



**AN ANALYSIS OF THE MAIN CHARACTER'S SPEECH ACTS IN
*JUMANJI: THE NEXT LEVEL MOVIE***

THESIS

By

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2020**



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Submitted to English Department, Faculty of Humanities, Universitas Jember, in
partial fulfillment of the requirements for Sarjana Sastra degree

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DEDICATION

1. My dearest parent in heaven, Abdul Hanan and Suhartik, who always support me and teach me to become a good and strong man when I was child.
2. My beloved girlfriend, Odi Darya Rohmah Harumning Tryas who always beside me whenever I was down.
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9. Zaenal Monkey, Ayat Boker, Trias, Age Bambang, and all for those who cannot be mentioned here.
10. My Alma Mater

MOTTO

Everyone's light turns on at their own time

(Donald Young)



DECLARATION

I hereby declare that this thesis entitled An Analysis of the Main Character's Speech Acts in *Jumanji: The Next Level* Movie is the original writing of mine. I deliberately clarify that the research conducted in this thesis has never been submitted for any degree and publication. I also assure that all sources and proponents contributed to the process of creating this thesis have been acknowledged.

Jember, October 1st 2020

The Writer,

Nanda Fajar Shodiq

NIM 130110101086

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Hopefully this thesis will be beneficial and can give contributions for those who interested on linguistics research.

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Nanda Fajar Shodiq

SUMMARY

An Analysis of the Main Character's Speech Acts in *Jumanji: The Next Level Movie*; Nanda Fajar Shodiq, 130110101086; 57 pages; English Department, Faculty of Humanity, Jember University.

This research analyses the speech acts expressed by the main characters in *Jumanji: The Next Level* movie based on Searle's theory of speech acts.

This research is a qualitative research which means that the data are in the form of sentences (spoken or written) and visual images (observed or creatively produced).

Jumanji: The Next Level is action-adventure comedy sequel directed by Jake Kasdan. The story continues the adventure of the four friends, Spencer, Martha, Bethany, and Fridge. When Spencer goes missing after attempting to repair the video game, the rest of the group decide to re-enter *Jumanji* to save him. At the same time, Spencer's grandfather, Eddie, and his friend, Milo Walker, inadvertently get sucked into the game too. As the group re-enter the game, they discover that the game has changed, and that is not as they expected. The players should be brave to know the unknown and unexplored parts, from the arid deserts to the snowy mountains, in order to escape the world's most dangerous game.

From the total number of 50 utterances, the researcher found four kinds of illocutionary acts identified from the main character's speech acts in *Jumanji: The Next Level* movie. They are representative acts (30%), directive acts (26%), commissive acts (8%), and expressive acts (36%).

This research found that the main characters produce locutionary and illocutionary acts in *Jumanji: The Next Level* movie is used to tell somebody

information about something, to make a situation clear to someone, to describe somebody look like, to willing someone about something happened, to express opinion, to express friendliness, to persuade someone in a conversation, to predict something in the future, to give someone an order, to advise people about something, and to express pleasure.



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CHAPTER 1. INTRODUCTION

This chapter contains six sub chapters. The general idea of the whole study is presented to give a clear overview about the topic being discussed. It provides the background that gives some information regarding the phenomenon to be investigated and also explains the reason why the research problem to be observed. It is followed by the research topic and research problem. In regard with conducting the research, this chapter also consists of research question which contains some questions about the problems that arise in the study, the goals of study that describes the purpose of the study, and the organization of the study. The further explanation is presented as follows:

1.1. Background of Study

As social being, people can live and maintain relationship only by making contact and communicating with each other. According to Wood (2006: 3) communication is a systemic process in which people interact with and through symbols to create and interpret meanings. In addition, communication is the process of establishing, maintaining and altering a system by means of signals sent and received which is appropriate with the rule (Forsdale, 1981). Furthermore, communication and language are unified. Both are used together to create successful conversation between speaker and hearer. A communication can be successful if the speaker and the hearer are able to understand the meaning of the utterances that they use in the interaction.

Language is the system of human communication to express all ideas and feelings using sound and symbol, either spoken or written (Hornby, 1995:662). Language becomes one of the important parts in communication because it concerns with human activity in society. As Yule (1996:47) states that in attempting to convey the message through the language, people express not only their ideas or feelings, but also the actions through utterances. Wijana says that speakers need to make their conversation always relevant to the context, clear, understandable,

concise, and straight forward” (1996: 450). It means that the utterance in communication process contains meaning and purpose. However, the same utterance might have more than one meaning.

The way of speaker to communicate is not only in the oral speech language or face to face talking, but also in the written language such as in newspaper, magazine, book, novel, movie script, short story and many others. Movie is a sequence of picture projected on a screen from developed and prepared film especially with an accompanying sound track (Monaco, 2000: 229). Movie is one of the tools that is used to deliver the events and also a medium of education that can demonstrate audio and visual to human, so people would be easier to accept education in the movie. Movie is defined as motion pictures considered as a source of entertainment or as an art. The utterances of the movie sometimes has not got suitability of the base form of written language rule, but the more important of the language is that the meaning contained can be understood. In addition, movie equips interesting things that could bring the viewer to influence in the story of its movie and also we get moral values of the movie which can be applied in the real life.

The writer of this study chooses *Jumanji: The Next Level* movie as the object of the research. *Jumanji: The Next Level* is action-adventure comedy sequel directed by Jake Kasdan. The story continues the adventure of the four friends, Spencer, Martha, Bethany, and Fridge. When Spencer goes missing after attempting to repair the video game, the rest of the group decide to re-enter Jumanji to save him. At the same time, Spencer’s grandfather, Eddie, and his friend, Milo Walker, inadvertently get sucked into the game too. As the group re-enter the game, they discover that the game has changed, and that is not as they expected. The players should be brave to know the unknown and unexplored parts, from the arid deserts to the snowy mountains, in order to escape the world’s most dangerous game. To understand the message of the movie, many linguistic aspects can be learned, including speech acts. This movie is chosen as the object of the study because it is a movie that presents a language phenomenon, especially speech acts that are used by the main character in the movie. There are many obvious phenomena that happen and make

the characters produce various speech acts in a variety of events, such as telling something, explaining, emphasizing, reporting and so on which pragmatically indicate speech acts. They utter words, phrases, clauses, or sentences in different speech acts.

Speech act is one of pragmatic fields which concerns with the act performed by the speaker through the words. Yule (1996:47) explains that speech act is the action performed by a speaker with utterance, such as refusing, requesting, persuading, and so forth. In uttering something, the speaker has the intention which closely relates with the context of situation such as the place, the time, and the way how the speaker conveys utterance. Speech act cannot be separated from the context because context builds the meaning of utterance and determines interpretation. From uttering something, the speaker expects response from the hearer as the effect toward utterance being uttered. By speech act, it can be understandable that not every utterance has the intended meaning and how the hearer interprets the utterance can be influenced by the context.

There are three types of speech acts including locutionary act, illocutionary act and perlocutionary act. Locutionary act is literal meaning of the utterances, illocutionary act is the action behind the utterances and perlocutionary act is the effect of utterances to hearer (Austin, 1962: 108).

Speech has important role in human life. Speech can transfer knowledge or at least share information when there is no ways to write.

Austin's theory of speech acts is applied in this research as the major theory. Locutionary and Illocutionary acts become the tool to analyze the data because it concerns with the speaker intentions and the speaker wants to achieve by uttering something. The theory is needed as a tool to analyze and describe the types of illocutionary acts used in *Jumanji: The Next Level* movie. This research also uses Searle's classification of speech acts theory to find out the purpose of the main character by using speech acts according to the context of situation.

1.2. Research Topic

In conducting a research, deciding a topic for discussion is needed in order to obtain valid data in analysis. As the previous explanation, the topic that is discussed in this research is about speech act, especially locutionary and illocutionary acts uttered by the main characters in *Jumanji: The Next Level* movie. The discussion presented in this thesis highlights the main characters' utterances, namely, Spencer, Martha, Bethany, and Fridge, Eddie, and Milo Walker.

1.3. Research Problems

The problem to be discussed is the use of illocutionary acts uttered by the main characters in *Jumanji: The Next Level* movie. In this movie, there are many speech act phenomena that happen and make the characters produce utterances such as warning, inviting, commanding, etc which belong to locutionary and illocutionary acts. These utterances also give the effects to the hearers to do something. Therefore, this study is conducted to explore the implied meanings of the main characters in conveying speech acts in the whole movie.

1.4. Research Questions

Based on the research problem above, the problems that are discussed in this research are formulated into two questions in the following:

1. What types of speech acts are uttered by the main characters in *Jumanji: The Next Level* movie?
2. What are the purposes and meanings of the main characters produce locutionary and illocutionary acts in *Jumanji: The Next Level* movie?

1.5. The Goals of Study

The research has several goals. First is to reveal the types of locutionary and illocutionary acts uttered by the main characters in *Jumanji: The Next Level* movie. And the second is to elaborate the implied meanings of the main characters producing locutionary and illocutionary acts in *Jumanji: The Next Level* movie.

1.6. The Organization of the Thesis

This thesis proposal is organized into three chapters. First chapter is introduction that consists of the background of the study, the research topic, the research problem, the research questions, the goals of the study, and the organization of the study. Second chapter describes the literature review. It provides the description of some previous researches that illustrate the similarity and the gap compared to this thesis and some theories that are used in conducting this research. Furthermore, chapter three is research methodology which concerns with the types of research, data collection, data processing and data analysis.

CHAPTER 2. LITERATURE REVIEW

This chapter presents the previous research and the theory used in analyzing this research. Moreover, this chapter does not only focus on the description of theory, but it also explains the previous research. It is to avoid the similar analysis and to prove that this research is never discussed previously. The explanation of pragmatics, the types of speech acts and context are clearly presented in this chapter.

2.1 The Previous Researches

Discussing the previous research is a must to avoid similar analysis with the other researches. The purpose is to find a gap and to reach different analysis and perception. The previous research is one of source references for us to get a better understanding of our research. These references make us easier in developing research. From the previous studies, we will know the advantages and disadvantages of the previous research. If we know the lack of prior research, so we can complete and improve it in this research. There are two previous researches that give some contributions to this research.

The first is conducted by Efendi (2016) that analyzed the speech acts in trial process in J.K. Rowling's *Harry Potter and the Order of the Phoenix* movies's subtitle. This study analyses the types of speech acts used by some characters in the trial process, the types of illocutionary acts are dominantly produced and the intended meaning of some characters in the trial process using speech acts. The research is based on Austin's (1962) theory of speech acts, Searle's (1983) theory of types of illocutionary acts, and Halliday's (1989) theory of context of situation. The result of this thesis shows that some characters in the trial process tend to use five types of illocutionary acts. They are assertive, directive, commissive, expressive, and declarative. The result also presents the most dominant illocutionary acts used is assertive with the percentage 56% (19 utterances). Second place is directive with percentage 35% (12 utterance) then, commissive, expressive, and declarative follow them with each has percentage of 3% or only 1 utterance.

Moreover, the purpose of some characters using speech acts are based on the types of illocutionary acts used by them. From the analysis, it is found that they tend to use assertive dominantly because they want to express the truth of falsity in their opinion referring to the case in the trial process. It means that most characters in the trial process want to show and to convince their strong argument.

The second previous research is a thesis written by Hamdani (2011) that analyzed the speech act in the dialogues of Peter Morgan's movie script *The Queen*. This study deals with the explanation of locutionary, illocutionary and perlocutionary acts produced by the main characters. The research employed a descriptive qualitative method as the research methodology and the data were taken from selected dialogues of 25 scenes of the movie. In analyzing the data, the researcher used Austin's and Searle's theory of speech acts to probe into brief analysis of the use of speech acts in daily communication. The results showed that there were four kinds of speech acts produced by the main characters (Elizabeth and Prime Minister). Illocutionary acts that consisted of directive appeared 14 times; assertive occurred 8 times; expressive were uttered twice and commissive was once. The most dominant illocutionary act was directive. It indicated that the characters expressed their feelings of getting the addressee to do something such as advising and commanding.

From those previous research, it can be concluded that this research is almost the same, both used the same theory in analyzing the utterances. Hamdani's research only investigates two main characters whereas Efendi's research investigates some characters, not only the main character. Meanwhile in this research, the writer investigate six main characters (Eddi, Fridge, Milo, Martha, Alex, and Spencer). Efendi's research which discuss illocutionary acts and uses movie as the object. The present research also uses the same theory (speech acts) in analyzing the utterances. Besides, the writer can learn more about speech acts. Those related studies are also useful for the writer as the comparison and guidance to do this research.

2.2 Theoretical Reviews

2.2.1 Pragmatics

Pragmatics is one of major fields of linguistic study that unravels meaning in language use. Different from semantics, pragmatic study concerns on meaning that is constructed by an interactional context. Yule (1996: 3-4) states that pragmatics concerns with the study of meaning of utterance conveyed by the speaker and interpreted by the listener. When people communicate with others, they utter utterances to express their feelings and to convey the message. The utterance that has been uttered by the speaker has the implied meaning that determines the speaker's intention. In addition, according to Horn and Ward (2004): "Pragmatics is the study of those context-dependent aspects of meaning which are systematically abstracted away from in the construction of content logical form." It is clearly described that pragmatics is closely tied to context. The particular context such as the time, place, and condition have contribution to the meaning of what the speaker has said. The speaker has to organize what she or he wants to say by looking at the context so that the intention will be understandable and the hearer can make the inference from the utterance that has been uttered. The study of pragmatics reveals the people's intentions, their assumptions, their purposes and the kinds of actions for examples request and order that they perform when speaking.

Furthermore, Levinson (1983: 9), states that:

"Pragmatics is the study of those relation between language and context that are grammaticalized, or encoded in the structure of a language. In another way, it can be said that pragmatics is the study of those aspects or the relationship between language and context that are relevant to the writing of grammar".

In conclusion, pragmatics concerns with what people say, what people intend and understand through their utterances according to the context. Context has the important role in the study of pragmatics. It builds the meaning of utterance and influences the hearer's interpretation.

2.2.2 Speech Acts Theories

Language is inseparable part in our everyday life. It means a device to convey message, communicate ideas opinions and thought. Speak a language performs speech acts such as making request, statements, giving comments, etc. Thus, viewing speech acts as the basic unit of communication, allows Searle to explicitly associated speech acts with the study of language (Schiffrin, 1994: 55). The term speech acts was coined by the linguistics philosopher John Langshaw Austin (1962) and developed by another philosopher Rogers Searle (1969). They maintained that when using a language, people do not only make propositional statements about objects, entities, states of affairs and so on, but they also fulfill function such as requesting, denying, introducing, apologizing, etc (Nunan, 1993: 65). In other words, they developed speech acts theory from the basic belief that language is used to perform action. Thus, it fundamental insights focus on how meaning and action are related to language (Schiffrin, 1994: 49). According to Richard (1965: 153) on *Longman Dictionary of Applied Linguistic*, language is system of human communication by means of the structured arrangement of sound (or their written representation) to form larger unit, e.g. morphemes, words, sentences. The speaker may use the language for stating, requesting, responding, greeting, thanking, and so on.

Speech acts include the study of pragmatics. Yule (1996: 47) states that generally speech act is defined as the act of communication. Speech act is what people do through language. In regarding to express their feelings, people produce not only utterances containing grammatical structure, but they also perform some actions through the utterances such as apology, complaint, invitation, promise, and so forth. The speaker normally expects that the act performed via utterance will be recognized by the hearer. After that the hearer can give the response as the effect of utterance that has been uttered. Here context plays an important role in analyzing utterance because it contributes to meaning of interaction. The speaker is not always expressing the intention directly, the speaker can use direct or indirect speech act and sometimes the speaker uses implicit or explicit meaning. For example, the speaker says 'This tea is really cold'. This utterance is uttered in a winter day, the

speaker reaches for a cup of tea and believes that it has been freshly made. The speech being performed is likely to be interpreted as a complaint. As shown in this example, speech act involves certain language functions in communication. The act must take place in a specific context of situation in order to be performed successfully. Furthermore, Levinson (1983: 243) adds the explanation of speech acts:

“All utterances not only serve to express proposition, but also perform action. In uttering some linguistic expressions a speaker was doing something, there is one privileged level of action that can be called the illocutionary act or more simply, the speech act”.

In short, speech act is how people do things with utterances. Speech act depends on the condition and situation between speaker and hearer. By knowing its context, identifying speech act that is carried through particular utterance can be comprehended easily.

2.2.3 The Type of Speech Acts

Action performed by producing the utterance will consist of three related acts. George Yule (1996: 48) writes on his book that in every occasion, speech act that produced action by performing some utterance, consists of three elements indeed. It is appropriate with Austin (1965) that isolates three basic senses in saying something and doing something. In this condition, there are three basic kinds of acts perform in their speech; locution, illocution, and perlocution act.

1. Locutionary Act

Semantically locutionary act is the literal meaning of an utterance. Peccei (1999: 44) states that locution is the semantic meaning that has actual form of words used by the speakers. Yule (1996: 48) also defined locutionary act, which is the basic act of utterance or producing a meaningful linguistic expression. It can be concluded that locutionary act is the actual meaning of the sentence without context influences. It means that context has not got connection between the meaning and where/when the utterance is stated. For

example when the speaker says “*I buy a car*”, it is actual meaning of the speaker that he/she buys a car.

2. Illocutionary Act

Illocution is what the speaker is doing by uttering. These include: commanding, offering, promising, threatening, thanking, etc (Peccei, 1999: 44). It means when we state utterance it would be an interpretation of what action inside it. Then Yule (1996: 48) said that we form an utterance with some kinds of functions in mind. It means in every utterance that is stated by speaker, then action is performed. It can be concluded that illocutionary act is what the speaker mean from what he/he says is based on the context. For example “*I want it*”, to interpret what speaker intent to the hearer should know the context.

To make clear about the meaning from the utterance, Searle *in* Levinson (1983: 240) proposed that speech act could be grouped into general categories based on the relation of word and world. There are five basic kinds of actions that one can perform on speaking or utterance, by means of the following types: representatives, directives, commissives, expressives, and declaratives.

1. Representative

Representative tells about the truth of the utterance. In other words, it presents external reality by making their utterance or words fit with the world as they believe it to be. Searle used the term “assertive” in stating this category. In my point of view, representative states the fact or opinion of something based on observation. This type performs action such as: stating, describing, affirming, boasting, concluding, claiming, predicting, reporting, informing, etc. For example when someone says “*You are clever*”, it represents the speaker’s assertions about someone. The speaker has opinion that the person is clever.

2. Directives

This second category means that speaker directs the hearer to do or perform something. Directive performs commanding, ordering, requesting, warning, suggesting, inviting, questioning, etc. For example when the speaker says “*Sit down please*”, it represents the speaker’s request to do something which is sit down.

3. Commissive

In commissives, speaker commits themselves to a future act. The speaker states or gives action in the future. These include promising, vowing, planning, threatening, offering, refusal, pledges, etc. They can be performed by the speaker itself, or by speaker as a member of a group. For Example “*I will marry you next month*”, it represents the speaker’s promise that he/she will marry him/her in the future.

4. Expressive

Searle makes a one category for speech act that focuses on primarily on representing the speaker’s feeling, it was expressive. The speaker expresses a psychological state. The expressions such as thanking, apologizing, welcoming, congratulating, condoling, pleasuring, like, dislike, joying, etc. For example “*Don’t be shy, my home is your home*”, it represents the speaker’s expression that he/she welcomes someone.

5. Declarative

This kind of speech act is quite special, because the speaker utters words or statement that change the situation, condition, and status of something. Declarative effects immediate changes in the institutional state. The paradigm cases are: excommunicating, declaration war, firing from employment, christening, etc. For example when the speaker says “*I now pronounce you husband and wife*”, it represents the speaker’s declaration that their status has changed.

3. Perlocutionary Act

The third part of speech act is perlocution. This is the actual result of the locution. Perlocution is the effect of an utterance to the hearer. Levinson wrote on his book (1983: 236), perlocutionary act is the effect on the audience by means of uttering a sentence. The hearer has reaction after the speaker uttered a sentence. It means perlocutionary is effect or reaction on the hearer. Then Yule (1996:48) on his book stated assumption that the hearer will recognize the effect you intended. It means speaker assumes that the hearer would recognize the effect through the utterance of the speaker. It can be concluded that the perlocutionary act is the effect or reaction of the utterance through addressee's feeling after speaker uttering or illocutionary force. For example when the speaker says "*Here's your coffee*", this utterance would give happy feeling to hearer. Or on the contrary situation like the example: "*Your father passed away*", this utterance would give unpleasant feeling to hearer. It is also important to note that when determining and describing the perlocutionary act, someone must know the context, because a different context causes a different interpretation.

CHAPTER 3. RESEARCH METHODOLOGY

The third chapter discusses research methodology that applied for the research. It consists of four subchapters. The type of research is the first subchapter, the second explains about how data are collected, the third subchapter is data processing, and the last is data analysis. The aim of this chapter is to let the readers understand the way and how this research is arranged into good research.

3.1 Type of Research

Since the data is a descriptive (utterances), the type of research is using qualitative research. As Denscombe (2007: 296) stated that qualitative data take the form of words (spoken or written) and visual images (observed or creatively produced). Based on this understanding, the most suitable type of research used in this research is qualitative research, because it deals with words and utterances. Descriptive analysis is a suitable way to the research, because the aim of this study is to describe the intended meanings and the purposes why the main characters in using some speech acts in *Jumanji: The Next Level* movie.

3.2 Data Collection

According to Denscombe (2007:230), document includes obtaining the data via internet as an object of research. The data in this research are collected from the internet. The movie collected from <http://losmovies.live> website, the subtitle collected from <http://subscene.icu> website, and the movie script collected from <https://www.springfieldspringfield.co.uk> website. The data are in the form of *Jumanji: The Next Level* movie. As the focus of study on speech acts, this research uses purposive sampling. Thereby, the research is focus on the clauses that are represented speech acts expressed by main characters. The number of clauses that allegedly uttered by the main characters are 50 clauses. The data are focused on locutionary and illocutionary acts that are uttered by the main characters, in a whole *Jumanji: The Next Level* movie.

3.3 Data Processing

After the data have been collected, they are processed using speech acts in order to classify into locutionary and illocutionary acts in some steps. First, Choosing and grouping the utterances based on Austin's theory of speech acts. The data that have been classified according to locutionary and illocutionary acts types are presented into a table. This table contains the result of classifications of the main characters and the number of occurrences in the whole movie. Then the data are classified into the form of illocutionary acts based on Searle's theory. And then, the data are calculated in the percentage form to know which type of locutionary and illocutionary acts is mostly used by the main characters.

3.4 Data Analysis

After the data have been process, the data are:

1. Analyzed the type of illocutionary acts
2. Calculated in the number of the utterances
3. Describe the utterances of the main characters that related to the intention
4. Analyze the intention why the main characters use that utterances
5. Drawing the conclusions

This is the examples of the data analysis:

Greetings

Greetings are something friendly or polite that you say or do when you meet or welcome someone. It can also means a polite word or sign of welcome or recognition. It is a salutation at meeting. Here is the example of greetings from expressive speech acts conducted by the main character.

Milo : *Morning!*

Fridge : *Morning, sir. Sorry to barge in on you.*

The dialogue above represents the situation in the morning. “*Good Morning*” expresses good wishes on meeting or parting during the morning. Milo Walker greets Fridge, the one of Spencer’s friend as he wants to sound friendly.

Describing

The representative act of describing is to give an account in words of (someone or something), including all the relevant characteristics, qualities, or events. It represents how something or someone may look like. Here is the example of describing of representative act expressed by the main character.

Bravestone : *So then what’s going on here?*

Ruby : *Okay, this is going to sound very, uh, strange. But we are in a video game called Jumanji, and we are in the bodies of video game characters. And we’ve been here before, Fridge and I.*

The dialogue happened when the main characters enter to video game, Grandpa Eddie as Bravestone and Martha as Ruby. Bravestone seems so confused, as the conversation above tells that Ruby and Fridge has been there before then Ruby tries to describe the situation that they enter the game called Jumanji. As long as they in Jumanji their body become the characters called avatar.

CHAPTER 5. CONCLUSIONS AND SUGGESTIONS

The last chapter presents the conclusions and suggestions. The conclusions present the summary of the research findings related to the theory and object of the research. The suggestions give ideas and opinions from the researcher, suggested to the readers and other researchers.

5.1 Conclusions

Based on the research findings and discussions in chapter IV, the conclusions can be described as follows:

1. The researcher found four kinds of illocutionary acts identified from the main character's speech acts in *Jumanji: The Next Level* movie. They are representative, directive, commissive, and expressive. The main characters express each illocutionary act in various forms. The representative acts that are found are 15 data (30%) in the form of informing (2 data), explaining (1 data), describing (2 data), agreeing (4 data), arguing (1 data), predicting (2 data), convincing (2 data), and stating opinion (1 data). Directive acts are 13 data (26%) in the form of questioning (2 data), commanding (3 data), warning (3 data), inviting (1 data), and suggesting (4 data). Commissive acts are 4 data (8%) in the form of offering (2 data), promising (1 data), and pledging (1 data). And expressive acts are 18 data (36%) in the form of greeting (3 data), thanking (1 data), apologizing (1 data), complimenting (2 data), mocking (2 data), stating pleasure (2 data), stating dislike (3 data), stating confusion (2 data), stating surprise (1 data), and stating fear (1 data). One kind of illocutionary acts that is not performed by the main character's speech acts in *Jumanji: The Next Level* movie is declarative. Declarative is quite special, because the speaker utters words or statement that change the situation, condition, and status of something. Declarative effects immediate changes in the institutional state.

2. The researcher concludes that the main characters produce locutionary and illocutionary acts in *Jumanji: The Next Level* movie is used to tell somebody information about something, to make a situation clear to someone, to describe somebody look like, to willing someone about something happened, to express opinion, to express friendliness, to persuade someone in a conversation, to predict something in the future, to give someone an order, to advise people about something, and to express pleasure.

5.2 Suggestions

The research is done to analyze speech acts acts in *Jumanji: The Next Level movie*. Based on the conclusions of the research, the suggestions can be described as follows:

1. To the students of English Department, the researcher suggests to conduct further research using another point of view of the data. There must be a research on movie by using another linguistics theory.
2. For the linguistic students, they should pay much attention to the concept of speech acts because it requires a deep understanding, especially the meaning of the words through the utterance.
3. For other researchers, they may conduct further research about speech acts acts in *Jumanji: The Next Level movie* because the researcher does not cover all of the speech acts in the study of linguistics.

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APPENDICES




Notes:



DN : Data Number



CIA : Classification of Illocutionary Acts

KIA : Kind of Illocutionary Acts




No.	Second	CIA	KIA	Speaker	Dialogue	Scene
1	00:07:20	Directive	Suggesting	Eddie	<p>Spencer: I don't know. Long distance relationships are hard. I mean, I know everybody says that, but turns out it is true.</p> <p>Eddie: Can I give you a little advice? Listen to me. Every single day on every single subway car, there's lots of ladies in New York City. And one in five of them, I would marry, no questions asked. This is the best time of your life.</p>	



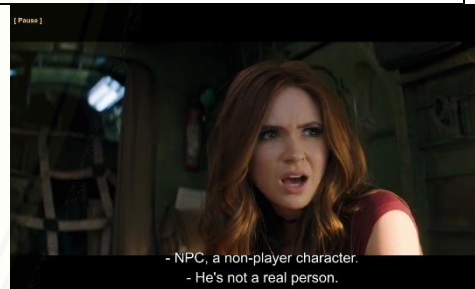
2	00:09:32	Expressive	Greeting	Martha	<p>Martha: Hai.</p> <p>Bethany: Yee Yee Yeay.</p> <p>Martha: How are you?</p>	 <p>Hi!</p>
3	00:09:37	Expressive	Complimenting	Bethany	<p>Bethany: Oh My God. You look amazing.</p> <p>Martha: Thank you. Fridge.</p>	 <p>[Phone]</p> <p>- Oh, my God, you look amazing. - Thank you.</p>
4	00:10:06	Expressive	Stating Pleasure	Bethany	<p>Martha: No okay. You don't have to. It's just nick name on my collage friends give it that. It's like you don't have to copy that. If you don't want too.</p> <p>Bethany: M, I love it. So hot.</p>	 <p>M. I love it. It's so hot.</p>




5	00:10:58	Commissive	Offering	Milo	<p>Milo: You mind if I make some eggs?</p> <p>Eddie: Do whatever you want. I don't care. Just hurry up. I don't have all day.</p>	
6	00:11:51	Expressive	Stating Dislike	Eddie	<p>Milo: Good?</p> <p>Eddie: Meh.</p> <p>Milo: What do you mean, meh?</p> <p>Eddie: Meh. What do you want already?</p>	



7	00:13:05	Directive	Inviting	Eddie	<p>Fridge: Grandpa Eddie?</p> <p>Eddie: Anthony?</p> <p>Fridge: Sure, me.</p> <p>Eddie: Anthony! How are you? Come on in.</p>	
8	00:13:27	Expressive	Greeting	Milo	<p>Milo: Morning!</p> <p>Fridge: Morning, sir. Sorry to barge in on you.</p>	




9	00:16:34	Representative	Convincing	Martha	<p>Martha: We can do this. We've been there. We know what to expect.</p> <p>Fridge: I got to stop hanging out with white people. I don't know what the hell is wrong with me.</p>	 <p>We can do this. We've been there. We know what to expect.</p>
10	00:16:39	Representative	Agreeing	Bethany	<p>Bethany: She's right. We played before and we won.</p> <p>Fridge: We barely survived!</p>	 <p>She's right. We played before and we won.</p>
11	00:19:11	Expressive	Stating Confusion	Oberon	<p>Ruby: Bethany?</p> <p>Oberon: What? I'm not... No!</p> <p>[looks down at his body]</p> <p>Oberon: No, no, no, no, no, no, no. No! No!</p> <p>Yoh! Oh, no! No! No! This can't be happening!</p>	 <p>[Pause]</p> <p>- Bethany?</p> <p>- What? I'm not...</p>




12	00:19:45	Expressive	Confusion	Bravestone	<p>Oberon: If I am... then you, Spencer? Bravestone: Why does everybody keep calling me Spencer?</p>	 <p>[Penne] Why does everybody keep calling me Spencer?</p>
13	00:19:48	Expressive	Greeting	Mouse	<p>Ruby: No, that is Grandpa Eddie. And that is Milo. Mouse: Pleased to meet you.</p>	 <p>[Penne] Pleased to meet you.</p>
14	00:20:16	Representative	Describing	Ruby	<p>Bravestone: So then what's going on here? Ruby: Okay, this is going to sound very, uh, strange. But we are in a video game called Jumanji, and we are in the bodies of video game characters. And we've been here before, Fridge and I.</p>	 <p>[Penne] but we are in a video game called <i>Jumanji</i>.</p>




15	00:21:18	Directive	Warning	Ruby	<p>Ruby: Mr. walker don't get too close to the water.</p> <p>Oberon: Stay away from there.</p>	 <p>[Pause] Mr. Walker, don't get too close to the water!</p>
16	00:23:58	Representative	Agreeing	Ruby	<p>Nigel: Ruby Roundhouse, killer of men, welcome to Jumanji.</p> <p>Bravestone: Killer of men?</p> <p>Ruby: Yeah, I, uh, I kill guys.</p>	 <p>- "Killer of men?" - Yeah, I, uh... I kill guys.</p>
17	00:24:16	Representative	Informing	Ruby	<p>Oberon: He's a, what is it called?</p> <p>Ruby: NPC, a non-player character.</p> <p>Oberon: He's not a real person.</p>	 <p>[Pause] - NPC, a non-player character. - He's not a real person.</p>

18	00:24:39	Directive	Commanding	Ruby	<p>Bravestone: Do I have a letter?</p> <p>Ruby: Check your pockets.</p> <p>Bravestone: Why would I have a letter?</p>	 <p>- Check your pockets. - Why would I have a letter?</p>
19	00:27:48	Directive	Questioning	Bravestone	<p>Nigel: And remember, the goal is to recover the loot. To wrest it from the hands of the brute. And if you wish to leave the game, you must save Jumanji and call out its name.</p> <p>Bravestone: Excuse me. Who is Jumanji?</p>	<p>[Panic]</p>  <p>Excuse me. Who is Jumanji?</p>
20	00:30:37	Expressive	Mocking	Mouse	<p>Bravestone: I think my eyes are a different color.</p> <p>Mouse: All of you is a different color.</p>	<p>[Panic]</p>  <p>All of you is a different color.</p>




21	00:31:44	Representative	Explaining	<p>Oberon, Ruby</p> <p>Mouse: Yes, indeed. That is an Ostrich. The Ostrich is fly less bird. On of 60 specieses. We got the penguin, we got the emu, and we got the kiwi. Look, the funny thing is I don't remember.</p> <p>Oberon, Ruby: You are zoologist.</p>	
22	00:32:24	Directive	Warning	<p>Ruby</p> <p>Ruby: Don't get so close.</p> <p>Bravestone: Just a bird. C'mon. Get moving. Get out here.</p>	

23	00:33:18	Representative	Describing	Ruby	<p>Ruby: I'm not your nurse. Okay, listen. These tattoos on our arms that is your life count. We each have three lives. You and Fridge each have two left. If you lose all three, listen to me, it is game over. Oberon: That's it. You're dead.</p>	
24	00:37:27	Representative	Predicting	Bravestone	<p>Bravestone: We're going to make it. Ruby: No, we're not! Oberon: I don't think we're not going to make it!</p>	
25	00:39:26	Expressive	Complimenting	Oberon	<p>Ruby: Nunchucks? That's new. Oberon: Damn, that's a good list.</p>	



26	00:41:33	Expressive	Dislike	Bravestone	<p>Mouse: You know, is really good to see you, Ed.</p> <p>Bravestone: I don't wanna hear it.</p>	 <p>I don't wanna hear it.</p>
27	00:41:37	Representative	Arguing	Mouse	<p>Bravestone: You sold me out, Milo.</p> <p>Mouse: I did not sell you out. We sold our bussines. It was our time.</p>	 <p>[Phone]</p> <p>- You sold me out, Milo. - I did not sell you out.</p>
28	00:49:05	Expressive	Surprise	Ruby	<p>Ruby: Come on. Spencer. Oh my God you're alive.</p> <p>Ming: Why are you guys doing here?</p>	 <p>Oh, my God, you're alive.</p>



29	00:50:06	Directive	Suggesting	Ming	<p>Ming: You guys shouldn't have come. I had it under control.</p> <p>Ruby: Did you? Because it looked like you just got murdered.</p>	 <p>You shouldn't have come. I had it under control.</p>
30	00:51:05	Commissive	Pledging	Oberon	<p>Oberon: I swear, man, if we survive, I'm going to kill you.</p> <p>Ruby: I just can't believe you came back here on purpose.</p>	 <p>I swear, man, if we survive,</p>
31	00:53:15	Directive	Suggesting	Ruby	<p>Ruby: "Follow the flame". I guess we have to follow her.</p> <p>Ming: You guys follow her. We'll go search the camels.</p>	 <p>[Pause] "Follow the flame." I guess we have to follow her.</p>

32	01:00:43	Expressive	Dislike	Oberon	<p>Ruby: Oh, my God. That was awful.</p> <p>Oberon: I hate being the map guy!</p>	<p>[Panne] I hate being the map guy!</p>
33	01:07:03	Representative	Opinion	Oberon	<p>Ming: Okay, we can do this. Take our time and make careful decision.</p> <p>Oberon: What are you talking about this is obvious. We start with the ridge there, and jump of there, and we jump to the right thirty degrees. Then like two sides of trapezoid. Geometry, that's what is for.</p> <p>Maybe this character not totally worthless</p>	<p>[Panne] Maybe this character's not totally worthless.</p>


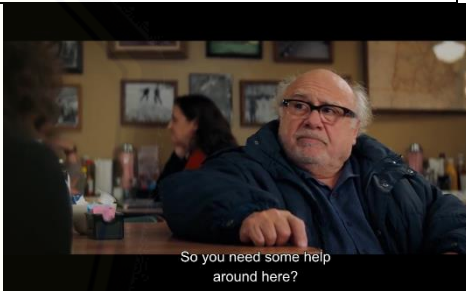

34	01:09:02	Directive	Commanding	Oberon	<p>Oberon: Now head for the rhombus.</p> <p>Bravestone: C'mon. Hurry up.</p>	 <p>[Panne] And now head for the rhombus!</p>
35	01:09:51	Directive	Commanding	Bravestone	<p>Oberon: Spencer behind you.</p> <p>Bravestone: Jump! I got you!</p>	 <p>[Panne] Jump!</p>
36	01:15:23	Expressive	Apologizing	Bravestone	<p>Bravestone: I'm sorry, Milo.</p> <p>Mouse: Hey, I'm sorry too, Eddie. I should have tracked you down a long time ago.</p>	 <p>[Panne] I'm sorry, Milo.</p>


37	01:15:40	Expressive Pleasure	Stating	Bravestone	<p>Bravestone: Well, I'm glad you came over for coffee.</p> <p>Bravestone: What made you do it, huh? I mean, why now? Milo, what's going on?</p>	
38	01:22:11	Representative	Agreeing	Ruby	<p>Bravestone: Martha, wanna come with me?</p> <p>Ruby: Of course.</p>	
39	01:22:22	Expressive Fear	Stating	Oberon	<p>Oberon: I forget how that feels like. Scary.</p> <p>Ruby: Yeah.</p> <p>Seaplane: Hey, we can do it. This team can do anything.</p>	

40	01:22:31	Representative	Convincing	Seaplane	<p>Oberon: I forget how that feels like. Scary.</p> <p>Ruby: Yeah.</p> <p>Seaplane: Hey, we can do it. This team can do anything.</p>	 <p>We can do it. This team can do anything.</p>
41	01:25:02	Directive	Questioning	Ruby	<p>Ruby: There's something I have to ask you.</p> <p>Bravestone: Okay.</p> <p>Ruby: Why didn't you come visit when you were supposed to?</p>	 <p>Why didn't you come visit when you were supposed to?</p>

42	01:29:57	Expressive	Mocking	Oberon	<p>Mouse: Alright, let's back up. Let's go back a little bit. Let's clear some stuff up.</p> <p>Oberon: He's super brave. I've always been the super clever one, and he's always been super brave. And super ball-less.</p> <p>Mouse: Stop saying that! Both of my balls are right here!</p> <p>Oberon: In spirit. They're here in spirit. Always.</p>	 <p>[Pause]</p> <p>- And super ball-less. - Stop saying that!</p>
43	01:33:01	Directive	Suggesting	Oberon	<p>Jurgen the Brutal: At last, we meet. This is the story day.</p> <p>Oberon: Yes, it is so great to meet you. An honor, if that be the Falcon jewel in the thick and big neck, perhaps we should take it.</p>	 <p>perhaps we should...</p>

44	01:36:14	Representative	Informing	Ruby	<p>Guard: Jurgen the Brutal. The brother's Kababik happen delayed in Gorek. These are rascal.</p> <p>Ruby: I forget to tell you one thing. I have a boyfriend.</p>	
45	01:46:45	Expressive	Thanking	Ming	<p>Mouse: "You're not losing me, buddy. I'll always be with you."</p> <p>Ming: Being your partner is one of the best things I ever got to be.</p> <p>Mouse: He says, "Thank you."</p> <p>Ming: No, no. Thank you, Milo.</p>	
46	01:48:23	Directive	Warning	Mouse	<p>Bravestone: Hey, guys. Thanks for coming to get me.</p> <p>Mouse: You do it again, your ass is going to be stuck here, Spencer! Because I'm not coming back!</p>	<p>[Pause]</p> 

47	01:49:40	Representative	Predicting	Spencer	<p>Eddie: Let me tell you something. Getting old...</p> <p>Spencer: I know. Getting old sucks.</p> <p>Eddie: Getting old is a gift. I forget that sometimes, but it is. What more could a guy possibly want?</p>	
48	01:51:42	Commissive	Offering	Eddie	<p>Eddie: Mm. So you need some help around here?</p> <p>Nora: You mean it? I mean, I'd be honored.</p>	
49	01:52:34	Commissive	Promising	Spencer	<p>Spencer: One thing. Can we all agree? Let's never go back there.</p> <p>Fridge: I thought we already agreed on that.</p>	

50	01:52:40	Representative	Agreeing	Bethany	Fridge: I thought we already agreed on that. Bethany: That's fine.	
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JUMANJI THE NEXT LEVEL SYPNOSIS

By: <https://www.imdb.com/title/tt7975244/plotsummary>

A year after the events of the previous film, friends Spencer Gilpin, Anthony "Fridge" Johnson, Martha Kaply and Bethany Walker have graduated high school and gone their separate ways. Bethany is travelling the world performing community service, Martha has become a popular girl in college while Fridge has been working out extensively. To celebrate the holidays, they arrange a reunion at Nora's diner in Brantford, New Hampshire.

Meanwhile, Spencer has encountered a rough patch in his life while attending college in New York. Unhappy with his lowly supermarket job, he has also put his long-distance relationship with Martha on hold. When he returns home, he finds his maternal grandfather Eddie sharing his room while he recovers from hip surgery. That night, as Spencer and Eddie discuss their problems, Eddie tells his grandson that college is the best time of one's life and that things are destined to go downhill as one grows older.

Despairing that his life is ever going to improve, Spencer decides to re-don the persona of Dr. Smolder Bravestone within the Jumanji video game. Retrieving the broken pieces of the game which he had secretly kept, he repairs it to a barely-working condition and reactivates it.

The next morning, Spencer's three friends are baffled when he fails to show up for their scheduled reunion and visit his house looking for him. There, they meet Eddie and his estranged friend Milo Walker, learning that the two men were once joint owners of Nora's and had fallen out after Milo chose to retire. While searching for Spencer, the threesome hears the dreaded drum beats of Jumanji and discover the game running in his basement. Reluctantly, they all decide to re-enter the game in order to rescue him.

Upon entering the game, Martha and Fridge are shocked to find that things are different from their last adventure. While Martha has become Ruby Roundhouse once

more, Fridge now occupies the body of Professor Shelly Oberon. Further complicating matters, the damaged game has inadvertently sucked in Eddie and Milo too, transforming them into Bravestone and Franklin "Mouse" Finbar respectively. Bethany is nowhere to be seen.

NPC guide Nigel Billingsley arrives and gives the players their new mission: evil conqueror Jurgen the Brutal, the murderer of Bravestone's parents has stolen a gem known as the Falcon Jewel which guarantees good harvests. The four adventurers must reacquire the jewel and "show it to the sun", calling out Jumanji's name to win.

After Nigel drops the players in a desert, they are attacked by a herd of ostriches, barely making an escape in an abandoned dune buggy. It quickly becomes apparent that Eddie's stubborn impulsiveness and Milo's penchant for making long-winded explanations is endangering the group. At a place known as the Oasis, the team runs into Spencer, who is now a female cat burglar named Ming Fleetfoot. Following the clues given to them, Fridge and Martha obtain a desert fruit called the Jumanji Berry while discovering a pool of green glowing water which allows them to exchange avatars.

As Spencer and Milo search for camels for the group to ride, Eddie gets into a brawl with dozens of strangers. The battle draws the attention of Switchblade, a mercenary who is Bravestone's sole weakness. Using a rocket launcher, Switchblade kills all the players with a single shot, costing each one of them a life. Riding the camels to their next destination, the team is slowed down when Eddie and Milo argue about the latter's choice to retire from the restaurant business, a decision which angered the workaholic Eddie. The fight ends when Eddie crushes Milo beneath a rock.

Eventually, the group arrives at the next level: a series of moving rope bridges spanning a canyon. It is not long before they encounter a horde of angry mandrills, which hound the players and attempt to hurl them off the bridges. Although Fridge is able to guide the team across using his avatar's geometry skill, they are ultimately surrounded on the other side by the vicious primates. At the last moment, they are rescued by Alex Vreeke, whom Bethany had recruited after being left behind. Playing

as Jefferson "Seaplane" McDonough once more, Alex reveals that Bethany's new avatar is a black horse named Cyclone, and that the two of them had brought along winter gear for the others to wear.

Eddie and Milo reconcile, with the latter explaining that he was terminally ill and wished to make amends with Eddie before he died. As the group prepares to confront Jurgen at his mountain fortress, Fridge tells everyone that the mismatched avatars have been a major liability up to this point. Upon finding a river flowing with the mysterious glowing water, they are able to restore Spencer, Fridge and Bethany to their original avatars, with Eddie and Milo becoming Ming and Cyclone respectively.

Unfortunately, the two old men are captured by Jurgen's men shortly afterwards, leaving the original team of five to rescue them. Infiltrating the mountain fortress, Alex loses two of his lives trying to rescue Milo, while Fridge and Bethany pose as a pair of famous brothers Jurgen is expecting. Meanwhile, Spencer and Martha rekindle their relationship while finding and freeing Eddie.

Inside the fortress, Martha battles Jurgen's goons to music while Spencer pursues the fleeing Jurgen. Confronting the conqueror aboard his zeppelin, Spencer deduces that the Jumanji Berry is Jurgen's weakness, using it to subdue and defeat the villain. Below, Cyclone is revealed to be a flying horse, which leads to Milo carrying Eddie to meet Spencer in midair. Spencer tosses the Falcon Jewel to his grandfather, who points the gem at the sun as instructed by Nigel. Their mission accomplished, the whole team cries out "Jumanji", ending the game.

Nigel arrives to send the players home, but Milo expresses his wish to stay in the game. Eddie bids him farewell, understanding his motivations and thanking him for their friendship. Spencer in turn thanks his friends for coming for him, whereupon Fridge tells him not to do it again. Everyone returns safely to Spencer's basement, and Eddie changes his mind about growing old, saying to Spencer that it is in fact "a gift".

Spencer and Eddie finally go to Nora's, where it is revealed that the diner's current owner is actually Nora Shepherd, the aunt of Judy and Peter and an old friend

of Eddie's. Using the lessons he learned as Bravestone, Eddie begins to flirt with her, smoldering intensely as he does so.

In a mid-credits scene, Spencer's mother calls in a repairman to fix the basement heater, who stumbles across the game and its console. Back at Nora's, a herd of ostriches stampedes past the diner, shocking Spencer and his friends.



JUMANJI: THE NEXT LEVEL MOVIE SCRIPT

By: <https://www.moviequotesandmore.com/jumanji-the-next-level-best-quotes/>

Bethany: Leaving this to come see you and I can't wait.

Martha: [On Message] So excited!

Fridge: [On Message] Brunch Saturday at Nora's?

Janice: Dad we're home.

Eddie: I am in the kitchen. Jan, Spencer! In the kitchen.

Janice: Dad are you climbing up ladder? Dad how you doing?

Eddie: What's look like I am doing? I am changing your light bulb.

Janice: I leave you for 10 minutes and you climbing ladder?

Eddie: Oh what, you think I can't change your light bulb?

No, no, no I got it, I got it. I am fine.

Hey, how's New York city?

Spencer: Great!

Eddie: How's school?

Spencer: It's okay. How you doing?

Eddie: I'm terrific. I don't even know what I'm doing here.

Janice: You're recovering from hip surgery.

Eddie: Meh! I'll be out of here in no time.

Janice: It's not a prison.

Eddie: I want to get back to my apartment. Is that so terrible?

Janice: Your apartment? Yes, it's terrible.

Spencer: Is it really cold in here?

Janice: Yeah. The downstairs heater isn't totally working. The guy's coming in the morning.

Eddie: It's like a goddamn icebox.

Janice: Did you called a Milo?

Eddie: What? No!

Janice: He called you five times. You just called him back.

Eddie: I am not calling back because I don't want talk to him.

C'mon I'll help you with your bags.

Spencer: Oh, you staying in here?

Eddie: We're roommates.

Spencer: Yeah, maybe I can stay down stair on a couch.

Eddie: What? Don't be ridiculous.

Spencer: If you want.

Eddie: It's couple weeks. It's fine. Come on in. Make yourself comfortable.

Fridge: [On message] Yo. Spencer! You there?

Spencer: [On message] See you then.

Janice: Look at you two. How sweet is this.

Okay, I have to leave for work probably before either of you gets up but the heater guys coming in the morning.

Spencer: I think I'm gonna eat with my friends with brunch at 10.

Janice: Oh that will be nice. Where are you going?

Spencer: Nora's

Eddie: Why you going there for? All restaurants in Brantford, you gotta go that one.

Spencer: I don't pick it.

Janice: Dad, what difference it makes. It's been a years.

I love you Honey. I am so glad your home.

Spencer: Love you too Mom.

Eddie: [to Spencer] Getting old sucks. Don't let anybody tell you any different.

Eddie: You still got that little girlfriend?

Spencer: No. We're not together anymore. I don't think.

Eddie: Was it her or you?

Spencer: It's complicated.

Eddie: Try me. We'll see if I can understand.

Spencer: Well, when we first got together, we were sort of different people than we are now. I mean, last year was amazing. I was a senior in high school. I had a girlfriend. Like, I finally figured out who I was, or something. I wish I could just feel like that again, I guess.

Spencer: I don't know. Long distance relationships are hard. I mean, I know everybody says that, but turns out it is true.

Eddie: Can I give you a little advice? Listen to me. Every single day on every single subway car, there's lots of ladies in New York City. And one in five of them, I would marry, no questions asked. This is the best time of your life.

Spencer: It is?

Eddie: Yes, it is. So pull it together! It doesn't get any better than this. It's all downhill from here.

Martha: Hai.

Bethany: Yee Yee Yeay.

Martha: How are you?

Bethany: Oh My God. You look amazing.

Martha: Thank you. Fridge.

Bethany: Fridge. Come here.

Bethany: So we're building a houses for two months and then on the way home, we stop in Costa Rica. It was so amazing.

Martha: It was so awesome. I am so happy for you. All that so cool.

Fridge: So "M", is that does we should called you now?

Martha: No okay. You don't have to. It's just nick name on my collage friends give it that. It's like you don't have to copy that. If you don't want too.

Bethany: M, I love it. So hot.

Martha: [Laughing] Okay.

Fridge: You and Spencer still not...

Martha: Yeah, we still have a break.

Bethany: Where is he? By the way.

[as Eddie's former friend and business partner Milo turns up at Janice's house]

Eddie: What do you want, Milo?

Milo: Nice to see you too.

[pause]

Milo: Yes, I'd love to come in for a cup of coffee. Thanks for asking.

[after Milo makes them a cup of coffee]

Milo: You mind if I make some eggs?

Eddie: Do whatever you want. I don't care. Just hurry up. I don't have all day.

Milo: You going somewhere?

Martha: Have you been in touch with Spencer in much?

Fridge: Ya, you know. Not really actually.

Bethany: I teks him a lot but he doesn't always teks me back.

Martha: I know.

Fridge: It's just been crazy lately with class, practice, and game on the weekend.

Martha: Yeah, totally I know. I've just lil bit worry about him.

Fridge: Okay, where he is?

Milo: Good?

Eddie: Meh.

Milo: What do you mean, meh?

Eddie: Meh. What do you want already? You've been call and call. You show up and blew after 15 years. Why? Cause you wanna make some eggs?

Milo: You remember when we first open. We add a lil dish washer, Morris.

Eddie: Yeah, course I remember Morris.

Milo: Six day a week. Two in the morning it start.

Eddie: The dishwasher.

Milo: Little Morris.

Eddie: What? Just get the gist. I know what you want. You wanna apologize. And I hate to tell you. I am not interesting.

Milo: You think I suppose to apologize to you?

[Knock-knock]

Eddie: The heater guy.

[after Spencer fails to show up at their reunion, Martha, Fridge and Bethany drop by his home]

Fridge: Grandpa Eddie?

Eddie: Anthony?

Fridge: Sure, me.

Eddie: Anthony! How are you? Come on in.

Fridge: How are you doing?

Eddie: Get older sucks. Don't ever let anybody tell you any difference.

Fridge: This is Martha and Bethany. This is Spencer's grandfather, Eddie.

Eddie: Martha? You're the little girlfriend.

Martha: Uh...

Milo: Morning!

Fridge: Morning, sir. Sorry to barge in on you.

Eddie: You're not barging.

[referring to Milo]

Eddie: He's barging.

Milo: Milo Walker.

Fridge: Wait, Milo? Like Milo and Eddie's.

Milo: Nice to meet you.

Fridge: Hey, my Dad say that is that the best restaurant in the town. We were just been there. It's called Nora's now.

Eddie: Nora's? it's been not restaurant, it's more like breakfast place now.

You with Spencer?

Fridge: No, we come here to look for him.

Milo: You're hungry? There is some eggs.

Fridge: Take a look then.

Milo: Oh man you can more take a look it.

Fridge: Okay.

Bethany: Do you need hand?

Eddie: Do I look like need a hand?

Bethany: Martha? Hei.

Martha: Where's he?

[Hearing the drum sound]

Fridge: You hear that?

Bethany: Yes.

Milo: You hear something?

Eddie: Probably the heat is broken.

Bethany: How it even get here?

Fridge: I don't know. Maybe he wants back for something?

Bethany: Is he try to fix it?

Fridge: Why would anyone try to fix that.

Bethany: I don't know. Maybe he wants to buy a part or something.

Fridge: Okay, I am calling on him. I am sure everything is fine.

[referring to Spencer phone that he left behind]

Martha: Fourteen texts and four missed calls. I don't think he went out. I think he went back in.

Fridge: No, no, no. No, no, no, no, no.

Bethany: What? No. Why?

Fridge: Come on, man!

Bethany: Why would he do that?

Fridge: Remember what it was like?

Bethany: I got eaten by a fricking hippo!

Fridge: I got killed by a piece of cake!

Martha: Guys, guys! How is he going to get out?

Fridge: Uh, he's just got to take the green jewel.

Bethany: And stick it back in the statue thing.

Martha: By himself?

[referring to Spencer]

Martha: We got to go get him.

Fridge: Are you crazy?

Bethany: I'm coming with you.

Fridge: Are you out of your minds?

Martha: We can do this. We've been there. We know what to expect.

Fridge: I got to stop hanging out with white people. I don't know what the hell is wrong with me.

Bethany: She's right. We played before and we won.

Fridge: We barely survived!

Martha: You know he would do it for you. For any of us.

[as Martha goes to touch the game console]

Fridge: Be careful. It looks pretty busted.

[Martha touches the game console and sparks of electricity fly, starting the game]

Nigel: [on the TV] Welcome to Jumanji.

[they start getting sucked into the game]

Fridge: What? We haven't even picked our guys yet!

Bethany: What?

[as she's being sucked into the game]

Martha: Okay. Okay. Here we go. Oh, I hate this part. Alright. Okay.

Fridge: This is not happening!

[both Martha and Fridge get sucked into the game, but Bethany is left behind]

Bethany: You guys?

[in the game as Martha as Ruby sees Bravestone]

Ruby: am I? Is it, I can't believe. Oh, it's her. I am her.

Ruby: Spencer.

Bravestone: Spencer?

Mouse: What in tarnation? Where am I?

Bravestone: What the hell is this?

Ruby: Oh, my God.

Mouse: Eddie?

Bravestone: Who the hell are you?

Mouse: I'm Milo Walker. Who are you?

Bravestone: Milo?

Mouse: What on earth? What...?

Bravestone: What the...?

Mouse: Oh, my. Wait a minute. Oh, Lord.

[looking at them in shock]

Ruby: This isn't happening.

Bravestone: Who are you?

Ruby: You're Spencer's grandfather.

Bravestone: Yeah, no kidding.

Ruby: And you are Milo.

Mouse: I certainly am.

Ruby: I'm Martha, Spencer's...

Bravestone: You're the little girlfriend?

[as Oberon lands in the game on top of Mouse]

Oberon: That hurt like a goddamn...

Ruby: Bethany?

Oberon: What? I'm not... No!

[looks down at his body]

Oberon: No, no, no, no, no, no, no. No! No! Yoh! Oh, no! No! No! This can't be happening!

Ruby: Fridge?

Oberon: Yes, I'm Fridge, goddamn it! What the hell, man?

Ruby: Okay. Okay, something went wrong.

Oberon: You think?

Oberon: If I am... then you, Spencer?

Bravestone: Why does everybody keep calling me Spencer?

Ruby: No, that is Grandpa Eddie. And that is Milo.

Mouse: Pleased to meet you.

Oberon: What? Then where's Bethany? And where's Spencer?

Ruby: I don't know! Okay? The game, it didn't let us pick our avatars, so.

Oberon: Because it's busted!

Ruby: Yeah, okay.

Bravestone: Are we dead?

Mouse: You know, I was just wondering the same thing. Did I die, and turn into some kind of a small muscular Boy Scout?

Ruby: We're not dead!

Bravestone: So then what's going on here?

Ruby: Okay, this is going to sound very, uh, strange. But we are in a video game

called Jumanji, and we are in the bodies of video game characters. And we've been here before, Fridge and I.

Oberon: [to Mouse] Last time, I was you.

Oberon: We're in a game! We got to find Spencer because he's in here too.

Bravestone: Spencer?

Ruby: Yes.

Bravestone: He's here?

Ruby: Yes.

Mouse: Spencer, Eddie's grandson?

Ruby: Yes. Spencer.

Bravestone: He's here too?

Ruby, Oberon: Yes!

Oberon: He's here, and we got to find him!

Mouse: So it's like a hide-and-go-seek situation. I'm not it.

[starts twirling his hips]

Bravestone: My hip feels pretty good now. Oh, my joints feel like butter.

[Mouse starts moving his joints]

Mouse: Oh, yeah. Look at those. Look at these. Look at what I got.

Ruby: Uh, we have some issues here.

Oberon: You're telling me this? I'm the old fat dude. I came back, and things actually got worse. At least last time I was still black.

Mouse: Look at this little fellow. Hello, Dear.

Ruby: Mr. walker don't get too close to the water.

Oberon: Stay away from there.

Mouse: Sorry, what you say now?

[after Mouse is nearly eaten by a hippo]

Mouse: What just happened?

Bravestone: What the hell was that thing?

Mouse: Well, that there was a hippopotamus. Mm-hm. And they are awfully fast. Faster than a horse, if you can believe that. And they've got an awful ferocious bite. How about that? You know, the funny thing is, I don't remember knowing much about hippos until right now.

Oberon: You're a zoologist.

Mouse: I'm sorry, what now?

Bravestone: Are we in Florida?

Oberon: Just listen. This is a dangerous place. Crazy dangerous. But Martha and I, we've been here before. We know what we're doing. You got to stay alert all the time. If I'm near water, I got one eye on the water, you hear me? You've got to have eyes in the back of your...

[suddenly a giant python grabs his head in its mouth and takes Oberon]

Ruby: Oh, God!

Mouse: What in the Sam Hill just happened to him?

[Oberon re-enters the game and lands in front of them]

Mouse: Shut the front door.

Bravestone: What the hell happened to you?

[Oberon looks at the life bars on him arm and sees that he's only got two lives left]

Oberon: Damn!

[after Nigel arrives in a plane]

Nigel: Welcome to Jumanji.

Oberon: Why he is on the plane?

Ruby: I don't know.

Nigel: Why you stand there, hold in.

Nigel: Strap in. There's no time to spare. Dr. Bravestone, famed archeologist and international explorer, I'm so glad you have returned. I've been so anxious for your arrival.

Bravestone: You talking to me?

Oberon: Yes, he's talking to you.

Nigel: Once again, Jumanji is in great peril, and only you can help.

Ruby: Nigel, we're looking for our friend. Have you seen like anyone...?

Nigel: Ruby Roundhouse, killer of men, welcome to Jumanji.

Bravestone: Killer of men?

Ruby: Yeah, I, uh, I kill guys.

Nigel: I'm so glad you've returned. I've been so anxious for your arrival.

[referring to Nigel]

Mouse: What's with this fella?

Nigel: My dearest, Mouse, surely you remember me. Nigel Billingsly at your service.

Mouse: Hey. Nigel, I thought that was you.

Oberon: He's a, what is it called?

Ruby: NPC, a non-player character.

Oberon: He's not a real person.

Ruby: He only has like a limited number of things he can say.

Mouse: Mm. My friend, Carl, is just like that.

Ruby: Nigel, we're looking for someone. Has anyone arrived here in Jumanji...?

Nigel: Jumanji is in great peril. It's all detailed in the letter I sent you, Dr.

Bravestone. Perhaps you should read it aloud.

Ruby: Grandpa Eddie, do you have a letter?

Bravestone: Do I have a letter?

Ruby: Check your pockets.

Bravestone: Why would I have a letter?

Ruby: Because Nigel here, he wrote you a letter.

Bravestone: I didn't get a letter from this guy.

Ruby: But we are in a video game, and...

Bravestone: We're in a video game?

Oberon: We're going to die.

Mouse: We did die.

Bravestone: Are we in hell?

Mouse: I knew it.

Ruby: Oh, my God.

Nigel: It's all detailed in the letter I sent you, Dr. Bravestone. Perhaps you should read it aloud.

Bravestone: I don't have a letter. How many times I got to tell you.

Mouse: Oh, no Eddie. Is in your hand.

Bravestone: Where this come from?

Mouse: You got to pay attention to what's in your hand.

Nigel: Perhaps you should read it aloud.

Bravestone:

Dr. Bravestone.

It is my salom hope that this letter find you. For again Jumanji is in great danger. We need your help at once.

Wow wow wow, what's going on in here.

Ruby: It's a cut scene, how we find out. I'll explain later.

Nigel: You see, how was nightmare has come to pass. For Jorgen the brutal has return. Indeed that most visious Jumanji conqueror is back. And he is brought with his savage forces. Then they descended from the fort on the top of Mount Zhatmire. And headed south to Avian Province. Home of the sacred Falcon jewel. On the round of neck the village elder. The falcon is the fertility jewel of Jumanji. And has been guarded by the people of the Avian Province for hundred of years. As long as the jewel can see the sun, the water would flow and the land would lush. Many brave souls die that day. But Jorgen, got what he came for. He save the jewel in the dark. Hidden from the sun. A drought befell the land. The crops dried out and died. And if the jewel is not returned soon, it may be too late. Which is why we called for you, and your brilliant associates. I understand the enormous weight that this must carry for you, Dr. Bravestone, how this adventure is like no other, since it was Jorgen the Brutal who killed your parents.

Bravestone: Huh?

Ruby: He killed Dr. Bravestone's parents?

Nigel: Indeed, he did. When the doctor was just a boy.

Mouse: Oh, well, that's terrible.

Ruby: I can't say this enough. We're in a video game.

Nigel: You must recover the jewel from Jorgen the Brutal, and show it to the sun. He's making his way north across the desert now.

Mouse: Jorgen the Brutal. Is that Barbara's boy?

Nigel: And remember, the goal is to recover the loot. To wrest it from the hands of the brute. And if you wish to leave the game, you must save Jumanji and call out its name.

Bravestone: Excuse me. Who is Jumanji?

[referring to Ruby]

Mouse: Well, if I was listening correctly, that is her sister.

Nigel: Here's your map. Find an oasis and follow the flame to the desert fruit.

[after Nigel drops them off at a desert called the Dunes to track down Jurgen]

Oberon: Where are we? Where's the jungle? What are we doing here?

Ruby: We've got to keep it together, okay?

Oberon: Keep it together?

Ruby: Yes.

Oberon: This is a whole new thing! Nobody said we'd have to do a whole new thing!
And by the way, what the hell happened to Bethany?

[referring to the desert]

Mouse: So what part of New Hampshire is this exactly?

Bravestone: We're not in New Hampshire, Milo.

Ruby: That's right. Exactly. Not New Hampshire. You're starting to get it now?

Mouse: Nope. I don't have the foggiest clue what's going on here.

Bravestone: That guy kept calling me Dr. Braverman, which is the name of my orthopedist. So what I'm thinking is, I just had another hip surgery, and now I'm coming out of it.

Oberon: Hey, check this out.

Ruby: [to Oberon] Okay. We have to find Spencer. And in order to do that, I think we have to start playing the game. I mean, I'm sure that's what he did. We find him, we finish the game, and we go home.

Mouse: Ed, you okay?

[as he's looking at his reflection in the car window]

Bravestone: Would you look at me? I'm back. I mean, I haven't looked like this since...

Mouse: Never. You looked like this never.

Bravestone: What are you talking about? When I was younger, I was in great shape.

Mouse: I remember you when you were younger, and this is not what you looked like.

Bravestone: I think my eyes are a different color.

Mouse: All of you is a different color.

Bravestone: It's a good look on me, huh? Huh?

Ruby: Okay, they headed north. Where is North?

Oberon: I have no idea.

Ruby: Well you need check the map.

Oberon: Right, I am a map guy now.

Ruby: Find an oasis and follow the flame to the desert fruit. Follow the flame to the desert fruit.

Mouse: You know this nothing on that.

Ruby: he can see, you not. Each place on the map is a different level of the game, and the levels get harder as we go.

Oberon: This one is called Dunes.

Bravestone: Who the hell is that?

Mouse: Oh, that is an Ostrich.

Oberon: Oh no.

Mouse: Yes, indeed. That is an Ostrich. The Ostrich is fly less bird. On of 60 specieses. We got the penguin, we got the emu, and we got the kiwi. Look, the funny thing is I don't remember.

Oberon, Ruby: You are zoologist.

Oberon: I was the zoologist last time and this is the important job. Maybe you just get your explanation quick.

Mouse: Well, another thing here they can run out for 45mph it makes them the world fastest two legs. Did you that? What a magnificent creature.

Ruby: We should get out here.

Oberon: What else do you know about?

Mouse: Well there is another interesting fact. They have three stomachs. How about that?

Bravestone: Get out!

Ruby: Don't get so close.

Bravestone: Just a bird. C'mon. get moving. Get out here.

Oberon: Is that the rest we need to know?

Mouse: Another interesting fact about the Ostrich.

Bravestone: I said scram!

Mouse: when they threatened, they attack.

[after a giant ostrich kills Bravestone]

Mouse: Where's Eddie? Is he dead?

Ruby: Yes.

Oberon: No. Yes, he died, but he's fine.

Mouse: Did I just kill Eddie by talking too slow, like he always said I would?

[after Bravestone re-enters the game and drops down from the sky]

Mouse: Why does everybody keep dropping from the sky?

Bravestone: Nurse, I'm going to need to see Dr. Braverman right now, please.

Ruby: I'm not your nurse. Okay, listen. These tattoos on our arms that is your life count. We each have three lives. You and Fridge each have two left. If you lose all three, listen to me, it is game over.

Oberon: That's it. You're dead.

Bravestone: Dead like "kaputski"?

Oberon: Yes. Kaputski.

Bravestone: What the hell is that?

Oberon: Is not good.

Ruby: Look.

Mouse: Oh, It's one more thing about Ostrich.

Oberon: Oh, no.

Ruby: Say it!

Mouse: They travel in group.

Bravestone: We gotta get out here.

Ruby: Go buggys!

Mouse: Go, Eddie.

Bravestone: You see the key anywhere?

Ruby: How we gotta do this?

Oberon: I don't know, I've never travel ridden like this before.

Bravestone: Maybe in the dashboard.

Ruby: Green botton.

Mouse: Green botton, go go go!

[as they are trying to escape a flock of pursuing ostriches]

Mouse: Oh, you are a terrible driver!

Bravestone: What are you talking about? We're fine.

Mouse: Nobody fine!

[as they are driving towards the edge of a cliff]

Bravestone: They are fly less bird.

Ruby: this is fly less too buggy.

Oberon: We're not going to make it!

Bravestone: We're going to make it.

Ruby: No, we're not!

Oberon: I don't think we're not going to make it!

Bravestone: We're going to make it!

[Bravestone drives off the edge of the cliff]

Bravestone: We're not going to make it.

Bravestone: Did you see me? I was incredible. I mean, I save you, I save you, I save this guy from a bird while I was driving a car. I was a machine, I was fearless.

Ruby: Yes. Exactly, fearless. That's Bravestone. Okay, check this out.

[Ruby pops up Bravestone's strength and weaknesses]

Bravestone: What the hell?

Ruby: It's your strengths and weaknesses. I mean your avatar, Dr. Bravestone's, strengths and weaknesses.

[reading from the list]

Bravestone: Fearless, check. Speed. Climbing.

Mouse: Boomerang?

Bravestone: Smoldering intensity?

Oberon: It's this stupid face you make.

Bravestone: Huh?

[just then his face starts to smolder]

Oberon: There it is.

[to herself as she looks at Bravestone with interest]

Ruby: Ew! Ew! Old man. Get it together.

[as Bravestone is smoldering]

Mouse: Eddie, you okay? You having a heart attack? His whole left side is shutting down. Eddie, look at me!

Bravestone: Yeah?

Mouse: There you go. Now you're back.

[reading from his list]

Bravestone: Weakness, switchblade.

Oberon: Switchblade? Hey, that's new.

Ruby: Bravestone didn't have weaknesses last time.

Oberon: Yeah, it bugged the hell out of me.

[reading from her own strength and weakness list]

Ruby: Nunchucks? That's new.

Oberon: Damn, that's a good list.

[looking at his strength and weakness list]

Mouse: Oh, I got one too. What...? My. Zoology. That's what you were talking about earlier.

Ruby: Yes.

Oberon: Yes.

Ruby: Exactly. Your avatar is a zoologist.

[reading from Mouse's strength list]

Ruby: Linguistics?

Oberon: I didn't have that last time.

Ruby: The study of languages.

Bravestone: Makes sense. He studies the entire language on his way to the point.

Oberon: Okay, let's get it over with.

[he pops up Oberon's strength and weakness list]

Oberon: You got to be kidding me.

Ruby: Well, geometry is new.

Oberon: Yeah. Who wouldn't want to be better at geometry? And for weaknesses, Endurance. And what else?

[reading from his weakness list]

Oberon: Let's see, heat, sun and sand. Shouldn't be a problem. It's not like we're in the middle of a goddamn desert, or anything!

[referring to his avatar character, Oberon]

Oberon: What's the point of this guy? Who even needs this guy?

Ruby: He can read the map.

Oberon: Easy for you to say, you got nunchucks! I've been training four hours a day for six months. Now look at me! Man, it is hot out here! How is this guy a character in an adventure game?

[referring to his avatar character, Oberon]

Oberon: Okay, okay, okay. I got to get this guy in shape and build up some endurance. I know how to do that. Burpees. Five burpees, right now. Get it going!

[starts doing burpees in th sand]

Mouse: That's one.

Oberon: One!

[as he tries to do another burpee he collapses in the sand]

Mouse: You know, is really good to see you, Ed.

Bravestone: I don't wanna hear it.

Mouse: You don't wanna hear that's good to see you?

Bravestone: You sold me out, Milo.

Mouse: I did not sell you out. We sold our bussines. It was our time.

Bravestone: That's time for who?

Mouse: It was time for me. Standing on my feet, served a hundred plates a night for 35 years. I was done. I was ready, Men. I was ready to retire.

Bravestone: I am done talking.

Oberon: The oasis.

Ruby: I guess that is the next level.

Bravestone: Hah?

Ruby: The next level of the game.

Bravestone: We're in game?

Oberon: Yes, grandpa Eddie. We're in game.

Bravestone: Did you know about this?

Mouse: I thought you don't talking.

Bethany: Bethany?

Lil Bethany: Yep.

Bethany: My name is Bethany too.

Lil Bethany: Really? Daddy, her name is Bethany too.

Alex: Sure is he, sweetheart.

Bethany: Can I talk to you for a minute?

Alex: Sure, Come in.

Bethany: I am sorry, I just don't know where's to go.

Alex: No, it's okay. I am glad you came.

Bethany: Do you think you can help me, get the machine to start?

Alex: It's so dangerous.

Bethany: I know. But I have to try it. They're my team.

Bravestone: So, what exactly we looking for again?

Oberon: We're looking for my grandson, Genius.

Ruby: Follow the flame to the desert fruit. Look! They are here.

Mouse: Hyenas? Unusual for their bones crushing teeth.

Oberon: Smoke Stack. Where there smoke.

Ruby: There's a fire.

Ex: I thought you never come back. I need to talk to you.

Bravestone: Absolutely.

Ex: Not here, Not now. Not around them. Leave me alone.

Bravestone: Wow. Fiery.

Oberon: Not a real person.

Ruby: What she's say?

Bravestone: Well, she said she thought I never come back and she want to get to talk later. And I think we know what that means.

Oberon: It means that she's got a clue for you.

Bravestone: I think it's a coincidence cause I gotta clue for her.

Ruby: Wait a minute. She's your ex-girlfriend. And she's the flame. "Follow the flame"

[after they encounter Ming, who is Spencer's new avatar]

Ming: Oy vey. Uh, it's like I'm hyperventilating. Does anyone have like a eucalyptus inhaler? Or a brown paper bag?

Ruby: Spencer?

Ming: Is it really hot in here?

Oberon: You mean...?

Ruby: That's him. Right there.

Bravestone: What? That ain't Spencer. Look, I know my grandson. My grandson's a guy.

Mouse: Did he change his hair?

[after Ming killed by Jurgen, and she re-enters the game]

Ruby: Come on. Spencer. Oh my God you're alive.

Ming: Why are you guys doing here?

Oberon: Why are we doing here? We against you, Fool!

Ming: Bethany?

Oberon: Not Bethany. I am Fridge.

Ming: So, mmm?

Mouse: Milo Walker, Darling.

Ming: Milo?

Bravestone: Spencer? Is it you kid?

Ming: Grandpa?

Bravestone: Guys I got Spencer. He is Spencer right here. Why you stealed for?

Ruby: So me.

Ming: Oh, Hei.

Ruby: Hei.

Ming: Hei.

Ming: Dammit, I was so close. I had the key in my hand. Why did you stop me?

Bravestone: Huh? Someone yelled, “Thief,” so I grabbed you. What do you want?

Ming: You guys shouldn’t have come. I had it under control.

Ruby: Did you? Because it looked like you just got murdered.

Oberon: I mean, what the hell, Spencer? Why are you even here?

Ruby: Why did you have the game?

Oberon: We destroyed it so that this would never happen!

Ming: I went back and got it, okay? I don’t know why I did it, but I did. And then last night, I’ve been in kind of a weird place, and something came over me, okay?

Oberon: And now we’re all stuck here, again!

Ming: I thought that I would be him. Bravestone! I wanted to feel like that again. Like I could do anything. But instead, I’m, um, Ming Fleetfoot.

[she pops up her strength and weakness list]

Ruby: Cat burglar. Pickpocket. Safecracker.

Oberon: Another better character.

Ruby: Weakness, pollen.

Ming: Yeah. She’s small, and crafty, and has allergies. I mean, she’s basically me.

Oberon: I swear, man, if we survive, I’m going to kill you.

Ruby: I just can’t believe you came back here on purpose.

Ming: I’m sorry. Okay? I’m sorry.

Ex: Wait.

Bravestone: And here is she is.

Ming: Who?

Bravestone: My ex.

Ex: If my husband know I was talking to you. You’ll be dead that morning.

Bravestone: Don’t tell him.

Ex: Listen to me. Jorgen and his army will return to his fortress. They will be meet the brother's Kababik. He will trade the Falcon jewel and the alliance will be formed. You must get the jewel before that happens. You are only hope. So you must hurry.

Ruby: Wait a second. What about the dessert of fruit. Are you gonna list of that.

Ex: Now I must go. Before Switchblade realize I gone.

Oberon: What? Switchblade?

Ruby: His weakness.

Ex: I love you Dr. Bravestone. And I always will. That is my curse.

Bravestone: I love you too.

Mouse: She's seem like a nice girl.

Ming: We need camels.

Okay, you guys. If you wanna cacth up the Jorgen we need camels. And we need to find the dessert fruit. Whatever that is.

Ruby: "Follow the flame". I guess we have to follow her.

Ming: You guys follow her. We'll go search the camels.

Ruby: Jumanji Berry Tree.

Oberon: Jumanji Berry. That is dessert fruit?

Ruby: I guess.

Oberon: In the moment of need. Remember the seed. The proverb of Jumanji wisdom.

Ruby: There is that.

Ming: Okay, Milo and I will get and bring the camels. Grandpa, you stay here on lookout. Keep a low profile. Got it? Low profile. If anyone tries to enter the livery, just, I don't know, whistle, or something.

Bravestone: Sure thing.

[Bravestone starts to smolder]

Ming: That's not when you smolder. It's not the moment for it. Forget it.

Bravestone: I just did it. I don't know what it was.

Mouse: Looked like your stomach is upset. Like you ate something bad.

Ming: Oh, man. I'm sweating. I'm sweating. Stealing makes me very uncomfortable, which is not ideal for a burglar.

Ruby: So the fruit is in the tree. We can get to it. Without getting into the water. Whatever that is.

Oberon: Will be boiled or ring around by piranha or something.

Follow the flame. I think we just get there. But I don't know how's supposed to make a jump.

Oberon: Martha! Martha! Martha.

Ruby: Really heavy.

Oberon: You okay? Give it your hand.

[After Ruby and Oberon switching their body]

Oberon: Wait. What? Oh My God!

Ruby: What the hell man!

Oberon: Fridge?

Ruby: Yeah. Martha?

Oberon: Yeah.

Ming: Here cam, camel. C'mon, let's go.

Mouse: They are proud and majestic animals, are they.

Oh, you're welcome.

Ming: Did you just talking to them. Press your menu. These right here.

Linguistics. You can talk to animals.

Mouse: Yes. It appears that I speak camel.

Ming: Can you ask them to like come with us and...?

Mouse: Excuse me. They're willing to talk. Uh, they want to know what's in it for them, and how much luggage we have.

[after they fall into a pool of glowing green water, Fridge and Martha switch bodies]

Oberon: Will you look at me? Oh! I mean, what am I supposed to do with this?

Ruby: You read the map.

Oberon: I don't want to read the map.

[pointing to Ruby]

Oberon: I'm supposed to be her. Instead, there's actual hair growing out of my face!

Sorry. All bodies are beautiful, even this one.

[referring to his Ruby avatar body]

Ruby: Yoh, this thing is insane!

Oberon: Be careful. That body is not a toy.

Ruby: No, it's a machine. And on top of that, boobs.

Oberon: Touch my boobs, and I will murder you.

Ruby: Too late. It was literally the first thing I did.

Oberon: Ew! Hey, hey. Don't do that. Just take it the berry and bring them.

Ruby: Relax. I am trying the acrobatic you did.

Oberon: We have the berry is not necessary.

Fridge, be careful. I am talking that's body is weapon. You never know these capable on.

Ruby: This is amazing!

Oberon: That body is the loaded gun.

Ruby: and this gun is ready to go on.

Oberon: Oh my God. Fridge. Come here.

Ruby: God, damn it.

Oberon: I got your hand.

[after they switch back avatar bodies again and Martha is back as Ruby]

Ruby: Oh, my God. That was awful.

Oberon: I hate being the map guy!

Ruby: Let's get out here.

Mouse: You know, Gladys and I took a road trip before she passed. We went on a ceramics tour through the Southwest.

Bravestone: I lost my restaurant so you could drive around and look at ashtrays?

Mouse: Yes, Ed. That's what you do when you retire. You explore your interests.

Bravestone: I don't have interests. Guys like me, we don't retire! We work, and then we keep working, and then eventually, we die. But you retired me. You retired me!

Mouse: It's a wonder I lasted as long as I did.

Bravestone: What?

Mouse: You're a difficult man, Ed.

Bravestone: You don't abandon your best friend, Milo. When I lost the restaurant, I lost everything!

Bravestone: Are you talking to my camel?

Mouse: Yes, I'm talking to the camel. And he can tell that you're a pain in the a**.

Bravestone: My camel's taking your side?

Mouse: And he's not your camel! He's just giving you a ride.

Bravestone: Oh! Well, how about the both of you go screw yourselves?

Bravestone: You want a piece of me, huh? That's what you want?

Oberon: You do not want a piece of him, Milo. I'm telling you.

Mouse: Oh, that's where you're wrong, young man. Because I do want a piece. I want a big piece. See, Eddie, what you don't know is that for the last fifteen years, I've been studying tai chi. And right now, I am harnessing my chi. And when I'm done, I'm going to whup your a**.

Oberon: Milo, I am telling you, this is not a good idea.

[as Mouse goes to hit Bravestone, Bravestone's hits Mouse, and he gets thrown across smack into a rock]

Ruby: No!

[as Mouse falls to the ground, the rock lands on top of him]

Oberon: Oh, dude! You got to stop killing everybody!

[then Mouse re-enters the game after losing a life]

Mouse: Alright, then. Well, I guess that's settled.

Bravestone: The camels just stop.

Mouse: This is as far as they go. To get the Jurgen fortress they said we can head down spent here and make it right. That one is they territorial. And they don't wanna go there because they don't want to die.

Bravestone: We don't wanna die either.

Oberon: The worst Bravestone ever.

Ruby: So we have to go cross this.

Ming: Okay, we can do this. Take our time and make careful decision.

Oberon: What are you talking about this is obvious. We start with the ridge there, and jump of there, and we jump to the right thirty degrees. Then like two sides of trapezoid. Geometry, that's what is for. Maybe this character not totally worthless

Bravestone: I go first.

Ming: Really.

Bravestone: See, no big deal.

Oberon: What's going on?

Ruby: Oh, no.

Ming: Grandpa.

Ming: It's okay, we can do this. It just about, finding the right timing.

Bravestone: C'mon. c'mon.

Ming: Follow me.

Bravestone: C'mon Milo.

Mouse: Oh Lord.

Ruby: You guys. Is that rock moving?

Mouse: Oh no.

Ruby: What?

Mouse: Well now this is the problem.

Ruby: Tell us Milo!

Mouse: That is Mandrill. Go! Go!

Notes to the typical colorful pigments around their face and buttocks. Mandrill is the heaviest of all monkeys. Even heavier than baboons.

Oberon: Have a run to the rhombus.

Bravestone: C'mon. Hurry up.

Oberon: Rhombus, Rhombus. No. Martha. Not that one, you on the wrong bridge.

Ruby: What?

Oberon: The bridge perpendicular one. Martha!

Ming: Martha! No!

Oberon: Spencer behind you.

Bravestone: Jump! I got you!

Ming: Grandpa, enough. Grandpa stop! They're gone.

Ruby: Give me your hand.

Ming: What?

Ruby: Trust me!

Seaplane: Hey, guys.

Bravestone: Who the hell's this?

Ruby: Alex, what are you doing here?

Seaplane: Bethany thought you might need some help.

Ruby: Where is Bethany?

[referring to his horse]

Seaplane: She's right here.

Ruby: You mean...?

[the horse neighs loudly; Mouse translates]

Mouse: "Oh, my God. Right? Like I'm a total horse. I can't believe that we found you guys. Hi."

Oberon: Yep, that's Bethany. What's up, girl?

[to the horse]

Ruby: Hey.

Seaplane: We brought some clothes, you might be freeze.

Ming: So, this horse is the character of the game?

Seaplane: Yeah, Cyclone.

Ming: What that's it feel?

Oberon: I don't know. I sprained it pretty good.

Ruby: Where are you get these clothes anyway?

Seaplane: When I realize, I far north we got the shop.

Ming: You shop here? How you can do that?

Seaplane: I was here for 20 years, kid.

Oberon: At least I threw out that stupid hat. I got that stupid one.

Mouse: Something, isn't it?

Bravestone: Yes, something.

Mouse: You know, Eddie, you didn't lose everything when you lost the restaurant. You still got a lot, man.

Bravestone: I lost my friend.

Mouse: So did I.

Bravestone: I'm sorry, Milo.

Mouse: Hey, I'm sorry too, Eddie. I should have tracked you down a long time ago.

Bravestone: Well, I'm glad you came over for coffee.

Bravestone: What made you do it, huh? I mean, why now? Milo, what's going on?

[Mouse doesn't reply]

Bravestone: You're sick. How bad?

Mouse: I don't have much time left.

Bravestone: Son of a b**ch.

Mouse: But I count myself lucky, Eddie. I was married to a wonderful woman. I got to live a wonderful life. And not everybody can say that. That's why I wanted to make things better with you. And now that they are, well, I'm happy about that too.

Oberon: Fortress, It's like the last level.

Seaplane: So we climb the mount and then we sneaking up somehow.

Ming: Yeah, and we steal the jewel before the brother's Kababik get there.

Ruby: And then show it to the sun?

Seaplane: Sound like a good plan.

Oberon: What? I am sorry I think I miss the part of the plan. The last level almost killed the soul. I can barely walk. Your grandpa beat the wrong guy. We gonna attack by the bear or something. Why I must supposed to do.

Bravestone: I gonna beat the wrong guy.

Oberon: You are gonna beat the wrong guy. You're not a good Bravestone! You're too stubborn and pi**ed off, and you keep getting us killed.

Bravestone: What the hell are you talking about?

Oberon: And Milo, and I say this with all due respect, sir. Is not a good person to be the zoologist. He talks too slow, and by the time he gets to the point, you're dead! Once again, no offense.

Mouse: None taken. And let me tell you why. Because my friend Bernard...

Oberon: You see?!

[to Ming]

Oberon: You're a thief who's too neurotic to steal. Bethany's a horse. All I know is, we are stuck here again, we are running out of lives, and my ankle is killing me!

[after they find a river with the glowing green water, allowing them to switch to their original avatars]

Oberon: [to himself] Yes! I missed you so much.

[to the others]

Oberon: Oh, my God. You guys, hi.

[after Eddie switches into Ming's avatar]

Bravestone: Grandpa?

Ming: Yeah, what?

[the horse, Cyclone, neighs]

Ming: Milo?

[Cyclone neighs again]

Ming: You should see the size of your...

Seaplane: Guys, Eddie and Milo. They got them.

Mouse: There's ice everywhere and there is only one to go in. couples of guards and I don't know how to get in.

Oberon: Oh okay, I see a jail on the top of ice wall. It must they are keeping your grandpa. And Milo is probably like barn in other side of the place.

Bravestone: Okay, we gonna split up. One team goes to get Milo. The other team goes to grandpa.

Ruby: How we get in?

Bravestone: Fridge, you have the ice climbing in your bag pack?

Mouse: Something like this?

Bravestone: Just like that.

Mouse: See? That's why I am the Backpacker. That's why.

Ruby: Yeah, you great of that.

Mouse: Yeah, I know.

Bravestone: Martha, wanna come with me?

Ruby: Of course.

Oberon: I forget how that feels like. Scary.

Ruby: Yeah.

Seaplane: Hey, we can do it. This team can do anything.

Seaplane: Okay, I wanna try to sneak up with them. I think I can disguise. You guys stay here.

Oberon: What?

Seaplane: It's time. You stay here.

Oberon: Alex, don't!

Mouse: Good luck Alex.

Guard: You there. Stay away you are.

Oberon: Us?

Guard: Are you the brother's Kababik?

Mouse: Are we the, who?

Guard: Are you the brother's Kababik?

Oberon: Yes. We are them. We are the brother's Cadaba, Kadabik,

Mouse: He's the one brother. And I am the other brother. We are different mothers. We came to get, the thing that we came to get.

Guard: The brother's Kababik of the name of Jurgen Brutal, welcome to Zhatmire fortress.

Oberon: Thank you.

Ruby: There's something I have to ask you.

Bravestone: Okay.

Ruby: Why didn't you come visit when you were supposed to? Like you canceled the first time, then you were going to come for Halloween. You cancel again. And then the next time I hear from you, you tell me we should take a break?

Bravestone: It's just, I saw all your pictures on Instagram, and you looked like you were having so much fun. And I just got really insecure, or something. Like I wasn't the guy I thought I was. Or I wasn't the guy you thought I was. Which would be even worse.

Ruby: Spencer, do you think I'm not totally terrified all the time? I got to school, and suddenly, for the first time ever, people really liked me. But I'm always thinking that, I don't know, like it's just a matter of time before somebody figures out who I really am. But then I see you. And you're the person who makes me feel good about who I really am. When you're like scared and insecure, that's when you need your people the most.

[as he sees Cyclone]

Seaplane: Hey, Mr. Walker.

[Cyclone neighs]

Seaplane: Why the long face?

[pause]

Seaplane: Dad joke. Sorry. I can't help it.

Bravestone: Grandpa, get out of here.

Ming: Let's explode this toy.

Bravestone: We have search the jewel, grandpa. It must be in the storage or treasure room.

Ruby: Yeah, that's usually work in this game.

Ming: I passed the safe when I was in this time. Single access. 3 foot steel door. Only way is through the fireplace on the roof.

[as Oberon and Mouse are pretending to be the Brothers Kababik]

Elevator Guard: Tell me, which brother its which?

Oberon: How do you mean?

Elevator Guard: Which brother its which? Which of you is Augustus and which is Tomatoli?

Oberon: Mmm, I am Augutus.

Mouse: And I am Tomatolik.

Elevator Guard: Augustus Kababik, the cleverest man in of all Jumanji.

Oberon: Yes, I am totally that man.

Elevator Guard: And Tomatoli Kababik.

Mouse: That's me.

Elevator Guard: The bravest eunuch.

Mouse: Wait a minute. What?

Oberon: Did you say, eunuch?

Elevator Guard: Tomatoli Kababi, everyone knows the tale of your great and generous sacrifice. How you gave your testicles in order to save the region from the floods.

Mouse: Okay, I think there might be a little confusion.

Oberon: Of course. Everybody knows the story about my little brother, and his famous testicles. Wherever they may be.

Elevator Guard: Wherever they may be.

[Oberon and Mouse continue pretending to be the Brothers Kebabic]

Mouse: Alright, let's back up. Let's go back a little bit. Let's clear some stuff up.

Oberon: He's super brave. I've always been the super clever one, and he's always been super brave. And super ball-less.

Mouse: Stop saying that! Both of my balls are right here!

Oberon: In spirit. They're here in spirit. Always.

Elevator Guard: Of course.

Oberon: [looking at Mouse] Right, bro?

Mouse: [reluctantly] Right. I got no balls.

Ruby: That is the chest.

Bravestone: Okay, Yo grandpa.

Ming: me?

Ruby: Yes, you are the cat burglar.

Ming: Hah?

Ruby: Your character, Ming.

Guard: Brother's Kababik, I present the Jurgen of brutal.

Jurgen the Brutal: At last, we meet. This is the story day.

Oberon: Yes, it is so great to meet you. An honor, if that be the Falcon jewel in the thick and big neck, perhaps we should take it.

Jurgen the Brutal: Today we forge an integral alliance. Your family will join me. Land by land will take the world. So I ask in this story day, where is she?

Oberon: Where is who?

Mouse: Who you talking about?

Jurgen the Brutal: Your sister. Who will to be my bride

Mouse: I think this is a misunderstanding.

Jurgen the Brutal: Where is your sister?

Oberon: Which sister were we talking about? Debbie, or Brooke? Or Sierra?

Jurgen the Brutal: Where is your sister?

Oberon: She's getting ready, back at the hotel. She's doing what brides do on their wedding day. Hanging with the girls, getting her hair done, mani-pedi.

Jurgen the Brutal: If you come here without your sister, I just might have to cut off your heads.

Oberon: No, no, no.

Jurgen the Brutal: So, I ask one last time. Where is your sister?

Ruby: I am right here.

Guard: Gwendolyn Hortencia Lewelda Kababik? It's that you?

Ruby: Yes. That is me. Now please, the brutal one. Release my brothers.

Guard: and that is your intention of this day, in this hour, you'll marry Jurgen the Brutal of Zhatmire.

Ruby: Yap, that's my plan.

Guard: And that is your intention to mothering his children and concatenate blood this union with your family?

Ruby: Yes.

Jurgen the Brutal: Gwendolyn Kababik. Known from the world for your beauty and cunning. And now you are mine.

Ruby: May I hold the Falcon Jewel.

Jurgen the Brutal: Of course, my bride.

Ruby: Thank you.

Guard: Jurgen the Brutal. The brother's Kababik happen delayed in Gorek. These are rascal.

Ruby: I forget to tell you one thing. I have a boyfriend.

Jurgen the Brutal: I'll meet the Kababik in Gorek. Kill them all.

Mouse: Got him. Got the jewel. Don't worry about us, just go.

Jurgen the Brutal: Who are you?

Bravestone: I am Dr. Smolder Bravestone.

Mouse: He's said climbed on his back.

Ming: Me?

Ming: Oh, no. Milo.

Oberon: Oh my God.

Mouse: What he's doing?

Seaplane: Wait.

Ming: Milo.

Seaplane: Go!

Ming: We're coming Spencer.

Bravestone: "Show to the sun" Grandpa the jewel! You got to show to the sun. Get ready!

Ming: C'mon Milo!

Seaplane: Call out that's name!

Mouse: Call out that's name!

Bravestone: Call out that's name!

Oberon: Jumanji!

All: Jumanji!

[after the group have recovered the Falcon Jewel]

Nigel: Well done, intrepid adventurers. You have saved Jumanji, again. And now, with your permission, Dr. Bravestone, I will take the jewel from here.

[Bravestone gives the jewel to Nigel]

Nigel: I will protect it with my life, and return it to the care of the elder at the Avian

Province. And so your work here is done. All of Jumanji thanks you. And, sadly, this is where we part.

Mouse: I don't know what's sad about it. I'm ready to get the hell out of here.

[Cyclone starts snorting and neighing]

Mouse: What? Really? Hey, guys, you're not going to believe this.

Ruby: What did he say?

Mouse: He says that he...

Ming: He wants to stay.

Mouse: He says somebody's got to stay and look after this place. And that he's seventy-five years old, and he just learned how to fly.

Bravestone: But he won't be able to get out.

Ming: He knows.

Ming: Oh, Milo. I feel like I just got you back. Now I'm losing you for good.

[Mouse translates]

Mouse: "You're not losing me, buddy. I'll always be with you."

Ming: Being your partner is one of the best things I ever got to be.

Mouse: He says, "Thank you."

Ming: No, no. Thank you, Milo.

[as they watch Cyclone fly off]

Mouse: Take care Milo.

Ruby: Dah.

Oberon: Good bye Milo.

Ming: That's my partner right there. Everybody should be so lucky to have a friend like Milo.

Bravestone: Come on, Grandpa. Let's go home.

[turning to the others]

Bravestone: Hey, guys. Thanks for coming to get me.

Mouse: You do it again, your a** is going to be stuck here, Spencer! Because I'm not coming back!

[as they shake hands they start being transported back into the real world]

[after returning to the real world, Spencer teaches Eddie video games]

Eddie: Let me tell you something. Getting old...

Spencer: I know. Getting old sucks.

Eddie: Getting old is a gift. I forget that sometimes, but it is. What more could a guy possibly want?

[as Spencer takes Eddie to his old diner, now being run by Nora]

Spencer: You okay grandpa?

Eddie: Yeah, all the good memories here.

Nora: Eddie? Eddie is that you?

Eddie: Nora

Eddie: So how's business?

Nora: Oh, you know how it is. My manager quit six months ago, moved to Philly. Place has been kind of a mess ever since. It's hard to find people who really know how to do this. Oh, well, I don't have to tell you this.

Eddie: Mm. So you need some help around here?

Nora: You mean it? I mean, I'd be honored.

Eddie: Well.

Nora: It's really good to see you, Eddie.

Eddie: Likewise.

[Eddie start to smolder flustering Nora]

[last lines; after Spencer meets up with the others at Eddie's old diner]

Spencer: You guys got to come to New York too.

Martha: Yeah, I can't wait.

Spencer: This team, forever.

Fridge: Forever.

Bethany: Always.

Martha: Uh, always and forever?

[they all laugh]

Spencer: One thing. Can we all agree? Let's never go back there.

Fridge: I thought we already agreed on that.

Bethany: That's fine.

[they all laugh again]

[mid-credits scene; after the heater repair man finally shows up]

Heater Repair Man: Is that an old video game console?

Janice: Hm? Oh, yeah, probably. It belongs to my son.

Heater Repair Man: Yeah, I'm a big gamer. I've never seen anything like it.

Janice: Well, it looks like it's broken. Maybe you shouldn't touch it.

[as the repair man goes to touch it, we see a flock of ostriches rush past the diner as Spencer, Martha, Fridge and Bethany leave]