offer because she still considered him an enemy.

Analysis of Datum 4:

Diego offered Shira water with an incomplete sentence. This is normal in a speech. The complete sentence should be "You should drink this water". However, Shira refused it directly stating that she did not need it. She refused it because she still considered him as an enemy and as a form of loyalty to Captain Gutt. Therefore, Shira used **non-performative direct refusal** as she used some words

Despicable Me 2

Datum 5

Non-Performative Direct Refusal 5

00:31:46 --> 00:31:55

Gru : Perfect! **Time to go!** (As he heads for the door—)

Agnes : **I don't think I should do this.**

Gru : Well, what do you mean? Why not?

Agnes : I don't even have a mom.

Context of datum 5:

Agnes wanted to practice describing all about her mother on Mother's Day for her school. She asked Gru to help with her training. Though Gru did not seem that he wanted to do it, he still help her train. During her training, Agnes could not properly do that as he looked like a zombie when telling about a mother. Gru gave some advice to fix the problem, but Agnes still could not tell the description of her mother in a zombie accent. Gru felt that the training is enough for the event and ask to go for it, but Agnes refuses it. She did not feel that she cannot describe a mother as she had no mother.

Analysis of datum 5:

Since Agnes refused to go to a Mother's Day event, Agnes used a direct refusal. Direct refusal is used to state the refusal in a direct way to make the hearer know why the speaker refuses an invitation and offer. In this context, Agnes lost her spirit to participate in the event as she could not describe a mother properly. She could not do well in her training because she did not feel like having a mom before while she has no mother. That is why when Gru asked her to go together for the event, Agnes did not want to go.

Datum 6**Non-Performative Direct Refusal 6**

(00:23:48 --> 00:23:52)

Gru : Okay, what are you doing?

Agnes : We're **signing you up for online dating!**Gru : Oh, okay...WHAT?! **No, no, no, no, no, no, no, no.****Context of datum 6:**

Agnes, Edith, and Margo browsed online to sign Gru up for an online dating site. They did it because they wanted him to have a couple who could be a mother for them. Of course, Gru refused the offer firmly as he experienced trauma with a girl in the past.

Analysis of datum 6:

Gru refused firmly the offer to sign up for online dating since he had trauma with a girl in the past. In this context, **non-performative direct refusal** is used to make his refusal stated clearly and can be understood well by Agnes, Margo, and Edith. The use of indirect refusal is impossible because Gru had trauma and of course, he refused spontaneously.

Datum 7**Non-Performative Direct Refusal 7**

(00:23:52,973 --> 00:23:56)

Edith : Aw come on, it's fun.

Margo : And **it's time for you to get out there.**Gru : **No! Stop! No one is ever getting out there! Ever!****Context of Datum 7:**

Edith still insisted on having Gru sign up for online dating. She told that it is amusing. Edith conveys this utterance as if she would say "would you like to try this online dating as it is fun". Margo added that Gru should try this and get out with the girl he likes. However, Gru still refused the offer.

Analysis of datum 7:

Gru used a direct refusal, to make his refusal clear as Edith, Margo, and Agnes did not understand that he did not want to go for online dating. Gru still used this approach because he wanted to make them understand that he did not want to do it. However, Gru did not tell the reason why he refuse it so they still insisted on offering him online dating. Since Gru used words to refuse the offer directly, it is categorized as **non-performative**.

Datum 8

Non-Performative Direct Refusal 8

(00:07:23 --> 00:07:35)

Jillian : Sooooo, I'm gonna go out on a limb here, **but my friend Natalie is recently single**, and...

Gru : No, no, no, **get off of the limb right now**. No limb.

Context of datum 8:

Gru encountered Jillian, a girl who always offered him a girl to date. At this time, Jillian wanted to introduce Gru with Natalie, one of her friends. Of course, Gru refused it firmly. However, Jillian did not give up and offered another girl to date. Gru still refused it. Jillian still insisted on offering another girl. She wanted Gru to go dating the girl desperately.

Analysis of datum 8 :

Gru used a **non-performative direct refusal approach**. Gru used this approach because he knew that Jillian would not understand if he refused her offer indirectly. However, Jillian still insisted on offering him a girl to date. The unique thing from this data is the way Jillian offers to Gru. You cannot find the request template like "Would you ...", "Could you ..." etc. that stated this request, but Jill used the statement "... but Natalie my friend is recently single." It indicates an offer because it sounds like "Would you like to date Natalie, my friend who was recently single?"

Datum 9**Non-Performative Direct Refusal 9**

(00:40:31 → 00:40:34)

- Gru : Okay-dokey, beddy-bye. All tucked in. Sweet dreams.
- Margo : Just so you know, you're never gonna be my dad.
- Gru : I think I can live with that.
- Edith : Are these beds made out of bombs?
- Gru : Yes, but they are very old and highly unlikely to blow up. But try not to toss and turn.
- Edith : Cool. Agnes holds up a book.
- Agnes : **“Will you read us a bedtime story?”**
- Gru** : **“No.”**

Context of datum 9 :

Gru, Margo, Edith, and Agnes. The conversation took place in the Girls' room at night. Gru and the girls enter the room. The girls stared at their beds: NUCLEAR WARHEAD FUNCTIONS that had been converted into bunk beds. PLOP-PLOP-PLOP. Gru drops them inside, wanting to put them to sleep. In this scene, Gru, Margo, Edith, and Agnes was discussing how they can sleep without a bedtime story.

Analysis of datum 9 :

Gru refused the request from Agnes to read a bedtime story briefly only with one word, "No". Gru is described as a short-tempered and unpleasant person, while he is a kind-hearted person. Gru rarely used an indirect approach when refusing an offer, a command, or a request. No wonder he only answers No in this context. Some people will consider it an unpleasant way to refuse, but Gru always makes the hearer understand well that he refuses the request. Because Gru only refused with a direct refusal word "No", it is categorized as **non-performative direct refusal**.

Datum 10

Non-Performative Direct Refusal 10

Floyd : **These are my trial wigs.** (holds out the wig to Gru) **You should take one.**

Gru : **No thanks.** So what's on the other side of the wall?

Context of datum 10:

Gru did a mission to search for a serum. To do this, he got into a store that was supposed to have the serum. The store owner had so much art stuff to offer to Gru. Gru tried to investigate the surroundings to find the serum's trace while the owner gave some offers for Gru.

Every offer to Gru was refused, including a trial wig. The owner offered a trial wig because he tried to find Gru's problem. He supposed that Gru had a problem with his looks (because of Gru's bald head). However, Gru refused the offer, because he did not ignore it, and focused on searching for the serum.

Analysis of datum 10:

Gru always refused the owner's offers directly. It is because he did not want the offers, and he stated his direct refusal so that the owner understood that Gru did not need the stuff. Every offer which was given by the owner is always refused directly by Gru while he attempted to search for a wanted thing, a serum. In this scene, Gru used some words to refuse the offer, so it is categorized as **non-performative direct refusal**

Datum 11**Non-Performative Direct Refusal 11**

Agnes : Will you read us a bedtime story?
 Gru : No.
 Agnes : Pretty please?
 Gru : The physical appearance of the 'please' makes no difference.
 It is still no, so **go to sleep.**
Edith : "But we can't. We're all hyper!"

Context of datum 11:

Gru went home at night. He was bothered looking at the girls who were running around the living room and should have been sleeping at this time. He asked them to prepare before sleeping. However, Edith, one of the girls, refused Gru's command and made an excuse that it was natural because they were hyperactive children.

Analysis of datum 11:

Edith firmly stated her refusal directly because they are all hyperactive children. She felt that they were not too tired so they had to sleep early that night. Edith used the direct refusal approach and added a reason why she refuse to obey Gru's command to go to sleep.

Datum 12**Non-Performative Direct Refusal 12**

(00:07:35 --> 00:07:48)

Jillian : Oh, **come on...she's a riot. She sings karaoke, she has a lot of free time, looks aren't that important to her...**
 Gru : No, Jill's, **that is not happening.** Seriously. I'm fine.

Context of datum 12:

Gru encountered Jillian, a girl who always offered him a girl to date. At this time, Jillian wanted to introduce Gru with Natalie, one of her friends. Of course, Gru refused it firmly. However, Jillian did not give up

and offered another girl to date. Gru still refused it. Jillian still insisted on offering another girl. She wanted Gru to go dating the girl desperately.

Analysis of datum 12:

Gru used a **non-performative direct refusal approach**. Gru used this approach because he knew that Jillian would not understand if he refused her offer indirectly. However, Jillian still insisted on offering him a girl to date. This time, she used another way to offer. You cannot find the words like "Can you ..." or "Please ...", but Jillian mentioned all the good things about her friends so that Gru could change his mind. Though, Gru still refused and said that he was fine, meaning that he did not need a girl to date right now.

Datum 13

Non-Performative Direct Refusal 13

(01:02:36 --> 01:02:49)

Gru : Come on, **it's bedtime!** Did you brush your teeth? Let me smell, let me smell. You did not. **Put on your PJs!** Hold still! Okay, seriously, seriously! This is, this is beddy-bye time. Right now. I am not kidding around. I mean it!

Edith : But **we're not tired.**

Gru : Well I am tired!

Context of datum 13:

Gru went home at night. He was so upset looking at girls in his home who were still "active" running around the living room. They should have slept at night so that they could get awaked early in the morning. However, the girls refused Gru's command and made an excuse that it was natural because they were hyperactive children.

Analysis of datum 13:

Gru started his command extremely uniquely. He started with a statement "It is bedtime", then continued with an interrogative sentence like "Did you brush your teeth) and a command sentence like "Put on your

PJs (pajamas). He. He stated that he was serious when asking them to get to sleep because sometimes the girls assumed that he was not serious when he got angry. The girls refused his command with some words directly, so they used a **non-performative direct refusal approach**. The approach is used to state that they did not want to sleep because they felt that they were not tired.

Datum 14

Non-Performative Direct Refusal 14

00:25:58 --> 00:26:05

Lucy : Here, **I'll get it**. It's just spreading.

Gru : All right, all right. I got it! **Stop it!**

Context of datum 14:

Gru went for a walk and he entered a bakery. He was looking around the bakery and looked at the cupcakes. Then, he found a human face in a glass. He was shocked, and the woman whose face appeared on the glass was shocked, too. The cupcakes flew over and the woman tried to get rid of the mess caused by the cupcakes. However, there was a cupcake landed on Gru's face. The woman whose name is Lucy wanted to clean Gru's face, but Gru asked her to stop it.

Analysis of datum 14:

Gru firmly refused Lucy's goodwill to clean up his face. It is because Gru's nature which is always short-tempered when encountering an unknown person. Furthermore, the mess caused by Lucy was spreading over his face, making him spontaneously ask her to stop it. Gru used a direct refusal approach so that Lucy understand that he was uncomfortable with her act and wanted her to stop it now. In this scene, Gru did not use "no" to state his refusal, but "Stop" which sounds like a negative sentence "Do not (clean it up) let me do it myself". Therefore it is categorized as "non-performative direct refusal"

Datum 15

Non-Performative Direct Refusal 15

(00:21:30 --> 00:22:06)

Gru : Aha, we got it!
Gru : What? Hey, hey?! What? No, no, no!
Gru : You!
Vector : Ha-- Now maybe you'll think twice before you freeze someone's head! So long, Gru!
Gru : Quick! We can't let him get away! A CHASE ensues.
Minion : Wooo hooo!
Gru : Up ahead, up ahead. Fire! Fire it now.
Vector : Oops you missed me.
Gru : Come to papa.
Vector : Take that. How adorable.
Gru : Got you in our sights. Like taking candy from a...what?! It's Vector. He's standing on top of his ship and is aiming the shrink ray directly at them
Vector : "Hey, Gru! Try this on for size!"
Gru : **"That's weird, what is going... This is claustrophobic! No, no, no! Too small! This is too small for me!"** (groans)
"I hate this guy."

Context of datum 15:

At Gru's ship, The arm places the Shrink Ray in a glass case. Gru and another minion reveled in their success. Then-- VZZZZZZHT! A laser cut a hole in the ceiling right above the Shrink Ray. WOOSH! A giant claw entered Gru's ship. The claw grabbed the case with the shrink ray. Gru and the minions stare, stunned.

Analysis of datum 15:

Vector offered Gru to put something to wear on. At first, that thing looked very weird, but then Gru did not want to put it on because the size did not fit at all. In this scene, Gru used a **non-performative direct refusal**, so that Vector knew the problem why he refused to put it on, and it is the indication for him to look for another size.

Datum 16**Non-Performative Direct Refusal 16**

(01:00:45 --> 01:00:51)

Agnes : I brought you an umbrella.

Gru takes the umbrella and Agnes joins him. They both huddle under it.

Gru : Ah, thank you.

Agnes : What're you doing out here?

Gru : Remember when you said that I liked Lucy? Well, it turns out...you're right.

Agnes : **“Is there anything I can do to help?”**

Gru : **“Oh, I don’t... I don’t think so, sweetheart.”**

Context of datum 16:

Gru felt sad when he heard Lucy would move on. He would not meet Lucy again. When it rained, Gru sat on the stairs, and Agnes brought him an umbrella. Gru told Agnes that he finally realized that he loved Lucy, but he could not do anything with her moving. Agnes was glad that Gru told his feeling to her, and she offered if there was anything that she could help with. However, Gru felt desperate and refused her help. It seems that Gru did not want Agnes to worry him.

Analysis of datum 16:

Gru refused Agnes' offer directly, so he used a direct refusal approach. Though the refusal sounds direct, Gru used "I don't think so", which made his refusal sounds polite. It is understandable because he was hopeless when hearing Lucy move on. It means that he would not meet Lucy again. He refused politely because Agnes gave an offer politely, too. In addition, Gru seems that he did not want Agnes to worry him.

Datum 17

Non-Performative Direct Refusal 17

(01:00:57 --> 01:01:21)

Gru : "Hello, Lucy, this is Gru. I know, up to this point, our relationship is been strictly Professional, and that you're leaving for Australia and all, but... Okay, here is the question."
(Stammering) "**Would you like to**" (knocks on the table a bit)
"**to go out on a date?**" (Looks at a minion)

Dave : "Ehh... no."

Gru : Okay, that's not helping. He hangs up.

Gru : All right. Here we go. For real this time.

Context of datum 17:

After Lucy's leaving, Gru tried to train himself to ask her to go out for a date. To help his training, his 'minions', Dave, accompanied his training and acted as if he was Lucy, by putting on the red wig. While trying to say "Would you go out on a date?", Gru's offer was refused by Dave who acted as Lucy. Of course, that answer was not that Gru wanted to hear.

Analysis of datum 17:

Dave used the direct refusal approach when refusing his Gru's invitation. As a minion, Dave has limited words, unlike a human who can express their feeling with various words. It makes sense that only "No" came out from Dave. That "no" answer made Gru feel that it was vain to train with Dave.

Datum 18

Non-Performative Direct Refusal 18

(01:22:59 --> 01:23:12)

Lucy : Oh, hey Gru! Turns out you were
Eduardo/ El Macho : One push of this button, and I send that rocket straight into the same Volcano where I faked my death. Only this time... it's for real.
Gru : **(Horriified) No!**

Context of datum 18:

Lucy, El Macho and Gru. The conversation took place in El Macho's backyard. The situation looks very chaotic. They are talking about El Macho's controlled rocket but Gru of course refused it.

Analysis of datum 18:

Lucy was caught by El Macho, and bounded in a rocket. El Macho would push a button that would make the rocket burst into the air. Gru refused the request desperately. In this scene, Gru only said "No". Therefore, he used **non-performative direct refusal**.

Datum 19**Non-Performative Direct Refusal 19**

(00:54:11 --> 00:54:18)

Jillian : Okay, fine. Forget Natalie. **How about my cousin Linda?**

Gru : No.

Context of datum 19:

Gru encountered Jillian, a girl who always offered him a girl to date. At this time, Jillian wanted to introduce Gru with Natalie, one of her friends. Of course, Gru refused it firmly. However, Jillian did not give up and offered another girl to date. Gru still refused it. Jillian still insisted on offering another girl. She wanted Gru to go dating the girl desperately. This time she offered Gru her cousin, Linda, to date.

Analysis of datum 19:

Gru still insisted on refusing some Jillian offers to state that he did not need a girl to date right now. Jillian did not give up, and this time she offered her cousin, Linda. Jillian got straight to the point when giving an offer this time, as some previous strategies did not work for Gru. You will find it in "How about my cousin Linda?". Though, Gru still refused it. Gru used only the word "No" because he did not need to date a girl, but Jillian

did not understand why he refused it. Gru even did not want to give more reasons why he refused the offer. The approach that Gru used this time belongs to "non-performative direct refusal" because Gru used a word to refuse the offer.

Datum 20

Performative Direct Refusal 1

Jillian : Oh, oh! **I know someone whose husband just died!**
Gru : (SPLASH! Suddenly Jillian is sprayed in the face with water.)

Context of datum 20:

Gru encountered Jillian, a girl who always offered him a girl to date. At this time, Jillian wanted to introduce Gru with Natalie, one of her friends. Of course, Gru refused it firmly. However, Jillian did not give up and offered another girl to date. Gru still refused it. Jillian still insisted on offering another girl. She wanted Gru to go dating the girl desperately. Since Jillian did not understand that Gru did not need to date a girl, he sprayed the water on her

Analysis of datum 20:

Jillian still insisted on offering some girls to Gru. Jillian informed Gru that she know a woman whose husband died. She hoped that Gru wanted to change his mind to date the girl whom she recommended to Gru. However, Gru was upset and sprayed water on her, so she left him alone. He did not want to answer anything, since the words could not reach her. Gru used the "performative direct refusal" approach this time because he does not use any words to refuse the offer.

b.) Indirect Refusal

Datum 1

Reason 1

00:58:06 --> 00:58:18

Manny : Hey, **relax, buddy!** Captain crazy and his floating petting zoo are histories. Come on! We're finally heading home!

Diego : **I don't know what's wrong with me. I can't eat, can't sleep. Maybe I'm coming down with something.**

Context of Datum 1 :

After being saved from Captain Gutt crew's attack twice, Manny and his friends continued their journey to gather with their family. In the middle of the journey, Diego felt uneasy for unclear reasons though they were saved. Manny supposed that Diego missed Shira who came back to Captain Gutt. Furthermore, Sid teased that Diego might fall in love with Shira.

Analysis of datum 1:

Manny asked his friends to relax because Manny thought that it was a small chance that Captain Gutt would attack them again. Diego felt that they were not saved from Captain Gutt and worried that they would come in front of them. When Diego conveyed his worry, he indirectly refused Manny's request to relax. "I don't know what's wrong with me. I can't eat, can't sleep. Maybe I'm coming down with something" sounds like "I cannot be relaxed for unknown reason". Therefore, Diego used indirect refusal by stating the **reason** why he cannot be relaxed.

Datum 2
Reason 2

00:35:44,956 --> 00:35:54

Diego : You're welcome. So, **care to join our scurvy crew?**

Shira : Two sloths, a mammoth, and a saber? **You guys are like the start of a bad joke.**

Context of datum 2:

Shira was drowned after Captain Gutt's ship was destroyed. She screamed to ask for help. Hearing her scream, Manny helped her by pulling her up. Knowing that her enemy wanted to help her, Shira refused to take his help. Though, Manny still helps her ignoring her refusal. Since she was saved by Manny, Diego asked if Shira wanted to join his teammates. Of course, Shira refused it because she considered them as weakling compared to Captain Gutt and his gangs.

Analysis of datum 2:

Shira used an **indirect refusal** when she got an offer from Diego to join his teammate. There are no words like "no" or negative sentences when she refused them. She refused it by mocking them as the "start of a bad joke", meaning that Manny and his friends are a group of a weakling compared to Captain Gutt and his gangs. Therefore, Shira refused an offer by indirectly stating her **reason** why she did it.

Datum 3

Reason 3

00:41:49 --> 00:42:19

Shira : Well, that's a flawless plan. **You want to pirate a pirate ship from pirates.**

Diego : It pains me to say this, but... Our prisoner has a point.

Manny : Yeah, well...

Sid : Guys. The trees have ears.

Manny : Wait a minute, **maybe we can help each other.**

Context of datum 3:

Manny and his friends found a ship and current to go home. Sid felt that the plan was futile because of the small chance to get the ship from a pirate. Diego agreed with Shira that they could not take over the ship. At first, Manny did not refuse when Shira indirectly said that they had a small chance to find the continent, but he changed his mind when finding a group of squirrels who had a ship.

Analysis of datum 3:

The interesting point of this data that the way Shira requested Manny to stop his plan. She indirectly ridiculed Manny's plan by praising that the plan was flawless. The praise contradicted Shira intended request. It sounded like "You'd better stop to take over the ship because the ship was owned by pirates". Diego understood and agreed that it was futile to get the ship.

At first, Manny did not respond which indicates an acceptance of Shira's indirect request. However, he found a way to realize his plan when looking at a group of squirrels. He thought that the squirrels could help him. In this case, Manny used an **indirect refusal** when he found a way to go home. It can be a **reason** why he could refuse Shira's indirect request

Datum 4

Reason 4

00:48:29,420 --> 00:48:31,911

Diego : **Sid, no! It's a lotus Berry.** It will paralyze you.
Sid : Oh, please. I know my berries.

Context of datum 4:

Diego and Sid were on a way to save the squirrels who were being hostages in Captain Gutt's ship. Sid found his favorite food, berries, and was going to eat them. Knowing that they are lotus berries which can paralyze, Diego warned Sid not to eat them. Sid ignored the warning.

Analysis of datum 4:

Diego abruptly said "No" which is not a complete sentence. It is normal because he was in a battle with Captain Gutt's subordinates. The complete sentence should be "Don't eat the berry, Sid". Then, Diego continued with some statements about why he warned Sid. Sid respond with a reason that he knew all about the berry. Therefore, Sid used **indirect refusal** by stating his **reason**.

Datum 5

Reason 5

00:51:34,938 --> 00:51:52,619

Diego : **Come with us. Come with me.**
Shira : (at the first followed Diego, but she turn over)
Diego : What are you doing?
Shira : **I've got your back.**

Context of datum 5:

Manny and his friends successfully fled from Captain Gutt's chase. Shira who rejoined again with Captain Gutt's crew tried to stop Diego who attempted to flee into Manny's ship. She did it because of her fear of

Captain Gutt. Knowing that reason, Diego convinced her to join his teammates if she wanted freedom. At the first, Shira hesitated, then she ran with Diego. In the middle, Shira changed her mind and stopped following Diego to buy the time, so that Diego and his friends could run without any interruption.

Analysis of datum 5:

At the first, Shira hesitated between joining Diego's teammates and remaining to be Captain Gutt's crew. Then, she turned over to stop Captain Gutt who chased after Manny and his friends. "I've got your back" is an indirect refusal of Diego's request "Come with us. Come with me". This statement sounds like "For now, I will not join your team, but I will stop Captain Gutt so that you can run". It also indirectly stated her reason why she refused the request. Thus, **indirect refusal** is employed for an indirect **reason**.

Datum 6

Reason 6

(00:05:42 --> 00:05:51)

Sid's Mom : "I think we're almost there!"

Milton : "We had better be! I just lost the steering."

Granny : "Has anyone seen Precious? It's her feeding time."

Marshall : "Mom! Granny's talking about her dead pet again."

Sid's Uncle : "Hey, **Paws up, everybody!**"

Marshall : "**Paws down, Uncle, Please! That is nasty.**"

Context of datum 6:

Sid Family was in the middle of the journey to meet their son, Sid. They intended to leave their grandmother to Sid, so that they could freely go anywhere they wanted.

Analysis of datum 6:

When Sid's uncle pawed up, Marshall felt disturbed and said that his paw was disgusting. Marshall asked him to paw down, which contradicts Sid Uncle's request, and stated his reasons to his uncle. Therefore, it belongs to an **indirect refusal** as he stated his **reason** why he did not like Sid uncle's paw.

Datum 7

Reason 7

00:30:00,545 --> 00:30:04,777

Captain Gutt : **Let me be the first to extend the hand of friendship.**

Manny : **That's your foot.**

Context of datum 7:

Manny and his friends were caught up by Captain Gutt crew. Captain Gutt always loves to show his power to other animals by destroying any ships. When Manny opened his eyes, Captain Gutt greeted him by offering his foot-like hand to Manny. Manny refused to shake because it was not a hand, but a feet

Analysis of datum 7:

Manny responded to Captain Gutt's act with simple words "That's your foot". Manny knew that it was a foot that was used by Captain Gutt to show friendship. Captain Gutt showed his disrespect, and Manny knew it, so he would not want to shake his trunk to Captain Gutt's feet. Therefore, Manny used **indirect refusal** by conveying his **reason**.

Despicable Me 2

Datum 8

Reason 8

(00:20:32 --> 00:20:54)

Dr. Nefario : I miss being evil. Sinister plots, large-scale crimes...It's what I live for! I mean, don't you think **there's more to our future than jelly?**

Gru : Well, **I'm also considering a line of jams...**

Dr. Nefario : Um...the thing is, Gru... (deep breath) **I've had an offer of employment elsewhere.**

Context of datum 8:

Dr. Nefario developed the jelly product from berries and showed it to Gru. The taste was bad, but Gru tried to cover his dislike ness to his product. Dr. Nefario knew that his innovation was failed and conveyed his feeling. He wanted to back to be evil. Gru tried to make him stay and offered an idea to create a jam instead of jelly. However, Dr. Nefario insisted on leaving because he got an offer of employment from someone.

Analysis of datum 8:

It is interesting when analyze the way Gru gave an offer to Dr. Nefario. He gave an idea to create another line of products, jams instead of jellies. He did it to make Dr. Nefario stay beside him to create the products. However, Dr. Nefario felt that he could not make an innovation for jams and decided to resign from Gru's factory. He used an indirect refusal by stating his reasons for leaving the factory.

Datum 9

Reason 9

(00:49:12 --> 00:49:35)

Gru : **You need to arrest him immediately.** And his deviously charming son! I'm pretty sure that the son is involved, too. The son, also! You got to get the son! I think that the son is the mastermind! There's a look, there's a devilish look in his eyes, and I don't like it!

Silas : **Yes, but I don't see any evidence.**

Context of datum 9:

Gru came over to Silas to immediately arrest Eduardo Perez and his son. Gru drew the conclusion that Eduardo Perez looked like El Macho and the one who stole the serum had to be him. Silas knew that El Macho had to be arrested, but he could not do it due to a lack of evidence to arrest him.

Analysis of datum 9:

Gru insisted to ask Silas to arrest El Macho as he was the one who stole a serum. Silas knew Gru's worry, but he could not do it because they did not have any evidence to arrest him and his son. In this context, Silas used an **indirect refusal** by stating his **reason** why he could not arrest El Macho at the time.

Datum 1

Attempt to Dissuade the Interlocutor 1

00:27:23 --> 00:27:44

Manny : "Look, we don't want any trouble. **We just need to get back to the continent.**

Captain Gutt : The continent? That pile of rubble?

All : (Laughter).

Manny : My family is there. If you just...

Captain Gutt : **Your family? That is so sweet. You'd better hope to say goodbye because there is no way back.**

Context of datum 1:

Manny attempted to find a way to his home so that he could gather around with his family to a monkey named Captain Gutt. Looking that Captain Gutt had a great ship that could take Manny and his friends to the continent, Manny asked if he and his friends were able to allow get on Captain Gutt's ship. Of course, it was not Captain Gutt's intent when he appeared in front of Manny. He wanted to show off his power as the greatest creature in the world.

Analysis of datum 1:

To show his power as the greatest creature who ruled over the sea, Captain Gutt used **an indirect refusal approach** which is indicated as a **threat** to Manny. At the first, Captain Gutt wanted Manny and his friends to join his team to become pirates. However, Manny refused the request and Captain Gutt threatened him that there was no way for him and his friends to go home because they are caught by him. It is a categorized **attempt to dissuade the interlocutor**.

Datum 2

Attempt to Dissuade the Interlocutor 2

00:53:15 --> 00:53:26

Shira : **Gutt, I can explain.**

Captain Gutt : **When this ends... I'll have a tiger's skin hanging on my wall. I don't care whose.**

Context of datum 2:

Captain Gutt drowned because of Shira's tackle, but he was saved from it. Shira was shocked that he was saved and tried to explain his

actions. Captain Gutt was furious with Shira and threatened her that he would strip her skin to be a wall decoration

Analysis of datum 2:

Captain Gutt refused to hear Shira's explanation by **threatening** her that her skin would be his wall decoration. As a dictator, Captain Gutt always tried to make all people around fear him. In this case, Captain Gutt used a **threat** as an **indirect refusal** of Shira's request for an explanation. It is a categorized **attempt to dissuade the interlocutor**.

Datum 3

Attempt to Dissuade Interlocutor 3

(00:13:03 → 00:13:28)

Manny : Peaches come on! **Let's talk about this.**
Peaches : How could you embarrass me in front of my friends?
Manny : You deliberately went where you weren't supposed to!
Peaches : You can't control my life!
Manny : I'm trying to protect you! That's what fathers do.
Peaches : Well... I wish you weren't my father.
Ellie : She's just upset, honey. Peaches! It's not the end of the world.

Context of datum 3:

Peaches could manage to meet Ethan, her crush, at his party with friends. However, Manny appeared in front of her and he asked to go home. Peaches were embarrassed when Manny, his father, intervened with her own business and made her embarrassed in front of her friends. Knowing that his daughter was mad at him, Manny tried to talk with Peaches and she did not want to talk anymore with his father.

Analysis of datum 3:

Peaches who were mad at his father refused to talk with him about the misunderstanding between them. She refused indirectly by asking a question about why his father embarrassed her in front of her friends. As

his father, Manny explained that Peaches went to a place that she should not have to. In this scene, Peaches used an **indirect refusal approach** by **criticise the requester**, Manny. It is a categorized **attempt to dissuade the interlocutor**.

Datum 4

Attempt to Dissuade the Interlocutor 4

(00:08:37 --.> 00:08:40)

Diego : Well, that explains a lot about Sid.
 Sid : Mom, Dad, do you have Granny's teeth? She can't find them.
 Granny : Can you chew this thing for me?
 Sid : **Hiiiiek**

Context of datum 4:

Sid was glad that his family visit him. However, his family had an intent to leave Sid's Granny to Sid, so that they can be free from taking care of the Granny. When knowing this fact, Sid was disappointed, but he felt responsible to take care of his granny. In this scene, it is clear that Sid's family considered Granny as a deadweight because Granny sometimes did unreasonable acts that make people around him confused and dumbfounded with hers.

Analysis of datum 4:

Granny who had no teeth, asked Sid to chew the apple for her. Sid who was dumbfounded only said "Hiiiiek" to show that he did not want to do it. In this scene, Sid used one **indirect refusal approach**, "**avoidance**", because she did not state his refusal with the word, but only use an interjection "Hiiiiek" to show his refusal. Normally, Sid refused the request because it was grossly if he did it for Granny. It is a categorized **attempt to dissuade the interlocutor**.

Datum 1

Avoidance 1

00:35:14 --> 00:35:23

Flynn : Wait, what about shira?
Captain Gutt : What about her?
Squint : Yeah, what about her?
Captain Gutt : **Anyone else want to play "Captain"?**

(Everyone Silent)

Captain Gutt : Good

Context of datum 1:

Captain Gutt lost his ship because it was destroyed. He also lost Manny and his friends' trace. He had to make a strategy to get rid of Manny and his friends. Meanwhile, his subordinates felt somebody was missing. It was Shira. Flynn looked for Shira and Captain Gutt did too. Suddenly, Squint cut off the word of Captain Gutt and made him annoyed. Captain Gutt scolded him by giving him the offer to replace himself.

Analysis of datum 1:

Captain Gutt scolded Squint who cut his words with an offer to his subordinates. He indirectly offended Squint, to make sure that he knew his place as a subordinate. Squint was speechless, showing his refusal to an offer, who was a threat for him to shut up and not to interrupt Captain Gutt's word. Therefore, the refusal belongs to the **indirect refusal**, indicated with **avoidance** in form of silence.

Datum 2

Avoidance 2

01:02:47--> 01:02:51

Manny : Granny, **can't you throw imaginary food at your imaginary pet?**
Granny : **(Silence and throw the food)**

Context of datum 2:

After successfully fled off from a school of fishes which made them hallucinate and almost dead, Manny and his friends continued their journey to find their family. Manny acted as a captain and controlled any movement made by his friends, including Sid's grandmother. Sometimes, Granny did something unreasonable like acting as if she had a pet. Manny called it an imaginary pet. Manny saw Granny throw some food at her imaginary pet which made him mad and told her that she had to stop it. However, Granny ignored him.

Analysis of datum 2:

Granny ignored Manny request to stop throwing food with silence and still insisted on throwing food. Granny used **avoidance** in her **indirect refusal approach**. The avoidance is indicated by her silence and her act that contradicts the request. Since the avoidance was shown by no words, it belongs to **non-verbal avoidance**.

Datum 1**Acceptance that Functions as Refusal 1**

00:40:11--> 00:40:15

Manny : Okay, snack time is over. **We got to build a raft.**

Diego : **Manny ...**

Context of datum 1:

Manny and his friend fled from Captain Gutt's chase. They arrived on an island to prepare for their return. At the first, they had to make a raft to continue their journey to find a land or continent. Manny who is a serious and straightforward personality always requested their friend to be prepared. Diego and Sid were lack of enthusiasm if they had to make a raft.

Analysis of datum 1:

Diego showed his **lack of enthusiasm** by calling Manny's name. He used the **indirect refusal approach** as he and his friend had to do it to prepare for unpredicted situations. However, building a raft took more time and effort. No wonder Sid and Diego showed his complaint indirectly. Diego's lack of enthusiasm is categorized as **acceptance which functions as a refusal** which is one of the indirect refusal forms.

Datum 1

Set Condition for The Future Acceptance 1

00:06:12--> 00:06:20

Peaches : Okay so tell me when exactly am I allowed to hang the boys?

Manny : When I am dead, plus three days. Just to make sure I am dead.

Context of datum 1:

Peaches wanted to hang out with her friends. However, Manny did not allow her to do it because she went to places where she should not have to. Manny did it as he wanted to protect his daughter. Peaches felt that she should be free and asked Manny when she was allowed to hang out with her friend. Of course, the answer is always no from Manny.

Analysis of datum 1:

Manny used an "**indirect refusal approach**" when Peaches asked him when she was allowed to hang out with the friend. You cannot find the word "no" and any other negative sentences. Manny used a conditional statement for the future in "When I am dead, plus three days ...". The possibility of Manny's dead at that time is small. The statement indicates Manny's refusal of Peaches' request to hang out with the friend. Since Manny used the statement for his indirect refusal, it belongs to the "**set condition for the future acceptance**" based on Eslami's theory.

Datum 1**Wish 1**

(00:06:47 → 00:06:45)

Manny : Peaches! (GROANS) Peaches, come on. Let's talk about this!

Peaches : "How could you embarrass me in front of my friends?"

Manny : "You deliberately went where you weren't supposed to!"

Peaches : "You can't control my life!"

Manny : **“That's what fathers do.”**

Peaches : “Well... I wish you weren't my father.”

Context of datum 1:

Peaches were mad at his father because he did not allow her to hang out with her friends. His anger could not be controlled when her father appeared in front of her and her friends and asked her to go home. Her father's act made her embarrassed. When his father wanted to talk about the misunderstanding between him and her, Peaches did not want to talk with her father anymore.

Analysis of datum 1:

Peaches were mad at his father and criticized his possessive act which made her embarrassed. The first critic tried to deny his father's argument in "You can't control my life". His father refused that with "That's what fathers do", indicating that it is his responsibility to protect his daughter. She replied with a bad wish "I wish you were not my father". That bad wish indicates her indirect refusal of Manny's argument and indirect request to go home. Therefore, she used to **wish** to state his **indirect refusal approach**.

Datum 1
Statement of Philosophy 1

(00:04:19 →00:04:41)

Peaches : **Would you get out from the ground and try had a little fun?**
Louis : I'm a mole and I am supposed to be in the ground.
Peaches : Ethan isn't cute. He's hot. Besides, you can't spend your whole life playing it safe.
Manny : I know I would.
Peaches : Dad? There's no reason to be mad.

Context of datum 1:

Peaches wanted to wander around and invited her best friend, Louis, a molehog. Peaches asked him to get out from the ground. However, Louis said that it was normal for him to be on the ground as he is a molehog. Then, Peaches and Louis went out to meet Peaches' crush, Ethan.

Analysis of datum 1:

When Peaches invited Louis to go out, she asked him to get out from the ground. However, Louis said that it is normal for him to be on the ground since he is a molehog. Louis indirectly stated his refusal to get out from the ground by explaining his nature as a molehog. Therefore, he used a **statement of philosophy** in his **indirect refusal approach**.

b.) Adjunct of Refusal
Datum 1
Statement of Positive Opinion 1

00:41:29 --> 00:41:43

Manny : So what do you think?
Sid : Two words, anger management.
Manny : I'm talking about the current
Manny : Diego is right. We find a way home.
Sid : "Oh that's great. Too bad. We don't own the ship."
Manny : Sure we do. It's right there.

Context of datum 1 :

When preparing for his journey, Manny and his friend found current toward their home and a pirate ship. Manny got an idea to take over the ship and asked their friend for an opinion. Sid felt pessimistic that they had any chance to take over the ship.

Analysis of datum 1:

Adjunct to the refusal was used by Sid in this scene as it showed the conditional if they had a ship. At the same time, he refused the indirect request from Manny. When Manny said, "We find a way home." It sounded like "Why don't we take over the ship?" indirectly.

B. Discussions

In this section, the researcher attempts to initiate a discussion based on the findings on the refusal strategies in the two movies named *Ice Age Continental Drift* and *Despicable Me 2*.

In this research, the researcher used the theory of Eslami (2010) about the types of refusal strategies. According to Eslami (2010), the types of refusal are divided into three types. They are direct refusal, indirect refusal, and adjunct to refusals. Each of these refusal strategies has some types. There are two types of direct refusal strategies. It includes non-performative and performative strategies. On the other hand, indirect refusal has eleven types, while adjunct refusal has four types. Assuredly, not all strategies are used in both movies. It is indicated with the zero number. However, you still can see which strategies are dominantly used in both movies. The researcher found 20 data from direct, and 19 data from indirect, only one data from the type of adjunct refusal strategy.

Interestingly, the researcher found that the indirect refusal strategies are dominantly used in "*Ice Age 3: Continental Drift*", while direct refusal strategies are dominantly used in the "*Despicable Me 2*" movie. It is unique that the two movies contain particular types of refusal, which makes them worth comparing.

The researcher found 16 data on direct refusal strategies from "Despicable Me 2" and 4 data from "Ice Age 3: Continental Drift". Meanwhile, the researcher found 17 data of indirect refusal strategies in "Ice Age 3: Continental Drift" and 2 data from "Despicable Me 2". Only one data of "Adjunct to Refusal" is found in "Ice Age 3: Continental Drift". Total data are 40 samples.

The findings show that you can find and learn how to refuse a request or an invitation indirectly in the "Ice Age 3: Continental Drift" movie. On the other hand, you can explore how to refuse directly. There is only one data related to adjunct to refusal, found in the "Ice Age 3: Continental Drift".

Before going to cover the refusal strategies, the researcher needs to answer why the two movies used different refusal strategies. One is the setting in the movie. The "Ice Age 3: Continental Drift" movie used animal characters to convey the story of the Ice Age era. Usually, indirect refusal strategies can be found in works that use a historical setting, such as the Victorian Period, Elizabethan Period, and so on. Though the diction in the indirect refusal strategies used in the movie does not use metaphorical phrases or figurative sentences, this kind of setting makes all the characters use the indirect refusal strategies.

The "Despicable Me 2" contains direct refusal strategies because the setting is in the future, like a work in the 20th-century era. The characterization in the movie also contributed to the use of direct refusal strategies. Gru, who is dominantly shown in the findings, is a short-tempered, straightforward man. He always used direct refusal strategies when he got an offer so that the hearer can directly understand his refusal. In addition, the direct refusal strategies are intended to make the hearer know the speaker's response. Therefore, the hearer does not misunderstand or there is no delayed information (due to the hearer's language or social knowledge).

For the direct refusal, "non-performative" is dominantly used in both "Ice Age 3: Continental Drift" and "Despicable Me 2". It is not a surprise because we use some phrases to express refusal in our daily usage. "Performative" is rarely used since it seems unpolite and rude if it is used in our daily life. This refusal is used

when a hearer still insists on giving some requests or invitations, though a speaker has already conveyed his or her refusal. The type can be found in *Despicable Me 2*.

On the other hand, the most direct refusal strategies used, “non-performative”, are characterized by the use of phrases such as “No”, “I don’t think so”, etc. “I don’t think so” and “I won’t” are negative willingness based on Eslami’s theory. The negative willingness is the most used in “non-performative” since it conveys the direct refusal in a complete sentence. This strategy is characterized by the use of negative sentences. However, the researcher found the use of positive sentences, but it sounds negative, so it is included in the direct refusal strategies

For the indirect refusal strategies, the researcher only found 6 out of 11 strategies proposed by Eslami. They are "Reason", "Attempt to Dissuade the Interlocutor", "Set Condition to The Future", "Statement of Philosophy", "Acceptance that Functions as Refusal", and "Wish". The reason why these strategies are used in the movie is that they are also used frequently in daily life. It does not mean that the other indirect strategies are not used in daily life. For instance, a statement of regret and a statement of alternative are two indirect refusal strategies used in our lives. However, the researcher considers that the statement of principle is rarely used to refuse an invitation or a request because it is sensitive-talking.

Also, based on the findings, it is found that the most of characters in the additional movie *Despicable me* choose direct refusal because the setting is in the future, like a work in the 20th-century era. The characterization in the movie also contributed to the use of direct refusal strategies. Gru, who is dominantly shown in the findings, is a short-tempered, straightforward man. He always used direct refusal strategies when he got an offer so that the hearer can directly understand his refusal. In addition, the direct refusal strategies are intended to make the hearer know the speaker's response. Therefore, the hearer does not misunderstand or there is no delayed information (due to the hearer's language or social knowledge).

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since it seems unpolite and rude if it is used in our daily life. This refusal is used when a hearer still insists on giving some requests or invitations, though a speaker has already conveyed his or her refusal. The type can be found in *Despicable Me 2*. From the discussion above, The finding of refusal strategies is supported by previous research, such as the research that conducted by Rosdiana (2018). This research found 36 data of refusal strategies in *Despicable Me* movie. Based on the use of type of refusal strategies, Rosdiana found the same type of refusal is direct and indirect. Moreover, compared to Rosdiana finding, the difference lies in one type of refusal, she does not analyze the adjunct of refusal in her data while in my research , the data was analyzed in three type of refusal is direct , indirect and adjunct of refusal. The similarity is seen the finding which also contain the types of refusal strategy.

Futher, this study's findings collaborate that is of Permatanigtyas and Sembodo (2019) and Ambalegin (2020). Third studies found that indirect strategy was most common issue by some characters in the movie. This statement proves that some characters prefer choose talk in indirect with other character. Avoiding the use of direct referrals aims to reduce the negative impact that occurs during conversations. The characters prefer to give an excuse, reason, explanation, and statement of regret to replace the sentence "I can't" or "I refuse ." whereas in my research it was found that indirect refusal was used more often by some characters in the movie *Ice Age Continental Drift* than direct refusal. In their research only two types of refusal were found, namely direct and indirect while in my research three types of refusal were found, namely direct, indirect and adjunct of refusal.

However, research by Puspita dewi (2020) found that refusal from children in Ketare village children in Ketare village choose to use both direct and indirect refusal to refuse an invitation or order while in my research found that some characters in *ice age continental drift* movie choose direct rather than indirect or adjunct. In this study, she found only two types of refusal is direct and indirect while my research found three types of refusal is direct, indirect and adjunct of refusal.

This study has limitation related to the subject of the study. The further researcher is suggested to conduct refusal strategy research by documentary from the movie Ice Age Continental Drift since the present study only get the data through the movie. The result of this study is limited to the subject in the movie which has occurred years ago. So , the documentary in the movie Ice Age Continental Drift will bring information of refusal strategy based on the type and the context.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and the suggestions of the study. It concluded the findings from the previous chapters in order to state the answer of the research questions. It also provides suggestions for

A. Conclusion

To sum up, most of the characters in Ice Age Continental Drift and Despicable me 2 learn and find how to refuse a request or an invitation indirectly or directly. Based on the findings, 40 data utterances can be classified as refusals; it was found that 16 data of direct refusal strategies from “Despicable Me 2” and 4 data from “Ice Age 3: Continental Drift”. Meanwhile, the researcher found 17 data of indirect refusal strategies in “Ice Age 3: Continental Drift” and 2 data from “Despicable Me 2”. Only one data of “Adjunct to Refusal” is found in “Ice Age 3: Continental Drift”.

It can be concluded that the characters in Ice Age Continental Drift and Despicable me 2 produced the non- performative direct refusal strategy more dominant than other strategies. Non- performative is used most dominant in the movie. For the indirect refusal strategies, the researcher only found 6 out of 11 strategies proposed by Eslami. They are “Reason”, “Attempt to Dissuade the Interlocutor”, “Set Condition to The Future”, “Statement of Philosophy”, “Acceptance that Functions as Refusal”, and ‘Wish”. The reason why these strategies are used in the movie is that they are also used frequently in daily life. It does not mean that the other indirect strategies are not used in daily life. For instance, a statement of regret and a statement of alternative are two indirect refusal strategies used in our life. However, the researcher thinks that statement of principle is rarely used to refuse an invitation or a request. It is because it is sensitive when talking about. For an adjunct to refusal, the researcher found 1 of 4 types. It is a statement of positive opinion, “Despicable Me 2” dominantly used direct refusal

strategies, while “Ice Age 3: Continental Drift” dominantly used indirect refusal strategies.

B. Suggestions

The study of refusal strategies is very interesting. Specifically, in Indonesia, it is still difficult to find refusal strategies study. This study uses Eslami (2010) theory to analyze the type of refusal strategies. The researcher hopes there will be further research related to the refusal strategies especially conducted by a linguistic student. There are several suggestions related to this study.

First, this study is expected to be useful insights and extended information on linguistics specifically in pragmatics related to the refusal of the commissive speech act. Hopefully, this study gives more information about what refusal is, what kinds of type of refusal, and how to refuse directly or indirectly using a pragmatic approach. Therefore, the next researcher may conduct research using the other approach in the form of semantics and discourse.

Second, this study only analyzes the type of refusal strategies from the movie. So, it would be better if the next researcher analyzes the interview or analyzes the function of refusal directly. It will bring clearer and more specific results since the researcher will know so well who are refused directly or indirectly, how the condition, and one more important thing is the researcher will get better information based on the current situation.

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CURRICULUM VITAE



Aisyah Puspita Suta was born in Malang, June 9, 1997. In 2015, she graduated from the State Senior High School (SMA Lab UM) During her study at Senior High School, she actively participated in Olimpiade Japanese Language she also joined PMR to get learn about medicine and soon after that continued her bachelor degree at the Department of English literature, UIN Malang. Aside from her university's learning, During her study at the University, she joined Taekwondo. In her semester break, she attended content writer and content creator volunteer

APPENDIX

Movie Script:

Peaches: Okay, so tell me, when exactly will I be allowed to hang out with boys?

Manny: When I'm dead... plus 3 days, just to make sure I'm dead.

Sid : Oh, my whole familia!

Manny: See? He still hugs *his* parents.

Eunice: I never thought I'd see my little baby again. We've been searching everywhere for you.

Sid: You have? [*grabs Marshall and hugs him*] I knew it, I knew it! Deep down, I knew I wasn't abandoned!

Marshall: [*chuckles*] Oh, that's incorrect. We *totally* abandoned you.

Eunice: But... [*bumps Marshall away*] We always missed you. [*slaps Milton*] **Right?!**

Milton: Oh, uh, yeah. Yeah, yeah, yeah. And we just knew Sid would want to see his.. poor, dear Granny before... her time is up.

Granny: I'll bury y'all and dance on your graves!

Milton: So frail!

Eunice: And she can't wait to spend time with you, Sid.

Milton: Oh, yeah. Uh, Granny? Granny?

[Marshall is burning ants with a magnifying piece of ice while Granny is burning his head with one of her own]

Milton: Granny...

Granny: I never get to have any fun.

Milton: Why don't you show her your cave, hmm? Yeah, she could use a nap.

Sid: Boy, there's so much to tell you. You know, a lot has happened since the last time I saw you.

Granny: Not interested.

Sid: But we fought dinosaurs in the Ice Age! It didn't make sense, but it sure was exciting!

[As soon as Sid and Granny leave, the family cheer and board the toboggan]

Milton: We got rid of the crazy bat! Let's go!

Manny: Whoa, whoa, whoa, whoa! You can't just leave. Sid'll be crushed!

Eunice: Sorry, cookie. Things are breaking apart back home.

Milton: Nope, we're headed inland, and Granny is dead weight.

Eunice: See ya!

Milton: Mush! Mush! And warn the community: she tends to wander!

[Sid's family rides off in their toboggan]

Diego: Well, that explains a lot about Sid.

Sid: Mom, Dad, do you have Granny's teeth? She can't find 'em.

Granny: *[tries to chew an apple, but can't without teeth]* Hey, can you chew this thing for me?

Sid: Ew. Guys? Where is everyone?

Diego: I'll handle this. Sid, uh... your family was wiped out by an asteroid. Sorry!

Sid: *WHAT?!*

Manny: Ahem! What Diego is trying to say is... they left. They only wanted to find you so you could take care of Granny.

Sid: Oh, come on! What kinda sick family would ditch their own Granny on someone? That's just crazy. That's just... that's just... my family.

Diego: Well, at least you still have Granny. Right, buddy?

Sid: Yeah, Granny. Granny? Granny!

[Granny's gone]

Ellie: Wow. For an old girl, she moves fast.

Peaches: Oh, no, Ethan I am so sorry. I...Wow, you're even better-looking up close. Phenomenal. I mean...

Ethan: Ugh. You have a twin sister?

Manny: *[after catching Peaches hanging out with Ethan when she isn't allowed to]* Am I interrupting something?

Peaches: Dad! Hold on! *[nervously tries unclamping her tusks from Ethan]*

Ethan: Oh, boy. OK...

Peaches: Sorry, if I just...Wait, no, you go left.

Ethan: Just move back a bit.

[Manny steps between Ethan and Peaches and forcefully unlocks their tusks]

Manny: You! Keep away from my daughter! *[glaring at his daughter]* And you! You're grounded!

Peaches: *[tries to protest]* But I didn't do-

Manny: Grounded!

Buddy: Loser alert.

Katie: Ouch, that's her dad.

Steffie: Seriously, that's embarrassin'.

Meghan: What a freak!

[Peaches turns to walk away]

Manny: Peaches! Peaches, come on. Let's talk about this!

Peaches: How could you embarrass me in front of my friends?

Manny: You deliberately went where you weren't supposed to!

Peaches: *[scoffs angrily]* You can't control my life!

Manny: I'm trying to protect you! That's what fathers do!

Peaches: Well...I wish you weren't *my* father!

[Manny is stunned and hurt by her words]

Ellie: *[to Manny]* She's just upset, honey. Peaches, it's not the end of the world.

[Suddenly, the ground shook]

Sid: Whoa, excuse me.

Diego: I don't think that was you.

[The ice starts to crack]

Ellie: Uh...what was that?

Manny: I don't know. Stay there. I'll come to you.

[Manny moves toward Ellie, but the closer he got, the ice began to break]

Peaches: Daddy!

Manny: Stay alive! No matter how long it takes, I WILL FIND YOU!

Peaches: *[sobbing as she watches her father drift away]* Mom, this is all my fault! If I had just...

Ellie: Peaches! This is not your fault, okay?

Peaches: What if I never see him again? And the last thing we did was fight!

Ellie: Hey, your father is the toughest, most stubborn mammoth I've ever met! He'll come back for us. *[hugs Peaches]* That's a promise.

Sid: Ya know. My mother once told me that bad news was just good news in disguise.

Diego: Was this before she abandoned you?

Sid: Yes, it was! And even though, things look bad, there's a rainbow around every corner. *[the wind begins to blow]* And nothing but smooth sailing ahead!

[A storm comes in]

Manny: Smooth sailing, Sid?

Gastornis bird chick: When you drink water through your trunk, does it taste like boogers?

Ellie: Uh, no. Well... sometimes. Now, let's move!

Manny: Just keep your eyes on the horizon!

Diego: I can't find the horizon!

Sid: Holy crab! Hold me. If I don't make it, find me a wife, and tell her I love her!

Manny: I can't believe this! You slept through that storm?!

Granny: Nah. I slept through the comet that killed the unicorns. *[jumps into the ocean]* Thanks for drawing my bath, Sidney.

Sid: Granny, grab my paw!

Granny: No way. This is my first bath in decades. *[oil-rainbow stain appears around her as fish and a shark float up dead]*

Diego: There's your proof.

Sid: Quick! Somebody do something! *[Manny throws Sid in the water]* I got you, Granny.

Granny: *[fighting Sid off with her stick]* Get off of me!

Sid: *[as he gets her back on the ice berg]* Ow, ow, ow, ow! Granny!

Granny: *[to Manny and Diego]* What are you peeping toms all looking at? *[Manny and Diego turn around]* A lady can't take a bath in peace? Eyeballing me like a rump roast.

Diego: What's the life expectancy for a female sloth?

Manny: She'll outlive us all, you know that, right? Yeah, the spiteful ones live the longest.

Capt. Gutt: *[to Manny and his herd]* Ahoy, down there! How lucky are you? You know these waters are infested with pirates. Right, boys?

Pirates: ARGH!

Gutt: Glad we found you before they did: Captain Gutt, here to help.

Granny: You know, that's a nice monkey!

[One of the rats pretend to be a monkey. But Gutt throws it off.]

Manny: Look. We don't want any trouble. We just need to get back to the continent.

Gutt: The continent? That pile of rubble?

[The pirates are in hysterical laughter]

Manny: My family's there... so if you could just--

Gutt: Oh! Your family? That is so sweet. I hope you said goodbye, 'cause there's no way back.

Flynn: Yes, there is. *[Gutt sighs]* Don't you remember, Captain? You can sail to Switchback Cove and catch a current back from there. Like a steel trap this noggin is.

Gutt: *[laughs]* Thank you, Mr. Flynn! *[steps on Flynn's tail flipper]*

Flynn: Ow!

Manny: See? I knew there was a way home.

Gutt: There is no home! There is only here. And here... your ship belongs to me. BATTLE STATIONS! Fly the colors! *[Gupta climbs up the pole and flags Gutt's ship]* Now surrender your ship or face my fury!

Sid: Or face your furry what?!

Gutt: Not "furry", "FURY"! *[to his crew]* **FIRE!**

Gutt: Morning, sunshine! Let me be the first to give you the Hand of Friendship.

Manny: That's your foot. *[it's revealed that Gutt is standing on his hands]*

Gutt: Oh, nothing goes by you, does it?

Shira: Two sloths, a mammoth and a saber? You guys are like the start of a bad joke.

Diego: And we...saved you, so that makes you the punchline, Kitty.

Shira: *[pins him down; angrily]* Don't call me "Kitty".

Diego: Okay, I won't... *[pins her down]* ...Kitty.

Granny: If they kiss, I'm gonna puke!

[Captain Gutt and his crew are ordering the enslaved hyraxes in building his new ship]

Gutt: You call this a ship, you miserable runts?

Squint: Yeah, you little runts! Get to work!

Gutt: Faster, you worthless wormy sons of sorry excuses for shark-bait weevils!

Flynn: What did he say?

Silas: I don't know.

Gutt: ...Now, get this chunk of ice seaworthy by sundown...or I will keelhaul **THE LOT OF YOU!**

[Shira is alone in her prison; a rustle is heard and she growls]

Diego: Easy, kitty. *[pushes a bowl of water to Shira]* Water. You need it.

Shira: *[pushes the bowl away]* I don't need anything from you.

Diego: Fine. Die of thirst. That'll really show me.

Shira: Wait, I'll take it. *[Diego pushes the bowl to her again]* Thank you.

Diego: You know, you have a way of saying "thank you" that makes it sound like "drop dead".

Shira: It's a gift. Well, you're pretty soft for a saber.

Diego: Excuse me, I am not soft, okay? I happen to be remorseless assassin.

Sid: Diego-poo! Hey, I made you another coral necklace. *[to Shira]* He keeps losing them. Hee-hee! *[skips away]*

Shira: Yeah. I think I'm starting to get why you're not in a pack...

Diego: Listen, I *chose* to leave my pack, alright?

Shira: *[sarcastically]* Congratulations, warrior princess! *[sternly]* So did I.

Diego: Really?

Shira: What?

Diego: Nothing. I just... I know hard that is. Walking away from everything you know.

Shira: Oh, great. What, are we gonna braid each other's fur now?

Diego: Funny. Really funny. Can I tell you difference between you and me?

Shira: I wouldn't still be wearing that necklace?

Diego: Huh? Ugh [*takes off the necklace*] No. We both might have wanted out of a pack life, but at least I didn't trade one pack for another. I got something more.

Shira: Oh yeah? What's that?

Diego: A herd.

Shira: What's the difference?

Diego: We have each other's backs.

Shira: Gutt has my back! I'm his first mate!

Diego: Really? 'Cause I don't see Gutt sending out any search parties for ya.

Shira: You know, you won't beat him. Your big furry friend over there? [*motions to Manny*] He has no idea what he's up against.

Diego: Yeah, but neither does Gutt.

Gutt: Did you sink your fangs into him? Did he beg for his life?

Shira: [*ashamed*] No. The saber took me down.

Gutt: You're a failure. I need warriors, and all I have are kitty cats and bunny rabbits!

Flynn: And a seal and a kangaroo!

Gutt: You take the sabe down, or you die trying... *no excuses*.

Shira: Yes, captain.

Louis: [*after Crash and Eddie fling themselves from trees onto the ground*] Can I ask you guys something - how are you both so happy? Doesn't it weigh on you that the world might be ending?

Crash: *[to Eddie]* Can I tell him our secret? *[Eddie nods; to Louis]* Come here, come here... *[Louis leans closer to them]* We're very, very... stupid!

Louis: *[glares at Crash and Eddie quizzically]* But still, you're not a teensy bit concerned about... I don't know, say, imminent death?

[Pause]

Crash: *[grabs Louis' nose]* Beep.

Louis: *[sighs]* I'm gonna go find Peaches.

Ethan: *[after the gang escapes the collapsed tunnel]* Yo, that was insane! Hey, Peach, loosen up; have some fun.

Peaches: *[disgusted]* Fun?! You call that fun? I'm outta here!

Steffie: Come on, do you really want to go back to hanging out with a weird molehog freak and give all of this up?

Ethan: I mean, it's bad enough that your family's *half possum*...

Peaches: *[incensed]* Bad enough?! There's nothing *bad* about being part of *my* family! I *like* hanging by my tail, and if you geniuses are normal, the species is going to end up extinct! *[leaves]*

Katie: Yeah, well, *your* species is going to be extinct first!

Dumb Mammoth: *Burn!*

Ethan: We're the same species, genius.

Dumb Mammoth: What?! Double burn!

Sid: *[recovering from a lotus berry]* I can wiggle my toe again! The little piggy who went to market! W-wait! I'm talking again! I had so many things trapped in me that I couldn't say... like "**Hey! I'm not dead!**", and "Why does a hurricane have an eye but not an ear?"

[Manny and Granny groan as Sid babbles on and on]

Granny: I'll push him overboard. You guys say it was an accident.

Manny: I'm in. How 'bout you, Diego? Diego? *[sees Diego pacing back and forth]* Hey, relax, buddy! Captain Crazy and his floating petting zoo are history! C'mon, we're finally heading home!

Diego: I dunno what's wrong with me. I can't eat, can't sleep. Maybe I'm comin' down with something.

Manny: *[chuckles]* Ohhoho! I know what you've got... the "L word".

Sid: Yeah! Leprosy.

Manny: No, Sid, no. It's four letters. Starts with L, ends with E.

Sid: Aha! *Lice!*

Manny: No! Diego, my friend, is in love.

Sid: Oh, yeah! *Love!*

Diego: You mean with the pirate? No.

Sid: Oh, Shira's gotten under your skin! Come on, admit it!

Manny: A rugged saber like you...

Sid: A more rugged saber like her. *[laughs]*

Diego: No, no, no. You guys are dead wrong! *[leaves]*

Manny: *[he and Sid stare at each other, then burst out laughing]* Denial is the clincher! You're in love, pussy cat!

Both: ♪ *Diego and Shira, sitting in a tree, K-I-S-S-I-N-G!* ♪

Diego: Real mature, guys, real mature...

Manny: ELLIE, PEACHES! I'M HERE! PLEASE! She's gotta be here! *[no response, Sid, Diego and Granny slump sadly; Manny closes his eyes in despair]*

Peaches: *[in distance]* Dad!

Manny: Wait! Did you hear that?

Diego: Manny.

Manny: No, I heard something! I heard it!

[As they draw closer, a shadow is shown in the fog]

Diego: Is that—?

Manny: Peaches? THERE SHE IS!

Peaches: Dad!

Manny: We're coming, sweetie! Don't move!

Peaches: Daddy!

Manny: Peaches!

[Suddenly, Captain Gutt emerges out of the fog, holding a dagger at Peaches' neck]

Gutt: Welcome home, Daddy!

Peaches: LET GO OF ME!

Gutt: What are the odds? We were just talking about you! You like the new ship? I call her *Sweet Revenge!*

Ellie: Back off.

Shira: It's OK, I'm on your side.

[Squint throws starfishes at Ellie and Shira]

Squint: I knew you were a traitor.

Shira: Your little bunny nose wiggles in the cutest way when you're mad!

Squint: **WHAT?!** *[Squint prepares one last attack]* Your 9 lives are over, kitty!

[Ellie stomps on Squint]

Ellie: Silly rabbit...piracy doesn't pay.

Squint: Hey, that's not cool. Come on, now.

[Manny and Captain Gutt battle on top of the ice mass as a landmass carries them upwards]

Gutt: There's nowhere to run, Manny! *[flings the mammoth by his tusks and laughs evilly. As the ice hunk they fight on slides towards the sea, Gutt attacks with his bone sword. Manny defends himself with a spear held in his*

trunk] You know, this ocean isn't big enough for the both of us! [*knocks the spear out of Manny's trunk, then swings his sword at the mammoth, barely missing his eye*]

Manny: Don't worry! You won't take up much space once I **flatten** you! [*tries to stomp on Gutt, but Gutt pushes him off. Manny charges, but Gutt jumps upwards and swings from vine overhead. Jumping down, he kicks Manny to the edge. The mammoth eyes the nearing ocean*]

Gutt: [*holding a log to finish him off*] Told ya, tubby! You shouldn't have messed with the Master of the Seas!

Manny: You know, sometimes, it pays to weigh 11 **TONS!** [*leaps on the end of the ice, catapulting Gutt into the air*]

Gutt: NO!

Manny: [*catching the log*] Bon voyage, *Monkey-boy!* [*bats Gutt, sending him flying into the distance*]

"Female ape": *Oh, Captain Gutt...*

Gutt: [*happily*] That's me!

"Female ape": Let's rule the seas together.

Gutt: [*last words before his death*] Aye, aye... [*The female ape revealed as a siren.*] Huh? (What the...?)

[*The siren grabs and eats Captain Gutt alive*]

Manny, Sid, Diego, Shira and Ellie: *We are, we are not your ordinary fami-mily, but we can all agree that...*

Peaches, Ethan and Stefie: *...We are, we are close as close can be*

Granny: Not too close!

Peaches: *We are-are-are-are-are*

Ethan: *We are*

Peaches: *We are-are-are-are-are*

Stefie: *We are*

Peaches: *We are-are-are-are-are*

Ethan: *We are*

Peaches: *We are*

Ethan: *Family!*

Shira: *So, it's don't matter when it looks like we look perfect to me! We got every kind of love. I feel so lucky indeed!*

Ellie: *They can keep on talking. It don't matter on me cause we are, we are*

Ethan: *Family*

Stefie: *Family!*

Shira: We are, we are—

Granny: *Ham and cheese!*

Sid: No, it's "we are *family*"!

Granny: Nah! *(That's what I said!)*

Peaches: *OK, so the links in our chain makes us strain*

Ellie: *But really, they make us stronger*

Peaches: *And no one would replace not a thing Mother*

Manny: Or father!

Sid: Go, Manny!

Peaches: *Cause we...*

Stefie: *Cause we come from everywhere*

Shira: *Whoa, whoa*

Stefie: *Searching for ones to care*

Shira: *Somehow we found it here! We found us a home!*

Ellie: *We are, we are not your ordinary fami-mily, but we can all agree that*

Peaches: *We are, we are*

Ethan and Stefie: *Close as close can be*

Peaches: *We are-are-are-are-are*

Ethan: *We are*

Peaches: *We are-are-are-are-are*

Stefie: *We are*

Peaches: *We are-are-are-are-are*

Ethan: *We are*

Katie: *We are, we are*

Ellie: *Family!*

Shira: *Family!*

Ethan: *Family!*

Peaches: *We are, we are*

Granny: *Ham and cheese! [laughs]*

Additional data :

Gru: *[on the phone]* No, no, no! What do you mean, she's not coming?! I have a backyard full of these little girls who are counting on a visit from a fairy princess! *[a Minion accidentally hits his shin with a mace]* Ah! Hurts! Ah! Stop it! *[chases him off with his spatula; sighs before getting back on the phone]* Listen! I don't want a refund! I want a fairy princess... please! Please, I am begging you. *[pauses]* You know what? I hope that you can sleep at night, you crusher of little girls' dreams! *[hits the phone with his spatula and hangs up]*

Agnes: *[approaches him]* Oo, oo, when is the fairy princess coming?

[Silence]

Gru: *[in a happy singsong voice]* Any minute now.

[pause]

Agnes: Yay! *[runs off]*

Gru: *[to the Minions; quietly]* Stall them!

[during Agnes' birthday party, Agnes looks up the disguised Gru, and sighs]

Gru: *[falsetto]* It is I, Gru... Zinkerbell, the most magical fairy princess of all! And I am here to wish Princess Agnes a very happy birthday! *[throws a handful of fairy dust]*

Little Girl: *[raises her hand]* Why are you so fat?

Gru: *[falsetto]* Because... my house is made of candy, and sometimes, I eat instead of facing my problems!

Little Girl: How come you have... *[Gru cuts her off; coughs]*

Gru: *[normally]* Okay, time for cake!

[All children, except Agnes, run to the table]

Agnes: Thank you, Gruzinkerbell. You're the best fairy princess ever.

Gru: *[falsetto]* You are welcome, little girl.

Agnes: *[runs off, but quickly returns; whispering]* I know it's really you, Gru. I'm just pretending for the other kids.

[Gru happily sees her running off, until he is approached by Jillian]

Jillian: Hey there, Gru, Mr. Life of the Party!

Gru: *[attempts a smile; normally]* Hello, Jillian.

Jillian: *So, I'm gonna go out on a limb here, but my friend Natalie is recently single, and... [Natalie falls down]*

Gru: No, no, no. Get off the limb right now. No limb.

Jillian: Oh, come... she's a riot. She sings karaoke, she has a lot of free time, looks aren't that important to her...

Gru: No, Jill's, that is not happening. Seriously, I'm fine.

Jillian: *[calling after him]* Okay, fine. Forget Natalie. How about my cousin Linda?

Gru: *[passes by Margo and Edith]* No.

Jillian: Oh, oh! I know someone whose husband just died... *[gets sprayed by Gru's garden hose]*

Gru: *[dryly]* I'm sorry. I did not see you there. *[sprays her again]* Or there. *[drops the hose and walks away holding the palette, chuckling softly]*

[After the party, Gru takes Kyle outside. Unbeknownst to both of them, they are being watched]

Gru: Kyle, Kyle, Kyle, no! Do not do your business on the petunias! *[picks Kyle and drops him in the yard next door]* There you go, those are Fred's. Go crazy. *[Kyle does his business, killing the plant; chuckles sinisterly]* Good boy.

Lucy: *[off-screen]* Mr. Gru?

Gru: *[stuttering]* Wha, I didn't, wha... Yes?

Lucy: *[appears on-screen]* Hi. Agent Lucy Wilde of the AVL. *[shows her AVL ID-card, but notices she shows it upside-down]* Oops. *[giggles nervously, then becomes serious]* Sorry. You're gonna have to come with me.

Gru: Oh, sorry. I- *[suddenly takes his freeze out of his polo, then aims and fires at Lucy]* Freeze ray!

[However, Lucy silently counters the beam of Gru's freeze ray with the flames of her hair dryer-shaped flamethrower, canceling each other out]

Lucy: You know, you really should announce your weapons [*takes a tube of lipstick out of her purse*] after you fire them, Mr. Gru. For example, [*presses a button on the tube, two barbs shoot into Gru, who drops his freeze ray when he is filled with electricity; in a happy singsong voice*] Lipstick tazer! [*Gru convulses, dances disco, and finally passes out due to the shock*] Oh, it works so good.

Silas: Good afternoon, Mr. Gru.

Gru: [*weakly*] Yeah...

Silas: I apologize for our methods of getting you there.

Lucy: I don't! I'd do it again in a heartbeat! And I am not gonna lie, I enjoyed that. Every second of it. Gave me a bit of a buzz, actually...

Silas: [*interrupts Lucy*] That's enough, Agent Wilde.

Lucy: Sorry, sir.

Gru: Okay, this is bogus! I don't know who you people think you are, but...

Silas: We are the Anti-Villain League. An ultra-secret organization dedicated to fighting crime on a global scale. Rob a bank? We're not interested. Kill someone? Not our deal. But if you want to melt the polar ice caps? Or Vaporize Mount Fuji? Or even steal the moon? Then we notice.

Gru: First of all, you got no proof that I did that. Second, after I did do that, I put it back!

Silas: We're well aware of that, Mr. Gru. That's why we brought you here. I am the league's director, Silas Ramsbottom.

Stuart: [*smirks*] Bottom. [*starts laughing along with Phil*]

Silas: [*unamused*] Hilarious. Agent Wilde...

Lucy: Oh, me now? Um, recently an entire top secret lab disappeared from the Artic Circle. Yeah, the entire lab. Just whoosh. Voom. Gone. Where did it go?

Gru: I don't care.

Lucy: Hmm, the lab was devoted to experiments involving PX-41. A transmutation serum. What is PX-41, you ask? Mmm, It's pretty bad... Look. *[One of the scientists on the monitor injects a bunny with PX-41 serum. The mutated bunny then attacks the scientist, threatening to kill him]*

Gru: Huh, you usually don't see that in bunnies.

Silas: As you can see, in the wrong hands, the PX-41 serum, could be the most devastating weapon on Earth. Fortunately, it has a very distinct chemical footprint. And, using our latest chem tracking technology, we have found traces of it in Paradise Mall.

Gru: *[scoffs]* A mall?

Silas: Precisely. And we believe one of these shop owners is a master criminal. And that's where you come in. As an ex-villain, you know how a villain thinks, how a villain acts.

Lucy: The plan is to set you up undercover at a shop in the mall where hopefully...

Gru: Okay! I see where this is going, with all the [Mission Impossible](#) stuff, but no. No! I'm a father now. *And* a legitimate business man. I am developing a line of delicious jams and jellies.

Silas: *[laughs mockingly]* "Jams and jellies"?

Gru: Oh, attitude! That's right! So thanks, but no thanks. *[pauses]* And here's a tip: Instead of tazing people and kidnapping them, maybe you should just give them a call! Good day, Mr. Sheepsbutt!

Silas: *[calmly]* Ramsbottom.

Gru: *[chuckles; sarcastically]* Yeah, like that's any better.

[At night, Gru just came home from the AVL, carrying the sleeping Agnes on his shoulders, and enters the girls' bedroom]

Gru: *[whispers]* Hey, I told you guys to get to bed.

Margo: Oh, sorry.

Edith: *[making a drawing]* So when ya goin' on your date?

Gru: What?

Edith: Remember? Miss Jillian said she was arranging a date for you.

Gru: Yeah, well, she is a nut job and I'm not going on any date.

Edith: Why not? [*hangs from her bed ladder*] Are you scared?

[*a flashback reveals an eight-year old Gru on a playground when in elementary school, holding a flower behind his back*]

Lisa: [*to her friends*] Hey, did you guys see the moon landing on TV?

Girls: Yeah, I can't believe it. It's so cool...

Lisa: Yeah, and you know what...

Young Gru: [*approaches them*] Excuse me, Lisa?

Lisa: [*not paying attention*] I was talking to Billy the other day.

Girls: No way.

Lisa: And I think he likes me.

Young Gru: [*clears his throat; nervous*] Hey Lisa, I was wondering if you...
[*taps his finger on her shoulder*]

Little Girl: [*points at Gru's finger on Lisa's shoulder*] Ewww! Gru touched Lisa! Gru touched Lisa!

Little Kids: [*horrified*] Eeeewww!

Little Girl: [*to the whole playground*] Lisa's got Gruties!

[*Everyone runs back inside in response, screaming; the young Gru remains on the playground, disappointed*]

Gru: [*comes out of his flashback*] Scared? Of what? Women?! [*chuckles*]
No! That's bonkers! I just... I've no interest in going on a date! That's all!
Case closed! I am not scared of women... or dates... Let's go to bed. Good
night, Edith. [*gives a goodnight kiss to Edith*] Good night, Margo. [*gives a
goodnight kiss to Margo, but returns*] Whoa, whoa, whoa, whoa! Hold the
horses. Who are you texting?

Margo: No one. Just my friend Avery.

Gru: Avery. [*confused*] Eh? Avery? Is that a girl's name or a boy's name?

Margo: [*confused*] Does it matter?

Gru: No. No, it doesn't matter unless it's a boy!

Agnes: I know what makes you a boy.

Gru: *[concerned]* Uh...oooh...you...do?

Agnes: Your bald head.

Gru: *[relieved]* Oh, yes...

Agnes: *[creates an imaginary line with her hands around the head of a temporarily confused Gru]* It's really smooth. Sometimes I stare at it, and imagine a little **chick** popping out. *[imitates a little chick]* Peep-peep-peep.

Gru: Good night, Agnes. *[gives her a kiss on the forehead]* Never get older. *[leaves the girls' bedroom and turns off the lights]*

Gru: Hey, Tim! Nice haircut! Donny, hang in there, baby! It's almost Friday. *[high-fives Donny before as he approaches Dr. Nefario]* So, how's today batch, Doctor Nefario?

Dr. Nefario: I've developed a new formula which allowed me to get every known kind of berry into one flavor of jelly.

Gru': *[sticks his finger in and tastes the goo; disgusted]* That tastes good... *[gags]* Love the flavor of that...

Dr. Nefario: It's horrible, isn't it?

Gru: No! No! Oh, we're making great progress! *[to the Minions]* Here, try some of this. *[hands the jar to a Minion, who tastes it but gags, handing it over to another, who tastes it and scrapes the jelly off his tongue before smashing the jar and all Minions run away]* Whoa... okay, just because everybody hates it doesn't mean it's not good.

Dr. Nefario: Listen, Gru. There's something I've been meaning to talk to you about for some time now.

Gru: What? What's wrong?

Dr. Nefario: *[clears his throat]* I miss being evil. Sinister plots, large-scale crimes...It's what I live for! I mean, don't you think, that there's more to our future than jelly?

Gru: Well... *[delighted]* I'm also considering a line of jams...

Dr. Nefario: Um...the thing is, Gru... *[takes a deep breath]* I've had an offer of employment elsewhere.

Gru: *[pauses; smug]* Dr. Nefario! Come on, you're kidding, right?

Dr. Nefario: *[presses a button, folding his inventory into a suitcase]* It's a great opportunity for me, bigger lab, more evil, full dental...

Gru: *[stares back at his old friend and sighs; calmly]* Very well. Let us give you the proper send-off. *[calls his henchmen off-screen]* Minions! *[seven Minions walk in, each carrying a fart gun; solemnly]* The highest honor awarded to Dr. Nefario for your years of service – the twenty-one Fart Gun salute!

Minion: Buado! *[seven fart guns are fired]* Buado! *[seven fart guns are fired]* Buado! *[seven fart guns are fired]*

Dr. Nefario: *[coughs as the fart blows past him]* Uh, I counted twenty-two. *[he and Gru look at Dave, who laughs embarrassedly]*

[During the morning after one of Gru's minions were abducted]

Agnes: Are you sure we should be doing this?

Margo: Yes, it's for his own good. *[searching through Gru's online pictures]* Okay, we need to choose a picture. *[clicks on one of Gru's photos]*

Agnes: No. *[Margo shows another picture]* Scary.

Edith: *[as Margo shows another photo]* Weird.

[The girls scream in horror when Margo shows a picture of Gru in his swimming trunks]

Agnes: *[with her eyes covered]* What is that?!

Gru: *[enters the family room]* Good morning, girls, I have an announcement to make!

Margo: Hey, what celebrity do you look like?

Gru: Uhhh... Bruce Willis?

[The girls stare at Gru blankly]

Margo: Mmm... No.

Agnes: Humpty Dumpty!

Edith: Ohhh... Gollum!

[The girls start laughing while Gru gives a "I don't get it" expression]

Gru: Okay, what are you doing?

Agnes: We're signing you up for online dating!

Gru: Oh, okay... WHAT?! No, no, no, no, no, no, no, no, no. *[grabs the laptop from Margo]*

Edith: Aw come on, it's fun.

Margo: And it's time for you to get out there.

Gru: No! Stop! no one is ever getting out there! Ever! *[quickly passes the laptop to a Minion next to him, accidentally hitting him in the face; solemnly]* Okay, now for the announcement: I have accepted a new job!

Margo: Whoa! Really?

Gru: Yes, I have been recruited by a top secret agency to go undercover and save the world!

Edith: You're gonna be a spy?!

Gru: That's right, baby! Gru's back in the game with gadgets and weapons and cool cars! The whole deal!

Edith: *[amazed]* Awesome!

Agnes: Are you really gonna save the world?

Gru: *[coolly]* Yes, *[puts on a pair of sunglasses]* yes, I am.

Dave: *[copies him]* Mocha!

Tim: *[with male pattern baldness and an old dutch beard, wearing a shirt and tie]* Cacao!

Stuart: *[dressed as Pippi Longstocking]* Papadum? Eh. *[chuckles]*

Lucy: *[to herself; out of breath]* Oof, wasn't expecting that. *[strikes a martial arts pose]* Or was I? *[turns to Gru]* Ooh, you got... you got a little of... *[a purple frosting-covered Gru gives her a deadpan glare. A second*

later, a cupcake slowly falls off his head, leaving a long smear on it] Here, I'll...I'll get it... [*tries to remove the icing off a dumbstruck Gru's face*] Oh, that's just spreading... um...

Gru: All right, all right. I got it, I got it! [*irritated*] Stop it!

Lucy: [*backs off*] Oh. [*takes a deep breath*] I'll let you get it. [*Gru sighs and rubs the icing off his face, then uses his scarf like a towel to clean it*] Yeah, what you just saw there was a little something new I have been working on. It's a combination of Jujitsu, Krav Maga, Aztec warfare and [*singing*] *krumpin'!*

Gru: [*annoyed*] Okay, that's weird. Why are you here?

Lucy: [*suddenly appears in front of Gru*] On assignment from Silas. [*grabs Gru by his jacket's lapels; excited*] I'm your new partner! *Yay!* [*starts dancing*]

Gru: What?! No, no [*mocking*] *yay!* [*normal voice*] Ramsbottom didn't say anything about a partner.

Lucy: Well, it seems that because of your checkered past, everyone else refused to work with you. But not me! I stepped up. And I'm new, so I kind of have to do what they tell me anyway.

Dave: [*comes out of the kitchen, then shows them a Minion-shaped cupcake*] Voila!

[However, Lucy, thinking Dave is an enemy, sweeps the cupcake from his hands, smashing it into pieces. She then grabs Dave, puts and pins him on the counter; Dave starts screaming, feared of getting attacked]

Lucy: [*referring to Dave; to Gru*] You know this guy?

Gru: [*calmly*] Yes, he's one of my Minions.

Lucy: [*groans in disappointment and smiles embarrassingly*] Oh, I'm sorry. I should have known. [*to Dave, releasing him*] You're free to go.

[Dave jumps off the counter, but as he leaves for the kitchen, Lucy smiles at him. This causes Dave to daydream about her, from walking with Lucy, following both having a toast to finally attempting to kiss each other until...]

Gru: [v.o.] Dave... [cut on a love struck Dave air kissing; whistles] Earth to Dave!

Dave: [snaps out and sees Gru and Lucy looking at him] Huh?

Gru: You can leave now.

Dave: Oh, uh... [gibberish, then enters the kitchen]

[Gru and Lucy go on undercover, locating the crime suspects]

Gru: [looking around the mall with a periscope along with Lucy] So, what do we got? Who's on the list? Fire 'em at me.

Lucy: First suspect, Hedda Blumentoft, owner of the Mum's the Word Floral Shop.

Gru: No, not her.

Lucy: Okay, moving on... Chuck Kinney, "owner of Stuff-a-Bear". [a boy receives a balloon from Chuck, but pops, making the boy wail] Ooh.

Gru: I don't think so.

Eduardo: [suddenly comes inside the shop] Hello? [Gru and Lucy force themselves to act natural] Buenos dias, my friends! I am Eduardo Perez, owner of Salsa y Salsa restaurant, across the mall. Now open for breakfast. And you are...?

Gru: [introducing] Gru. And this is Lucy. And we are closed.

Eduardo: This is just gonna take un momento. I am throwing a big Cinco de Mayo party, and I am going to need two hundred of your best cupcakes decorated with the Mexican flag. It looks something like this. [rips his shirt open, revealing a giant tattoo of the Mexican flag on his chest] What do you think? [flexes and makes his chest wave]

Gru: [hides his eyes in disgust] Look away!

Lucy: [stares at Eduardo] You—Whoa... Hooo...

Eduardo: Anyway, I have to go. It's all settled! I pick 'em up next week! Have a good day. Come by if you get a chance, okay? [leaves the store; Gru groans in relief; suddenly pops back in] And welcome to the mall family!

[Gru studies his face and gasps, seeing Eduardo in a red luchador mask surrounded by flames as he leaves the mall]

Gru: *[whispering to himself]* El Macho.

Lucy: *[confused]* What?

Gru: *[looking through the window]* But it couldn't be...

Lucy: Wha... What? What couldn't be?

Gru: *[referring to Eduardo]* That guy looks exactly like a villain named El Macho. From about twenty years ago. *[a flashback reveals El Macho, twenty years ago; voice-over]* He was ruthless,... *[El Macho empties a bottle of tequila into a glass and smashes it over his head]* he was dangerous... *[El Macho squeezes a rattlesnake's venom out of his fangs, filling his glass]* and as the name implies *[El Macho simply eats his glass]* very macho! *[El Macho pins his money to the bar with the rattlesnake's fangs and leaves through the wall]* He had the reputation of committing heists using only his bare hands! *[El Macho stops a cargo truck with his head, then punches the driver out]* But sadly, like all the greats, El Macho was gone too soon. He died in the most macho way possible: riding a shark with 250 pounds of dynamite strapped to his chest into the mouth of an active volcano! It was glorious!

Lucy: *[confused]* Yeah, sounds like El Macho's pretty dead...

Gru: They never found the body. Oh no. All that was ever retrieved was a pile of singed chest hair. *[pause]* But that face! It has got to be El Macho!

Lucy: *[gasps]* So what do you say you and I break into his restaurant? Tonight?

Gru: Yes, that's good, because I'm telling you, if anyone in this place holds the PX-41 serum, *[points to Eduardo]* it's him.

Gru: *[entering the girls' bedroom]* All right, homework done, pajamas on, teeth brushed, time for bed.

Margo: What's the big hurry?

Gru: I just... I have a lot of work to do.

Edith: Work, what *kind* of work?

Gru: Very important business. So hugs, kisses... [*gives the girls a hug and kisses their foreheads, then puts them in bed*] Good night, sleep tight, don't let the bed bugs blah-blah-blah-blah-blah... [*suddenly sees Agnes standing at the doorway*]

Agnes: But you said me you would help me practice my part for the Mother's Day show.

Gru: [*sighs; giving in*] Fine, fine... [*reluctantly*] Let me hear it, quickly.

Agnes: [*blankly*] She kisses my boo-boos, she braids my hair. My mother is beyond compare. We love you mothers everywhere. [*smiles at Gru*]

Gru: [*surprised*] Wow! *That* was... something else! I really like the way you smiled at the end. Let's try this one more time, but a teensy bit less like a zombie, okay?

Agnes: Okay. [*blankly*] She kisses my boo-boos, she braids my hair...

Gru: [*cuts her off, throws the script and turns around walking away*] Perfect. Time to go.

Agnes: I don't think I should do this.

Gru: [*stopping*] Well, what do you mean? How come?

Agnes: I don't even have a mom.

Gru: Well, you don't need one to do the show. I mean, you did the Veteran's Day pageant and you haven't been in combat.

Agnes: This is different.

Gru: Okay, well, then... maybe you could just use your imagination.

Agnes: You mean I pretend that I have a mom?

Gru: Yes, right. You can do that, can't you?

Agnes: [*delightedly*] Yeah! I do that all the time! Thanks, Gru! [*gives him a kiss and leaves; Gru is confused*]

Gru: [*lifting a floor tile; smiling maliciously*] We're stealth ninjas. We make no sound.

Lucy: Right. Gotcha. [*kicks the door open, much to Gru's astonishment*] Ya!

Gru: [*maliciously*] Alright, El Macho. You're going down.

Lucy: [*stops him*] Wait! Wait.

Gru: What? [*Lucy takes a spray can out of her purse and starts spraying the air; confused*] What are you doing?

Lucy: I'm checking for laser beam alarm triggers.

Gru: It's a restaurant! [*looks at her sternly*]

Lucy: You never know what booby traps this guy could've set, huh? Come on!

Gru: There are no booby traps. [*accidentally steps on a wire unseen, triggering and ringing a bell*]

Lucy: Ha! [*pointing to the bell*] Booby! [*The door leading to the kitchen suddenly opens, causing Lucy to become startled, quickly hiding behind Gru. The shadow reveals none other than a chicken*] Huh, there's a chicken. [*gasps*] Are you lost, little guy? You must be lost!

Gru: [*points to the chicken, referring to it; smug*] Ha! Some guard dog. [*the chicken suddenly leaps on him, continuously pecking his bald head*] Aah! Get it off of me! Get it off of me! Get it off of me!

[*Gru and Lucy are looking for the PX-41 serum in Eduardo's kitchen*]

Lucy: [*referring to the X-ray goggles*] How're they working? Tell me, tell me!

Gru: [*frightened upon seeing Lucy via the X-ray goggles*] Aah! Oof!

Lucy: [*confused*] What's wrong? Something wrong?

Gru: [*dazed*] Oh, that's an image I'll never get out of my brain. Blagh! [*continues looking with the x-ray goggles until he sees a portrait holding*]

something; smiling sinisterly] I knew it! [*gasps; removes the painting off the wall, revealing a safe*] The serum is in here!

Lucy: Ooh, then let's get it!

Gru: [*takes a safe-cracking device out of his pocket, placing it over the combination wheel which activates automatically; giggling gleefully*] Oh, this is going to be good! Ahh... [*the safe opens, revealing something other than the serum*] Aha! [*realizing the canister does not contain the serum*] What? [*it is revealed he is holding a jar filled with salsa*] It's... secret salsa?

Lucy: [*disappointed*] Aw, man.

[*Gru and Lucy are hiding in garbage bins in the mall*]

Lucy: [*puts on her binoculars*] All right, there he is. Suspect #8: Floyd Eaglesan.

Gru: Oh, okay.

Lucy: See if you can get closer. Go, go...

Gru: [*tries to approach the entrance but makes sharp noise when moving the garbage bin; Floyd Eagle-san turns back and looks around, then enters the store*] Alright, what do- [*when a man attempts to throw a cup of hot coffee into Gru's garbage can; to himself*] Oh no. That's not good! [*suddenly freezes, revealing his legs. Confused, the man tries it again, but Gru dodges and takes off running, accidentally hitting a bent-over woman's rear-end before he falls down the escalator, rolling out of the garbage can and stumbling upon his daughters*]

Agnes: [*o.s.*] Hey, Gru!

Gru: [*looks up and sees the girls in front of him*] Oh, girls! What are you doing here?

Margo: Well, we thought we'd come to visit you at work. [*looks at her father and the trash can*] So... you're saving the world in a garbage can?

Gru: [*sarcastically*] Ah ha ha ha ha! Funny.

Lucy: [*comes up from behind Gru*] Hey, there you are. [*looking at the girls*]
Oh, who's this?

Gru: Lucy, these are my girls: Margo, Edith and Agnes. Girls — Lucy.
Lucy — Girls

[*Lucy smiles and shakes head slightly at the girls greeting them, tenderly*]

Margo: Hello!

Edith: Hi!

Agnes: [*stares at Lucy, seeing a magical glow around her; sincerely*] Are you single?

[*Gru and Lucy become surprised by Agnes' words*]

Lucy: Oh. Goodness...

Gru: Oh! Hey! *I* have an idea! Since Lucy and I have lots of work to do, why don't you girls go and explore the mall? [*leaves Lucy along with the girls*] Here's some money. Go buy some useless mall junk, some headbands and...

Agnes: Are you gonna marry Lucy?

Gru: Are you out of your gourd? No! She just works with me.

Agnes: Plus you love her. [*happily singing and dancing, attracting attention to everyone in the mall*] You love her! You love her! You really, really love her, and you're gonna get married! And I'll be the flower girl!

Gru: Okay, stop. This is a song of lies. I don't even like her. [*points to the mall*] Now go have fun. [*The girls leave; prepares to stand up*]

Agnes: [*laughs*] Almost forgot! Hugs! [*storms off to Gru along with her older siblings to give him a hug, throwing themselves on top of him*]

Margo: Good luck saving the world! Bye!

Agnes: Bye, Gru! [*runs away happily*]

Gru: [*walks back to Lucy, chuckling awkwardly*] Kids... right? They're... funny.

Lucy: Those girls totally adore you! I bet you're a fun dad. [*walks away with a smile*]

Gru: [*in a bland tone*] Huh, I am pretty fun.

Agnes: [*seeing Edith grabbing coins from the wishing fountain in the mall*]
Is that stealing?

Edith: [*comes out of the water, wearing a diving mask and snorkel*] Not if
my wish was to get a lot of free coins!

Antonio: Cool glasses.

Margo: Uh... [*chuckles nervously*]

Antonio: I'm Antonio.

Margo: I'm...Margo.

Antonio: I was just going to get a cookie. Care to join me?

Margo: [*nervous*] Uh,... sure. I'm... Margo. [*once seeing her going out with Antonio, Edith, still wearing her diving mask and snorkel, loudly clears her throat in suspicion; nervous*] Um... I'll catch up with you guys later. Bye!
[*leaves her sisters*]

Edith: [*in disgust*] Can I be the first to say... Ewwww!

Agnes: [*eagerly shaking Edith*] We gotta go tell Gru!

[*Meanwhile, Gru arrives at Eagle Hair Club*]

Gru: [*contacting Lucy*] Alright, I'm going in.

Lucy: [*informs him at Bake My Day by monitor as he activates a chem-tracking device shaped like a belt; through headphones*] If it picks up any traces of the serum, the center of your belt buckle [*aloud*] will make a sound like this: Mee-Mo-Mee-Mo-Mee-Mo!

Gru: [*cuts off Lucy; annoyed*] Okay! I get it! I get it! [*fumbles with the automatic door, then enters Eagle Hair Club*]

Floyd: [*chuckles*] Welcome to Eagle Hair Club. [*turns his eagle-like chair, revealing himself holding and stroking a toupee*] It's about time you showed up...Mr. Gru. [*the bald eagle perched next to him squawks*]

Gru: You...know my name?

Floyd: [*chuckles*] When someone moves into the mall who is follically challenged, I make it my business to know all about them. You are bald. And that is bad. [*strokes the toupee he's holding, kisses it, then puts it on a mannequin head*] There you go, my sweet.

[*at Bake My Day*]

Lucy: [*monitoring Gru's chem-tracking device*] I'm getting nothing so far. I think you need to look around.

[*at Eagle Hair Club, after listening to Lucy in the headphones; Gru walks away, smiling nervously, and starts looking around the mall, but none of the mannequin heads give a signal*]

Gru: [*starts thrusting his hips once noticing a painting*] Wow, this looks interesting. What is it?

Floyd: [*suspiciously*] I take it you're an art lover?

Lucy: [*in headphones*] No serum.

Gru: Yeah, not so much. [*walks over to a podium holding a trophy and starts thrusting his hips at it*] Oh, how about this impressive trinket?

Floyd: [*gasps*] I hardly call it trinket, Mr. Gru.

Lucy: [*in headphones*] Nothing.

Floyd: The International—

Gru: Yeah, I don't care. [*moves over to a shelf filled with wig samples and starts straddling it*]

Lucy: [*in headphones, startling Gru*] Mee-Mo-Mee-Mo-Mee-Mo!!! Hold on, I'm picking up something. Behind that wall!

Gru: Ahh... and what do we have here?

Floyd: [*grabs a sample*] These are my trial wigs. [*hands Gru a bag with a wig in it*] You should take one.

Gru: No, thanks. [*sticks his head into the shelf*] So what's on the other side of the wall?

Floyd: There you are! Look at me! Focus!

Lucy: [*in headphones*] Gru?

Floyd: I promise, that this wig will transform you from ugly to irresistible.

[Gru is staring at the wig when Agnes and Edith hastily storm inside Eagle Hair Club, making him lose his focus]

Agnes: MARGO HAS A BOYFRIEND!

Edith: AND THEY'RE GOING ON A DATE!

Gru: *[suddenly hysterical, to Edith]* Date?! *[to Agnes]* Boyfriend?! *[to Floyd]* What?! *[Floyd shrugs shoulders and shakes his head nervously; Gru stares at Agnes and Edith]*

[Gru, Edith and Agnes enter Eduardo's restaurant and notice Margo and Antonio are eating a cookie]

Margo: *[chuckling]* Oh, you're so funny!

[Cut back to the other Grus noticing]

Edith: Gross! *[referring to Margo and Antonio, pointing at them]* Look, they're in love!

Gru: Oh, no, no, no. Don't say that they're... no, no, no! *[leaves for Margo and Antonio]*

Antonio: *[seriously]* And my dream... is to one day play video games for a living.

Margo: Wow. *[chuckles]* You're so complicated!

Gru: *[interrupts them, smiling nervously]* Margo, *[Margo gasps in astonishment]* what is going on here?

Margo: Oh, Gru, se llama Antonio. Me llamo, Margo.

Gru: Me llamo llama ding-dong! *[serious]* Who cares? Let's go.

Eduardo: *[starts to hug Gru]* So good to see you again, mi compadré!

Antonio: Oh, I see you've already met my father. *[Margo lovingly stares at him]*

Gru: *[being hugged by Eduardo]* What the... father?

Eduardo: [*stops hugging him*] Si! Look at this crazy little world we live in, eh? Come, sit! Let me get you something.

Gru: [*sees Pollito squawking and glaring at him*] Oh... look at you. [*Eduardo scoops up the chicken; laughing nervously*] He likes me! [*attempts to pet Pollito, but he lunges at him*]

Eduardo: Oh, oh, I'm sorry, Pollito is usually very friendly. [*cradling his pet*] He had a rough night. [*Pollito stares at Gru relentlessly*]

Gru: [*chuckles nervously*] Well, we should be going. Girls, come on. [*attempts to leave*]

Eduardo: [*stops him and brings Margo and Antonio closer towards each other*] That is a pity. Young love is beautiful, no?

Gru: No! [*chuckles nervously*] You know, they're not in love. They hardly know each other!

Eduardo: You are right, Cabeza De Huevo! They must get to know each other better. Antonio, why don't you invite your girlfriend and her family to our Cinco de Mayo party?

Gru: No, no, I am...

Edith and Agnes: [*happily*] Si!

Silas: I'm sorry. El Macho? Haven't we eliminated him as a suspect, after the whole "Salsa" incident?

Gru: Yes, but there has been a new development and I'm telling you: This is the guy. You need to arrest him immediately. *And* his deviously charming son! I'm pretty sure the son is involved in too. The son also. You got to get the son! [*referring to Antonio; whispering*] I think that the son is the mastermind. There is a look. There is a devilish look in his eyes and I don't like it! [*gets back in his chair*]

Silas: Yes, but I don't really see any evidence for-

Gru: [*cuts him off*] Evidence, schmevidence! I go with my gut and my gut tells me *this* guy is El Macho! Lock him up! Lock up the son. Don't forget about the son. The kid *GIVES ME THE CREEPS!*

Silas: Oh dear, oh dear, oh dear...

Lucy: Uh, *but* on the less [*whistles*] *crazy* side of things, uh, Gru discovered traces of the serum at Eagle Hair Club.

Silas: [*regaining his interest*] Hmm, interesting.

Lucy: Yeah! And you know who made that happen? Huh? [*referring to Gru and pointing at him*] This guy. Nailed it! Amazing, right?

Gru: No, I mean... Sure, but it's not him. It is... [*whispering while glaring in Lucy's eyes*] ...El Macho!

Silas: Mr. Gru, please...

Gru: [*gets out of his chair and back outside*] No. It is him! And I will prove it!

Lucy: [*tries to stop him with no luck*] Gru, c'mon. [*turns to Silas; referring to Gru; chuckles nervously*] He really thinks it's El Macho. [*pause*] Can you tell? [*Silas gives her a bland glare*]

[*Gru is surfing on his laptop, looking up information about El Macho, when he suddenly realizes his internet connection has been lost*]

Gru: [*groans*] Kevin, the Wi-Fi's out! [*pause*] Kevin? [*to a Minion*] Hey, Lance, where the heck is Kevin? [*Lance scoffs and shrugs; Gru sighs*] All right. We need to revisit the number of vacation days you guys get. I can't find anybody anymore.

[*The doorbell rings*]

Jillian: [*off-screen*] Gru! It's Jillian! [*Annoyed by her, Gru shoots an imaginary bullet in his head, becoming really bored*] I brought good news! [*cut on her with another woman*] I have my friend Shannon here with me. I was thinking, you two, can get some grub, you know, tear it up, see what

happens! [*cracks herself up; cut on Gru seeing Agnes approaching; off-screen*] Uh, open up!

Gru: [*whispers*] Agnes, Agnes. [*Agnes stops singing*] Tell Jillian I'm not here.

Agnes: Gru's not here!

Jillian: Are you sure?

Agnes: Yes, he just told me!

Gru: [*cringes*] Mmm-mmm!

Agnes: I mean, no. He didn't just tell me.

Jillian: [*laughs; peeking through the keyhole*] Agnes, where is Gru?

[*Gru approaches Agnes, then makes a "zip your lips" gesture*]

Agnes: He's putting on lipstick. [*Gru swings his arms wildly, convincing her to stop*] He's swatting at flies!

Gru: No! [*makes a "cut it off" gesture*] No!

Agnes: He's [*skipping*] chopping his head off! [*Gru covers his head, groaning loudly*] He's [*confused*] pooping?

[*pause*]

Jillian: [*off-screen*] I know you're in there, Gru! There's no way you're getting out of this.

[*When Gru looks annoyed, realizing this is getting him nowhere, Kyle, with the wig that Gru received from Floyd Eagle-san in his jaws, approaches him*]

Lucy: [*enters the Italian restaurant*] Hi. Take-out for Lucy?

Hostess: Sure. Just a sec. [*leaves off; After the hostess left, Lucy narrows her eyes, then hides behind a aquarium. She sees Gru and Shannon, who's doing sit-ups, before she presses a button on her watch that turns into a eavesdropping device that she puts in her ears*]

Shannon: [*heard through Lucy's high tech eavesdropping device*] Your accent is so exotic.

Gru: Ah. Well, thank you very much. I was...

Shannon: I know someone who can fix that for you and you'll be talking normal in no time.

Gru: *[laughs awkwardly; sweating]* Whew. Is it hot in here? How's the food?

[pause]

Shannon: Wait a minute, wait a minute. Are you wearing a wig?!

Gru: What? *[noticing his wig is in a wrong direction, quickly rotates it back; nervously]* I don't think so!

Shannon: I knew it. You're a phony. I hate phonies!

Gru: Oh... what? No, these locks are all mine...

Shannon: No, they're not! You know what I'm gonna do? I'm gonna rip that thing off your head and show everyone *[heard through eavesdropping device]* what a bald-headed phony you are!

Lucy: I don't think so, Miss Lady. *[calmly activates her watch, revealing a target sight along with a couple of darts. Meanwhile, Gru watches in horror as Shannon approaches him. Suddenly, Lucy shoots a tranquilizer dart at Shannon's buttocks, rendering her unconscious before she can remove the wig off Gru's head and landing with her face in the spaghetti]*

Gru: *[confused]* Hello? Hello... Are you...

Lucy: *[off-screen]* Hey, Gru!

Gru: *[removes his wig]* Hello, Lucy! How you doin'?

Lucy: Wow, looks like your date's out for the count. It's like she's been shot with a mild moose tranquilizer. *[Shannon moans unconsciously like a moose, then passes out again; Lucy winks at Gru, who suddenly smiles and stares at her awkwardly; whispering]* Yeah, I'm winking 'cuz that's what actually happened.

Waiter: *[hurries to the table, politely]* 'Scusi, whassa happenin' here? She no like?

Lucy: Uh, she's just uh... Glurp glurp... [*makes a sign to the waiter that Shannon drank too much*]

Waiter: Oh, si, si! [*laughs nervously and moves away*]

Lucy: [*to Gru; referring to Shannon*] Shall we take her home?

[*after taking Shannon back home*]

Lucy: Well, I think you did it. You just officially had the worst date ever.

Gru: Huh, tell me about it.

Lucy: Don't worry, it can only get better from here, right? But if it doesn't, you can always burrow my dart gun. I've had to use it on one or two dates myself.

Gru: Yeah, you know, as far as dates go, I think I'm good with just the one.

[*chuckles nervously*]

[*silence, until Lucy pats Gru on the shoulder*]

Lucy: Well, good night, partner. [*starts walking toward her car. Gru gets up to walk beside her*] This was fun.

Gru: Yes. Surprisingly, it was.

Lucy: Oh, and uh, just between you and me? You look much better bald. [*the spies exchange looks as Lucy pecks Gru on the cheek before happily leaving him*] See you tomorrow! [*Gru smiles happily as she takes off, unaware of Shannon falling off the porch behind him*]

[*Gru just arrived at Paradise Mall and sees Silas with a couple of AVL agents at Eagle Hair Club*]

Gru: [*confused*] Mr. Ramsbottom?

Silas: Oh, hello.

Gru: What are you doing here?

Silas: We got him.

Gru: Got who?

Silas: Floyd Eaglesan! Our agents located a secret room in the shop last night, *[snaps his fingers, signaling a female AVL agent holding a Ziploc bag containing a canister. He then shows it to Gru]* and uh, discovered this! It's empty, but we found traces of the PX-41 serum in it. He's our man. So, somehow, in spite of your incompetence, we solved this one.

Floyd: *[handcuffed and carried away]* I was framed! You won't get away with this! Get your mitts off of me! I am a legitimate businessman!

Gru: *[stunned]* Ah. Alright. So... what now?

Silas: Well, you're now free to go back to your "business". Mmm. Jams and jellies. And it looks like Agent Wilde will be transferring to our Australian branch.

Gru: *[shocked]* Australia...?

Silas: Yes. But thank you...for everything. And by everything of course I mean... nothing. *[pause]* Toodle pip and cheerio, Mr. Gru. *[walks away to the AVL agents. Gru stares sadly from a distance, until Lucy gives him a few pats on his shoulder]*

Lucy: Hey there.

Gru: Hey.

Lucy: So we got him?

Gru: Yay. That's great. *[pause]* And now you're going to Australia?

Lucy: Well, it's not definite yet. Still figuring it out. Already been working on my accent. *[imitating an Australian accent]* Wallaby. Didgeree-doo. Hugh Jackman. *[chuckles]* So...um. Pretty excited...

[short silence]

Gru: *[smiling]* Great. *[shyly]* Well... good luck.

Lucy: Thanks. You too. *[pulls her lipstick taser out of her purse]* Oh, here, I want to give you this.

Gru: Your lipstick taser?

Lucy: Yeah, it's just a memento. Just, you know, from the first time we met.

Gru: Oh, thank you, Lucy. *[accepts her lipstick taser]*

Silas: *[off-screen]* Agent Wilde?

[the two stare at each other awkwardly, unwilling to leave]

Gru: Well... it looks like that they need you, so...

Lucy: Yeah, I uh, I better go. Bye, Gru.

[After learning that Lucy goes to Australia, Gru sags on the doorsteps of his house]

Agnes: *[comes outside, holding an umbrella]* I brought you an umbrella.

Gru: *[smiles at Agnes, then takes the umbrella]* Ah, thank you.

Agnes: What are you doing out here?

Gru: Remember when you said that I liked Lucy? Well, it turns out... you're right.

Agnes: *[smiles]* Really?

Gru: Yes, but... Well, she's moving away. I'm never going to see her again.

[Agnes sags along with him and slightly kicks her feet]

Agnes: Is there anything I could do to help?

Gru: Oh, I don't... I don't think so, sweetheart.

Agnes: Well, is anything *you* could do? *[Gru heads up like he suddenly remembers something]*

Gru: Hello, Lucy. This is Gru. I know, up to this point, our relationship has been strictly professional, and that you're leaving for Australia and all, but... *[stammering]* okay, here is the question. Would you like to... to go out on a date?

Minion: *[dressed as Lucy]* Ehh... no.

Gru: Okay, that's not helping. *[hangs up the phone]* Alright, here we go, for real this time. *[checks Lucy's phone number, cracks his neck, then stretches and finally takes a deep breath; to himself]* I can do this. *[tries to pick up the phone, however, over time, becomes so frustrated that he stands up and takes his flamethrower; enraged]* I HATE YOU! *[uses his*

flamethrower to incinerate his telephone. In moments, the fire alarm starts blaring, and one of the Minions bursts through the wall with axes to put out the fire; followed by a Minion with a hose and a Minion imitating a siren. After putting out the fire, the Minion makes his Siren noises at Gru until he leaves angrily with the bullhorn. The Minion dressed as Lucy then blasts the other one away with the fire extinguisher]

[At Eduardo's Cinco De Mayo party]

Edith: Whoa! This place is awesome!

Gru: Okay, let's party, huh, but first, let's go over the rules, because, what is fun without the rules? Agnes, easy on the churros. Edith, try not to kill anyone.

Edith: *[sincerely]* Hai.

Gru: *[sees Margo meeting Antonio]* Margo...

Antonio: Hello, Mr. Gru.

Gru: *[groans in disgust]* Okay. *[pulls Antonio and Margo from each other]*

Margo: *[angry]* Gru!

Gru: There must be the standard six foot of space between you and boys, *[referring to Antonio]* especially this boy... *[surprised to see Antonio is again beside Margo]*

Antonio: *[laughs behind Gru]* Ah, you are a funny man. There are no rules, señor. It's Cinco de Mayo. *[to the girls]* Come on! They're starting to dance.

Agnes: Arrrrrrrrrrriba!

Eduardo: *[chuckles]* So glad that you could make it, mi compadré! *[Noticing him, Gru looks up and hides Lucy's lipstick taser]* Hey, what's wrong?

Gru: Oh, nothing. Nothing is wrong. I'm just chilling with the guac from my chip hat. *[takes a bite of his hat, smiling nervously]*

Eduardo: Gru, please. I know that look all too well. [*lightly touches Gru's chest*] It is the look of a broken heart.

Gru: How did you know?

Eduardo: Believe me, my friend. I too have spent many nights trying to drown my sorrows in guacamole.

Gru: You?

Eduardo: Yes. [*grabs a chair and sits down*] But we are survivors. There is much more to us than meets the eye, hmm? [*gives Gru a mysterious smile*] Enjoy the party.

[*When on the plane to Australia, Lucy sighs, feeling heartbroken about leaving Gru and decides to read a flight magazine. When reading it, she suddenly sees Gru*]

Lucy: [*confused*] Say what? [*snaps out of her hallucination, then looks in the magazine again, revealing a regular pilot. She flips the page, but gasps once seeing Gru. Lucy hastily shuts the magazine, then opens it again, now revealing a muscular man diving*]

Stewardess: [*approaches Lucy*] Would you like some peanuts or pretzels? [*Lucy gasps in astonishment and sees her as Gru. She suddenly hears a passenger laughing like Gru*]

Passenger: That's a good joke. [*Lucy looks behind her and sees a mother holding a baby, both looking like Gru*]

Baby: I just did a boom.

[*Lucy gasps in horror*]

Stewardess: I really need you to make a choice, hon.

Lucy: [*to herself; happily*] I choose Gru. [*to the stewardess*] I! Choose! Gru! [*everyone cheers on her while Lucy gets out of her seat and opens the emergency hatch of the plane*] Thank you, Gru-stewardess! [*jumps out of the plane*]

Stewardess: [*waves at Lucy*] You're welcome!

[Diving through the air, Lucy unfolds her purse into a hang glider, parasailing on her way to Eduardo's mansion in search for Gru]

[in El Macho's lair]

El Macho: *[appears behind Gru]* You have not lost your touch, my friend.

Gru: Aha! I knew it! You *are* El Macho!

El Macho: That's right!

Gru: *[eager]* Nobody believed me! Ho ho! But I knew you weren't dead!

El Macho: *[laughing]* Of course not. I merely faked my death! *[chuckles]* But now, it's time for me to make a spectacular return to evil! Doctor, I think it's time we showed Gru what we're up to here.

Gru: Doctor Nefario?

Dr. Nefario: Nice to see you, Gru.

Gru: Whaaa? This— so this is your new job opportunity?

Dr. Nefario: Absolutely. You're gonna like this. *[presses a button, revealing a purple Kevin strapped to a chair]*

El Macho: Sorry. I had to borrow some of your Minions, but it was for a worthy cause.

Gru: Oh! Kevin? *[tries to approach Kevin, but repels with disgust]* Ugh!

El Macho: No! He's not Kevin anymore! Now he's an indestructible, mindless, killing machine!

Kevin: BLAUGH!

El Macho: *[jumps in fear, but quickly recovers]* Just watch this. *[presses a button]*

Kevin: *[a machine gun descends and sprays him with bullets]* BLAUGH!
[a flamethrower descends] BLAUGH! *[it sprays him with flame. An axe descends and hits him over the head, he jumps up and eats it. A bomb falls and he swallows it, exploding harmlessly inside him. A police car, siren running, falls on him. He eats it in six bites]* BLAUGH!

El Macho: And here's the best part, I got an army of them! [*some lights turn on, revealing hundreds of cages full of evil minions; Gru receives a horrified look on his face once seeing them*] Soon I will unleash them on the world! And if anyone, anyone tries to stop them, YEOW! Their city gets eaten. [*pause*] We can do it together!

Gru: Together?

El Macho: Together! I have admired your work for years, amigo! Stealing the moon?! [*yanking on Gru's scarf*] Are you kidding?! We would be unstoppable! Men like you, men like me, we should be ruling the world! [*excitedly*] So, are you in?

Dr. Nefario: [*holding a noisemaker*] Woo-hoo!

Gru: Uh...yeah...probably...

El Macho: [*confused*] Probably?

Gru: [*stepping backwards*] I mean, yes! Yes. Of course, yes, I just have a lot going on right now...I just need to get some things off my plate before we start taking over the world, that's all.

El Macho: 'Scuse me?

Gru: No—forget it! One hundred percent! I am in! [*pretending*] I think—what is—do you hear that—I do. That's Agnes calling me from on the surf— [*steps into the elevator which closes, but immediately opens again; hastily pressing a button*] Totally in! [*the elevator closes*]

El Macho: [*suspicious*] You know what? I am not so convinced that he is in. [*presses a button, releasing Kevin*]

Kevin: BLAUGH!

[*Back upstairs, Edith, who's blindfolded, lightly touches the piñata with a baseball bat, finally smacking it into pieces, revealing candy on the ground*]

Gru: Edith! Agnes! Come on! [*Edith accidentally hits him in the head with a baseball bat*] Ooof!

Edith: [*takes off her blindfold*] Sorry.

Gru: We need to go home now! Where's Margo?

Agnes: But I didn't get a turn!

[Meanwhile, a depressed Margo is sitting alone, eating a guacamole sombrero]

Gru: Margo! *[approaches her with Edith and Agnes]* Come on, we're leav...
Hey, what's wrong?

Margo: *[disappointed]* I hate boys.

[It is revealed that Antonio is dancing with another girl]

Gru: *[referring to boys]* Yes, they stink. Look sorry, honey, we have to leave. *[sends Margo away and comes back to screen, then angrily shoots his freeze ray at Antonio for leaving Margo heartbroken without saying anything]*

[When Lucy tries to defend herself from Pollito, it is revealed that he is pecking at her purse]

Eduardo: *[off-screen]* Pollito! What's the matter? *[appears and picks up Pollito, petting him]*

Lucy: Oh, hey! Eduardo!

Eduardo: Lucia! I apologize. Pollito, he's not usually like this. The same thing happened the other day with... with Gru and...

Lucy: Oh, speaking of Gru...uh, have you seen him? I really need to talk to him.

Eduardo: Yes, I think he's around here somewhere. You two are close, no?

Lucy: Oh, I don't know. I mean close... I wouldn't say we were "close". Why, did he say we were close? Did he say that?

Eduardo: It's more than what he didn't say. For instance, he never mentioned... *[turns Pollito around, who's holding Lucy's AVL credentials in his beak]* that you were both working for the Anti-Villain League! *[Lucy gasps in horror; grabs Lucy tightly]* You're coming with me. *[yanks her away]*

Lucy: Hey!

Dr. Nefario: *[holding a Mexican flag cupcake and a drink; shocked]*
Crikey!

[Meanwhile, the Grus got back home from the Cinco De Mayo party]

Edith: So Eduardo's actually El Macho? Cool!

Gru: No, it is not cool. *[closes the curtains]* Plus, I pretty much knew it was him all along, so if anyone's cool, it's me.

[the television beeps, revealing Dr. Nefario hiding under a table]

Dr. Nefario: *[by intercom]* Gru!

Gru: Well, Dr. Nefario.

Dr. Nefario: El Macho's on to you. He knows you're working for the AVL. And he's got your partner!

Gru: Lucy? Wha— that's impossible! She's on her way to Australia...

El Macho: Nefario?

Dr. Nefario: Sorry, gotta go!

[The intercom turns off]

Agnes: *[gasps; referring to El Macho; worried]* He's got Lucy?

Gru: Not for long. Come on. We're getting her out of there.

[Margo and Agnes are playing a board game when they suddenly hear Evil Kevin and Kyle]

Agnes: *[startled]* What was that?

Margo: *[gets up, walks slowly to the window and opens the curtains; the somewhat scared Agnes holds her unicorn]* I don't see anything.

[But then, Margo sees Evil Kevin, screaming in horror as she closes the curtains. The Evil Kevin breaks the glass, causing Margo to run to Agnes. Evil Kevin falls on the floor with the curtains and he looks back to Margo and Agnes, holding her unicorn, then screams and runs towards them]

Margo: *[screams]* Run!

Agnes: *[accidentally drops her unicorn, which ends up in Evil Kevin's jaws]*
My unicorn!

Margo: *[off-screen]* Agnes, no!

[Evil Kevin tries to eat the unicorn, but Agnes, shocked in terror, starts screaming so loud that not only forced Evil Kevin to spit out the unicorn and starting to scream, but also Margo to cover her ears, and breaking everything, from a bust of Gru's mother to Kevin's goggles. Agnes stops screaming, gently walks to and grabs her unicorn and runs to the hallway. Margo looks back to Evil Kevin before pressing the button on Gru's rhino chair, revealing the elevator.]

Kevin: BAH DEE, BAH DEE!!

[Margo and Agnes scream in horror as the still blind Evil Kevin approaches them until the elevator closes Evil Kevin bumps his head as the elevator goes down. Meanwhile, in Gru's lab, a dozen Minions while Edith and a Minion are playing ping-pong]

Margo: Come on! Hurry!

Agnes: Move!

[Margo closes the door]

Edith: *[stops playing ping-pong]* What's the matter?

[But suddenly, Evil Kevin submerges from the ground floor, collapsing on a pile of steel bars which fall onto a sofa before trying to attack the girls; Edith swings her nun-chucks, attempting to protect her siblings, but before Kevin could devour them, a hypodermic needle is injected in his back, rendering Kevin back to normal]

Kevin: Ooh-la-la! *[sits up]* um, picatos?

Agnes: Kevin!

Minions: Kevin! *[dog pile him]*

Margo: Dr. Nefario, you're back!

Dr. Nefario: In the flesh! Behold... *[reveals an Erlenmeyer flask filled with a yellow substance]* the antidote! *[heads towards the jelly containers]* Come on, let's put this horrible jelly into some good use!

[after Gru is saved from the evil minions]

Dr. Nefario: Hello, Gru!

Gru: Hey, hey! Nice work, Dr. Nefario! *[leaps onto the ship]*

Dr. Nefario: I put the antidote in the jelly. *[pause]* I mean, I'm happy to create an evil army and destroy the world. But *nobody* messes with my family.

Gru: Thank you, doctor. *[determined]* Now let's go get the-! *[suddenly sees his daughters holding jelly guns]*

Agnes: Hi!

Gru: You brought the girls?!

Dr. Nefario: *[excited]* Yes! *[pauses briefly]* Oh, was that wrong?

[As soon as the ship flies toward El Macho, the Grus start curing the minions inside his rockets]

Edith: *[firing a large jelly Gatling gun]* Woooo! Yeeaaaahhh!

El Macho: *[astonished]* What is happening to my Minions? *[pauses]* Gru?

Gru: You guys take care of the rest of the Minions. I'm going to find Lucy. *[jumps out of the ship, armed with two big jelly guns. The ship lands near the entrance, then the girls and Minions jump out of it, holding and firing their jelly guns at the evil minions.]*

Agnes: Eat jelly, you purple freaks! *[fires her jelly gun, but goes out of control, yet still capable of neutralizing a dozen minions. Meanwhile, Gru, on the other hand, shoots two evil minions off the roof support at once, then steps on one of the minions' goggles, shooting the others in a slo-mo Matrix-style. El Macho kicks Evil Tom at Gru, who dodges, then shoots him back to normal with a grim look on his face]*

Gru: It's over, El Macho. *[aims one of his jelly guns]* Now where is Lucy?

El Macho: *[chuckles]* Let me show you. *[presses one of the buttons on his control panel, stopping the fountain at the center and revealing Lucy strapped to a rocket, along with a shark and 250 pounds of dynamite. Once seeing her, Gru gasps in horror]*

Lucy: Oh, hey, Gru! Turns out you were right about the whole El Macho thing, huh? [*mildly*] Yay!

El Macho: One push of this button, and I send that rocket straight in the same volcano where I faked my death, only this time... It's for real.

Gru: [*horrified*] No!

Dave: [*swings on a vine like Tarzan and snatches the remote from El Macho's hands*] Tally ho! [*hits the roof support and drops the remote which hits three minions on their heads and on the ground*]

El Macho: We could have ruled the world together, Gru! But now... You're gonna die. [*drinks the last of the PX-41 serum. Once he does this, Gru gasps before El Macho suddenly grows into a giant furry purple creature and roars at him. Gru fires the jelly gun, but it is out of ammo. He then pulls out his freeze ray and encases each of El Macho's fists in ice, but the latter slams his fists into the ground, shattering the ice and knocking Gru off the platform, forcing him to grab hold onto a scaffolding. Unfortunately, the scaffolding tips over and Gru falls on the ground. El Macho jumps off the platform, grabs the scaffolding, attempting to crush Gru, but the latter dodges by rolling before pulling out Lucy's lipstick taser, hitting the former with it and causing El Macho to electrocute before collapsing on the ground*]

Gru: [*singing; pointing the weapon to El Macho*] Lipstick tazer!

Lucy: [*smiling*] Awwww... He copied me.

[*Gru runs off the save Lucy; El Macho sees Gru's minions aiming their jelly guns at him*]

El Macho: [*dazed*] I am not afraid of your jelly guns.

Dr. Nefario: Oh, this ain't a jelly gun, sunshine. [*shoots the Fart Gun at El Macho's face, rendering him unconscious. Not soon after, the Minions fire their jelly guns in the air, while one of them stands on El Macho, and takes a picture of Dr. Nefario. Meanwhile, Gru runs towards the rocket Lucy is strapped to and starts climbing on it*]

Lucy: [*as Gru is climbing to her; calmly*] Don't worry about me, Gru, I'll be fine. I've survived lots worse than this... Okay, that is not entirely true. [*switches from calmly to frantically*] I'm actually kind of freaking out up here!

Gru: [*attempting to free her*] Don't worry. I will get you out of this. [*Once they see Pollito near the remote, both Gru and Lucy gasp; Pollito looks at them before pecking the red button on the rocket's launch remote; grumbling, about Pollito*] I really hate that chicken.

[*The rocket's engine ignites, causing the spies to take off into the sky; on land, the Minions and girls see Gru and Lucy take off in horror; as the rocket flies to the volcano, Gru holds himself tightly to the rocket, cutting Lucy free of the ropes using a knife, but once he cuts down the last rope, the dynamite and shark fall off the rocket, but before Lucy falls off, Gru grabs her before he slips off; the shark falls on a table of a sushi bar where the customers and sushi chef cheer. Meanwhile, on the rocket, Lucy holds on to the missile fin while Gru rips one of the panels of the rocket open with his knife, revealing a mess of wires in it*]

Lucy: Is there a red one? It's usually the red one! [*Gru puts his knife between his teeth and madly starts pulling the red wire left and right. But even so, the rocket keeps moving; noticing they are approaching the volcano, nervous*] Gru, anytime now!

Gru: [*gasps the instant he sees the volcano and drops the knife*] Listen, Lucy, we may not get out of this alive. So, I need to ask you a question.

Lucy: Uh, better make it quick.

Gru: If I had asked you out on a date, what would you have said?

Lucy: Are you kidding me?! Yes!

Gru: [*smiles, then gasps and grabs Lucy*] JUMP!!! [*leaps off the rocket, just seconds before it plunges in the volcano which explodes on impact. Despite their attempts to keep close to each other while falling, the debris and impact of the explosion hits Gru and Lucy, who lose each other's grasp and*]

fall into the water. Gru swims back up, gasping for air; desperately] Lucy! [frantically swims around] Lucy, where are you?! [a moment later, Lucy swims up behind him, gasping for air; relieved] Oh... Lucy! [swims towards her]

Lucy: *[eagerly] Gru! [hugs him, sending both into the water, then swim back out, gasping for air; trying to keep Gru at a distance; embarrassed] Sorry! I guess you kind of need your arms to tread water, huh?*

[Without saying anything to Lucy, realizing his feelings for her, Gru firmly grabs her hand, then gently pulls her closer to him while she puts her free hand on the other shoulder. The two stare at each other, in love. A second later, a rowboat, being rowed by a Minion, encouraged by another sitting on top, shouting "Echo! Echo!" in a bullhorn, passes by to pick up Gru and Lucy, who look at the kayak for a few seconds, but ignore it soon after and stare at each other again]

Gru: *[referring to the Minions; calmly] They'll be back.*

[During Gru and Lucy's wedding]

Agnes: *[to herself] Okay. [stands on top of the girls' wedding table; to everyone else] Excuse me? Um, hi, excuse me? [Margo ticks on her glass with a fork multiple times like a cow bell, attracting everyone's attention to a nervous Agnes] Uh, [clears her throat] Hi, everybody! I'd like to make some toast. Uh... [looks at Gru]*

Gru: *[smiles; quietly] Okay.*

Agnes: *[nervous] She, um, she kisses my boo-boos, she braids my hair. [happily] We love you mothers everywhere, [turns to her parents] and my new mom Lucy is beyond compare. [receives a outstanding ovation]*

Minions: *Aww...*

Lucy: *[impressed and proud] Aww! [catches Agnes when she jumps into her arms; not soon after, Edith and Margo come next to Gru and Lucy; Edith gets in Gru's arms] **Agnes:** To the bride and Gru!*

APPENDIX

This section present a classification of type of refusal strategy in Ice Age Continental Drift Movie in the form of table .

Table. Type of refusal strategies

No.	Direct Refusal Strategies	Datum(s) and Example	Total
1.	Non- per formative	<p>1) Peaches : “Louis, you have to jump.” Louis : “No! Go, save yourselves.”</p> <p>2).” Gupta : Should I fly the white, captain? Captain Gutt : No!</p> <p>3) Captain Gutt : I bet you're feeling lost, scared, confused. Allow me to explain. Help me out, boys.</p> <p>4) Shira : I don't need anything from you.</p> <p>5) Gru : Perfect! Time to go! (As he heads for the door Agnes : I don't think I should do this.</p>	19

	<p>6) Agnes : We're signing you up for online dating! Gru : Oh, okay...WHAT?! No, no, no, no, no, no, no, no, no.</p> <p>7) Margo : And it's time for you to get out there. Gru : No! Stop! No one is ever getting out there! Ever!</p> <p>8) Jillian : Sooooo, I'm gonna go out on a limb here, but my friend Natalie is recently single, and... Gru : No, no, no, get off of the limb right now. No limb</p> <p>9) Agnes : "Will you read us a bedtime story?" Gru : "No."</p> <p>10) Agnes : "Will you read us a bedtime story?" Gru : "No, Thanks"</p> <p>11) Gru : The physical appearance of the 'please' makes no difference. It is still no, so go to sleep. Edith : "But we can't. We're all hyper!"</p>	
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	<p>12) Jillian : Oh, come on...she's a riot. She sings karaoke, she has a lot of free time, looks aren't that important to her...</p> <p>Gru : No, Jill's, that is not happening</p> <p>13) Gru : Come on, it's bedtime! Did you brush your teeth? Let me smell, let me smell. You did not. Put on your PJs! Hold still! Okay, seriously, seriously! This is, this is beddy-bye time. Right now. I am not kidding around. I mean it!</p> <p>Edith : But we're not tired.</p> <p>14) Lucy : Here, I'll get it.</p> <p>Gru : All right, all right. I got it! Stop it!</p> <p>15) Vector : "Hey, Gru! Try this on for size!"</p> <p>Gru : "That's weird, what is going... This is claustrophobic! No, no, no! Too small! This is too small for me!" (groans) "I hate this guy."</p> <p>16) Agnes : "Is there anything I can do to help?"</p>	
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		<p>Gru : “Oh, I don’t... I don’t think so sweetheart.’</p> <p>17) Gru : “Would you like to” (knocks on the table a bit) “to go out on a date?” (Looks at a minion)</p> <p>Dave : “Ehh... no.”</p> <p>18) Eduardo/ El Macho : One push of this button, and I send that rocket straight into the same Volcano where I faked my death. Only this time... it's for real.</p> <p>Gru : (Horrorified) No!</p> <p>19) Jillian : Okay, fine. Forget Natalie. How about my cousin Linda?</p> <p>Gru : No.</p>	
2.	Performative	<p>1) Jillian : Oh, oh! I know someone whose husband just died!</p> <p>Gru : (SPLASH! Suddenly Jillian is sprayed in the face with water.)</p>	1

	Indirect Refusal Strategies	Datum(s)	Total
1.	Reason	<p>1) Manny : Hey, relax, buddy! Captain crazy and his floating petting zoo are histories. Come on! We're finally heading home!</p> <p>Diego : I don't know what's wrong with me. I can't eat, can't sleep. Maybe I'm coming down with something.</p> <p>2) Diego : You're welcome. So, care to join our scurvy crew?</p> <p>Shira : Two sloths, a mammoth, and a saber? You guys are like the start of a bad joke.</p> <p>3) Shira : Well, that's a flawless plan. You want to pirate a pirate ship from pirates.</p> <p>Manny : Wait a minute, maybe we can help each other.</p> <p>4) Diego : Sid, no! It's a lotus Berry. It will paralyze you.</p> <p>Sid : Oh, please. I know my berries.</p> <p>5) Diego : Come with us. Come with me.</p> <p>Shira : (at the first followed Diego, but she turn over)</p> <p>Diego : What are you doing? Shira : I've got your back.</p>	9

		<p>6) Sid's Uncle : "Hey, Paws up, everybody!" Marshall : "Paws down, Uncle, Please! That is nasty."</p> <p>7) Captain Gutt : Let me be the first to extend the hand of friendship.</p> <p>Manny : That's your foot.</p> <p>8) Dr. Nefario : I miss being evil. Sinister plots, large-scale crimes...It's what I live for! I mean, don't you think there's more to our future than jelly?</p> <p>Gru : Well, I'm also considering a line of jams... 51</p> <p>Dr. Nefario : Um...the thing is, Gru... (deep breath) I've had an offer of employment elsewhere.</p> <p>9) Gru :You need to arrest him immediately. And his deviously charming son! I'm pretty sure that the son is involved, too. The son, also! You got to get the son! I think that the son is the mastermind! There's a look, there's a devilish look in his eyes, and I don't like it!</p> <p>Silas : Yes, but I don't see any evidence.</p>	
2	Attempt to Dissuade the interlocutor	1) Manny : "Look, we don't want any trouble. We just need to get back to the continent	

		<p>Captain Gutt : Your family? That is so sweet. You'd better hope to say goodbye because there is no way back</p> <p>2) Shira : Gutt, I can explain. Captain Gutt : When this ends... I'll have a tiger's skin hanging on my wall. I don't care whose.</p> <p>3) Manny : Peaches come on! Let's talk about this. Peaches : How could you embarrass me in front of my friends?</p> <p>4) Granny : Can you chew this thing for me? Sid : Hiiiiek</p>	
3	Avoidance	<p>1) Captain Gutt : Anyone else want to play "Captain"? (Everyone Silent) Captain Gutt : Good</p> <p>2) Manny : Granny, can't you throw imaginary food at your imaginary pet? Granny : (Silence and throw the food)</p>	2
4	Acceptance that Function as Refusal	<p>1) Manny : Okay, snack time is over. We got to build a raft. Diego : Manny ...</p>	1

5.	Set Condition for The Future Acceptance	1) Peaches : Okay so tell me when exactly am I allowed to hang the boys? Manny : When I am dead, plus three days. Just to make sure I am dead	1
6.	Wish	1) Manny : “That's what fathers do.” Peaches : “Well... I wish you weren't my father.”	1
7.	Statement of Philosophy	1) Peaches : Would you get out from the ground and try had a little fun? Louis : I'm a mole and I am supposed to be in the ground.	1
8.	Statement of alternative	Example : “Oh, I am so sorry, I cannot pick you up, I will find the other who can pick you up.”, “Thank you bro, but, I think this is enough. You better save your money.	0
9.	Promise of future acceptance	Example: “I will finish my workload first; then I can spend my time to take a break.”	0
10.	Statement of principle	Example : "I do not take this decision lightly, but this is the way things are handled amongst gentlemen"	0
11.	Statement of regret		

		Example: “I am sorry mom; I have a task to do.” “Sorry, I cannot. May be later.”	0
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No.	Adjunct of refusal	Datum(s) and Example	Total
1.	Statement of Positive Opinion	Sid: “Oh that’s great. Too bad. We don’t own the ship.” Manny: Sure we do. It's right there	1
2.	Statement of Empathy	Example: “I am sorry mom; I cannot pick you up tomorrow at the airport, I have several deadlines that must be done. I am sure you will understand”.	0
3.	Pause filler	Example : “Well, I want to attend the dinner, but I have to take care, my little sister. I am sorry, maybe next time.”	0
4.	Gratitude / Appreciation	Example : “Thank you. But, it is better that you saved your money to buy something more important.”	0

