

THE ANALYSIS OF VIOLATION OF MAXIMS IN *HOTEL*

***TRANSYLVANIA 2* MOVIE**

THESIS

By:

Ahmad Fiqhi Fadli

12320039



ENGLISH LANGUAGE AND LETTERS DEPARTMENT

HUMANITIES FACULTY

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY

MALANG

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THE ANALYSIS OF VIOLATION OF MAXIMS IN *HOTEL*

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THESIS

Presented to:

Maulana Malik Ibrahim State Islamic University, Malang

In Partial Fulfillment of the Requirements

for Degree of Sarjana Sastra

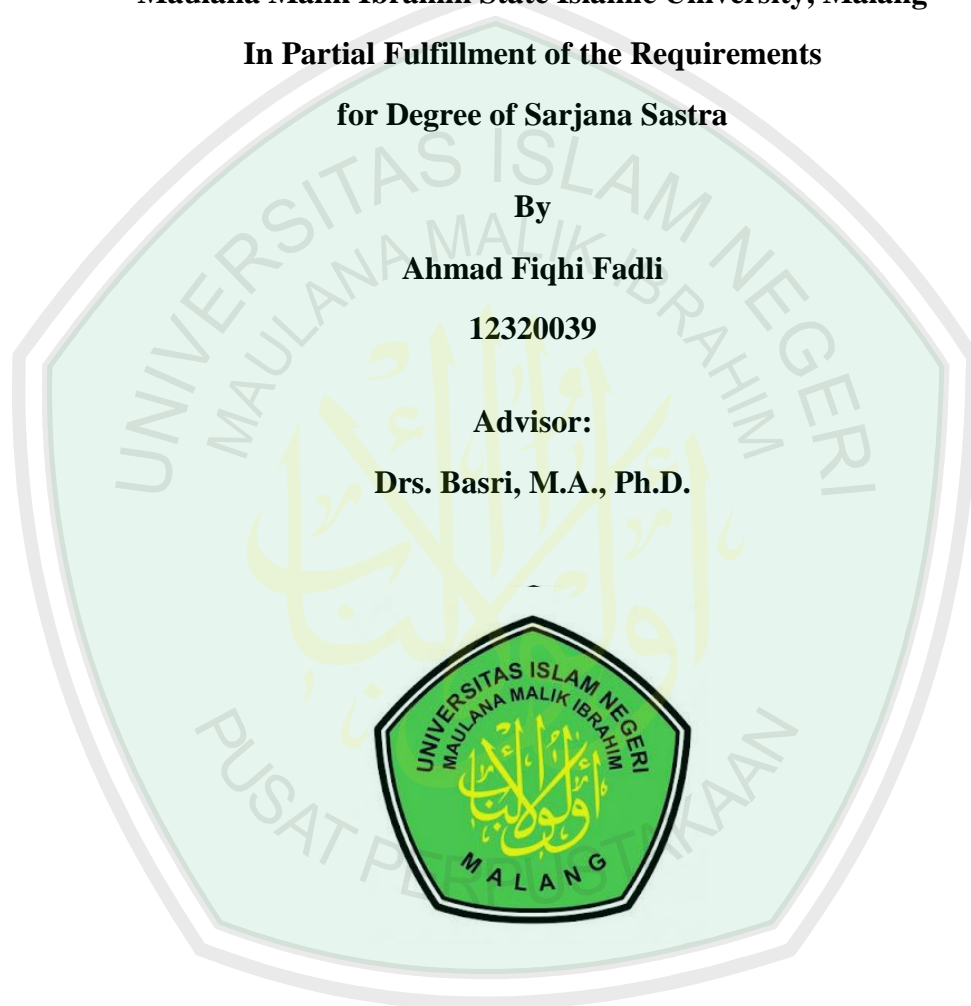
By

Ahmad Fiqhi Fadli

12320039

Advisor:

Drs. Basri, M.A., Ph.D.



ENGLISH LANGUAGE AND LETTERS DEPARTMENT

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MALANG

2016

APPROVAL SHEET

This is to certify that the Sarjana's thesis of Ahmad Fiqhi Fadli, entitled "*The Analysis of Violation of Maxims in Hotel Transylvania 2 Movie*" has been approved by the advisor for further approval by the board of Examiners as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Language and Letters Department.

Malang, June 2016

Advisor,

Head of English Language and Letters
Department,

Drs. Basri, M.A., Ph.D.

NIP. 19681231 199403 1 022

Dr. Syamsuddin, M. Hum.

NIP. 19691122 200604 1 001

Approved by

Dean of Faculty of Humanity

Maulana Malik Ibrahim State Islamic University, Malang,

Dr. Hj. Isti'adah, M.A.

NIP. 19670313 199203 2 002

LEGITIMATION SHEET

This is to certify that Ahmad Fiqhi Fadli's thesis entitled "*The Analysis of Violation of Maxims in Hotel Transylvania 2 Movie*" has been approved by the Board of Examiners as the requirement for the Degree of Sarjana Sastra (S. S) in English Language and Letters Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University, Malang.

The Board Examiners

Signatures

1. Abdul Aziz, M.Ed., Ph.D. (Main Examiner)
NIP. 19690628 200604 1 004
2. Drs. H. Djoko Susanto, M.Ed., Ph.D. (Chairman)
NIP. 19670529 200003 1 001
3. Drs. Basri, M.A., Ph.D. (Secretary)
NIP. 19681231 199403 1 022



Approved by

Dean of Faculty of Humanity

Maulana Malik Ibrahim State Islamic University, Malang,



Dr. Hj. Isti'adah, M.A.

NIP. 19670313 199203 2 002

CERTIFICATE OF THESIS AUTHORSHIP

I declare that the thesis I wrote to fulfill the requirement for the Degree of *Sarjana Sastra (S.S)* in English Language and Letters Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang entitled "*The Analysis of Violation of Maxim in Hotel Transylvania 2 Movie*" is truthfully my original work. I did not operate any material previously written or published by another author or writer except those indicated in quotations, paraphrasing, method, and bibliography. Due to this fact, I am the only person who responsible for the thesis if there is any objections or claims from others.

Malang, June 2016



Ahmad Fiqhi Fadli

MOTTO

“Allah does not charge a soul except [with that within] its capacity. It will have [the consequence of] what [good] it has gained, and it will bear [the consequence of] what [evil] it has earned...” (QS. Al-Baqarah: 286)

Failure only happens when we give up



DEDICATION

The researcher highly dedicate this thesis to:

- My beloved father, Hamidi Fakhri
- My beloved mother, Juwariyah
- My brothers and sisters
- All of my family members



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Praise be to Allah SWT for blessing the researcher so that he could finally finish this thesis. The second is peace and blessing be upon our prophet Muhammad SAW, his family, his companions and all his followers. He is the role model for humankind.

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The second, I express my sincere thankfulness to my supervisor, Drs. Basri, M.A., Ph.D for guiding me in writing this thesis with his consideration and his great motivation. I have benefited much through his suggestion until this thesis done punctually. I also would like to express my thankfulness to Mr. Abdul Aziz, M. Ed., Ph. D. and Drs. H. Djoko Susanto, M. Ed., Ph. D. as my examiners who had given me advices to complete my thesis. And I would thank to all lectures of English Language and Letters who have taught me during I studied at this university.

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The last, hopefully this thesis is able to give big contribution to those who study about linguistics especially in pragmatics discipline. Finally I would like to say that this thesis is far from perfect. Therefore, suggestions from the reader will be fully appreciated and always be awaited for improvement.

Malang, June 2016

Ahmad Fiqhi Fadli



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ABSTRACT

Ahmad Fiqhi Fadli, 12320039, The Analysis of Violation of Maxims in *Hotel Transylvania 2* Movie, *Thesis*, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang, 2016.

Advisor: Basri, M.A., Ph.D.

Keywords: pragmatic, cooperative principle, violation of maxim, Hotel Transylvania 2

This research aims to analyze the violation of maxims in *Hotel Transylvania 2* movie. In specific, this research aims to identify the types of violation of maxims and find out the reasons of the characters performing violation of maxim in *Hotel Transylvania 2* movie. The researcher used Paul Grice's theory of cooperative principle in analyzing the types of violation of maxims in the movie. While in finding the reasons of violation of maxim, the researcher relates Grice's theory to Leech's theory of illocutionary function of politeness.

This research employs qualitative approach since this research is content analysis. The data were collected from the utterances of the characters in the movie containing violation of maxims. They were taken from *Hotel Transylvania 2* script written Adam Sandler and Robert Smigel.

The results of the research show that the first is four types of violation of maxims are performed by the characters in *Hotel Transylvania 2* movie: quantity, quality, relevance, and manner violation of maxim. The second is that there are four reasons that lead the characters in the movie to violate the maxims: competitive, collaborative, convivial, and conflictive reason. Relating to the types of maxim, the maxim of relevance is mostly performed by the characters in the movie. While, the maxim which is rarely violated by the characters is the maxim of manner. In term of reason, the collaborative reason is the most reason that leads the characters to violate the maxims. While, the convivial reason is the lowest rank of reasons.

ABSTRAK

Ahmad Fiqhi Fadli, 12320039, Analisis Pelanggaran Maksim di Film Hotel Transylvania 2, *Skripsi*, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang, 2016.

Pembimbing: Drs. Basri, M. A., Ph. D.

Kata Kunci: pragmatik, prinsip kerja sama, pelanggaran maksim, Hotel Transylvania 2

Penelitian ini bertujuan untuk menganalisis pelanggaran maksim di film Hotel Transylvania 2. Secara khusus, penelitian ini bertujuan untuk mengidentifikasi jenis-jenis pelanggaran maksim dan mengetahui alasan dari karakter dalam melakukan pelanggaran maksim di film Hotel Transylvania 2. Peneliti menggunakan teori Paul Grice yaitu prinsip kerjasama untuk menganalisis jenis pelanggaran maksim dalam film tersebut. Sementara dalam menemukan alasan pelanggaran maksim, peneliti mengaitkan teori Grice dengan teori Leech yaitu fungsi ilokusi kesopanan.

Penelitian ini menggunakan pendekatan kualitatif karena penelitian ini adalah analisis isi. Sedangkan data-data dikumpulkan dari ucapan-ucapan dari karakter dalam film yang mengandung pelanggaran maksim. Data-data tersebut diambil dari naskah Hotel Transylvania 2 yang ditulis Adam Sandler dan Robert Smigel.

Hasil penelitian menunjukkan bahwa yang pertama adalah ada empat jenis pelanggaran maksim yang dilakukan oleh karakter dalam film Hotel Transylvania 2: pelanggaran maksim kuantitas, kualitas, relevansi, dan pelaksanaan. Yang kedua adalah bahwa ada empat alasan yang menyebabkan karakter-karakter dalam film melanggar maksim: alasan kompetitif, kolaboratif, convivial, dan konflikatif. Terkait dengan jenis-jenis maksim, maksim relevansi adalah maksim yang paling sering dilanggar oleh karakter-karakter dalam film. Sedangkan maksim pelaksanaan adalah maksim yang jarang dilanggar oleh karakter-karakter dalam film tersebut. Berhubungan dengan alasan, alasan kolaboratif adalah alasan yang paling utama yang mengarahkan karakter-karakter untuk melanggar maksim. Sementara, alasan convivial adalah peringkat terendah alasan tersebut.

مستخلص البحث

أحمد فقهي فضلي، 12320039، تحليل مخالفة ماكسيم في فلم " Hotel 2 Transylvania"، البحث الجامعي، كلية الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج، 2016.

المشرف: الدكتور بسري الماجستير

كلمات أساسية: دراسة المعنى، مبدأ التعاون، مخالفة ماكسيم، Hotel 2 Transylvania. هدف البحث تحليل مخالفة ماكسيم في فلم Hotel 2 Transylvania. خاصة، يهدف البحث لتعرف أنواع مخالفة ماكسيم ومعرفة السبب من الفاعل في القيام بمخالفة ماكسيم في فلم Hotel 2 Transylvania. يستخدم الباحث نظرية فول غريز (Paul Grice) وهي مبدأ التعاون لتحليل نوع مخالفة ماكسيم في ذلك الفلم. يعلق الباحث نظرية غريز (Grice) بنظرية ليچ (Leech) وهي وظيفة دلالة المعينة في التهذيب في البحث عن سبب مخالفة ماكسيم. يستخدم هذا البحث المدخل الكيفي لأن البحث تحليل المحتويات. جمع البيانات من كلام الفاعل في الفلم الذي يحتوى على مخالفة ماكسيم. البيانات مأخوذة من نص Hotel 2 Transylvania الذي كتبه أدام ساندلير (Adam Sandler) وروبرت سميغل (Robert Smigel).

نتيجة البحث تشير أن هناك أربعة أنواع مخالفة ماكسيم التي فعلها الفاعل في فلم Hotel 2 Transylvania: مخالفة ماكسيم الكمية، مخالفة ماكسيم الجودة، مخالفة ماكسيم العلاقة، ومخالفة ماكسيم التحقيق. والثاني أن هناك أربعة أسباب التي تسبب الفاعلين في الفلم أن يخالفوا ماكسيم: سبب المنافسة، وسبب التعاون، وسبب البهيج، وسبب النزاع. إذا نتحدث عن أنواع ماكسيم، ماكسيم العلاقة هو ماكسيم الذي أكثرهم يخالفونه الفاعلون في الفلم. أما ماكسيم التحقيق هو ماكسيم الذي نادر المخالفة من الفاعلين في الفلم. ويرتبط بالأسباب، سبب التعاون هو السبب الأساسي الذي يرأس الفاعلين ليخالفوا ماكسيم. وأما سبب البهيج هو السبب في الدرجة الأدنى.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Human beings as the social creature tend to live together. Then, they need a communication to interact among people. Thus, communication is the easiest way for people to interact and to transform information. This communication according to Wardhaugh (2006:1) is called as a system of communication that use a code. This code is also called as language. While language is arbitrary vocal symbols which is used for human communication. From many edges of language, one sees language as social mirror which means that the characters of a society are reflected by its language that is uttered. Therefore, the use of language in society is very crucial as the tool of communication among people.

From the explanation above, language as a tool of communication is used in daily conversation. Grice (in Yule, 1996:35) proposed that in the conversation, the speakers and listeners have to respond each other. They also need to give the required information in order make a successful conversation. In another word, the conversation should be cooperative in order to give a clear message from the speakers to the listeners so that the conversation runs successfully. According to Yule (1996:37), the principle of conversation is called as *cooperative principle* which means that a conversation must have a required and original information. This principle is fleshed out into maxims. In another word, this principle (which consists of four maxims) is required for the speakers and the listeners to make a cooperative conversation. By using this principle, the speaker also lets the listener

to catch the speaker's assumption. The cooperative principle above is related to the theory of conversational maxim which is proposed by Paul Grice.

Based on Paul Grice (Wardhaugh, 2006:291), the cooperative principle is listed into four conversational maxims. The first is maxim of *quantity*. Maxim of *quantity* requires the speakers to be as informative as needed by not giving the addition from the information. Hence, the speakers are required to give the important information. Second, maxim of *quality* requires the speakers to be honest and state the true information. This maxim also needs the speakers not to give information which has no evidence. Then, maxim of *relation* requires the speakers to give the relevance information to the addressee. The last one is maxim of *manner* requires the speakers to give the clear information. It needs the speakers not to be ambiguous and to be brief and orderly in giving the information.

On the other hand, Grice (in Wardhaugh, 2006:291) stated that people do not always follow the cooperative principal. They sometimes cannot obey and fulfill the four maxims. This condition is called as "violation of maxims" which means that people failed in observing one or more the principle of maxims in the conversation, so that the speakers mislead the information. This kind of condition can be intentionally or unintentionally done by the speakers. As Grice (Wardhaugh, 2006:291) said that the speakers of the utterance are categorized as "violating" the maxims if the speaker does not obey or fulfill a certain maxim. People are categorized as violating maxim quantity, if they do not give the information which is not required. For example B is students yet B does have not come to the class for days. Then A says "Are you going to go to school

tomorrow?”. Because B has something to do in the next day, B says “I have to see doctor tomorrow, but I will send the permission letter”. From the example mentioned before, B does not give the required information. Instead, B gives an answer which is not expected by A. Meanwhile the required information can be in the form of ‘yes’ or ‘no’.

The maxim of quality will be violated if people do not give the true information or telling lie. For example, students of university sometimes are late to go campus. They should give a logical reason to their teacher such as “My motorcycle broken, sir”, instead “I woke up late”, so that they are coming late. It is required to the students to let them join the class. Therefore, this action is categorized as violating of maxim of quality. When people seemed not to be relevant, they are categorized as violation of maxim of relation. Then, while the utterance of the speaker was ambiguous, so the speaker was violation of maxim of manner.

This study aims to analyze the violation of conversational maxims based on the Paul Grice theory within Pragmatics approach in *Hotel Transylvania 2* movie. This approach is applicable to analyze the data. Since in the conversation, the characters of the movie do not say the message directly so that there is one or more maxims which are violated. The Pragmatics approach is also used to understand the context of the conversation. By having a deep understanding in the context, the data analysis will be more accurate.

Related to this research, there are number of researchers have conducted the study on violation of maxim in movie. The first study was conducted by Anneke H. Tupan and Helen Natalia on “The Multiple Violations of

Conversational Maxims in Lying Done by the Characters in Some Episodes of *Desperate Housewives*”. They concluded that the violations of all maxims in the movie were meant to evacuate the chance of the interlocutor to respond. The violation of two maxims in the movie was to make future lie. Another study was conducted by Agus Purwanto (2008) on *The Flouting of Conversational Maxims by The Main Characters in Titanic* movie. He concluded that maxim of relevance is mostly violated by the main character of *Titanic* movie. Then, Nanik Dwi Widiastuti (2012) from State Islamic Studies Institute of Salatiga. The study entitled *The Analysis of Maxims in Tears of Sun Movie*. It focused on knowing the types of maxims and the relation between character and characterization toward the way of maxims are conveyed in the movie. The result of the research was all maxims were obeyed in the conversation of the movie and the way of obeying the maxims was from the actor and actress.

The distinctions between this study and the previous studies were first was from the object of the study in which the object of this study is different from the previous studies. The second difference would be in term of the result. Since results of this study would be in the types of violation of maxims and the reasons of the characters violating the maxims. Meanwhile the results of the previous studies were on the violation of multiple maxims, the observance maxim.

The researcher is interested in analyzing the conversation in *Hotel Transylvania 2* movie because there are a lot of relevance utterances to the topic of the study. *Hotel Transylvania 2* is a movie released on September 25th, 2015 in the United States of America. This movie is directed by Genndy Tartakovsky and

written by Robert Smigel and Adam Sandler. This movie is the sequel of *Hotel Transylvania* in 2012.

Finally from the previous explanation, this study is to investigate the violation of maxim in *Hotel Transylvania 2* movie in order to know the types of maxims which are violated in the conversation among the characters and the reasons of the characters violating the maxim. The researcher uses the theory of conversational maxim which is proposed by Paul Grice and Illocutionary functions which is proposed by Geoffrey Leech.

1.2 Problems of the Study

The problems of the study in this research are:

- 1.2.1 What types of conversational maxims are violated in *Hotel Transylvania 2* movie?
- 1.2.2 What are reasons of the characters violating the maxims in the conversation of *Hotel Transylvania 2* movie?

1.3 Objectives of the Study

The objectives of the study are:

- 1.3.1 To know what types of conversational maxims words are violated in *movie*
- 1.3.2 To find out the reasons of the characters violating the maxims in the conversation *Hotel Transylvania 2* of the movie.

1.4 Significance of the Study

The significance of this study is to know the theory of conversational maxim which is proposed by Paul Grice. This research also aims to give the

information about conversational maxims in order to enrich the knowledge of conversational maxims.

It is expected, from this research, that the readers get more knowledge about conversational maxims to support the future research or for those who are interested in analyzing Paul Grice's theory of conversational maxims especially students from English Department.

1.5 Scope and Limitation

This study focuses on the pragmatics study. The researcher focuses on the analysis of violation of maxims in the conversation of *Hotel Transylvania 2* movie. Moreover, the researcher use Paul Grice's theory of cooperative principle or conversational maxims which consists of four maxims (Quantity, Quality, Relation, Manner) as the foundation of the theory in analyzing data.

1.6 Definition of Key Terms

1.6.1. Conversational maxim: the principal of using the cooperative principle. (Grice, 1975).

1.6.2. Cooperative principal: "*Make your conversational contribution as what is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.*" (Grice, 1975).

1.6.3. Violation of Maxim: The condition which the speaker do not fulfill the cooperative principle of conversation (Grice, 1975).

1.7 Research Method

This chapter discusses all elements regarding to the research method including research design, research instruments, data source, data collection, and data analysis.

1.7.1 Research Design

This research was designed to examine the use of Paul Grice's theory of conversational maxims in *Hotel Transylvania 2* movie. This research employed a descriptive qualitative method and the researcher uses the content analysis in order to have deep understanding on Conversational Maxims. This method was appropriate for the aims of this research analyze the social phenomenon (Sukmadinata, 2007:94). In this case, this research aimed to analyze the social phenomenon of language.

1.7.2 Research Instruments

As a qualitative research, the writer himself became the main instrument of the research by searching the data and material related to conversational maxims. As Sukmadinata (2007:111) stated that the researcher is the main observer and the researcher is outside the situation of the object which is being observed in qualitative research. In saying so, it meant that the researcher played the main role regarding to the study as the planner, data collector, data analyzer, and reporter. In addition, the data were the secondary instrument of the research.

1.7.3 Data Source

The data of the research were taken from the result of conversation by the characters of the movie. The sources of the data were taken from the script that has been downloaded from the internet. The form of data of this research was utterances which were uttered by the characters in *Hotel Transylvania 2* movie

that were categorized as maxim violation or utterances that broke the rules of cooperative principle for certain reasons.

1.7.4 Data Collection

The process of data collection by the researcher followed some steps below;

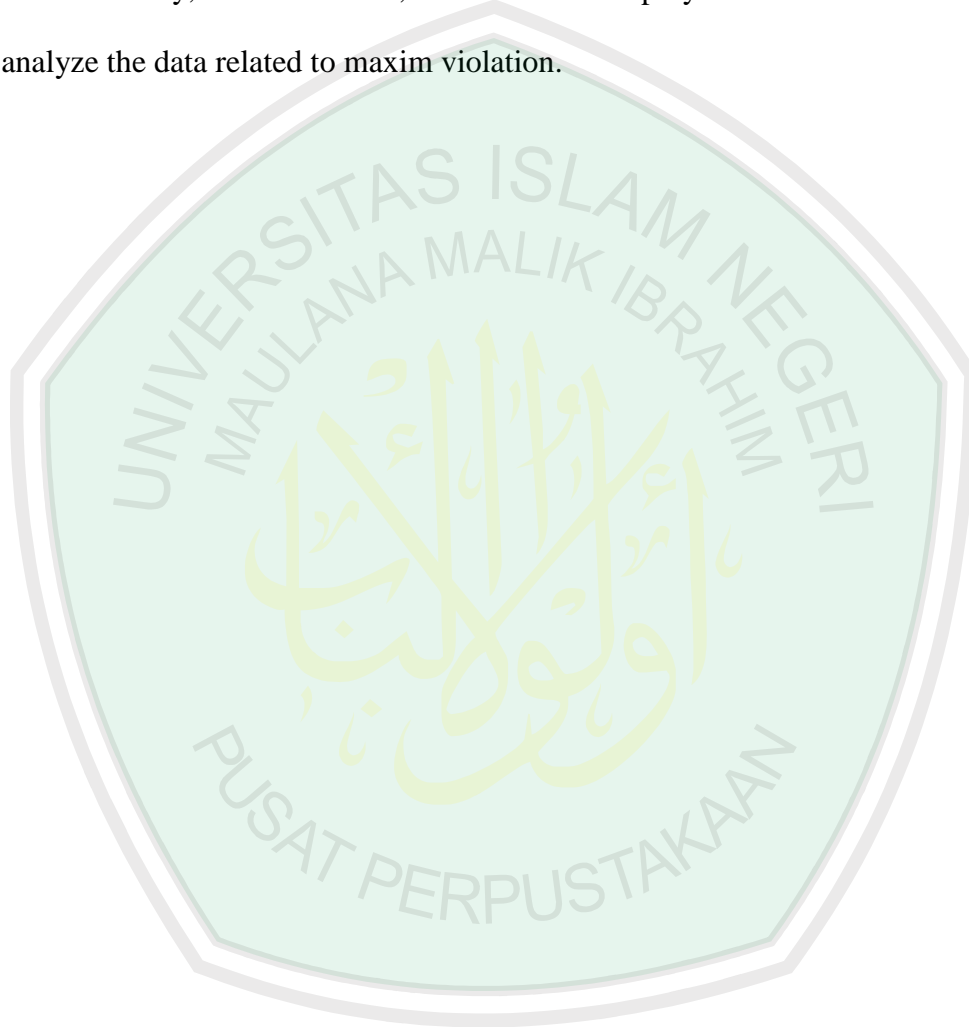
1. The first step of collecting the data was the researcher achieves the data by downloading and watching *Hotel Transylvania 2* movie. This step was necessary to do in order to get the background knowledge of the movie and to understand the context of violating the maxims in the conversation.
2. The following step was downloading the Transcript of *Hotel Transylvania 2* movie from the internet. This step helped the researcher to get the accurate data of the conversation. Moreover, the researcher got the more knowledge about the movie such as how many sentences are violating the maxims in the movie.
3. The next step was re-watching the movie. This step helped the researcher to ensure that the transcript is appropriate with the conversation in the movie. This step also helped the researcher to find the violation of maxim in the conversation.
4. The last step was classifying and transferring the data containing of violation of maxim into data sheet to make the researcher easier in coding the data.

1.7.5 Data Analysis

This research focused on maxim violation uttered by the characters in *Hotel Transylvania 2* movie. In analyzing the data, the researcher used Grice's theory of maxim violation to answer the first problem of this research.

Meanwhile, in answering the second problem of the research, the researcher used the theory of illocutionary function of politeness which is proposed by Geoffrey Leech in his book entitled Principles of Pragmatics. In other hand, this theory was used to identify the reasons of the characters violating the maxim.

Finally, in this research, the researcher employed the two theories above to analyze the data related to maxim violation.





CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

In this chapter, the researcher provides theories related to the study. Since the study is about the violation of maxims, the researcher uses pragmatic approach in order to analyze the data. Then, the researcher specifically uses Paul Grice's theories of cooperative principle which is divided into four maxims. Therefore, here the researcher provides the brief definitions of Pragmatics and the elaborations of cooperative principle to make the reader easy to understand the analysis.

2.1.1 Pragmatics

Pragmatics is one of linguistics branches. In a simple way, Pragmatics is defined as discipline of language that studies about meaning and its interpretation. The term Pragmatics itself is defined differently by linguist. For example, Leech (1983: 6) stated that Pragmatics as a branch of linguistics that has a close relation with semantics. However, most of the definitions have the same meaning in general.

Levinson (1983: 1) stated that the term Pragmatics was introduced firstly through Philosopher Charles Morris. He stated that Pragmatics is a 'science of sign' or semiotic (the study of sign). Here, Levinson said (1983: 1) that Charles Morris distinguish three investigations of semiotic: **syntax**, the study of signs and its relation to one another, **semantics**, the study of "the relation of signs to the objects to which the signs are applicable", and **Pragmatics**, the study of "the

relation of signs to interpreters”. In addition, Levinson (1983:21) defined Pragmatics is study in the relation between language and context.

Another linguist, Thomas (2013: 2), stated that Pragmatics there are two tendencies in Pragmatics area. The first is using the social point of view which means Pragmatics relates with the ‘speaker meaning’; and the second is using the cognitive point of view which means Pragmatics relates with ‘utterance interpretation’. From the definition above, Pragmatics relates with the speaker meaning (come from the speaker) and the interpretation of utterance (come from the listener) Thomas (2013: 2). This concept sees that Pragmatics concerns with the interaction of speaker and listener. Then Thomas (2013: 22) finally stated that Pragmatics is study which concerns with the ‘meaning in interaction.

Yule (1996: 3) defined Pragmatics into four definitions. “Pragmatics is the study of speaker meaning”. It means that Pragmatics concerns with the meaning which is produced by the speaker and the listener’s or reader’s interpretation; “Pragmatics is the study of contextual meaning”. It means that Pragmatics concerns with what people mean in the context and how the context influence the meaning; “Pragmatics is the study of how more gets communicated than is said”. It means that Pragmatics concerns with the meaning of the utterance or the meaning which communicated by the speaker; “Pragmatics the study of the expression of relative distance”. It means that Pragmatics concerns with the shape expression regarding to the distance.

Finally, the researcher conclude that Pragmatics is the study of meaning of utterances which related to speaker meaning in the listener interpretation influenced by the context.

2.1.2 The Scope of Pragmatics

There are five aspects in Pragmatics study, those are: Implicature, Speech Act, Presupposition, Deixis, and conversational structure (Stalnaker as cited in Levinson, 1983:27). Since this research aims to investigate the use of violation of maxim which is related to the implicature. Therefore, the researcher will only deeply discuss implicature to make the reader easy to understand.

The term *implicature* is firstly introduced by Paul Grice to explain the intention of the speaker which can be different with what is said. Mey (2001: 45) stated that the word *implicature* is derived from word 'to imply' which means 'to fold something into something else'. In another word, to imply means to fold something in order to know the real meaning and purposefully to be understood. While Yule (2014:146) stated that the term implicature is used to show the intention of the speaker in which the speakers imply something which is not said.

From the definitions above, it can be concluded that the term implicature deals with the cooperation between the speakers and listeners in a conversation. The concept of implicature is to give a signal of the intended meaning from utterances which literally spoken.

Grice (in Thomas, 2013: 57) distinguished two different kind of implicature: **Conventional Implicature** and **Conversational Implicature**. Thomas (2013:57) also explain the different between the two kinds of implicature.

The conventional implicature 'is always conveyed, regardless of context'. It means that the conventional implicature depend on the general meaning which can be understood by people in general. While the conversational implicature, 'what is implied varies according to the context of utterance'. It means that the conversational implicature depend on the context of a certain conversation. Therefore in this case, the conversation will have a variation of meaning. Because what is meant by the speaker is not explicitly spoken.

To make a clear understanding about implicature, here is the further explanation about the difference between conventional ipmlicature and conversational implicature based on linguists in brief.

1. **Conventional Implicature**

According to Yule (1996:45) conventional implcature do not need in a certain context to give the interpretation or it does not have to be in the conversation. Yet the conventional implicature is the meaning which is generally known by using the specific English words. The word *but*, *even*, *yet*, are commonly used to give the conventional implicature. For example:

- a. Denny isn't here yet. (Yule, 1996:45)

Yule (1996:45) explain that the English word *yet* is to show that 'the present situation is expected to be different. It means that the situation now is expected to change later or in the future. In the example (a), the speaker's intention is that Denny is now not here, but the speaker expect Denny to come later.

2. **Conversational Implicature**

It different with the conventional implicature, Thomas (2013:57) stated that the conversational implicature depends on the context of the conversation. It means that the conversational implicature has the various meaning form the utterance. Therefore, this kind of implicature has a temporary meaning only when the utterance is produced.

However, in the conversational implicature, the speakers do not send the intended meaning directly but it is implied in the conversation. Therefore, the conversational implicature applied the cooperative principle which is proposed by Paul Grice. For example:

b. Charlene : I hope you brought the bread and the cheese.

Dexter : Ah, I brought the bread.

[Yule. 1996:40]

In the example, Dexter's response does not disobey the maxim of quantity. Although he does not mention the cheese, but he is giving the required information that he only bring the bread. It is implied that he does not bring the cheese since he does not bring it. Charlene should assume that Dexter cooperates with the question because Dexter has already conveyed the intention.

In conclusion, implicature is divided into two categories: conventional implicature (an implicature that the meaning is generally agreed by the society) and conversational meaning (an implicature that the meaning is temporary depending on the context)

2.1.3 Context

Yule (1996: 21) proposed that context refers to the physical environment where an expression is conveyed. While Nunan (2001: 7) states that context refers to the situation that influence a discourse. In the case of pragmatics, the discourse is the conversation among two or more people.

Based on Nunan (2001: 8), there are two types of context, the first is linguistic context and the second is non-linguistic or experiential context. Linguistic context is the language of the society; the words, the utterances, and the sentences used by the surrounding, whereas, non-linguistic context includes the type, the topic, the purpose, the participants, and the background knowledge of a communicative event (e.g. joke, lecture, greeting, religious ceremony, conversation), and also the relationship between

2.1.4 Cooperative Principle

The discussion of cooperative principle related to how people interact to one another. This interaction will be mostly in how “to show how utterances work and sequenced conversation” (Wardhaugh, 2006: 292). Then in the conversation people will effort to make their opponent or listener to understand what they meant. When A says something to B, B will try interpret what is meant by A. In the conversation, A has to be relevant with context or situation to the information clear and easy to be understood by B.

Thus, Grice has proposed that people has to work with the assumptions that there rules which are operated in the conversation to get the same goal. By applying the rules, they will get involved in the conversation and they will try to

cooperate their conversation effectively. Therefore, Grice named the rules as cooperative principle (Yule, 1996:37).

In Yule (1996:37), Grice defined cooperative principle as:

Make your contribution such as is required,
at the stage at which it occurs, by the
accepted purpose or direction of the talk
exchange in which you are engaged.

From the explanation, Grice stated that in cooperative principle, people must obey the principles to make a clear communication. The principle is divided into four sub-principles called maxims (Yule, 1996: 37).

2.1.5 Conversational Maxims

In cooperative principle, Grice (in Thomas, 2013, 63) introduced maxims in his book entitled 'Logic and Conversation' that there are four conversational maxims which have to be obeyed in conversation in order to be applied the cooperative principle. Those are maxim of quantity, quality, relation, and manner.

Yule (1996: 6) argued that it a must for the communicators to obey and applied those maxims in the conversation between the speaker and the listeners. By obeying and applying the maxims, communicators will be able to make a good communication and interaction.

Once again, according to cooperative principle, a good conversation is made by applying the conversational maxims which have been mentioned above. Grice (in Levinson, 1983: 100) proposed four kinds of conversational maxims. It follows:

a. *The Maxim of Quality*

Try to make your contribution one that is true, specifically:

- (i) Do not say what you believe to be false
- (ii) Do not say that for which you lack adequate evidence

- b. *The Maxim of Quantity*
 - (i) Make your contribution as informative as required for the current purposes of exchange
 - (ii) Do not make your contribution more informative than is required
- c. *The Maxim of Relevance*
 - (i) Make your contribution relevant
- d. *The Maxim of Manner*
 - (i) Avoid obscurity
 - (ii) Avoid ambiguity
 - (iii) Be brief
 - (iv) Be orderly

[adapted from Levinson 1983]

To make it very clear, the researcher tries to elaborate the explanation of four maxims and provide example based on Levinson (1983).

2.1.5.1 Observance Maxims

Grice distinguishes the observance maxims into four: Maxim of Quality, Quantity, Relevance, and Manner.

A. The Maxim of Quality

The maxims of quality explain that the speakers have to speak or to provide information according to the facts. Here in another word, the speakers are required to be honest. It means that the speakers are forbidden to say what they believe is wrong or false. The speakers should also provide evidences related to the information. For example, the students of Maulana Malik Ibrahim State Islamic University of Malang should say that the campus is in Malang city, not another city.

However, sometimes people are not sure of their own information which is given. So that, to obey the maxim of quality in this case, people should say the information as much as they know, not more than it. As following example:

- A : Does your farm contain 400 acres?
- B : I do not know that it does, and I want to know if it does.

[Levinson, 1983:103]

From the example, Levinson (1983: 103) stated that the example shows truth by viewing the sincerity to the assertion. Here, A asks about B's farm. In this context, A knows that B has a farm. Yet, B does not know the measure of the farm. Therefore, B's answer obeys the maxim of quality in which B has provided the suitable information of his farm that B will measure and tell A how wide is B's farm.

B. The Maxim of Quantity

The maxims of quantity obliged the speakers to give information which is required only. It forbidden for the speaker to give more information that is not required for the listener. Or in another, the information that is given by the listener should be according to what is asked by partner of conversation. The following conversation is appropriate to fulfill the maxim of quantity:

- A : What are you doing?
B : I'm writing a letter

From the example above, it shows that B's answer is informative enough as required. Since A only asks about what is B doing at the time then B does not add any other information which is not required. Therefore, this example fulfill the maxim of quality.

C. The Maxim of Relevance/Relation

The maxim of relevance/relation requires the speaker to give the contribution which is relevant. It means that the speaker should give the relevant information as required by partner of conversation. If the answer relevant, the speaker is categorized as obeying the maxim of relevance of relation.

- A : Where's my box of chocolates?
B : It's in your room.

(Leech, 1983:94)

The example above shows that B's answer is relevant to what is asked by A. Here, A asked 'Where' ,which refers to place, the box of chocolates is. And B relevantly answer the place where the box exist.

D. The Maxim of Manner

The maxim of manner is one of Paul Grice's cooperative principle that requires the speaker to speak briefly and clearly. It means that the speaker should provide the clear message of the information. The speaker is required not to be ambiguous and obscure.

A : Where was Alfred yesterday?

B : Alfred went to the store and bought some whisky.

(Levinson, 1983, p. 108)

This example obey the maxim of manner. In the example, it shows that B orderly answer the question and clearly stated the information about where A is going and What A is doing.

Finally, it can be conclude that Grice's theory of cooperative principle that communication will obey the cooperative principle if the conversations apply those four maxims. In which each of maxim has its rules in the conversation.

2.1.3.2 Non-Observance Maxim

In conversation, fulfilling the four maxims is very important to have a good exchange and to get a clear information. Nevertheless, people sometimes do not obey the maxims or they fail to observe the maxim in the conversation. For instance, they do not speak clearly or they choose to lie. Paul Grice proposed that those actions are categorized as non-observance maxims. He distinguished the non-observance maxims into five ways, those are: *flouting*, *opt out*, *infringing*, *suspending*, and *violation*.

A. Flouting the Maxim

Flouting the maxim often occurs in the conversation. Flouting a maxim is when the speakers intentionally fail to send a message to the listener in which the speakers let the listeners to catch the additional meaning of the utterances. In this case, the speakers mostly use the conversational implicature to flout the maxim and to send the intended meaning to the listeners. As Grundy (2000:78) said that the purpose of flouting the maxim is to let the listeners to draw the inference from the implicature. Thomas (2013:65) stated that flouting the maxim does not intend to mislead the listeners of the conversation, yet to let the listeners to find out other meaning of the utterance. For instance:

- A : Teheran's in Turkey isn't it, teacher?
 B : And London's in Armenia I Suppose.

(Levinson, 1983, p. 110)

The example above clearly describes that A flouts the maxim, especially maxim of quality. B does not give the expected answer from A in which B says that London is in Armenia. While London is in England.

B. Opting Out the Maxim

When people opting out the maxim, they seem to be uncooperative with other people. However, opting out occurs when people have the unwillingness to cooperate in the conversation. In another, people do not intentionally create a false implicature yet they want to hide the true information for private or ethical reasons (Thomas, 2013:74). For example:

The context of the example is that a person makes a call to one of radio station which Nick Ross as a host.

Caller : ... um I lived in uh a country where people sometimes need to flee that country.

Ross : Uh, where was that?

Caller : It's a country in Asia and I don't want to say any more.

(Thomas, 2013:75)

The example shows that the caller seems to be uncooperative, but he/she does not. Instead, the caller wants to hide the important information that may hurt other people if he/she says it. The evidence that the caller do not want to be uncooperative is that by giving the signal such as *It's a country in Asia and I don't want to say any more*. It is clear that the statement shows that the caller hides an information.

C. Infringing the Maxim

Infringing the maxim occurs when speakers do not have an intention to deceive or to mislead the listeners. The speakers also do not have the intention to use implicature in the conversation. Instead, Thomas (2013:74) stated that the speakers have less ability to deliberate their intention to the speakers such as a child or a learner of foreign language. For example:

The context of the example is that there is a carpenter who is an English native-speaker talks to non-native speaker of English.

Carpenter : I'm not sure what kind of wood you would want to use for the shelves.

K : Yes, we want to have wood shelves.

(Rost, 2011:44)

In this example, the carpenter does not have an intention to deceive or mislead K, yet here K simply does not understand what is said by the carpenter.

D. Suspending the Maxim

Suspending of maxim is the condition when speakers do not want to give the information because of the cultural reason (Thomas, 2013:75). In this case

sometimes the information consist of thing which is considered as culturally taboo to be spoken. The listeners usually do not want the speakers to clearly state the information but find another word to tell the information. For example:

The context of the example is that there is a daughter who her father is murdered talks to Navajo Police officer.

'Last time you were with that FBI man – asking about the one who got killed,' she said, respecting the Navajo taboo of not speaking name of the dead. 'You found out who killed that man?'

(Thomas 2013:76)

In the example, the girl does not fulfill the maxim of quantity in which she does not tell the name of the dead mam but she respect the Navajo culture of not telling the name of dead man.

E. Violation of Maxim

The last non-observance maxim is *violation of maxim*. Paul Grice (in Cutting, 2002: 40) the condition when people do not obey the maxims is called “violation of maxims”. Or when people do not fulfill or disobey a certain maxim, they are said to violate the maxim. In violating the maxim as Thomas (2013) stated that the speakers mostly use implicature in the conversation to mislead the listeners in which there will be a misunderstanding between the speakers and the listeners. By doing the violation, the speakers do not let the listeners to get the true information. In another word, people are indicated to violate the maxim when they fail to observe the maxim to deceive the listener, it can be the result of lying.

As Grice (1975:49) said that the speaker “will be liable to mislead” the listener. In this case, to violate the maxims is different from to flout the maxim. Since flouting the maxim lets the listeners to catch the implied meaning or

additional meaning from the implicature. While violating the maxim lets the listeners to have a misunderstanding about the information.

When the speakers are violating the maxim of quantity, they do not give the required or enough information to the listeners. Because the speakers try to mislead the listeners in order to deceive them. The example of violation the maxim of quantity is provided below.

- A : Does your dog bite?
 B : No
 A : (bends down to stroke it and gets bitten) Ow! You said your dog does not bite!
 B : That is not my dog.
- (Cutting, 2002, p. 40)

In this example, B is violating the maxim of quantity since B actually knows that A is talking about a dog beside A, not B's dog at home. However B intentionally gives less information that the dog beside A does not belong to B.

When the speakers are violating the maxim of quality, they will provide the wrong information, or they do not honestly tell the information. For example:

- A : How much did that new dress cost, darling?
 B : (see the tag-50 pounds, but says...) Thirty-five pounds
- (Cutting, 2002, p. 40)

B here is not being honest to A by saying the wrong cost of the new dress. Therefore, in this case B is categorized as violating the maxim of quality.

Violation maxim of relation happens when the speaker does not answer the question relevantly to the topic of the conversation. This aims to distract the listener and change the topic. As in Cutting, (2002, p. 40), in answering question "How much did that new dress cost, darling?", B can answer as in example below.

B: I know, let's go out tonight. Now, where would you like to go?

(Cutting, 2002, p. 40)

In this context, B knows the economic condition of her wife is bad. Therefore, B changes the topic to mislead A about the price of the dress. Here, B is violating the maxim of relation/relevance.

Cutting (2002, p. 40) also stated the wife could also violating the maxim of manner in answering the question: “how much did that new dress cost, darling?”, as in example below:

(The Setting: A (husband) is not the only one who earns money, but the economy condition is bad. He sees B (wife) wears an unusual dress. Then asks:)

A : How much did that new dress cost, darling?

B : A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me.

(Cutting, 2002, p. 40)

2.1.6 Reasons of Violating the Maxim

The speakers who violate the Cooperative Principle do not give enough information in order to mislead the listeners. As Grice (1975:49) said that in violating the maxim, the speaker “will be liable to mislead” the listener. In doing so, people are usually using implicature to mislead the listeners. As Thomas (2013:72) stated that to mislead the listeners, the speakers mostly use implicature in the conversation in which to create a misunderstanding to the listeners.

According to Grice (1975:49) the reason of people violating the maxim can be due to they do not want to tell the truth or do not want to give other people the full picture of the information. While, Thomas (2013: 64) stated that people fail to observe the maxim because they choose to lie or are incapable to speak clearly. On the other hand, there are other reasons of people violating the maxim in different situations.

In this research, the researcher relates the reasons of violating the maxim to illocutionary function of politeness which is proposed by Geoffrey Leech in his book entitled *Principles of Pragmatics*. Leech (1983: 104) stated that the purpose of Illocutionary function is to say something which has an implied meaning in order to be polite in front of other people. Therefore, this theory is considered as having a relation to the reason of people violating the maxim. Because sometimes when people try to be polite, they are being irrelevant in responding others' utterances. Therefore, the theory of illocutinary functions can be categorized as the reason of people violating the maxim.

Leech (1983: 104) proposes the illocutionary functions of politeness. He divides the illocutionary function which can be the reasons of people violating the maxims into four categories. It is based on the social goals:

a. Competitive

It is a kind of illocutionary functions that the illocutionary goal opposite of compete with the social goal. This can be seen when the intended meaning of the utterances are ordering, asking, demanding, and begging (Leech, 1983: 104). Leech also stated the purpose is 'to reduce the discord implicit in the competition between s wants to achieve, and what is good manners'.

b. Convivial

The illocutionary goal be equal to the social goal. It can be seen when the utterances are offering, inviting, greeting, thanking, and congratulating (Leech, 1983: 104). It is applied the positive form of conversation, to create a comity between the speaker and its opponent.

c. Collaborative

It is the illocutionary function when the illocutionary goal is ‘indifferent with the social goal’ such as asserting, reporting, announcing, and instructing (Leech, 1983: 104). In another word, its purpose is to ignore the social goal in order to tell the truth portion of information.

d. Conflictive

It is a reason of violating the maxim in which the illocutionary goal of a conversation opposes or against to the social goal (Leech, 1983: 104). These are including threatening, accusing, cursing, reprimanding, and others. There is a strict between the illocutionary goal and the social goal.

2.1.7 Synopsis of Hotel Transylvania 2 movie

Director : Genndy Tartakovsky
 Writers : Adam Sandler and Robert Smigel
 Stars : Adam Sandler, Selena Gomez, Andy Samberg, Kevin James, Fran Drescher, Cee-Lo Green, David Spade

The animation film entitled Hotel Transylvania 2 is the sequel of Hotel Transylvania in 2012. In first film in 2012, it tells about Johnny’s Adventure or Jonathan (Andy Samberg) in Hotel Transylvania which is managed by a Dracula (Adam Sandler). Johnny then falls in love with Dracula’s daughter named Mavis. In this film. Johnny’s adventure continue. Moreover, he now is getting married to Mavis (Selena Gomez). It is interesting that Mavis’ families consisting of monsters and Johnny’s families consisting of humans come to the party.

A year after the wedding, Johnny and Mavis are having a baby with a red curly hair named Dennis (Asher Blinkoff). However, they still do not know whether Dennis will be a human or monster just like his mother and grandfather

or he is a half human and monster. This condition later that make the conflict between Mavis and Dracula in deciding what Dennis would be.

The conflict is that Mavis wants her son is taught as well as human because she believes that her son is different from monster and she believes that Dennis will not be a monster. And Mavis wants to take Dennis out from the hotel to California where Johnny grows up. So that Dennis can grow up as well as human. However, Dracula wants her grandson to stay in hotel and be a monster just like him. He finds a way for Dennis to be a monster, to be Dracula, and to scare people. But his effort is always failed. Dracula's wants is supported by Dennis' father, Johnny. Because Johnny also does not want to move from the hotel. Therefore, Dracula is planning a strategies to make Dennis stay in the hotel and make Mavis to change her mind.

Dennis is five year old when Dracula and Johnny make a plan to take Mavis to California and to show her that California is not an appropriate place for Dennis to grow up. While Dracula and his friends, Frankenstein (Kevin James), Wayne (Steven Buscemi), Griffin (David Spade), and Murray (Keegan-Michael Key) take Dennis to place where they are all taught to be a monster. They try to show Dennis' monster potency up. In addition, the plan is to separate Dennis temporarily from Mavis. Then Dracula will teach Dennis to be a Dracula whatever it takes.

At the top of the conflict, Dracula takes Dennis to a vampire camp where he learns how to be a vampire when he is young. It that place, he take Dennis to a very high tower and throw him to let him becoming a bat and flying. But it does

not work anymore. Then, Mavis knows Dracula's plan so that Mavis finally decide that Mavis, Johnny, and Mavis will be away from the hotel.

In the middle of the conflict, in Dennis' five year birthday party, Mavis invites her grandfather Vlad, Dracula's father. Dracula very worries about Vlad attendance on the party because Vlad hates human. Meanwhile, Johnny's families are all coming to the party which means there will be a lot of humans in the party.

Dracula and Johnny then make a plan again to mislead Dracula's father that Mavis is getting married with another Dracula. However, the plan is totally failed. Vlad knows that Mavis is not marrying another Dracula yet he married to human. It makes them debating on this problem. Dennis is confused with their families who are debating then go outside from the hotel accompanied by Winnie. A monster that accompanies Vlad in his journey to the hotel know that there are a lot of human in the hotel. He is going to attack Dennis who is outside the hotel know.

When the monster attack Dennis and Winnie, they cannot do anything. But then the monster attack Winnie that makes Dennis suddenly turns into a Dracula started from the coming of his fangs. Then Dennis become strong and attack the monster.

At the end of the story, the whole family know that finally Dennis become a monster. They accept that Dennis is a monster. Mavis finally cancel his plan to take Dennis out from the hotel and they finally stay in the hotel.



CHAPTER III

FINDING AND DISCUSSION

This chapter embodies two sections, findings and discussion. The findings and discussion of the research are presented in the form of paragraphs in order to make a comprehensive reading for the reader. Moreover, the data are briefly explained by the researcher. In the discussion section, the data are presented together with the analysis of the data to gain more deep understanding of the phenomena.

3.1 Finding

In this section, the researcher provides the findings into paragraphs in order to make the reader to have a comprehensive reading. After the researcher obtaining and analyzing the data based on the research problems. Then, the data are discussed further in the next section of this chapter.

The findings based on the first problem of the research, “What types of conversational maxims are violated in *Hotel Transylvania 2* movie?”, are answered by using Paul Grice’s theory of cooperative principle. In general, the characters of *Hotel Transylvania 2* movie violate all maxims of cooperative principle in the conversation. It means there are four maxims that are violated in the conversation of the movie: Maxim of quantity, quality, relevance, and manner. It was found that the number of violation of maxims in the movie is 51 times. The most violation of maxims performed by the characters is maxim of relevance. It is performed in 21 times in the conversation, while the maxim of quality places in

the second rank by 20 times performing. The third rank is maxim of quantity with 6 times performing and the last is maxim of manner with 4 times performing.

Besides, the researcher found that the maxim of relevance and quality are mostly performed regarding to each characters especially Dracula and Johnny that need to mislead Mavis in this movie. It is since, they plan a strategy to teach Dennis becoming a monster behind Mavis. Therefore, they always lie and change the topic of the conversation to Mavis when she asks about Dennis condition in the hotel or when she is talking about moving to California.

The second problem of the research, “What are reasons of the characters violating the maxims in the conversation of *Hotel Transylvania 2* movie?”, is answered by using Geoffrey Leech’s theory of illocutionary function of politeness. This theory classifies the illocutionary function based on the relationship between illocutionary goal and the social goal. The theory covered the reasons of the characters in *Hotel Transylvania 2* movie of violation of maxims. Based on the relationship between illocutionary goal and social goal, there are four types of illocutionary function as explained in the previous chapter. There are competitive, convivial, collaborative, and conflict.

After analyzing the data, the researcher found that the characters in *Hotel Transylvania 2* movie violate the maxim because of the four reasons of illocutionary function. The first rank of the most reason that become the factor of the characters violating the maxim is collaborative reason. It was found that there are 28 occurrences of collaborative reason which means that most of the characters of *Hotel Transylvania 2* movie violates the maxim because of the indifferent between the illocutionary goal and the social goal. In this case, the

characters mostly used this reason to mislead the listener. For example, Dracula mostly violates the maxim quality because he is asserting that Dennis is fine to be with him inside the hotel. Whereas in fact, Dracula teaches Dennis dangerous things such as flying from the tower besides Dracula does not know whether Dennis is a monster or not.

The second rank of characters' reasons of violation of maxims is competitive reason. It was found that there are 17 occurrences of competitive reason of violating the maxim in *Hotel Transylvania 2* movie. While the third rank is conflictive reason with 5 occurrences and the last rank of the reason is convivial reason with 1 occurrence.

3.2 Discussion

In this section, the findings of violation of maxim in *Hotel Transylvania 2* movie are discussed more intensively. All data of violation of maxims that occurs in the movie are provided to give a deep understanding and explanation of the of the research problems.

The aim of the discussion is to answer the objectives of this research clearly so there is an understanding of the phenomena under research. Based on the objectives of this research, there are two answers of discussion concerning about violation in the movie; its types and reasons. The first discussion gives an in-depth explanation of the types and the second discussion is about the reasons of the characters violating the maxims. In analyzing the reasons of the characters violating the maxim, the researcher used the context to determine the reasons.

In this case, the discussion of the types and reasons of violation of maxims below is included in one datum. It means the format of a datum is begun with the

context of the conversation followed by the conversation. Then, the next paragraph is the explanation of types of violation of maxims followed by paragraph that explain the reasons of violation of maxims in the last paragraph. While the bold sentences below show sentences that indicate types of violation of maxims which is uttered by the characters of *Hotel Transylvania 2* movie.

3.2.1 Violation of Maxim of Quantity

Datum 1

Context: In the wedding party, after the coronation, Johnny and Mavis are dancing together. Then, Dracula pick up Mavis to dance with him. In this action, Dracula is going to ask Mavis about her feeling of her wedding and her life. Dracula wants to make sure that she is happy with the wedding and happy with allowing her to get married with human. Until Mavis asks about her grandpa. While dancing, they are having a conversation.

Dracula	: Is it everything you wanted, my little poisonberry?
Mavis	: Oh, it is, Daddy. Except where's Grandpa Vlad?
Dracula	: Honey, your gramps would not have been cool with this. He's old-school.
Mavis	: How do we know? If he could just meet Johnny...
Dracula	: He would have eaten him. He's not as enlightened as your hip Daddy.
Mavis	: So, you're really okay with him not being a monster?
Dracula	: Human, monster, unicorn, as long as you're happy.

In the conversation above, Dracula violates the maxim of quantity since he gives an information which is more informative than is required. To follow the maxim, it is enough to answer that it is ok if Johnny is not a monster.

The collaborative reason drives Dracula to violate the maxim of quantity. In this case, the illocutionary goal is indifferent to the social goal. The

illocutionary goal is asserting Mavis that Dracula admits Johnny as Dracula's family although he still wants Mavis to married to a monster. While the social goal is that Dracula still wants to make Mavis happy although it is not what he wanted.

Datum 2

Context: Mavis is having a pregnancy right now. Johnny and Mavis are in their bedroom. Mavis is lying on bed while Johnny sings to her pregnancy. Mavis is hungry then she asks Johnny to bring her food.

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

Dracula swoops in from the window

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

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

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

In the conversation above, Dracula violates the maxim of quantity. He is considered as violating the maxim since he gives information that is not required enough. In this case, Dracula provides the information about what to eat by Mavis on her pregnancy. However, Dracula and Mavis even still do not know whether the food is necessary or not for the baby.

The competitive reason leads Dracula to violate the maxim of quantity in the conversation above. In this case, the illocutionary goal competes with the social goal. Dracula's illocutionary goal is asking Mavis to eat what is mentioned

by Dracula for her pregnancy although he does not know whether the kid will be a vampire or not. However, the social goal is that Dracula wants to threat Mavis as his own way because he believes that the kid will be a vampire.

Datum 3

Context: The baby, Dennis, is now a year old with curly red hair. Johnny's parents, Grandpa Mike and Grandma Linda are still present, and Frank, Eunice, Murray, Griffin, Wayne and Wanda are there with gifts. They are celebrating Dennis' first year birthday.

Mavis	: Okay, time for presents, guys.
Murray	: All right! Let's do this boy up! Check out what I got him. Bling! (<i>He is showing a gold-medal necklace</i>)
Wayne	: Wow. Is it cursed?
Murray	: Super cursed. Only the best. Straight from the crypt.

In this conversation, Murray violates the maxim of quantity. He is categorized as violating the maxim since he gives information which is not required in answering Wayne's question. In this case, Wayne's question only need yes/no answer. Therefore, he should only say 'Yes, it is' to obey the maxim of quantity.

The reason of violating the maxim of quantity in the conversation above is collaborative reason. Murray's illocutionary goal is reporting that the gift is really cursed and good. But it is indifferent with the social goal that the gift is not suitable for Dennis since he is only a year kid.

Datum 4

Context: After attending the six-wolf pup birthday party, Johnny and Dracula come back to the hotel. Dracula is in his room cleaning himself and wearing

pajama. He plans to order Johnny to take Mavis outside the hotel and to make Mavis think that to be around human is unsafe for Dennis.

Dracula comes to Johnny's room

Dracula : Johnny. Come outside.
 Johnny : What? Who is it?
 Dracula : It's your father-in-law. I need to talk to you.

Johnny open the door

Johnny : What's up?
 Dracula : Oh. Let me get rid of them. Sorry.
 Johnny : No problem-o. I was kinda diggin' the attention.
 Johnny Cont : Can they stay? I don't think they're ready to leave yet.

Kids of bird show up on Johnny's head

Dracula : Come on. Go to your mother.

The birds are leaving

Dracula : Look, you want to stay here, right?
 Johnny : **Of course. This is the first place where I can really be myself. I haven't felt this alive since they invented stuffed-crust pizza.**

In the conversation above, Johnny violates the maxim of quantity since his answer is more informative than is required. In answering Dracula's question, Johnny elaborates his answer by stating the reason why he wants to stay in the hotel. Whereas, it is enough for him to say 'of course' to obey the maxim.

The reason of Johnny violating the maxim of quantity in the conversation above is collaborative reason. In this case, Johnny's illocutionary goal is asserting to Dracula that he is happy to be in Hotel Transylvania while the social goal is that he asserts Dracula that he does not want to leave the hotel. Here, the illocutionary goal is indifferent with the social goal since Mavis wants her, Johnny, and Dennis to move from the hotel.

Datum 5

Context: Dracula, Murray, Frank, Griffin, Wayne, and Blobby are on their way to teach Dennis to become a monsters. They are driving a car then Dracula puts a DVD into the DVD player. They listen to the growling as Dennis falls asleep

again. Reveal the Blob is still happily listening to the pop song on his headphones in the adjoining Rascal.

Griffin : Hey, what are you putting in?
 Dracula : **It's an audio book. Bigfoot's life story. He reads it himself.**

In the conversation, Dracula violates the maxim of quantity since his answer is more informative than is required. He should only say that he puts an audio book of Bigfoot's life story to obey the maxim of quantity. While, he adds an information that Bigfoot reads it himself.

The collaborative reason drives Dracula to violate the maxim of quantity. In this conversation, Dracula's illocutionary goal is indifferent with the social goal. In this case, the illocutionary goal instructing Dennis, Frank, Murray, Wayne, and griffin to listen to the audio player. While the social goal is to teach Dennis how to be a real monster.

Datum 6

Context: Dracula, his friend, and Dennis are still in the car. They want to go to vampire camp to teach Dennis to become a monster.

Dracula : Yeah, this is gonna be good, Denisovich. Scary stuff, okay?
 It's in you. We just gotta concentrate on the scary.
 Dennis : Papa Drac? Do you miss Grandma?
 Dracula : **Oh, sure I do. I miss her every day. She was my zing.**

The conversation above consist of violation of maxim of quantity. Dracula who violates the maxim disobey the maxim by saying the information that is more informative than is required. To obey the maxim, Dracula should only say the first sentence.

The collaborative reason is the reason of Dracula violating the maxim of quantity in the conversation above. Dracula's illocutionary goal is to report Dennis that he misses her wife as Dennis asks. The social goal is avoiding to hurt Dennis. Therefore, he answers Dennis question because he knows that Dennis misses his parent.

3.2.2 Violation of Maxim of Quality

Datum 7

Context: A year after Johnny and Mavis' wedding, in one night Dracula is painting then Johnny and Mavis comes to the Dracula's private room to tell him about Mavis' pregnancy. However in this case, Johnny and Mavis want to give him a surprise about this news. Therefore, they plan to ask Dracula to fly with Mavis and after that they will let Dracula know about Mavis' pregnancy.

Johnny and Mavis come to Dracula's room

Mavis	: Hey, Dad.
Dracula	: Oh, hey, guys! Todd, take a break. So, what's up?
Johnny	: Mavis was wondering if maybe you wanted to go for a fly.
Dracula	: Oh. We haven't done that in forever. Any special reason?
Johnny	: No special reason at all. Right, Mavey?
Dracula	: What's his deal?
Mavis	: He's silly. It's just a beautiful night, and... Well, if you don't want to...
Dracula	: No, no! Are you kidding? I would eat a bucket of garlic to fly with you.

In the conversation above, Johnny violates the maxim of quality. It is since he tells a lie to Dracula that there is no reason why Mavis is asking Dracula to fly with her. In fact, Johnny and Mavis actually want to give a surprise about Mavis pregnancy. Therefore, they asks Dracula to fly with Mavis and after that they will tell the truth.

Johnny violates the maxim of quality in the conversation above because of the competitive reason. It means that the illocutionary goal competes with the social goal. In this case, the illocutionary goal is asking Dracula to fly with Mavis. Whereas, the social goal is to tell Dracula that Mavis is having a pregnancy.

Datum 8

Context: Mavis is having a pregnancy right now. Johnny and Mavis are in their bedroom. Mavis is lying on bed while Johnny sings to her pregnancy. Mavis is hungry then she asks Johnny to bring her food. After that, Dracula swoops in and tells Mavis that what she want is not good for the baby.

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

- | | |
|---------|---|
| Dracula | : You need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of sheep bile. |
| Mavis | : I love you, Dad, but we don't even know if the kid's gonna be a vampire. I'd be thrilled if the baby's human-y, just like Johnny. |
| Dracula | : "Human-y." With thousands of years of Dracula genes. Not gonna happen. |
| Mavis | : As long as the baby's healthy. |
| Dracula | : Of course. A healthy little vampire. |
| Mavis | : Or human. |
| Dracula | : Yes, a human who can fly as a bat. Here. Just have some monster ball soup. It's your mommy's recipe. |
| Mavis | : Aw! Thank you, Dad. Just like you made it when I was a kid. My favorite. |

Dracula produces a tray of soup with balls of monster faces gurgling in it.

In this conversation, Mavis violates the maxim of quality since she lies to love the monster ball soup when Dracula gives it to her. The fact is that Mavis actually dislike the soup, it is shown by her expression, especially her face, which is annoyed and then she is crying. It is also shown in the first conversation that Mavis wants an ice cream.

The conflictive reason leads Mavis to violate the maxim of quality. In this case, her illocutionary goal is reprimanding Dracula that does not want the monster ball soup. However, the social goal is that Mavis is going to appreciate her father because he brings her a soup.

Datum 9

Context: Dracula is at the door of the Delivery Room where Mavis is about to give birth. The monster doctor intercepts him. After a while, the baby is just born, crying and the monster doctor is about to hand it to Mavis as Johnny holds her. Suddenly, an odd looking nurse takes the baby instead and holds it.

Mavis : Dad, can I hold my baby?
 Dracula : **If I were Dad, I'd say yes. But I'm the nurse, Francine. Here you go anyway.**

Dracula gives the baby to Mavis

Dracula violates the maxim of quality in the conversation above. It is since Dracula lies to Johnny and Mavis that he is not Mavis' dad but a nurse. In fact, it is clearly that the nurse is Dracula in the nurse's outfit wearing a mask.

The reason of Dracula violating the maxim of quality is collaborative reason. It is since the illocutionary goal is indifferent with the social goal. The illocutionary goal is asserting Mavis that he is not her dad but he is a nurse in that hospital. While the social goal is to make Mavis believe that he is a nurse.

Datum 10

Context: In one night, Mavis wants to tell that Dennis has already said his first word. Then, she calls Johnny to let him know. Johnny is rushing in with Dracula. While in the room, Mavis is holding Dennis, over a year old, with curly red hair.

Mavis : Dennis said his first word!
 Dracula : He did?
 Mavis : Come on, honey. Say it again!

Dennis : Bleh, bleh-bleh.
Dracula is stunned.
 Dracula : I don't say, "Bleh, bleh-bleh."
 Mavis : **We didn't say you did.**
 Dracula : Then where did he get that?
 Dennis : Bleh, bleh-bleh.
 Mavis : Well, maybe sometimes you say it.
 Dracula : I only say it when I say I don't say it!

Mavis violates the maxim of quality in the conversation above. She violates it since she tells a lie to her father that Dennis gets his first word by himself. She is accusing Dracula that he sometimes say the word so that Dennis gets it from Dracula. In fact, Dennis gets his first word from Mavis who teach him to say it.

Then Mavis violates the maxim because of the collaborative reason. Her illocutionary goal is asserting Dracula that she does not know where Dennis get the word, although in fact, Mavis teaches Dennis to say the word. However, the social goal is that Mavis wants to tell Dracula that Dennis is to say a word even if the word is not meaningful.

Datum 11

Context: Dennis is sleeping in his bedroom. Then Dracula comes in to wake him up in order to teach him becoming a bat. Instead of teaching Dennis, they are dancing after some failed trials. When they are dancing, Mavis comes.

Mavis : Dad? Why are you guys dancing?
 Dracula : **Uh, he was sleep-dancing.**
Mavis takes Dennis and gets him to his bed
 Mavis : Come on, sweetie. Back to bed.

In this conversation, the maxim of quality is violated by Dracula. He violates it since he tells a lie to Mavis that Dennis is dancing while he sleeps. In fact, Dennis is not doing a sleep-dancing but Dracula wakes Dennis up.

The collaborative reason drives Dracula to violate the maxim. In this case, his illocutionary goal is reporting Mavis that Dennis is dancing not because Dracula asks him but he is sleeping while dancing. Whereas, the social goal is to make Mavis believes in him so that Mavis will not be angry.

Datum 12

Context: Johnny and Mavis are driving in the street then Mavis sees a playground which many kids play bicycle in there. After that, Johnny gives an example to Mavis play the bicycle but he fails. Then, Mavis tries to ride the bicycle. Johnny is stunned because Mavis is talented.

Mavis : Holy rabies! This looks like a blast.
 Johnny : I don't know, Mavey. This can be pretty dangerous if you don't know what you're doing. **Of course, I rock these bikes.**

In the conversation above, Johnny violates the maxim of quality by saying that he is capable to ride the bicycle in free style. In this case, he lies to Mavis about his capability in riding the bicycle. In fact, after he rides the bicycle, he fails and falls on the ground.

Johnny illocutionary goal is reporting Mavis that he is capable to ride the bicycle in free style. It is indifferent with the social goal that he is actually wants to prove what he just said even though he does not know how to ride the bicycle in free style. It this case, the collaborative reason leads Johnny to violate the maxim.

Datum 13

Context: Dracula and his friends are in the car taking Dennis to the next place to teach him. Then, Dracula suddenly gets a call from Mavis asking about her son.

Dracula tells that her son is by fine camouflaging Dennis with a sun glass. And Mavis also tells that she is fine and happy to be in California.

Mavis is calling Dracula

Mavis : Dad, what took so long?
 Dracula : **What? Nothing, Mavey. We're all great here at the hotel. Just doing hotel things.**

The conversation above indicates that Dracula violates the maxim of quality. It is violated since Dracula lies to Mavis about what he is doing with Dennis. He tells Mavis that Dracula and Dennis are in the hotel and doing hotel things. In fact, when Mavis calls him, they are in the car to take Dennis outside from the hotel.

Meanwhile, Dracula violates the maxim of quality because of collaborative reason. In this case, his illocutionary goal is reporting Mavis that the situation is under control in the hotel but he lies to Mavis about that. The social goal is that to mislead Mavis that Dennis is fine, and they are doing the routine that has been mentioned by Mavis for Dennis.

Datum 14

Context: Dracula is getting a phone call from Mavis. She wants to check Dennis condition and what he is doing while Mavis is in California with Johnny. The situation is that Dracula and Dennis are not in the hotel but Dracula takes Dennis to some places to teach him becoming a monster. Now Dennis is sleeping and Griffin wears Dennis a sun glass to mislead Mavis when she talks to Dennis.

Mavis : Is Dennis okay?
 Dracula : Oh. Of course. You want to see him?
 Mavis : Yes. Yes, I do.

Griffin moves Dennis' arms, Weekend at Bernie's style, making it appear he's awake. Griffin also does Dennis' voice.

Mavis : Hi, baby. How are you?
 Dennis : Mommy. I happy.

Mavis : Aw.
 Johnny : Hey, little dude.
 Mavis : Why is he wearing sunglasses?
 Dracula : **Oh, we were playing. It's a superhero thing.**

Dracula violates the maxim of quality in the conversation above. He indicates to violate it since he gives an information to Mavis which is believed to be false. In this conversation, Dracula lies to Mavis on why Dennis is wearing sunglasses. In fact, Dracula tries to mislead Mavis that her son is fine and now he and Dracula are playing. While Dennis is actually sleeping.

Furthermore, in this conversation Dracula violates the maxim because of the collaborative reason. His illocutionary goal is to tell Mavis that Dennis is fine by wearing the sun glasses and he is playing with him. In fact, Dennis is sleeping and they are not in the hotel as told by Dracula. While the social goal is to deceive Mavis that Dracula has been doing Mavis order to keep Dennis safe and stay in the hotel instead of taking Dennis outside the hotel.

Datum 15

Context: Dracula is on his video call with Mavis. She is checking Dennis condition. In the car, Griffin moves Dennis' arms, Weekend at Bernie's style, making it appear he's awake. Griffin also does Dennis' voice. In fact, he is sleeping. Then, because Dracula worries that Mavis will know about the fact, Dracula deceives Mavis that the signal is bad so that he suddenly turn off the video call.

Griffin is on Dennis voice

Griffin : Cebause, I'm Sunglasses Man, to the rescue! Okay, take it down a notch. I'm flying.
 Mavis : You sound funny.
 Dracula : **Oh, no, no, that's his Sunglasses Man voice. Static. The signal is bad. Mavis, are you there?**

The maxim of quality is violated in the conversation above. It is since Dracula lies to Mavis about the situation. He mislead Mavis by telling that Dennis acts like a superhero is because they are playing a superhero thing now. And he lies that the signal is bad while on the video call. In fact, Dennis is sleeping in the car with Dracula and his friends. And the signal is actually good but Dracula lies to deceive Mavis so that she will not call them again.

Then, the collaborative reason leads Dracula to violate the maxim of quality. It is since the illocutionary goal is indifferent with the social goal. In this case, the illocutionary goal is asserting Mavis that the signal is bad so that he can disconnect the video call but in fact he lies about that. The social goal is to mislead Mavis in order to avoid Mavis to ask their activities so that Mavis will not know that they are outside the hotel.

Datum 16

Context: Johnny and Mavis are in the roof top of Johnny's house. They are talking about Johnny's parents who are still weird with Mavis. After that, Johnny's phone is ringing. It is a notification from Johnny's friend who always send him a good video. While this video is Dennis who falls from the tower.

Johnny's phone is ringing

Mavis	: What are you doing?
Johnny	: Check out this video my friend sent me. This kid is an awesome daredevil.
Johnny's friend	: Ah. Oh, dude! Did you get it?
Mavis	: Wait! Is that Dennis?
Johnny	: No! Is it? No. It's just hard to see. But... Oops. Just deleted it. So, it's gone.

In the conversation above, Johnny violates the maxim of quality. It is since he tells an information to Mavis which is believed to be false. In this case, Johnny

lies about the video that is sent by her friend about Dennis who falls from the tower. He says that it is not Dennis. Then, he deletes the video.

The collaborative reason drives Johnny to violate the maxim since Johnny's illocutionary goal is to mislead Mavis that the kid who falls from the tower in the video is not Dennis therefore he delete the video. He wants Mavis to not worry about Dennis. While the social goal is that Johnny is hiding a truth that the kid in the video is Dennis. It is because Johnny does not want Mavis angry by knowing the video.

Datum 17

Context: In the camp, there is an accident. Suddenly the tower slams to the ground, landing right on the campfire! Frank catches fire and goes insane as everyone scatters. Wayne and Murray chase and scream at Frank, trying to get him to calm down. Frank screams in terror and runs aimlessly through different buildings, setting them, and the hearse, on fire. In that messy condition, suddenly Mavis calls Dracula because Mavis does not trust Johnny that a kid in the video is not Dennis.

Mavis is calling

Dracula : Yes, honeybunch.

Mavis : Dad? Where are you?

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

Dracula violates the maxim of quality in conversation above. He violates it since he lies to Mavis that he is outside the hotel and having a cookout. In fact, they are not doing a cookout but there is an accident in the vampire camp. He misleads Mavis by telling that it is safe. While the social goal is to keep Mavis

believes in him that he is doing Mavis' order. It seems that both of the goal are collaborate each other.

Datum 18

Context: Mavis is calling Dracula after she sees a video that shows Dennis falling from the tower. While Dracula is outside the hotel in the vampire camp after the tower condition that makes building on fire. Now, the firefighters handle it and there are sirens of the fire engine.

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

Dracula : **Oh, those are just some wailing banshees checking in.**

Dracula acts as like there is a guest

Dracula : **Quiet, you banshees. We're trying to have a perfectly safe cookout over here.**

The conversation above indicates the violation of maxim of quality. It is since Dracula tells a lie to Mavis that the siren noisy is not a siren but noisy come from banshees. In fact, there is no banshee at all but Dracula adds that he is cooking right now to make Mavis believe in him. While the real condition is that there is a fire engine siren because an accident which cause the vampire camp is on fire.

In the conversation, Dracula's illocutionary goal is indifferent with the social goal. It is since his illocutionary goal is to mislead Mavis that the siren is not coming from the fire engine which means there is an accident. He is asserting Mavis that the situation is fine. While the social goal is paying attention on the illocutionary goal that Dracula tries to keep himself safe from Mavis. Because will be angry if she knows the truth. It means that Dracula violates the maxim because of the collaborative reason.

Datum 19

Context: Mavis is calling Dracula after she sees a video that shows Dennis falling from the tower. While Dracula is outside the hotel in the vampire camp after the tower condition that makes building on fire.

Dennis and Dana are disturbing Dracula who has a video call from Mavis. They walk to dracula

Dennis : Mommy! I wanna say hi! Mommy! Mommy! Papa Drac just tried to teach me how to fly.
 Dana : Wait a minute. Is that the mother?
 Dracula : **Oh, no. Static again.**

In the conversation above, Dracula violates the maxim of quality since he gives an information which is believed to be false. In this case, he tells Mavis that the signal is static again when he has a video call from Mavis. However in fact, the signal is good. He is telling a lie because he does not want Mavis to know about the real condition that Dennis is unsafe to be with Dracula as Dana said that he wants to tell Dennis' mother the truth.

Then, the collaborative reason leads Dracula to violate the maxim of quality. It is since the illocutionary goal is indifferent with the social goal. In this case, the illocutionary goal is asserting Mavis that the signal is bad so that he can disconnect the video call but in fact he lies about that. The social goal is to mislead Mavis in order to avoid Mavis to ask their activities so that Mavis will not know that they are outside the hotel. Otherwise, she will be angry.

Datum 20

Context: Mavis does not believe with Dracula that they are now in the hotel. Even though Dracula has explained to Mavis but she still does not believe him. So that, she finally decides to go home to check Dennis. Dracula knows that Mavis is going home therefore he plans to go home right away. After coming to the hotel,

Dracula proudly starts to video chat Mavis. He sees her face on the phone, it's angry. In another hand, Mavis is already in the hotel.

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

He looks up. Reveal Mavis waiting for him at the entrance with Johnny.

Mavis : Give me my son.

Dracula : **We just went out for some avocados.**

In the conversation above, Dracula violates the maxim of quality. It indicates the violation of maxim of quality due to a lie that is done by Dracula. He gives information which is believed to be false based on the context. In this case, he tells Mavis that he has been waiting for Mavis. But in fact, he has just come. Another lie is that Dracula tells Mavis that they are from the outside to have some avocado. However in fact, they are from the outside to teach Dennis becoming a monster.

In the exchange, Dracula violates the maxim because of the collaborative reason. He is asserting Mavis that he and Dennis just eat avocado and they have been waiting Mavis. Here, the illocutionary goal is asserting Mavis that they do the activities. In fact, Dracula lies to Mavis, he actually just come from outside the hotel to teach Dennis becoming a monster. The social goal is to keep Mavis believe in him so that Mavis will not be angry to him.

Datum 21

Context: Mavis is packing old items in order to go away from the hotel. She looks depressed. She finds a picture when she is a child with her father. Dennis enters the room and he tries to become a bat. Mavis interrupts Dennis who is trying to become a bat. She takes Dennis down.

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

Mavis : Dennis? What are you doing, sweetie?

Dennis : Uh, nothing.

In the conversation above, Dennis violates the maxim of quality. It is since Dennis gives information which is believed to be false. He lies to her mom that he is doing nothing. In fact, he tries to become a bat because he wants to stay in hotel by becoming a monster.

In the exchange, the collaborative reason leads Dracula to violate the maxim. In this case, Dennis' illocutionary goal is asserting Mavis that he is doing nothing on the top of cardboard box while in fact he tries to become a bat. The social goal is that to mislead his mom that he wants to be a bat actually while his mom think that he will not be monster anymore.

Datum 22

Context: Mavis is packing old items in order to go away from the hotel. She looks depressed. She finds a picture when she is a child with her father. Dennis enters the room and he tries to become a bat. Mavis interrupts Dennis who is trying to become a bat on the mound of cardboard box. She takes Dennis down.

Mavis : Careful. Let me help you down from there.
She takes Dennis down
 Mavis : Are you getting excited about your big party?
 Dennis : I guess so.
 Mavis : You know who's coming? Daddy's whole family. Grandpa Mike and Grandma Linda. All your cousins and aunts and uncles who love you so much. And then they're gonna be with us when we move to California.
 Dennis : Mommy, are we going away because I'm not a monster?
 Mavis : **What? No. Dennis, of course not. It's just grown-up stuff.**

Mavis violates the maxim of quality in the conversation above. She violates the maxim since she answer Dennis' question without the true reason. She lies to Dennis that Mavis decides to leave the hotel not because of Dennis

who is not a monster. She says that it is a grown-up stuff. In fact, Mavis wants to move from the hotel because Dennis is not a monster and she wants to keep Dennis safe from the monster.

Mavis violates the maxim of quality because of the collaborative reason. It is since the illocutionary goal is indifferent with the social goal. Her illocutionary goal is asserting Dennis that they want to move from the hotel because it is for Dennis. While the social goal is to take care Dennis' feeling about the reason of leaving the hotel.

Datum 23

Context: In the dining room, Johnny's family are at a couple of long tables pushed together. As the adults chat, Dennis sits next to his cousins. It is before Dennis birthday party. And Mavis says that she invites Vlad, her grandpa, to come to the party. Dracula knows that her father does not like human, therefore he has a plan to mislead Vlad by conducting a masquerade party.

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

Johnny : What?

Dracula stops the activity in the room by using his magic and start a private talk with Johnny

Dracula violates the maxim of quality in the conversation above. He violates the maxim since he gives an information which is believed to be false. In this case, Dracula lies to the whole family that he and Johnny have planned a masquerade party. In fact, Dracula himself who has an idea of masquerade party and he just plan it when he knows that his father is invited to the party.

The competitive reason drives Dracula to violate the maxim of quality in the exchange above. His illocutionary goal is ordering Johnny to make a

masquerade party. However, his social goal is keep Johnny's family safe from Vlad as far as Dracula know, his father hates human.

Datum 24

Context: There are many hotel guests in the party. Monsters and humans dressed as monsters, are enjoying the party along with Johnny's family, with whom Mavis strains to fit in seamlessly. Dennis, dressed as Batman-y super hero, isn't getting much attention. While the other kids play together, Dennis is playing Batman alone. Then, Vlad comes dramatically. He wants to meet Dennis.

Vlad : All right! Where's the kid? That's who I wanna meet.

Frank : Johnny!

Frank calls Johnny and Johnny is coming

Frank : **This is Dracula's son-in-law.**

Frank violates the maxim of quality in the conversation above. He violates the maxim since he gives an information which is believed to be false. In this case, Frank tells Vlad that his dracula but in fact Johnny is not a dracula anymore.

The collaborative reason leads Frank to violate the maxim. His illocutionary goal is asserting Vlad Johnny is Dracula but in fact he is not. The social goal is to protect Johnny from Vlad because Vlad hates human badly.

Datum 25

Context: After Vlad meets Johnny and has a little conversation. Then, Dennis is coming asking about Vlad. While Vlad, who wants to know Dennis, asks Johnny to see the Dennis's fang. Suddenly Dracula swoop in and take Dennis.

Dennis is coming

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

Vlad : Is this the kid?

Johnny : It sure is.

Vlad : Let me see those fangs.

Dracula swoops and takes Dennis from Johnny

Vlad : What are you doin'?

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

The conversation above indicates the violation maxim of quality. It is since Dracula lies to his father that Dennis has already had a fangs. He lies because he does not want his father think that Dennis is a human. However in fact, Dennis does not have any fangs.

Dracula violates the maxim of quality because of the collaborative reason. His illocutionary goal is asserting Vlad that Dennis is a Vampire and he already gets his fangs. His social goal is to protect Johnny and his family from Vlad. Because Dracula does not want Vlad to know that Johnny and his family is all human due to Vlad's angriness of human.

Datum 26

Context: The show of Cakey monsters is starting. Some younger kids cheer loudly (while the kids Dennis' age are less enthused) as Cakey enters and steps right on his mark. The show runs well at the first. In another condition, Vlad, who wants to make Dennis's fangs coming out, starts possessing Cakey and make him a bad monster.

Mavis : I don't remember any of this from the TV show.
Johnny : **Um... I think I saw it on a Blu-Ray disc, bonus stuff.**

In the conversation above, Johnny violates the maxim of quality. He tells a lie to Mavis about Cakey that he sees a video when cakey become a bad monster. In fact, he wants to mislead Mavis that the Cakey's bad change is because Vlad who obsess to make Dennis fangs come out.

The collaborative reason become the factor of Johnny violating the maxim in the exchange. In this case the illocutionary goal is indifferent with the social

goal. The illocutionary goal is asserting Mavis that Cakey's bad change is shown in the video in which in this case Johnny lies to Mavis. While the social goal is to mislead Mavis so that the show will go on in order to trigger Dennis' fangs to come out.

3.2.3 Violation of Maxim of Relevance

Datum 27

Context: The wedding between Johnny and Mavis is about to be started. Johnny at the alter with his backpack next to him. While in the in invitation seats, there are Frank, Griffin, Wayne, and Murray, the Dracula's friends, who sit together. Then, Murray, who is sitting beside his girlfriend, started to talk about how hot his date is. After that, Griffin also asks an opinion about how hot his invisible girlfriend is. Because his girlfriend is invisible, his friends seemed not to believe that Griffin has a girlfriend. Then, when Frank the Frankeinstein monster asks about his girlfriend, suddenly he change the topic that the wedding is starting whereas it possible to answer Frank's answer in a brief.

Murray	: Oh, yeah, yeah, yeah! Yo, how hot is my date?
Griffin	: So hot. Wow. How 'bout how hot mine is?
Murray	: You got a date?
Griffin	: Yeah. She's invisible. That's why you can't see her.
Frank	: Oh, right. This is the one from "Canada"?
Griffin	: Ssst! Wedding's starting.

In the conversation, the maxim of relevance is violated by Griffin. It is violated since Griffin suddenly changes the topic of the conversation about his girlfriend who is invisible. In this case, Frank is asking where she comes from but griffin do not answer the question at all. Instead, he says that the wedding is

starting. It indicates that Griffin violates the maxim of relevance by changing the topic of the conversation.

The competitive reason becomes the factor of Griffin violating the maxim. In this case, his illocutionary goal competes to the social goal. Here, his illocutionary goal is ordering his friends to pay attention on the wedding ceremony and to respect it. However the social goal is lacking the answer because he does not want to tell his friends about his girlfriend. Therefore, he changes the topic in time with the wedding ceremony which started.

Datum 28

Context: In the wedding party, after the coronation, Johnny and Mavis are dancing together. Then, Dracula pick up Mavis to dance with him. The dance together in roof while talking.

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

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

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

From the conversation above, Dracula does not fulfill the maxim of relevance. Since Mavis asks where her grandpa is. However, Dracula answers that her grandpa will not be happy if he comes to this kind of party because he is too old. Then, in violating the maxim of relevance, Dracula keep dancing with Mavis to make her focus and understand on what Dracula is talking about.

Dracula violates the maxim because of the collaborative reason. There is indifferent between the illocutionary goal and social goal. His illocutionary goal is asserting Mavis that Dracula does not want Vlad to know about the wedding

because Vlad hates human. The social goal is to make Mavis fine without her grandpa is not being invited.

Datum 29

Context: A year after the wedding, in one night Dracula is painting then Johnny and Mavis comes to the Dracula's private room to tell him about Mavis' pregnancy. However in this case, Johnny and Mavis want to give him a surprise about this news. So that, they ask Dracula to fly with Mavis in Bat mode before telling the news. When they ask the Dracula, Johnny has a suspicious face that make Dracula curious about what is he doing because he is always smiling.

Johnny and Mavis come to Dracula's room

Mavis	: Hey, Dad.
Dracula	: Oh, hey, guys! Todd, take a break. So, what's up?
Johnny	: Mavis was wondering if maybe you wanted to go for a fly.
Dracula	: Oh. We haven't done that in forever. Any special reason?
Johnny	: No special reason at all. Right, Mavey?
Dracula	: What's his deal?
Mavis	: He's silly. It's just a beautiful night, and... Well, if you don't want to...
Dracula	: No, no! Are you kidding? I would eat a bucket of garlic to fly with you.

In the conversation above, Mavis violates the maxim of relevance. Because she does not want to talk about what is the deals by asking the Dracula to fly. Dracula is curious about why Johnny is smiling while asking him to fly with Mavis. Whereas, Mavis actually knew the reason, but he ignores it and keep asking her father to fly. In another word, Mavis changes the topic of the conversation.

The factor of Mavis violating the maxim is the competitive reason. Her illocutionary goal is asking him to go for a fly with her in order to give a good

news that Mavis is having a pregnancy. However, it competes with the social goal. The social goal is to keep the secret until they go for a fly because Mavis wants to give a surprise to Dracula. Otherwise, it will not be a surprise anymore if Johnny suddenly told Dracula about the pregnancy.

Datum 30

Context: The next conversation occur in the room with Mavis lays on bed while Johnny is singing to Mavis' pregnancy. Then, Mavis asks Johnny to take her some ice cream. But Dracula swoops in. He interrupt Mavis not to eat the ice cream because he think that it is not good for the baby.

Johnny : ♪'Cause you're Daddy's girl, or boy♪. ♪Daddy's girl, or boy♪
 Mavis : I'm hungry again, honey. Can you get me some ice cream with anchovies?
 Dracula swoops in.
 Dracula : No, no, no. You mustn't give in to your cravings. It's not good for the baby. You need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of sheep bile.
 Mavis : I love you, Dad, but we don't even know if the kid's gonna be a vampire. I'd be thrilled if the baby's human-y, just like Johnny.
 Dracula : "Human-y." With thousands of years of Dracula genes. Not gonna happen.
 Mavis : As long as the baby's healthy.
 Dracula : Of course. A healthy little vampire.
 Mavis : Or human.
 Dracula : Yes, a human who can fly as a bat. **Here. Just have some monster ball soup. It's your mommy's recipe.**

In the conversation above, Dracula violates the maxim of relevance. He suddenly changes the topic from talking about the baby to suddenly giving Mavis a cup of ball soup. In doing so, Dracula produces a tray of soup with balls of monster faces gurgling in it.

The competitive reason makes Dracula to violate the maxim. It is since his illocutionary goal competes with the social goal. The illocutionary goal is asking

Mavis to eat monster food for her pregnancy. While the social goal is to make Mavis believe that the son will also be a monster.

Datum 31

Context: The baby, Dennis, is now a year old with curly red hair. Johnny and Mavis are now celebrating Dennis' first-year birthday party. Johnny's parents, Grandpa Mike and Grandma Linda are still present, and Frank, Eunice, Murray, Griffin, Wayne and Wanda are there with gifts. After that, Johnny's parents and Dracula is arguing whether Dennis is going to be a human or vampire. It is started by firstly arguing about Dennis' name then talking about Dennis' moving to human zone.

Dracula	: Oh. You're okay, Denisovich.
Mike	: His name is Dennis. Named after my father.
Dracula	: It's not his vampire name. My little Denisovichy-Weesovichy.
Linda	: Huh! Are we sure he's a vampire? I mean, not that it's a bad thing, but shouldn't he have fangs and that pasty skin you guys have?
Wayne	: Technically, you have until you're five to get your vampire fangs.
Dracula	: Oh, he'll get his fangs. He's a Dracula.
Mike	: He's also half Loughran. Maybe he'd be better off where we live. There's more humans there.
Dracula	: What? Look how well he's playing with the wolf pups.

The maxim of relevance is violated in the conversation above. The conversation indicates the violation maxim of relevance since Dracula does not want to talk about Mike's argument on Dennis' moving to Johnny's home. Dracula does not relevantly answer Mike's argument therefore He is categorized as violating the maxim of relevance. He may say that Dennis will not go anywhere out of the Hotel.

In the conversation above, Dracula violates the maxim because of the collaborative reason. In this case, his illocutionary goal is asserting Mike that Dennis is fine to be with the monster. The social goal is that Dracula wants to tell Mike that he thinks that Dennis is a monster.

Datum 32

Context: In one night, Dracula comes over Dennis in his room. Dennis is sleeping then Dracula comes closer and whispers to Dennis to wake him up. In this scene, Dracula is secretly going to teach Dennis to change into bat mode and fly. Dracula believes that although Dennis is half-blood of human, he will be a monster like him. Therefore, Dracula wants to teach Dennis. Then, Mavis comes interrupting and take Dennis to bed again. Mavis believes that Dennis is not a monster, she wants her son to be human. Therefore, she disagree and against Dracula' effort to force Dennis to be a monster. One of Mavis' effort is by giving Dennis a video which tells that monster is friendly and always shares which is later being played by Dennis for Dracula. And Dracula disagree if monster is like what is said in the video.

After Dennis sharing a video about monster to Dracula

Video	: <i>Remember, kids, a real monster always shares.</i>	:
Dracula	: "Shares"? Yes! When I think monsters, I think "shares." (Then talk to Dennis) Now, let me tell you what a real monster is, Denisovich.	
Mavis	: Dad, please. He's practically five already. Don't force it.	

In this conversation, Mavis tries to avoid the topic of the conversation that what is told by Dracula is not suitable for Dennis because he still five year-old. He intentionally takes Dennis and gets him to the bed again to avoid the topic.

Therefore, Mavis' sentence and followed by the action is categorized as violating the maxim of relevance.

The factor of Mavis violating the maxim is conflictive factor. It is since his illocutionary goal conflicts with the social goal. In this case, her illocutionary goal is reprimanding Dracula who is forcing Dennis to teach to be a monster because Mavis believes that Dennis is not a monster. On the other hand, the social goal is to stop Dracula forcing Dennis to become a monster.

Datum 33

Context: Six wolf pups are having a birthday party. They are Wayne's children. Dracula, Mavis, Johnny, and Dennis come to the party. The party runs successfully with a group of monsters are playing music and kids of monsters are playing limbo. Then, the party is messed up after Mavis plays Limbo and hit a pianata (doll with candies inside the horse). The candies come out and a hundred of wolf pups run to the candies and they struggle to obtain the candies. However, they are messing the party by breaking anything, welcome banner, balloon, playground. These pups finally break the limbo area and make Dennis is flung away that makes his tooth come out.

Dennis fall on the ground, the Mavis is coming

Mavis	: Dennis! Are you okay?
Dennis	: I got a candy.
Johnny	: Look! Your tooth came out.
Mavis	: Are you kidding me? He got his tooth knocked out?

Dracula comes and take Dennis

Dracula	: Oh, yes, indeed. Here comes the fang.
Mavis	: Dad. His baby tooth wasn't a fang. Why would this one be? He's not a monster. <i>(Mavis take Dennis from Dracula)</i>

Dennis is showing his came out tooth to Winnie while Mavis sees it.

Mavis	: The sun's gonna come out soon, and we gotta get to his classes. <i>(while using a sunblock)</i>
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Dracula : What's wrong with the classes we have here? Like the kids' yoga?

The conversation above indicates that Mavis is violating the maxim of relevance. She does not want to talk about her child tooth that is already come out with her father. She suddenly use the sunblock to save her from the sun and talk to Dracula that Dennis is going to have a class with other human. However, Dracula does not know about this plan. But then Mavis take Dennis out from the party.

The conflictive reason leads Mavis to violate the maxim. In this case, Mavis is reprimanding Dracula to stop talking about Dennis' fangs because she believes that Dennis will not be a monster but Dennis is a human. However, her social goal cursing Dracula who is always believing Dennis as a monster.

Datum 34

Context: It is still on the six wolf pups' birthday. After the accident that make Dennis tooth come out, Mavis tells Dracula that they plan to leave the Hotel to California. It is because Mavis feels that Dennis is unsafe around the hotel.

Mavis : Come on, honey. We have to go.

Winnie : Zing, zing?

Dracula : Mavey, wait. You can't mean that.

Dracula talks to Johnny

Dracula : You're in on this? The leaving?

Johnny : **Uh... It's not definite at all. It's just something she's definitely talking about, but until we do it, it's not definitized.**

In this conversation, Johnny violates the maxim of relevance. He irrelevantly Dracula's question by stating whether they are going to leave or not. To obey the maxim, Johnny should answer by using yes/no answer.

In the exchange above, the collaborative reason is the factor of Johnny violating the maxim. His illocutionary goal is asserting Dracula that Johnny still

does not decide whether he will move from the hotel or not. While his illocutionary goal is that he does not want to be blamed because Mavis plans to leave the hotel.

Datum 35

Context: Johnny and Mavis are having a holiday in California where Johnny is born. Dennis does not come with their parents so that he will be looked after by Dracula. Actually, the holiday is planned by Dracula because he wants to teach Dennis to become a monster so that he takes Dennis away from Mavis. In this case, Dracula is going to teach Dennis how to be a real monster. Dracula asks each of his friends Frank, Wayne, and Murray to teach Dennis. But they are all failed.

Dracula asks Wayne to kill an animal as an example for Dennis

Dracula : Okay, Wayne. It's your turn. Go kill something. Denisovich, watch this.

Wayne : What?

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

Dennis hears that and then asks

Dennis : Who's in a monster?

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

Dracula take an avocado and gives it to Dennis

Dracula answers the question irrelevantly, therefore Dracula's answer is categorized as violating the maxim of relevance. Since Dennis is asking who is being a monster, the question should be answered by someone who is being a monster. Instead Dracula takes an avocado in Dennis' bag and gives it to Dennis. It is done to mislead Dennis to have another thing to do but not talking about who is going to be a monster.

Dracula violates the maxim of relevance because of the competitive reason. Here, Dracula wants to hide an information that he orders Wayne to show

Dennis how to be a monster and it is the illocutionary goal. While the social goal is that he wants Dennis to be monster without realizing that he is being provoked to be so.

Datum 36

Context: Johnny take Mavis around California City. They are in the car driving through a beautiful street. Mavis is amazed by the scene that she never sees it before in Transylvania. Then, she sees a minimarket and she asks Johnny to go inside there. In the minimarket, she is amazed of everything inside it, because all needs are available. After that she sees a soft-drink machine and tries it.

Mavis : Now what's that beautiful fountain of rubies?
*Mavis drinking a deep red slurpee-like drink - she drinks it *in seconds.*
 Mavis : Johnny, have you tried this Slurpee?
 Johnny : **Not that quickly, hon.**

In the conversation above, Johnny is violating the maxim of relevance. Since, Mavis' question need a yes/no answer. However, Johnny answers irrelevantly by interrupting Mavis action after she drinks the slurpee. Therefore, Johnny is categorized as violating the maxim of relevance.

In the exchange above, Johnny's illocutionary goal competes with his social goal. His illocutionary goal is asking Mavis to drink slowly because it is embarrassing. While his social goal is letting Mavis to keep drinking the Slurpee because he knows that Mavis never tries the kind drink. Therefore in this case, Johnny violates the maxim of relevance because of the competitive reason.

Data 37

Context: Dracula and his friends (Frank, Murray, Griffin,) and Dennis walk in to the jungle. He asks Murray to give an example to Dennis on how to be a monster.

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

Talk to Dennis

Dracula : **Denisovich, you won't believe it. The mummy can crash through walls and turn into a swarm of beetles and put a curse on anyone.**

Dennis : That sounds mean.

Dracula is considered as violating the maxim of relevance. He gives an irrelevant answer to Murray. Instead he gives the answer what to do for Murray, he gives information to Dennis about what Mummy can do. To obey the maxim of relevance, Dracula should answer relevantly by stating what to do for Murray but he does not. In doing so, he talks to Dennis about what mummy can do.

In the conversation above, a competitive reason drives Dracula to violate the maxim. He violates the maxim because he wants to give an understanding to Dennis about mummy. Here, his illocutionary goal competes with the social goal. His illocutionary goal is ordering Murray to do as explained by Dracula to Dennis. However, his social goal is to teach Dennis becoming a monster and to make Dennis pay attention on what Murray will do.

Datum 38

Context: Johnny and Mavis are driving in the street then Mavis sees a playground which many kids play bicycle in there. After that, Johnny gives an example to Mavis play the bicycle but he fails. Then, Mavis tries to ride the bicycle. Johnny is stunned because Mavis is talented. Mavis is happy to be in the town and she wants to move there.

After riding the bicycle and talking to kids

Mavis : Oh. These little guys are so sweet. Dennis would love them. What an awesome place to raise a kid. (*She walks away*)

Johnny is stuck and he starts grumbling

Johnny : Oh. To raise a kid? I don't know about awesome. Maybe tubular. Capiisce?

After that he walks to Mavis

Johnny : **Anyways, we should hit my folks' place. I said we'd be there by now.**

Mavis : Sure.

In this case, Johnny is violating the maxim of relevance. That is by changing the topic that they would better to come to Johnny's house soon to meet his parents. In doing so, Johnny runs away to Mavis and says that it is the time for meet his parents.

In the conversation above, there is a competition between the illocutionary goal of Johnny and his social goal. His illocutionary goal is asking Mavis to go home right now because Johnny's parents are waiting in their house. However, the social goal is Johnny still wants to take Mavis around the city but it is the time for go home.

Datum 39

Context: this conversation has the same context as in Datum 12 of violation maxim of relevance.

After getting a call from Mavis

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

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

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

In this exchange, Griffin violates the maxim of relevance since does not give the relevant answer toward Dracula's question. He should give a yes or no answer instead of telling Dracula that he has taken a wrong turn.

Griffin violates the Maxim because of the collaborative reason. It means that the illocutionary goal is indifferent with the social goal. His illocutionary goal

is asserting Dracula that they are already out and he tries to explain it politely to Dracula. While it is indifferent with the social goal that he actually wants to ask for apologize because he has turn to the wrong way.

Datum 40

Context: Everyone is asleep except Dracula and Dennis, who are laughing, and Griffin, who drives. They are in the journey to the vampire camp school. Then, Dracula is speaking with Dennis. Dennis laughs, then quacks. The Navigator interrupts, in a creepy, hyperexcited and tense Peter Lorre-ish voice.

Dracula : Yeah, this is gonna be good, Denisovich. Scary stuff, okay?

It's in you. We just gotta concentrate on the scary.

Dennis : **Papa Drac? Do you miss Grandma?**

Dracula : Oh, sure I do. I miss her every day. She was my zing.

Dennis violates the maxim of relevance since he suddenly changes the topic Dracula's statement in which it is talking about their plan. Here, Dennis asks Dracula whether he misses his wife or not.

The competitive reason is the factor of Dennis violating the maxim. Here, his illocutionary goal is asking Dracula whether he misses his wife or not. In this case, Dennis actually wants to say that he misses his parents and he wants to go home. In another case, his social goal is respecting Dracula because his effort to teach Dennis to become a monster. So that, Dennis is afraid to directly ask to go home.

Datum 41

Context: Dracula is interested in sending Dennis to Winnepacaca. It is camp for vampire to learn how to be Dracula, the place where Dracula learn when he is kid.

Our monsters are walking through the camp area. Little vampire kids are everywhere, running and playing.

Walking through the camp area

Dracula : You see, Denisovich? This is where I learned to catch mice and shapeshift. And use my incredible powers and strength. It's pretty cool. Huh?

Dennis : **Badminton.**

He excitedly points to a bunch of Vampire Kids playing Badminton.

In the conversation above, Dennis violates the maxim of relevance since he does not relevantly answer Dracula's question. In doing so, he points to a bunch of Vampire Kids playing Badminton. Denny should say yes/no answer to obey the maxim.

In the exchange, there is a competition between Dennis' illocutionary goal and social goal. His illocutionary goal is asking Dracula to let him to play a badminton. In this case, he does not know that he has been being taught becoming a monster. Therefore, the social goal is that he wants Dracula to stop explaining what is going to do in the vampire camp because he wants to play badminton.

Datum 42

Context: They are still walking around the camp ground and after that the director of the camp is coming.

The director is coming

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

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

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

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

Dracula violates the maxim of relevance when the Dracula responds to Dana's question. He violates the maxim by suddenly changing the topic of the conversation when Dana asks about Dennis who still does not have fangs. By changing the topic, it also seems that Dracula avoids talking about Dennis who is late fanger.

In the exchange above, Dracula violates the maxim because of the competitive reason. His illocutionary goal is asking Dana to stop stating that he Dennis still does not have fangs because he believes that Dennis will get his fangs. While the social goal is that he wants to show Dennis and teach him how to catch mice directly.

Datum 43

Context: Johnny and Mavis come to Johnny's parents' house. It is a nice woodsy neighborhood in Northern California. In the family room, Grandpa Mike and Grandma Linda are greeting Johnny and Mavis.

Grandma Linda	: Well, gosh! Welcome, you two.
Grandpa Mike	: Hey, gang.
<i>Mavis is hugging Johnny's parents</i>	
Mavis	: Hi, guys. This is so exciting. Ah! Look at all of this. So cool. Wow! I can't believe I'm actually here. (walking around to the family room)
Grandma Linda	: Well, you are. Now, how does it work? Are you up all night and sleep all day?
Johnny	: Yeah.
Mavis	: Oh. I'll do whatever you guys want.
Grandma Linda	: Good. 'Cause I bought this pretty sunhat for you. Linda. But otherwise this poncho, if you wanna be safe.

In this conversation, Mavis is violating the maxim of relevance. She disobey the cooperative principle by irrelevantly answer Linda's question. In the conversation, Grandma Linda intends to ask how if Mavis do a normal activities

just like a normal people do such as sleep at night and up all day. Then Mavis said that she is capable to do that. Mavis should just say yes/no to obey the maxim.

In the conversation above, the reason for Mavis to violate the maxim is that he wants to tell Johnny's parents that he will do what human do. His illocutionary goal is asserting Johnny's parents that she is capable to do what human do. Her social goal is to respect Johnny's parents because Johnny and Mavis plan to stay in Johnny's parents' house.

Datum 44

Context: In the vampire camp, all the little Vampire Kids are singing around it, led by Dana on guitar. After singing, Dana orders to give their selves a hug. As the kids hug themselves, reveal Murray and Frankenstein sitting in the circle hugging themselves as when. Dracula walks over and nudges them. Dracula climbs the tower holding Dennis as the others follow. He wants to make Dennis flying.

Murray : Why are we doing this?

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

In the conversation, the maxim of relevance is violated by Dracula. He does the violation since he irrelevantly answer Murray's question. He could probably say that because he wants to do something such as teaching Dennis to fly. Yet he is talking about the song which is already been sung.

Dracula violates the maxim because of the conflictive reason. His illocutionary goal is reprimanding Murray that singing activity is not suitable for

kid vampire. While his social goal is that he wants to directly teach Dennis to fly by throwing him down from the tower.

Datum 45

Context: Johnny and Mavis is going to be back to Transylvania because she worries about Dennis condition in the hotel after looking at the video that shows Dennis is in danger. They are in the roof top of Johnny's house.

On the roof of Johnny's house and after calling Dracula. Mavis walks away

Johnny : What's goin' on?

Mavis : **We need to get home right away.**

Johnny falls from the roof

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

In the conversation, Mavis is violating the maxim of relevance. It is since she is not being cooperative by irrelevantly answer Johnny's question. To be relevant, she should say that she worries about Dennis and she wants to go home.

In the conversation above, the reason for Mavis to violate the maxim of is that he wants to tell Johnny that she feels suspicious about her father of not taking care Dennis. His illocutionary goal is asserting Johnny that she wants to go home although his social goal is he wants to stay in California because she still needs to be here.

Datum 46

Context: Johnny and Mavis is going to be back to Transylvania because she worries about Dennis condition in the hotel after looking at the video that shows Dennis is in danger. It is in the airport when Mavis wants to fly to Transylvania but there is no flight directly to Transylvania. Mavis and Johnny arriving at the airport. They run up to Ticket Counter.

Mavis : Transylvania.

Ticket Agent : You want to go where?
 Mavis : Transylvania. As soon as possible.
 Ticket Agent : We don't fly direct to Transylvania.
 Mavis : You don't?
 Ticket Agent : You can go to Bucharest, but you'll have to switch planes

in

Chicago and then Zurich.

Mavis : So, when would we get there?

Ticket Agent : **Well, the Chicago flight's delayed due to bad weather.**

Mavis suddenly makes the same crazy roar face as her Dad makes. The Ticket Agent is unfazed.

The conversation above indicates the violation maxim of relevance. The ticket agent, who violates the maxim, does not give the relevant answer of Mavis' question. It seems that the ticket agent is not being cooperative. She could probably answer the time of attendant and then tell Mavis that however in the day there is no flight to Transylvania.

The competitive reason leads the ticket agent to violate the maxim. Here, her social goal is to tell Mavis that there is no flight to Transylvania in which she cannot go there by plane. While her illocutionary goal is asking ordering Mavis not to go to Transylvania by plane due to the bad weather.

Datum 47

Context: Johnny's parents and family are coming to Hotel as invited to come to Dennis' birthday party. They are now in the dining room. Johnny's family are at a couple of long tables pushed together. As the adults chat, Dennis sits next to his cousins.

In the dining room.

Grandma Linda : Isn't it nice to have the whole family together?
 Mavis, do you have any cousins or thingies in your family?
 Mavis : No. It's just been me and Dad.
 Grandma Linda : I never did ask how you lost your mom.
 Mavis : Oh. She was killed by angry humans.
 Grandma Linda : Oh.

Mavis : But there is my Grandpa Vlad.
 Grandma Linda : Oh, you have a grandpa?
 Mavis : Yeah. He'll be at the party. I invited him.
 Dracula : You invited him?
 Mavis : **Dad, he's never seen Dennis. I wanted them to meet once before we go.**

The maxim of relevance is violated in this conversation. Since Mavis does not relevantly answer Dracula's answer. She could probably answer the question by yes/no answer instead of giving Dracula a reason of inviting Vlad to the party.

The competitive reason leads Mavis to violate the maxim of relevance in the conversation above. Her illocutionary goal is asking her Dad's permission for inviting her grandfather Vlad in Dennis birthday party. While her social goal is to meet Dennis and her grandfather.

3.2.4 Violation of Maxim of Manner

Datum 48

Context: A year after the wedding, in one night Dracula is painting then Johnny and Mavis comes to the Dracula's private room to tell him about Mavis' pregnancy. However in this case, Johnny and Mavis want to give him a surprise about this news. So that, they ask Dracula to fly with Mavis in Bat mode before telling the news about Mavis' pregnancy.

Johnny and Mavis come to Dracula's room

Mavis : Hey, Dad.
 Dracula : Oh, hey, guys! Todd, take a break. So, what's up?
 Johnny : Mavis was wondering if maybe you wanted to go for a fly.
 Dracula : Oh. We haven't done that in forever. Any special reason?
 Johnny : No special reason at all. Right, Mavey?
 Dracula : What's his deal?
 Mavis : He's silly. It's just a beautiful night, and... Well, if you don't want to...
 Dracula : **No, no! Are you kidding? I would eat a bucket of garlic to fly with you.**

Dracula violates the maxim of manner in the conversation above. He violates it since he does not briefly stated that he agrees to fly with Mavis. Instead he is telling an ambiguous thing or not orderly telling the information. To obey the maxim, he could just say 'ok' or 'sure' in the conversation.

The illocutionary goal of Dracula violating the maxim coincides with social goal. Here, his illocutionary goal is fulfilling Mavis offer to fly with her. And the social goal is to make Mavis happy by fulfilling what he want to do. Therefore, the convivial reason leads Dracula to violate the Maxim of manner.

Datum 49

Context: It is still on celebrating Dennis' first year birthday. When Murray give his gifts to Dennis, Johnny think it is not suitable for Dennis because it is too heavy.

Mavis	: Okay, time for presents, guys.
Murray	: All right! Let's do this boy up! Check out what I got him. Bling! (<i>He is showing a gold-medal necklace</i>)
Wayne	: Wow. Is it cursed?
Murray	: Super cursed. Only the best. Straight from the crypt.
Johnny	: He's just starting to walk, so maybe it's heavier than...

In the conversation above, the maxim of manner is violated by Johnny. It is since Johnny does not give the clear information that actually he is going to tell to Murray to not to give the necklace to Dennis because it is too heavy for him. However, Johnny talk ambiguously so that Murray still give the necklace to Dennis.

The competitive reason leads Johnny to violate the maxim of manner in the conversation above. It is since his illocutionary goal competes with his social goal. Here, his illocutionary goal is ordering Murray not to give the heavy medal

to Dennis because he is just starting to walk. On the other hand, his social goal is he does not want to respect Murray who at least bring a present for Dennis.

Datum 50

Context: In Dennis first year birthday party, Dracula and Johnny's parents start debating whether Dennis will be a Vampire or not. Dracula wants Dennis to be a Vampire just like him whereas Johnny's parents seem disagree if Dennis is going to be a monster.

Dracula : Oh. You're okay, Denisovich.
 Mike : His name is Dennis. Named after my father.
 Dracula : It's not his vampire name. My little Denisovichy-Weesovichy.
 Linda : **Huh! Are we sure he's a vampire? I mean, not that it's a bad thing, but shouldn't he have fangs and that pasty skin you guys have?**

There is a violation maxim of manner in the conversation. In this case, Linda violates the maxim of manner. It is since she gives a question which is actually a statement that means she disagree if Dennis will be a monster. She describes the appearance of monster to state that she is opposite to Dracula's hope. Here, Linda's statement is not briefly spoken as she should just state by saying 'Do you think he will be a vampire? for example.

The conflictive reason leads Linda to violate the maxim of manner in the conversation above. It is since the illocutionary goal conflicts with the social goal. In this case, her illocutionary goal is reprimanding Dracula that think Dennis is a Dracula. While Linda and his family believe that Dennis will be a normal human. However, her social goal is respecting Dracula by not stating her argument in bad way.

Datum 51

Context: Johnny and Mavis are in the playground. They are excited to ride bicycle. After riding the bicycle, they walk away and they are going to go to Johnny's house.

Mavis : Oh. These little guys are so sweet. Dennis would love them. What an awesome place to raise a kid. (*She walks away*)

Johnny is stuck and he starts grumbling

Johnny : **Oh. To raise a kid? I don't know about awesome. Maybe tubular. Capisce?**

The maxim of manner is violated in the conversation above. The violation occurs since Johnny is grumbling about his disagreement when Mavis talks about moving to California after riding the bicycle. It seems that Johnny's answer is not cooperating with Mavis' statement. In doing so, Johnny is grumbling and he stuck himself at same place let Mavis walks away.

Here, Johnny's illocutionary goal is competes with the social goal. His illocutionary goal is asking Mavis to not to bring Dennis to California for growing stuff because he does not want to leave the hotel. While his social goal is that he want to fulfill his wife's want in order to move from Hotel Transylvania. In this case, the competitive reason become the factor for Johnny to violate the maxim.



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter consists of two sections, conclusions and suggestions. The conclusions are described based on the on the result of research. It comprises the final conclusion of each objective in this research. Then, some suggestions in regard to the research are provided for some related parties in the second section.

4.1 Conclusion

Connecting with the pervious chapter, here some conclusions related to the violation of maxim that is uttered by the characters in *Hotel Transylvania 2* Movie. According to the data analysis that connect to the types of violation of maxim, the characters in the movie are violating the four types of maxim; quantity, quality, relevance, and manner.

From the four types of maxim violation, the maxim of relevance is mostly performed by the characters in the movie. In this case, Dracula who has a half-human grandson wants to teach him to be a vampire. This condition leads Dracula to give irrelevant information or sometimes change the topic of information to mislead his daughter, Mavis. Because Mavis believes that her son is purely a human when it deals with his effort in teaching his grandson. Whereas, the maxim which is rarely violated by the characters is the maxim of manner.

Connecting with the reasons of violating the maxim, the characters in the *Hotel Transylvania 2* movie are violating the maxim because of four reasons; competitive, convivial, collaborative, conflictive. The collaborative reason is the most reason that leads the characters to violate the maxim. While, the convivial reason is the lowest rank of reasons.

4.2 Suggestion

Related to the conclusions of the research, the researcher would give some suggestions for some parties below.

1. For the readers

It is very important for the readers to understand the basic concept of cooperative principle in reading this research, so that they will understand clearly the analysis that has been provided by the researcher. Therefore, it is highly recommended for the readers to understand the chapter two clearly before reading the chapter three.

2. For other researchers

Other researchers may conduct a different study of this topic by choosing a different object because the object of study is not only from movie. They may review this study so that they can develop the analysis which is less in this research.

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Script of Hotel Transylvania 2 Movie

Dracula: Welcome! Welcome!

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

Gate Guard: Mr. and Mrs. Loughran, the parents of the groom, and family.

Johnny: Mom and Dad!

Linda: Johnny!

Johnny: I can't believe you're all here.

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

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

Murray: You got a date?

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

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

Griffin: Wedding's starting.

Ah!

Oh!

Aw!

Whoo-hoo!

Great.

Johnny: True. So true, Marty.

Aw!

Aw. How sweet.

Linda: Oh, my. Look at you. Oh, my gosh. Oh.

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

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

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

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

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

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

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

Mavis: Thanks, Dad.

Dracula (Singing): ? And you'll always be my moonlight ? But now on

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

Mavis: Hey, Dad.

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

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

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

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

Dracula: What's his deal?

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

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

Dracula: Oh, honey, look at those fluffy clouds. Remember what we played when you were little? Hide and Go Seek Sharp Objects? Dracula: Okay. Regular Hide and Go Seek. Where are you?

Honeybat! Mavey! Honeybat! I'm gonna get you. Honey? Are you okay?

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

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

Johnny: And I'm gonna be a dad!

Johnny (Singing): ? 'Cause you're Daddy's girl, or boy ? Daddy's girl, or boy

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

Dracula: No, no, no. You mustn't give in to your cravings. It's not good for the baby. You need to increase your spider intake, so he'll be able to climb ceilings properly. And eat lots of sheep bile.

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

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

Mavis: As long as the baby's healthy.

Dracula: Of course. A healthy little vampire.

Mavis: Or human.

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

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

Monster ball soup: Sorry.

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

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

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

Mavis: Dad, can I hold my baby?

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

Zombie: My bad.

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

Monster: Nice. Yeah. Cute kid.

Mavis: Okay, time for presents, guys.

Murray: All right! Let's do this boy up!

Check out what I got him. Bling!

Wayne: Wow. Is it cursed?

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

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

Dracula: Oh. You're okay, Denisovich.

Johnny's father: His name is Dennis. Named after my father.

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

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

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

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

Johnny's father: He's also half Loughran.

Maybe he'd be better off where we live. There's more humans there.

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

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

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

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

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

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

Hmm?

Mavis: Johnny! Come quick!

Dracula: What's up? He's okay?

Mavis: Dennis said his first word!

Dracula: He did?

Mavis: Come on, honey. Say it again.

Dennis: Bleh, bleh-bleh.

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

Mavis: We didn't say you did.

Dracula: Then where did he get that?

Dennis: Bleh, bleh-bleh.

Mavis: Well, maybe sometimes you say it. I only say it when I say I don't say it!

Dennis: Bleh, bleh-bleh.

Dracula: Okay, kid. We get it. You can talk. Denisovich.

Mavis: Dad.

Dracula: Just checking for cavities.

Mavis: Bleh, bleh-bleh.

Dennis: Bleh, bleh-bleh.

Dracula: It was you!

Monster: Oh, my goodness, Leonard. If you really looked that hideous, I don't think I could hang out with you.

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

you call a hearse for the Gremlinbergs?
No, you're checking your Facebook page. Again.

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

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

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

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

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

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

Audience: The three of spades?

Harry: Is this your card, my friend?

Audience: Whoa!

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

Johnny: Okay, what about Wayne?

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

Johnny: Then maybe something other than tennis?

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

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

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

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

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

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

Johnny: Maybe it's your fingernails. It's easy. Look. I'll text Mavis. Psyched for date night. See? And now look, she texted right back.

Mavis: "Gotta cancel. Can't leave Dennis. "

Johnny: Okay. Are we never allowed to be alone again? I need to feel loved, too. And send.

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

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

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

Dracula: Rise and shine, my Denisovich.

Dennis: Hi, Papa.

Dracula: Hello, my little devil. Did you have sweet nightmares?

Dennis: Uh-huh. I dreamed that I saw a stegosaurus.

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

Dennis: No. Just throwing it out there.

Dracula: Hey! You want to do something cool?

Dennis: Yeah!

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

Dennis: Cool.

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

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

I'm a bat. I'm a bat.

Dracula: I mean, a real bat.

Dennis: I'm a bat!

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

Dennis: Uh-huh.

Mavis: Dad? Why are you guys dancing?

Dracula: Uh, he was sleep-dancing.

Mavis: Come on, sweetie. Back to bed.

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

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

Dracula: Uh...

Mavis: If he could just sleep till 2:00

a.m. tonight, it'd be so great for him.
Dracula: But, honeydeath, six of
Wayne's wolf pups are having a birthday
party tonight. You wouldn't want him to
miss that.

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

Dracula: "Too rough"?

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

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

Dennis: I love monsters! Video! Video!
Ha!

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

Dennis: Yeah!

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

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

The video: Have some cake,
Wuzzlelurplebum. Remember, kids, a
real monster always shares.

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

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

The viedo: Slow down,
Wuzzlelurplebum.

Mavis (singing): ? Twinkle, twinkle,
little star How I wonder?

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

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

Mavis: This is the way most people sing
it.

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

Mavis: Daddy. Come on.

Dracula: You know how I sang it to you.
? Zombies gnaw you like a plum?

Piercing cries
and you succumb ? Suffer, suffer,
scream in pain ? You will never breathe
again?

Still works.

Wanda: Oh...

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

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

Mavis: I thought about what you said,
Dad.

Maybe I was being a little
overprotective.

Dracula: Thank you, coffin cake.

Winnie: Dennis! I love you! Zing!

Dennis: Hi, Winnie.

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

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

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

Dracula: Get in there, Mavey.

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

Dracula: Show 'em how it's done.

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

Wanda; Oh, Mavis, honey. That's for
later.

Whoo! We don't want the pups to have
too much... Candy! Sugar.

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

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

Dennis: Whoa!

Mavis: Dennis! Are you okay?

Dennis: I got a candy.

Johnny: Look! Your tooth came out.

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

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

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

Dennis: Ooh!

Mavis: The sun's gonna come out soon,

and we gotta get to his classes.

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

Monster: Yoga!

Dracula: This is Denisovich's home.

Mavis: I don't know, Dad.

Dracula: What don't you know?

Mavis: Well, we've been talking about moving. Somewhere safer for Dennis.

Maybe where Johnny grew up in California. I'm sorry, but you can't just make somebody something they're not.

Mavis: Come on, honey. We have to go.

Winnie: Zing, zing?

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

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

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

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

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

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

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

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

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

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

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

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

Dracula: I can't. She's always around,

checking up on me.

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

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

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

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

Frank: Mmm-hmm.

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

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

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

Frank: "Vampa"?

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

Dracula: Johnny. Come outside.

Johnny: What? Who is it?

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

Johnny: What's up?

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

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

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

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

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

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

Dracula: And then the shea butter on his tush before his PJs and then 20 minutes

with the nebulizer while I read his Learning Factory Phonics book to him. Mavis: It's asking a lot, Dad. We could just take Dennis with us.

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

Mavis: And you remember how to video chat?

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

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

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

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

Dennis: I love you, Mommy.

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

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

Johnny: Gonna miss all you guys.

You're all my family. Love you, Drac.

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

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

Dracula: Smiling on the outside.

Johnny: Will you hug my backpack?

Dracula: No.

Dennis: Back to bed.

Dracula: Ah, yes, we'll get to the bed.

We all love the bed. But we're just gonna do one thing first.

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

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

Dracula: Whatever. Where's Griffin?

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

Wayne: Oh, brother.

Griffin: I'm gonna miss you so much. You know, you have to be strong,

honey. Because what we have is unbreakable. Babe, don't cry. Everyone's looking.

Murray: Okay, I gotta call him on this.

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

Griffin: Oh, yeah. No, sure. Okay.

Cheers, babe. Oh. You klutz.

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

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

Frank: You gotta cut those nails, man.

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

Dracula: What's he doing here?

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

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

Murray: Yeah, that ain't happenin'.

Dracula: Fine, put him on the Rascal.

Let's just get going.

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

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

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

Wayne: What did he say?

Dracula: No. No cake on this monster trip.

Dennis: No cake, because Kakie says,

"Too much cake makes tummy ache. "

Yay! "A monster always shares. "

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

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

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

Frank: Come on. Everybody likes that song.

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

Griffin: Hey, what are you putting in?

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

The audio: Chapter One.

Mavis: Wow! This is gonna be so amazing.

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

Mavis: Huh?

Johnny: What?

Mavis: I wanna see everything you did growing up.

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

Mavis: Lemme just quickly call home.

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

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

Johnny: Everything's gonna be cool.

Your dad was so all over it.

Mavis: I know. He's the best.

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

Frank: Nice how they built it up.

Dracula: Okay, out of the car.

Denisovich, you're going to see every monster do his specialty. First, Frank's gonna show us how he scares people.

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

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

Frank: Okay, I'll give it a shot. Yeah, guess it just depends on work.

People: Frankenstein!

Frank: Hey, how ya doin'?

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

Frank: Sure, okay. Little selfie action. For real?

People: Awesome! Thank you so much.

Frank: Hey, have a great day.

Dennis: Boo!

People: Oh. He's adorable.

People: He's adorable.

Dracula: Adorable, yes. Not scary, but "boo" is a start.

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

Dracula: Let me guess. Kakie.

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

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

Dennis: Batman!

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

Denisovich, watch this.

Wayne: What?

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

Dennis: Who's in a monster?

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

Dennis: Yay!

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

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

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

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

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

Wayne, go.

Wayne: Oh, man. I'm too old for this.

Okay, how's it go again? No, no, wait.

That's for the moon. Oh, I growl. Right, here goes.

Wayne: Growl!

People: Get it, boy.

Dennis: Get it, Uncle Wayne.

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

Wayne: I said I was rusty.

Dracula: Gimme that Frisbee.

Wayne: No! It's my Frisbee! I fetched it! Give it to me!

Wayne: Give it back!

Dracula: Give it over here!

Wayne: Give me that! Give it back!

Dracula: He's fine. He's Blobby.

Mavis: This place is so amazing and scenic.

What do you wanna show me first?

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

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

Shop Keeper: Yes.

Mavis: How do people decide? Whoa!

Now what's that beautiful fountain of rubies? Johnny, have you tried this Slurpee?

Johnny: Not that quickly, hon.

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

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

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

Shop Keeper: Yes.

Mavis: Johnny, look. They're making a TV show about this place and we're the stars. Hello, world.

Johnny: Awesome.

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

Shop Keeper: Hello, world.

Dracula: Okay, Murray. Your turn.

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

People: Did you seriously just ask a vampire where to get a bite?

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

People: This is so embarrassing. Just keep going.

People: Sorry to bother you. Love your chocolate cereal.

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

Dracula: Denisovich, you won't believe it. The mummy can crash through walls and turn into

a swarm of beetles and put a curse on anyone. Dennis: That sounds mean.

Dracula: It's fun mean. Okay. So, check it out.

Murray's going to conjure up the biggest sandstorm you've ever seen. Hit it!

Murray: Sandstorm? It's been awhile.

Dracula: Not my problem. Do it. Say your little spell.

Murray: Okay. I got this. Frank, Wayne, Griffin, just try not to faint.

Murray: Ow! My back.

Frank: Oh. Wait.

Griffin: How cute!

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

Holy rabies! This looks like a blast.

Johnny: I don't know, Mavey. This can be pretty dangerous if you don't know what you're doing. Of course, I rock these bikes. May I, little dude? Check it out. Oh, yeah. This is how I rolled every summer. Whoo-hoo! Whoa, whoa! I think I scratched it.

Little kid: Oh...

Mavis: My turn.

Johnny: Mavey, I told you, it took me years to get this good.

Mavis: Well, I'll give it a try.

Johnny: You feel me now? That's my girlfriend, suckers.

Mavis: Your wife, Johnny.

Johnny: My wife. Even better.

Little Kid: That was sick, lady. Where did you learn how to do that stuff?

Mavis: Transylvania.

Little Kid: That's cool. I have a cousin from Pennsylvania.

Mavis: Oh. These little guys are so sweet. Dennis would love them. What an awesome place to raise a kid.

Johnny: Oh. To raise a kid? I don't know

about awesome. Maybe tubular.
Capisce? Anyways, we should hit my folks' place. I said we'd be there by now.
Mavis: Sure. Oh, hey, it's after 3:00 in Transylvania. I'm gonna check on Dennis, okay?
Dracula: Chocolate cereal. Are you kidding me?
Frank: It's okay, Drac. It's 'cause they love us.
Murray: Yeah. Monsters are what's goin' on.
Oh, yeah. You
Griffin: should embrace it like I did. I've got a best-selling workout video. Follow me, ladies.
Right. And left. No, girls. Watch me.
You're not watching. Here we go. And eight and seven and six...
Dracula: That's not me, guys.
Frank: Come on, even Bigfoot's tearin' it up in the German soccer league.
Dracula: Oh, no. Oh, no, no, no. It's Mavis.
Wayne: You gotta answer it.
Murray: You're pushin' too hard.
Lighter.
Dracula: All right! Denisovich, wake up. Oh, boy, he's out cold.
Griffin: I got this.
Mavis: Dad, what took so long?
Dracula: What? Nothing, Mavey. We're all great here at the hotel. Just doing hotel things.
Sorry, can't handle your breath.
Wayne: I hear ya.
Dracula: How are you?
Mavis: We're having a blast. We just went biking and mini-marting. It's so fun here. Is Dennis okay?
Dracula: Oh. Of course. You want to see him?
Mavis: Yes. Yes, I do. Hi, baby. How are you?
Dennis (Griffin voice): Mommy. I happy.
Mavis: Aw.
Johnny: Hey, little dude.
Mavis: Why is he wearing sunglasses?

Dracula: Oh, we were playing. It's a superhero thing.
Dennis (Griffin voice): Cebause, I'm Sunglasses Man, to the rescue!
Dracula: Okay, take it down a notch.
Dennis (Griffin voice) I'm flying.
Mavis: You sound funny.
Dracula: Oh, no, no, that's his Sunglasses Man voice. Static. The signal is bad. Mavis, are you there?
Mavis: Yeah, I'm still... All right. I guess he's having fun.
Johnny: Of course he is.
Griffin: Wow, I nailed it with the Sunglasses Man. Right off the top of my head. I threw in a "cebause. " Did everyone see that?
Dracula: She said she was having fun. Johnny's blowing it. She's biking and mini-marting. She's gonna wanna move! I gotta fix this kid now. Are we almost there or what?
Griffin: Okay, I may have taken a wrong turn a few miles back. Don't get mad.
Dracula: What? Someone turn on the navigator on this thing.
Murray: Look how light I touch it.
The GPS voice: Please enter your destination. Please. I am begging you.
Dracula: Yeah, this is gonna be good, Denisovich. Scary stuff, okay? It's in you. We just gotta concentrate on the scary.
Dennis: Papa Drac? Do you miss Grandma?
Dracula: Miss Grandma? Oh. Sure, I do. I miss her every day. She was my zing. Why do you ask?
Dennis: I don't know.
Dracula: Do you miss anybody?
Dennis: I miss Mommy and Daddy.
Dracula: And who else? You miss that Winnie? The pup who tackles you and tries to lick you all the time?
Dennis: Yeah, but we're just friends.
Dracula: Oh, no, no, no. You're a Dracula. You can't just be friends with a cute, hairy number like Winnie.
The GPS voice: Right turn, now! Here.

You imbecile!

Dracula: Oh, right. Turn, Griffin!

Griffin: Yes, Papa Drac.

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

The GPS voice: You have arrived at your destination. Yes! Yes!

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

Wayne: What's it, Camp Vamp?

Dracula: No. Who names their camp "Camp Vamp?" It's Camp Winnepacaca.

You see, Denisovich? This is where I learned to catch mice and shapeshift.

And use my incredible powers and strength. It's pretty cool. Huh?

Dennis: Badminton.

Dracula: Yes, I don't remember this badmintoning.

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

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

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

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

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

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

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

Little kid: Come here.

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

Dana: Hokey-pokey.

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

Dennis: Ooh! I wanna fly like Papa.

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

Little kid: Help me. Help me. Help me.

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

Linda: Well, gosh! Welcome, you two.

Loughran: Hey, gang.

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

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

Johnny: Yeah.

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

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

Loughran: Linda.

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

Loughran: We can deal with it later, Linda.

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

Mavis: It's just like Transylvania.

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

Mike: That was you, Linda.

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

Linda: Hi, Caren. Hi, Pandragora.

Caren: Welcome, Mavis.

Pandagora: Hey, guys. Yeah, you're gonna dig

it here. Don't even worry. People are totally cool with our lifestyle choice.

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

Linda: Oh, hey, you guys. And this is Loretta.

She's married to Paul, who's a werewolf.

Paul: Excuse me?

Linda: Yes, I was telling Mavis about the other monster-human couples in town.

Paul: I am not a werewolf.

Linda: Oh. I thought... Well, you're

welcome to stay and have some cupcakes.

(Singing in Campfire)

? Vampires will be friends forever ?

Through

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

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

Mmm...

Dracula: We're going.

Frank: What? Where?

Murray: Why are we doing this?

Dracula: You'd rather be listening to those putrid new songs? What happened to Michael Row Your Corpse Ashore?

Or Old McWerewolf Had An Axe?

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

Dracula: Who's ready to fly?

Dennis: Me! Me! Like a superhero.

Dracula: Better! Like a vampire!

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

Dracula: Quiet. This is how they learn. You throw them and they figure it out.

It's how I was taught.

Dennis: I wanna fly now!

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

Griffin: Uh. I can't watch this.

Murray: Please don't.

Dracula: Here we go! Wee!

Frank: He's still not flying.

Dracula: He will.

Wayne: Still not.

Dracula: It'll happen.

Frank: This is a tall tower.

Dracula: That's why it's good.

Murray: You should get him.

Wayne: He's gonna fall to his death.

Dracula: He's taking his time.

Frank: Drac!

Dracula: I did that my first time. He's getting too close to the ground!

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

Dennis: Ah.

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

Dennis: Again! Again!

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

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

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

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

Wayne: Should we go down and help him?

Frank: Nope. I told him this was nuts.

He's on his own.

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

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

Dana: I have to follow protocol.

Dracula: You will not follow protocol.

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

Dracula: Right.

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

Dracula: No one's calling nobody!

Frank: Aah! Fire!

Murray: Stop, drop and roll. Stop, drop and roll. Screaming's not helping!

Little kids: Yay!

Dennis: Are we bad guys, Papa Drac?

Dracula: Bad? No. You're the best kid in the world. We didn't start the fire. It was the tower. That's a very unsafe tower.

You're lucky we don't call the authorities. Let's go, my hero.

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

Dracula: Yes. To the...

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

Mavis: Why do I feel so weird here?

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

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

growing up in Santa Claus.

Johnny: Santa Cruz. But, uh...

Mavis: Maybe if Dennis grows up away from Transylvania, he won't be so freaky. Like me.

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

Mavis: I love you, Johnnystein. You know what? As long as we're all together, we'll be happy anywhere. Even at the hotel.

Johnny: Yes!

Mavis: What are you doing?

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

Dennis: Ah.

Little kid: Oh, dude! Did you get it?

Mavis: Wait! Is that Dennis?

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

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

Frank: Come on, Drac. You have to.

Dracula: All right! Yes, honeybunch.

Mavis: Dad? Where are you?

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

Mavis: What's that noise? Is that a siren? Oh, those are just some wailing banshees checking in. Quiet, you banshees. We're trying to have a perfectly safe cookout over here.

Dennis: Mommy! I wanna say hi!

Mommy! Mommy! Papa Drac just tried to teach me how to fly.

Dana: Wait a minute. Is that the mother?

Dracula: Oh, no. Static again.

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

Johnny: What's goin' on?

Mavis: We need to get home right away.

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

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

Griffin: Don't worry. I made a call.

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

Dracula: Hit it!

Mavis: Transylvania.

Teller: You want to go where?

Mavis: Transylvania. As soon as possible.

Teller: We don't fly direct to Transylvania.

Mavis: You don't?

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

Mavis: So, when would we get there?

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

Mavis: No!

Johnny: No!

Mavis: Yes.

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

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

Mavis: Johnny! Not now!

Johnny: Okay. Maybe later.

Dracula: This scooter thing's out of juice. We're never gonna make it. Frank, blow. Now!

Dracula: How fun is this? Why are you laughing? You like that? Watch this. Coochie-coochie-coochie-coo! Now this is flying, Denisovich.

Dennis: Like a vampire. Wee!

Dracula: That's my boy. Look at you go.

Dennis: You're the coolest guy who wears a cape, Papa Drac.

Mavis: Ugh!

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

Mavis: Give me my son.

Dracula: We just went out for some avocados.

Dennis: Mommy! I flew!

Mavis: I saw.

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

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

Dracula: But I was just...

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

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

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

Dracula: Please, Mavey. Don't leave.

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

Hmm...

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

Mavis: Dennis? What are you doing,
sweetie?

Dennis: Uh... Nothing.

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

Dennis: I guess so.

Mavis: You know who's coming?

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

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

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

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

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

Dennis: Can we call him every night?

Mavis: Sure.

Little kids: Awesome!

Linda: Hello. We're here.

? The night brings Johnny's family here
? To take away all that Drac holds dear?

Dracula: Welcome, welcome.

? Hide your feelings ? Keep them all
inside

Cousin: Dude, why do you wanna leave?
This place is out of control.

Dennis: I don't wanna leave.

Cousin: All these awesome freakazoids!

Cousin: So, who's the coolest monster?

Dennis: Kakie.

Cousins: Kakie. Kakie. What a wussbag.

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

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

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

Mavis: Oh. She was killed by angry
humans.

Linda: Oh...

? Awkward

Mavis: But there is my Grandpa Vlad.

Linda: Oh, you have a grandpa?

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

Dracula: You invited him?

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

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

Linda: Anybody have a wet wipe?

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

Bela: And he never told you?

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

Fancy schmancy.

Bela: Hotels are for humans!

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

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

Johnny: What?

Dracula: Play along. It's my dad.

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

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

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

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

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

Mavis: Really?

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

Dracula: I couldn't have said it better.

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

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

Cousin: Got your butt kicked by a girl, Batman.

Cousin: Yeah. Whatever. I'm not about to cry.

Vlad: Hotel Transylvania.

Bela: I smell humans!

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

Bela: His what?

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

Monster: Amazing party!

Johnny: So, what do you think?

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

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

Dracula: You look like you got a baboon's butt on your head. Have you at least practiced your voice? You can't just talk like a hippie.

Johnny: I'm not a hippie. I'm a slacker.

Dracula: Talk like a vampire.

Johnny: My name is Count Jonafang. I am a vampire.

Dracula: Okay, vampires don't go around saying, "I am a vampire."

Johnny: Sorry. I am Count Jonafang. Bleh, bleh-bleh.

Dracula: Are you kidding me?

Johnny: I'm sorry. I'm nervous.

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

Guard: Sir, Master Kakie has arrived.

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

Brandon: Hey, man.

Dracula: Nauseated to meet you.

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

Vlad: All right. Where's my vampson?

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

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

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

Frank: I'm on it.

Linda: Oh, now that is a neat costume.

Vlad: These two smell funny.

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

Mike: Nothing like insulting an entire continent, Linda.

Frank: Hey, Count! How goes it?

Frankenstein. Actually, I'm technically Frankenstein's monster. Frankenstein, he's the doctor who...

Vlad: Would love to hear more.

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

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

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

That's who I wanna meet.

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

Johnny: I am Count Jonafang. Bleh, bleh, black sheep.
Vlad: Have you any wool? What's that thing on your head? Looks like my grandmother's boobies.
Dennis: Daddy, who's the man with the funny face?
Vlad: Is this the kid?
Johnny: It sure is.
Vlad: Let me see those fangs. What are you doin'?
Dracula: Oh, I just love him so much. I want to hug him right in the fangs that he has.
Vlad: I repeat, lemme see those fangs. Oh, he's a late fanger, just like you.
Dracula: Yes. Yes. Just like me.
Vlad: The big shot here was a little crybaby, all right.
Dracula: Yes, yes, I was.
Vlad: Used to pee in his bed.
Dracula: Okay, Dad.
Vlad: We just need to scare the fangs out of the kid.
Dennis: Hare ha hangs?
Vlad: Yeah, it's what I did for Mr. Tough Guy here. First, you've got to possess something the late fanger finds sweet and innocent. Then you show them what's what and... Pop! Trust me. It'll scare the fangs right out. Right, Drac?
Brandon: Seriously, guys, if I'm late for the book fair, I'll miss the street fair.
Dracula: That's your guy.
Johnny: Possessed? But Dennis will be so upset.
Dracula: Don't you get it? This is our ticket. If it works for Denisovich, boom! He's a vampire. And you all get to stay here.
Johnny: All right. All right. Capiisce.
Dracula: Good call.
Johnny: Kids, everyone, have a seat. Dennis has a big surprise for you. The one and only Kakie, The Cake Monster!
Kakie: Hey, kids! It's me, Kakie! What a wonderful Kakie day it is! Now, I have a question. Who here loves cake?

Vlad: Rise!
Kakie: Whoa, whoa... Why am I floating? Can I have the stage manager, please? This isn't working for me. Whoa...
Kids: Wow!
Dracula: Scary, Denisovich? You feeling anything? Any change?
Dennis: Is Kakie okay?
Kakie: I want all the cake. Sharing is for cowards.
Mavis: I don't remember any of this from the TV show.
Johnny: Um... I think I saw it on a Blu-ray disc, bonus stuff.
Mavis: Wait, why is Grandpa Vlad up there?
Dennis: I'm scared, Papa. What's happening to Kakie?
Kakie: You don't eat cake. Cake eat you!
Dennis: No!
Dracula: Stop it!
Brandon: What just happened, man? I'm outta here. None of these parents better review this on Yelp.
Vlad: Hey, what did you just do? A few more seconds and the kid's fangs would have popped right out.
Dracula: I don't care. It's not worth it.
Mavis: What's not worth it?
Dracula: It was my last attempt to make the boy a vampire, so you'd stay.
Mavis: By ruining his favorite thing? How could you do that?
Johnny: We were desperate.
Mavis: You were in on this?
Johnny: Dennis won't be happy in my town. Dennis hasn't been there.
? Now husband and wife
? Feel the strain and the strife?
People: Shut up!
Mavis: Johnny, Dennis is not a monster. He likes avocado.
Johnny: 'Cause you don't let him eat anything fun.
Linda: I think Dennis just wants to be normal.
Mavis: Can we stop using the word

"normal"?

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

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

Winnie: Dennis, where are you going?

Dennis: Away.

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

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

Johnny: A wimp?

Dracula: Johnny, be cool.

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

Dracula: No!

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

Johnny: Bleh?

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

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

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

Bela: Humans?

Vlad: You're a fool.

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

Mavis: Oh, Daddy.

Johnny: Hey, where is Dennis? Dennis!

Mavis: Dennis?

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

Dennis: Dead pigeon?

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

Dennis: I have to move away, Winnie. To California. My mommy thinks I'm not happy here 'cause I don't have hair

on my face like you. I'm sorry I'm not a monster.

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

Dennis: You're nice, too, Winnie.

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

Murray: Dennis!

Dracula: Denisovich!

Mavis: He's not in the room.

Wayne: He's not by the pool.

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

Dracula: Where could he be?

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

People: Dennis! Dennis! Denisovich!

Dennis!

Bela: Stop squirming.

Dennis: Why are you doing this?

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

Winnie: You're wrong!

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

Dennis: You can't.

Bela: Really? Why not?

Dennis: 'Cause...

Bela: 'Cause, why?

Dennis: 'Cause it will make Papa Drac sad.

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

Dennis: I don't know.

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

Frank: What was that?

Mavis: Dennis, we're coming.

Dennis: Are you okay, Winnie?

Winnie: Yes, my zing.

Dennis!

There he is, right there.

Dennis! Baby!

My big boy!

Murray: Dennis, we were lookin' for ya.

Mavis: Sweetheart. I'm so happy to see you.

Dennis: There's his mean friends.

Oh... This'll be fun.

Whoo!

Huh?

Mavis: I didn't do that.

Cousins: You rock, Dennis. He means
Denisovich. Kakie rules!

Johnny: Dennis, I'm coming. Whoa... I
knew all that practice would pay off.

That's right, you better fly away.

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

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

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

Mavis: Yes.

Murray: All right! Yeah! All right!

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

Couple: That's fine. That's fine. Aah!

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

Bela: No!

Dracula: Daddy, you just saved a
human.

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

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

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

Let me hear you sing!

Monster: I didn't do that.

CURRICULUM VITAE

Name : Ahmad Fiqhi Fadli
Place and Date of Birth : Jember, August 7nd 1994
Address : Jl. Mertojoyo Blok S no. 9 Merjosari Lowokwaru
Malang

Sex : Male

Religion : Moslem

Email : fiqhifadli@gmail.com

Education

1. TK Lestari 1998-2000
2. SDN 5 Paleran 2000-2006
3. SMP Plus Darus Sholah 2006-2009
4. MAN Genteng Banyuwangi 2009-2012

