

**PARENTS' AND CHILDREN'S USE OF COOPERATIVE PRINCIPLE
IN *DESPICABLE ME 2***

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The Bachelor Degree in English Literature



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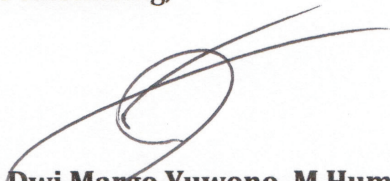
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ABSTRACT

The research aims to analyze, to compare, and to contrast the use of Grice's cooperative principle between parents' and children's utterances in *Despicable Me 2*. The researcher tries to describe how parents and children observe or fail to observe the maxims of cooperative principle in the data. The researcher uses qualitative as the method of study. It is analyzed descriptively based on related theory of Grice's cooperative principle. The data is explained by showing the semantic meaning of the utterance, the maxim that can be considered, the context of situation, and the implicature of the utterance.

The researcher concludes the analysis into some points. First, parents and children do not only observe a maxim, but they also fail to observe it. They observe the maxim of cooperative principle because they want to cooperate with the hearer and they want their conversation to flow successfully. They fail to observe the maxims because they know that their hearer has the same knowledge with them in context of the situation. They fail to observe the maxim by using some ways, namely violating, opting out, and flouting the maxim. The similarities and the differences cannot be found when they observe the maxims, but they are found when they fail to observe the maxim. The differences between parents' and children's utterances occur in conversation because they have their own intention when they fail to observe the maxim.

Keywords: Cooperative Principle, Utterances, Parent, Children

PARENTS' AND CHILDREN'S USE OF COOPERATIVE PRINCIPLE IN *DESPICABLE ME 2*

By: Rosiana Rizqy Wijayanti

INTISARI

Penelitian ini bertujuan untuk menganalisis, membandingkan dan menyamakan penggunaan prinsip kerja sama Grice antara perkataan orang tua dan anak-anak dalam *Despicable Me 2*. Dalam data ini, peneliti mendeskripsikan bagaimana orang tua dan anak-anak menaati ataupun melanggar maksim-maksim dalam prinsip kerja sama. Peneliti menggunakan metode kualitatif sebagai metode penelitian. Data ini juga dianalisis secara deskriptif berdasarkan prinsip kerja sama Grice. Data dijelaskan dengan menunjukkan arti semantiknya, maksim yang dipertimbangkan, konteks dari situasinya, dan juga implikatur dari perkataan tersebut.

Dari analisis tersebut, peneliti dapat menyimpulkannya dalam beberapa hal. Pertama, orang tua dan anak-anak tidak hanya menaati maksim, tetapi mereka juga melanggar maksim tersebut. Mereka menaati maksim dari prinsip kerja sama karena mereka ingin berkerja sama dengan pendengar dan mereka ingin percakapan mereka berjalan dengan lancar. Mereka melanggar maksim karena mereka mengerti bahwa pendengar mereka memiliki pengetahuan dari konteks yang sama dengan mereka. Mereka melanggar maksim dengan menggunakan beberapa cara yaitu *violating*, *opting-out*, dan *flouting*. Persamaan dan perbedaan tidak dapat ditemukan ketika mereka menaati maksim, namun persamaan dan perbedaan tersebut ditemukan ketika mereka melanggar maksim tersebut. Perbedaan antara perkataan orang tua dan anak-anak terjadi karena mereka memiliki maksud khusus ketika mereka menggagalkan maksim tersebut.

Kata Kunci: Prinsip Kerja Sama, Perkataan, Orang Tua, Anak-anak

MOTTO

“Just because everybody hates it, doesn't mean it's not good.”

-Gru-

**“If there is a thing that will make you creative, it must be the idea. So,
create it, develop it, and rock it”**

-Ociana Rizqy-



DEDICATION

This Graduating Paper, I dedicated to:

My Better and Brighter Future

My Beloved Parents and My Charming Brother

My Lovely and Friendly Lecturers

My Creative Friends

My Mayor, English Literature Department,

State Islamic University Sunan Kalijaga



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LIST OF ABBREVIATIONS

Abbreviation 1. QL for Quality

Abbreviation 2. QN for Quantity

Abbreviation 3. RL for Relation

Abbreviation 4. MN for Manner



CHAPTER I

INTRODUCTION

1.1. Background of Study

The movement of Hollywood movies in the world flows rapidly, for people watch the Hollywood movies easily on movie box, on television, or on DVDs. Hollywood produced a large number of movies in a year, and in 2012 it released 568 movies (movieinsider.com). Hollywood sets a box-office record in 2013 and the tickets sold out was up to 10.9 billion (cnn.com). It proves that Hollywood movies are loved by the people all over the world. Many hollywood movies are nominated and won in Academy Awards (bbc.uk.com). It means the hollywood movies have the good quality for producing the movies.

Hollywood Movie makers produce many genres such as comedy, romance, animation, drama, thriller, adventure, noir, and many others. One genre that has existed since 1877 is animation movie and nowadays the movement of animation movies can equal the other genres (filmsite.org). According to Solomon, animation is derived from Greek verb which means “to give life to”, but practically animation is a film made by hand, frame by frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense (1994: 10). This is the unique part of animation movie because this genre is the only one that combines real actors with animated elements.

One of Hollywood animation movies that are loved by the people is *Despicable Me* sequel directed by Pierre Coffin and Chris Renaud and it is distributed by Universal Studio. *Despicable Me* was released in 2010 and three years later *Despicable Me 2* was released in July 2013. *Despicable Me 2* grosses more than \$ 840 Million and becoming the 10th biggest animated motion picture in U.S history (Entertainment.Time.com). The genre of this movie is animation for kids and family. This movie becomes the favorite family movie as the winner of Choice Summer Movie in Teen Choice Award (IMDb.com).

This movie tells about Gru as a father which is the ex-supervillain. Gru has three step-children. They are Margo, Edith, and Agnes. They have different ages. While Gru attempts to live in the jam and jelly business, he is invited again to join AVL agents. A secret serum is stolen by someone and this serum can make a cute thing become a hilarious monster. The anti-villain league decides that they want to recruit Gru as the insider. Gru and Lucy Wilde become the AVL agents. They suspect El-Macho as the thief of the serum. They have to prove that El-Macho has it and steals it. Meanwhile, El-Macho's son falls in love with Gru's oldest daughter. Gru also wants to save his daughter from him. Gru finally realizes that his minions are stolen by El-Macho and they turn into the monsters because El-Macho injects them with the serum. After Gru can solve the serum problem, finally he realizes that he falls in love with Lucy, his partner in AVL Agents. Their children also love Lucy to be their mother.

The relationship between Gru and his children has the uniqueness. It is shown how Gru as the father protects his children because he knows that he is an

ex-supervillain and he does not want the other supervillains to bother them. Because Gru is a single parent, the children are difficult to understand what their father wants. Gru tries to make his communication flow well with the children, but sometimes his three daughters that have different ages make Gru confused. The different ages will influence the adults and kids in communicating to each other (Ellis, 1999:14).

There are two examples of the conversation between parents and children that are shown in *Despicable Me 2*. The example is:

AGNES. *Are you single?*

LUCY. *Oh.. Goodness.*

GRU. *Oh, hey! I have an idea, Since Lucy and I have lots of work to do, Why don't you girls go and explore the mall? Here is some money, go buy some useless mall junk. Some headbands... (00:42:08-00:42:19)*

AGNES. *Are you gonna marry Lucy? (00:42:19-00:42:21)*

Agnes asks Lucy she is a single or not, but Gru tries to change the topic deliberately. Gru gives an irrelevant comment because Gru wants to change the topic because he is embarrassed in front of Lucy. He does not want Agnes to match himself with Lucy. He changes the topic with another interesting thing to make Agnes forget about Lucy. Gru asks Agnes to go shopping because he has lots of work to do with Lucy as his partner. Meanwhile, he does not want Agnes to talk about Lucy again. Agnes, who is a stubborn girl, does not want to hear her father's suggestion. She still thinks about Lucy because she wants to have a mother and she thinks Lucy is Gru's girlfriend. She answers Gru irrelevantly,

because if she wants something to happen, she will always ask about it. She changes the topic because in her mind she always thinks about a new mother for her.

Those cases are interesting to be analyzed because when the children and the adults answer irrelevantly, it is not only because they want to change the topic but also they have their own different reasons. For adults, they answer irrelevantly because they want the hearer forget about the topic of conversation, but children change the topic because they have more interesting topic that they have to say.

How parents and children communicate is the best part of this movie that can be learnt. They should know how to communicate well and successfully. The different ages will limit the communication between people because they face different challenges in their daily lives and they get greater variety of social arrangements when they grow up (Kolucki & Lemish, 2011: 3).

To avoid misunderstanding when people talk and to make their conversation flow successfully, people have to understand what others mean. Thus, pragmatic approach is needed to explain the implied meaning in conversation between the speaker and the listener. "Something said must be more than just the words mean" (Yule, 1996: 35). Therefore, to make good communication the speakers or the writers need cooperation with the listeners and the readers. According to Leech, communication is not a matter of logic or truth, but of cooperation (cited in Mey, 1993: 70). Sometimes the addressee misunderstands the addressor's utterance. It is because he or she is not cooperative when he or she has the conversation. The speakers or the writers

should follow the cooperative principle if they want their utterance to be identified well by the listener or the reader. Grice regarded cooperation as the controlling element of verbal communicative interaction and he considered communication to be both rational and cooperative (cited in Kecskes, 2006: 106).

In Islam there is an Ayah about good communication between parents and children. It is stated in surah Al-Isra ayah 23. It tells that the children must speak kindly to their parents.

﴿ وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ وَبِالْوَالِدَيْنِ إِحْسَانًا ۖ إِمَّا يَبُلُغَنَّ
عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ كِلَاهُمَا فَلَا تَقُلْ لَهُمَا آفٍ وَلَا
نَهْرَهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا ﴿٢٣﴾

“And your Lord has commanded that you shall not worship any but Him, and that you should be kind to your parents, whether one or both of them reach old age; say not to the any word of contempt, nor rebuke them, but address them in honorable terms-“ (Zidan, 1989: 196)

If everyone makes their conversation flow well, they can deliver and receive the meaning of the utterances successfully. It is why they need to know the manner how to speak. In Islam, how the moslems speak righteously is also stated in Quran surah Al-Isra 53.

﴿ وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ ۚ إِنَّ الشَّيْطَانَ يَنْزِعُ بَيْنَهُمْ ۚ إِنَّ
الشَّيْطَانَ كَانَ لِلْإِنْسَانِ عَدُوًّا مُّبِينًا ﴿٥٣﴾

“And say to my servants that they should only utter good things, surely Satan provokes discord between them, and Satan is surely to mankind an open enemy.” (1989: 199)

Therefore the comparative study of children and parents’ utterances in *Despicable Me 2* using cooperative principle deserves to be done because by analyzing how adults and children use the cooperative principle, the similarities and differences of how their conversation flow successfully or not will be known. They have different ages, different knowledge, and different thought that will influence their conversation. This paper employs Grice’s cooperative principle, because the aim of this paper is to analyze how parents and children use the cooperative principle and how different and similar are when Parent and children use the cooperative principle. This paper analyzes *Despicable Me 2* movie script that contains 54 pages as the material subject of the study and focuses on the utterances of Gru and his children (Margo, Edith, and Agnes). This research will be more accurate if the utterances analyzed are not only those that observe the rules in conversation, but also those that fail to observe them.

1.2. Problem Statements

Based on the background of study above, the research problems are:

1. How does Gru as the father use the cooperative principle in *Despicable Me 2*?

2. How do Gru's children use the cooperative principle in *Despicable Me 2*?
3. How are the difference and similarity of Gru's and his children's use of Cooperative Principle in *Despicable Me 2*?

1.3.Objectives of Study

Based on the problem of study, the objectives of the study are to find out the answers of:

1. describing how Gru as the father uses The Cooperative Principle in *Despicable Me 2*.
2. describing how Gru's children use The Cooperative Principle in *Despicable Me 2*.
3. comparing and contrasting the use of Cooperative Principle of Gru and his children in *Despicable Me 2*.

1.4.Significance of Study

The significance of the study is to understand more about the use of cooperative principle between parents and children, especially in *Despicable Me 2* movie script as the main data of this research. Theoretically, this research contributes in first, giving an additional source to the study of pragmatics especially in implicatures: cooperative principles; second, providing thorough

analysis of the ways in how implicatures are created; third, comparing and contrasting the use of cooperative principle of adults and children.

Practically, this research has several contributions. First, the reader knows how to communicate well and successfully. Second, the readers know how the adults and the children talk. Third, the readers understand what the differences and similarities of Gru's and children's use cooperative principle. Fourth, the readers understand that the speaker's meaning is not only analyzed by the co-text but also the context. Last, the readers understand how to make a good conversation.

1.5. Literature Review

There are some prior researches found relevant to this research. The first is the graduating paper by Aryanthi from State Islamic University Syarif Hidayatullah of Jakarta in 2010 entitled "The Non-Observance Maxim of Conversation in the Arthur Miller's *The Last Yankee* (Based on Grice's Cooperative Principle)". The subject of this research is *The Last Yankee*. This research describes disobedience of maxim of conversation in the context of cooperative principle and how the participants who are the speaker and the listener use in their conversation. The method of this research is descriptive qualitative. The unit analysis of her research is the drama text of the dialog in *The Last Yankee's* drama. There are two research questions in this graduating paper. First, *what kinds of maxim are not obeyed by the participants while the*

implicature appears in their dialog in which shows the non-observance of the participants? Second, how does the process of the maxim's violation happen? The result of this research shows that there are about twelve violations and one violation that clash with another maxim. The researcher explains the data well, but for the conclusion, she just mention the total violation of each maxim without mentioning the types of disobedience of the maxims that has been analyzed in this research such as opting out, flouting, or maxim clash.

The second is the graduating paper by Puspitasari Noor Fitriani from State University of Yogyakarta 2012 entitled "Textual Meaning Breadth Variation of English-Bahasa Indonesia *Despicable Me* Movie Texts." The subject of this research is *Despicable Me*. This research describes the textual meaning breadth variation represented in the English *Despicable Me* movie text and its Bahasa Indonesia subtitle, describes its most prominent category, describes which text is in higher degree, and explains the contextual factors that motivate the occurrence of the textual meaning breadth variation. The result of the research shows that the global overall variation of the textual meaning breadth lies in degree of variation which means there is no significant difference between ST and TT.

The third is the graduating paper by Lestari from STAIN Salatiga 2013 entitled "The Analysis of Conversational Implicature in The Movie Script of *Despicable Me*". The subject of this research is *Despicable Me*. This research describes the use of conversational implicature on the movie script of *Despicable Me*. The result of the research shows the explanation of the types and the context

of situation of each utterance contains conversational implicature used in *Despicable Me* movie script.

The fourth is the graduating paper by Lifya Cahyu Soekma Putri from English Language Education Department, Faculty of Language and Arts Yogyakarta State University entitled "A Pragmatic Analysis of Conversational Implicature in *101 Dalmatians* Animated Movie". The subject of this research is *101 Dalmatians*. This research employed a descriptive qualitative approach supported by the tables showing the frequency of occurrences. The results of this research shows that there are five types of speech acts performed by the characters in the film *101 Dalmatians* based on Searle's theory, they are representative, directive, commissive, expressive, and declarative. Secondly, there are two kinds of conversational implicature performed in main characters' utterances. They are generalized conversational implicature and particularized conversational implicature. Thirdly, the implied meaning of utterances containing conversational implicature implicitly means positive response and negative response. Lastly, there are four maxims performed by its characters based on Grice's theory. They are maxim of quality, maxim of quantity, maxim of relation, and maxim of manner.

This research is different from the other prior researches. The subject of this research is *Despicable Me 2*. This research employs Grice's cooperative principle to describe how Gru as father and his children use cooperative principle and to compare and contrast the use of cooperative principle by Gru and his children. It will employ the descriptive qualitative method. This research also only

focuses on four characters in *Despicable Me 2*. They are Gru (as father) and Margo, Edith, Agnes (as children).

1.6.Theoretical Approach

This research analyzes the use of cooperative principle to compare and to contrast adult's and children's utterances. The study used in this research is pragmatics, especially implicature by using the Grice's cooperative principle. Cooperative principle has several maxims to help people produce successful conversations. It contains implicature. Implicature is defined as "an additional conveyed meaning, something said must be more than just what the words mean" (Yule, 1996: 35).

According to Grice there are four maxims of cooperative principles: quantity, quality, relation and manner. Cooperative Principle is to make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. Grice divides maxim into four categories.

- a. Maxim of quality: says that people need to be true by not saying what they believe to be false and that for which they lack adequate evidence.
- b. Maxim of quantity: says that people need to be adequate by making their contribution as informative as is required and no more than is required.
- c. Maxim of relation: says that people need to be relevant.

- d. Maxim of manner: says that people need to be clear by avoiding obscure expressions and ambiguity and being brief and orderly.

Those maxims “specify what participants have to do in order to converse in a maximally efficient, rational, cooperative way: they should speak sincerely, relevantly, and clearly, while providing sufficient information” (Grice, 1983: 102).

1.7. Methods of Research

1.7.1. Type of Research

This research applies the descriptive qualitative method explaining the problems statement. Descriptive research is a research to observe a situation, condition, and issues. “qualitative researches pay close attention to their participants’ reactions and to the voice they use in their work as a representation of the relationship between them and their participants” (Catherine & Rossman, 2006: 5). It means that the researcher should report the representation of the participants.

1.7.2. Data Source

This research uses the primary data from *Despicable Me 2* play script. Primary research is a study based on “original data” when the researchers collect the data themselves (Zacharias, 2012: 11). The data only include Gru and his

children's utterances in their dialog. *Despicable Me 2* script is written by Cinco Paul and Ken Daurio.

1.7.3. Data Collection Technique

According to Ratna, There are several techniques in collecting data, they are sampling, observation, interview, documentation, questionnaire, triangulation, and reading (2010: 209-245). The method of collecting data in this research is documentation. The documentation method is used to conduct the research that originates in writings (2006: 158). This research is included in library research, and it also uses the content analysis. The research using content analysis makes a conclusion about style, grammar, layout, illustration of the book (Arikunto, 2006:10).

The data in this research is collected by numbering the scene, numbering the utterances, and also noting the time of dialogues. Then, the data taken from four main characters; Gru, Margo, Edith, and Agnes are put on the table of analysis. Some of their data are selected for the discussion.

1.7.4. Data Analysis Technique

Qualitative data analysis requires dialectic between ideas and data, people cannot analyze the data without ideas, but the ideas must be shaped and tested by the data that are analyzing (Day, 1993: 7). These are the procedure of the analysis:

1. Identifying the important data in *Despicable Me 2* ;

2. Focusing on the data chosen: Gru and his children's utterances;
3. Classifying the data;
 - The utterances observe Grice's cooperative principle
 - The utterances fail to observe Grice's cooperative principleand,
4. Analyzing the data;
 - The semantic meaning of Gru and his children's utterance.
 - What is the context of the utterances and how Gru and his children use cooperative principle.
 - Showing the similarity and differences between Gru's and children's utterances by using cooperative principle.

1.8. Paper Organization

This paper is divided into four chapters. Chapter one consists of introduction, presents about background of study, problem statement, objectives of study, significance of study, literary review, theoretical approach, method of research, and paper organization. Chapter two, theoretical background, presents the explanation about Pragmatics, implicature, cooperative principle, and non-observance maxim. Chapter three, the discussion, presents the research finding and explanation in analyzing Gru and his children's utterances seen from cooperative principle. Chapter four is the conclusion from the entire discussion and suggestions for the readers.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1. Conclusion

The researcher takes the conclusion of the discussion. First, Gru's utterance is analyzed by using cooperative principle. Gru not only observes it, but he also fails to observe it. He observes the maxims of cooperative principle because he wants to cooperate with the hearer and he wants to make the conversation flow successfully. He fails to observe the maxims because he has own intention to the hearer or to the topic of conversation, and he also knows that the hearer has the same knowledge in the context of situation with him. He fails to observe the maxims by using some ways; he violates a maxim, he opts out from the conversation, and he flouts a maxim. He violates the quality maxim because he does not want to hurt the hearer; he violates the quantity maxim because he is nervous in front of the hearer; he violates the relation maxim because he wants to make the hearer forget the topic, and they are not interested to topic; he violates the manner maxim because he doubts to what he wants to say to the hearer. He only opts out the relation maxim in his conversation because he wants to signal the hearer that he wants to change the topic of the conversation. He flouts the maxims because he wants to show off something, he wants to refuse something, he does not like the hearer.

Second, the children (Agnes, Edith, Margo) not only observe the maxim of cooperative principle, but they also disobey it. They observe the maxims of cooperative principle because they want to cooperate with the hearer and they

want to make the conversation flows successfully. They fail to observe the cooperative principle by using some ways; they violate a maxim, they opt out from the conversation, and they flout a maxim. They violate the quality maxim because they want to cheer the hearer; they violate the quantity maxim because they are nervous in front of the hearer; they violate the relation maxim because they have own interesting topic; they violate the manner maxim because they are confused with what they want to say. They only opt out the relation maxim in conversation because they want to signal the hearer that they want to change the topic of the conversation. They flout the maxim because they want to tease the hearer, and they feel annoying.

Third, the use of cooperative principle between adults and children has similarities and differences. There is no difference when they observe the maxim of cooperative principle, and it means they want to cooperate with the hearer in a conversation and they want the conversation flows successfully. They only have similarities and differences when they fail to observe the cooperative principle. The similarities when they fail to observe the cooperative principle occur in all maxims. They fail the quality maxim they do face saving act; they fail the qauntity maxim They are nervous to talk to the person they really like, they fail the relation maxim because they want to make the hearer forget the topic of the conversation and they are not interested to the topic of the conversation; they fail the Manner Maxim because they want to emphesize something to the hearer. They are nervous to talk to the person they really like. The differences when they fail to observe the cooperative principle also occur in all maxims. Adults fail quality

because they do not like the hearer and they want to hide the problem, the weakness, the secret, and children fail it because they are asked by the adults. Adults fail the quantity maxim because they worry their children and they want to show off to the hearer, and children fail it because they do not understand the topic of the conversation and they are sleepy, Adults fail the relation maxim because they want to close the conversation, and children fail it because they are curious about something. Adults fail the manner maxim because they doubt to tell something to the hearer, and children fail it because they fail to interpret the gesture that is given by another participant and they are sleepy. From those similarities and differences, it can be concluded that adults and children have same ability to use the cooperative principle even though they have different intention when they fail to observe it.

4.2. Suggestion

For the students who are interested in studying Pragmatic, they can use Leech's or Brown's and Levinson's Politeness Principle to analyzed this movie that is talking about children and parents. They will know how the children use the politeness principle when they talk to their parents. They also can correlate it to the Islamic value. Therefore, from their utterances people can see the relationship between the children and the parents in this movie based on Pragmatics view and also Islamic Value.

Finally, the researcher hopes that this analysis will be useful to sharpen the students' understanding about Cooperative Principle and they must be able to

apply the cooperative principle in social interaction to make their conversation flows successfully.



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APPENDIX***Despicable Me 2* Playscript****SCENE 1**

RAMSBOTTOM (1). Three weeks, and we're still no close to cracking this. Right! Bring him in! 00:03:22-->00:03:29

LUCY (2). Yes, sir. 00:03:26,803 --> 00:03:29

SCENE 2

AGNES (3). This is the best party ever! 00:03:54,284 --> 00:03:56

SCENE 3

AGNES (4). Oh, no! A dragon is approaching! 00:04:25 - 00:04:28

MARGO (5). Fear not, for here come the valiant knights to save us!
00:04:33,069 --> 00:04:36,869

GRU (6). What do you mean she's not coming? I have a backyard full of these little girls who are counting on the visit from the Fairy Princess! Listen! I do not want a refund! I want the Fairy Princess! Please, please, I'm begging you! You know what? I hope you can sleep at night, you crusher of little girls' dreams! 00:04:55-00:05:22

AGNES (7). Oh, oh, when's the Fairy Princess coming? 00:05:24,046 --> 00:05:26,246

GRU (8) Any minute now!
00:05:27,370 --> 00:05:28,570

AGNES (9). Yayy!
00:05:29,069 --> 00:05:30,269

GRU (10). Stall them!
00:05:31,563 --> 00:05:32,763

MARGO (11). Whoa, whoa,okay, okay... Alright, that's enough of the magic show! 00:05:47,772 --> 00:05:52,061

MARGO (12). Wait, did you hear that? It sounded like the twinkling sounds of magical fairy dust. 00:05:55,299 - 00:06:01,324

AGNES (13). It's the Fairy Princess, She's coming!

00:06:01,324 --> 00:06:03,879

MARGO (14). Look! 00:06:04,505 --> 00:06:05,705

GRU (15). It is I, GruTinkerbell! The most magical Fairy Princess of all! I am here to wish Princess Agnes, A very happy birthday! 00:06:33,336 --> 00:06:47,860

KID 1(16). How come you're so fat? 00:06:48,619 --> 00:06:50,119

GRU (17). Because... My house is made of candy! And sometimes, I eat instead of facing my problems! 00:06:50,912 - 00:06:58,597

KID 1(18). How come you ha--- (Gru throw the sprinkles to kid's mouth). 00:06:59,358 --> 00:07:00,558

GRU (19). Okay, time for cake! 00:07:02,094 --> 00:07:03,294

KIDS (20). Yay! 00:07:03,779 --> 00:07:04,979

AGNES (21). Thank you, GruTinkerbell! You're the best Fairy Princess ever! 00:07:08,688 --> 00:07:11,913

GRU (22). You are welcome, little girl! 00:07:11,913 --> 00:07:14,138

AGNES (23). I know it's really you, Gru. I'm just pretending for the other kids. 00:07:16,789 --> 00:07:20,614

JILLIAN (24). Hey there, Gru, Mister Life of the party! 00:07:25,823 --> 00:07:28,023

GRU (25). Hello, Jillian! 00:07:29,010 --> 00:07:30,210

JILLIAN (26). So, I'm gonna go out on a limb here, but my friend Natalie, is recently single, and... 00:07:30,635 --> 00:07:38,460

GRU (27). No, no, no! Get off the limb, right now! No limb. 00:07:39,986 --> 00:07:43,411

JILLIAN (28). (Laughs) Come on! She's a riot! She sings karaoke, she has a lot of free time, looks aren't that important to her! 00:07:43,411 --> 00:07:50,186

GRU (29). Look, Jill, it's not happening. Seriously, I'm fine. 00:07:51,422 --> 00:07:55,047

JILLIAN (30). Okay, fine, forget Natalie. How about my cousin Linda?
00:07:55,047 --> 00:07:57,772

GRU (31). No. 00:07:57,772 --> 00:07:58,997

JILLIAN (32). Oh, I know someone whose husband just died... 00:07:58,997 -->
00:08:01,201

**GRU (33). I'm sorry, I did not see you there. Or there. 00:08:04,503 -->
00:08:09,645**

SCENE 3:

**GRU (34). Kyle,Kyle,Kyle, stop! Stop doing your business on the Petunias!
There you go, go to Fred's. Go crazy.(Kyle takes a pee) Good boy.
00:08:20,326 --> 00:08:35,273**

LUCY (35). Mr. Gru? 00:08:35,273 --> 00:08:36,498

GRU (36). Wha, I didn't, wha.. Yes? 00:08:36,498 --> 00:08:37,723

LUCY (37). Hi! Agent Lucy Wilde of the AVL. Oh... oops! Sorry.
You're gonna have to come with me. 00:08:39,883 --> 00:08:48,507

GRU (38). Oh, sorry, I'm--- Freeze Ray! 00:08:48,507 --> 00:08:50,432

LUCY (39). You know you really should announce your weapons after you fire
them, Mr. Gru. For example... Lipstick taser! Oh, it works so good. 00:08:55,166 -
-> 00:09:07,949

LUCY (40). Ouch... Where is it... Oh.. Sorry.ughh.. arghhh.. Get, in, there, you,
big.... 00:09:20,157 --> 00:09:39,020

SCENE 4

GRU (41). Whoa, curses... Cannot feel... 00:12:38,611 --> 00:12:43,438

SILAS RAMSBOTTOM (42). Good afternoon, Mr. Gru. 00:12:44,684 -->
00:12:45,884

GRU (43). Yeah... 00:12:46,309 --> 00:12:47,509

SILAS RAMSBOTTOM (44). I apologize for our methods in getting you here.
00:12:47,834 --> 00:12:50,234

LUCY (45). I don't! I'd do it again in a heartbeat! I am not gonna lie, I enjoyed that. Every second of it, Gave me bit of a buzz, actually... 00:12:50,559 --> 00:12:57,709

SILAS RAMSBOTTOM (46). That's enough, Agent Wilde. 00:12:57,709 --> 00:12:59,548

LUCY (47). Sorry. 00:12:59,798 --> 00:13:00,698

GRU (48). Okay, this is bogus! I don't know who you think you people are, but... 00:13:00,698 --> 00:13:06,973

SILAS RAMSBOTTOM (49). We are the Anti-Villain League. An ultra secret organization dedicated to fighting crime on a global scale. Rob a bank, we're not interested. Kill someone, not our deal. But you were to melt the polar ice caps, or vaporize Mount Fuji, or even, Steal the moon... Then, we notice. 00:13:06,973 --> 00:13:30,355

GRU (50). First of all, you got no proof that I did that. Second, after I did do that, I put it back. 00:13:31,714 --> 00:13:37,739

SILAS RAMSBOTTOM (51): We're well aware of that, Mr. Gru. That's why we brought you here. I am the league director, Silas Ramsbottom. 00:13:38,164 --> 00:13:45,589

MINIONS (52). Heehee... Bottom. (laughs) 00:13:46,290 --> 00:13:47,690

SILAS RAMSBOTTOM (53). Hilarious. Agent Wilde... 00:13:50,503 --> 00:13:54,342

LUCY (54). Oh, me now? Recently, an entire top secret lab disappeared from the Arctic Circle. Yeah. The entire lab, just... Gone. Where did it go? 00:13:55,278 --> 00:14:06,430

GRU (55). I don't care. 00:14:06,755 --> 00:14:07,955

LUCY (56). Hmm... The lab was devoted to experiments involving PX-41. A transmutation serum. What is PX-41, you ask? Hmmm... it's pretty bad. Look. 00:14:07,955 --> 00:14:18,217

GRU (57). You usually don't see that in bunnies. 00:14:38,234 --> 00:14:40,234

SILAS RAMSBOTTOM (58). As you could see, In the wrong hands, the PX-41 serum, could be the most devastating weapon on Earth. Fortunately, it has a very

distinct chemical footprint. And, using the latest chem tracking technology, we found traces of it in the Paradise Mall.00:14:40,624 --> 00:15:00,279

GRU (59). Huh.. A Mall. 00:15:00,279 --> 00:15:01,504

SILAS RAMSBOTTOM (60). Precisely. And we believe that one of these shop owners is a master criminal. And that's where you come in. As an ex-villain, you know how a villain thinks, and acts. 00:15:01,504 --> 00:15:12,479

LUCY (61). The plan is, to set you up undercover at a shop in the mall, where hopefully, you'll be able to... 00:15:12,804 --> 00:15:17,429

GRU (62). Okay! I see where this is going! With all the mission: impossible stuff, But no, no. I'm a father now. And, a legitimate businessman. I am developing a line of delicious jams and jellies. 00:15:17,429 --> 00:15:31,449

SILAS RAMSBOTTOM (63). (laughs mockingly) "Jams and jellies". 00:15:31,449 --> 00:15:33,855

GRU (64). Oh, attitude! That's right! So thanks, but no thanks. And here's a tip: instead of tasing people, and kidnapping them, maybe you should just give them a call! Good day, Mr. Sheepbutt! 00:15:34,480 --> 00:15:50,189

SILAS RAMSBOTTOM (65). Ramsbottom. 00:15:50,189 --> 00:15:51,414

GRU (66). Oh, yeah, like I said it better! 00:15:51,414 --> 00:15:53,639

MINIONS (67). (Minions laugh) 00:15:54,200 --> 00:15:55,160

LUCY (68). Look, I probably shouldn't be saying this, but... Your work as a villain, was kind of, amazing. So if you ever wanna get back to doing something awesome...Give us a call. 00:16:08,004 --> 00:16:18,991

SCENE 5:

GRU (69). Hey, I told you guys to get to bed! 00:16:39,323 --> 00:16:41,523

EDITH (70). So, when are you going on your date? 00:16:41,523 --> 00:16:44,273

GRU (71). What? 00:16:44,273 --> 00:16:45,198

EDITH (72). Remember? Ms. Jillian said she was arranging a date for you. 00:16:45,198 --> 00:16:48,023

GRU (73). Yeah, well, she is a nutjob and I'm not going on any date.
00:16:48,023 --> 00:16:51,848

EDITH (74). Why not? Are you scared? 00:16:52,073 --> 00:16:54,298

LISA (75). Hey, did you guys see the moon landing on TV? Can you believe it?
It's so cool! Yeah, and you know what? 00:17:01,385 --> 00:17:06,225

GRU (76). Excuse me... 00:17:06,225 --> 00:17:08,150

GIRL 1 (77). Lisa? 00:17:08,150 --> 00:17:09,175

GRU (163). Hmm.. Hey, Lisa, I was wondering, 00:17:11,960 --> 00:17:14,685

GIRL 2 (78). Gru touched Lisa! Lisa's got Gruties! 00:17:17,955 --> 00:17:23,461

KIDS (79). (kids panicking) 00:17:23,461 --> 00:17:25,286

GRU (80). Scared? Of what? Women? No! That's bonkers! I just, I've no interest in going on a date, that's all! Case closed! I'm not scared! Of women. Or dates. Let's go to bed. Goodnight, Edith. Goodnight, Margo. Whoa, whoa, whoa, whoa, hold the horses, who are you texting? 00:17:31,023 --> 00:17:52,621

MARGO (81). No one! Just my friend Avery. 00:17:52,621 --> 00:17:53,846

GRU (82). Avery... Eh? Avery? Is that a girl's name or a boy's name? 00:17:54,584 --> 00:17:58,929

MARGO (83). Does it matter? 00:17:59,554 --> 00:18:00,754

GRU (84). No! No, it doesn't matter, unless it's a boy! 00:18:00,979 --> 00:18:03,904

AGNES (85). I know what makes you a boy. 00:18:04,300 --> 00:18:06,100

GRU (86). Uhh, you do? 00:18:06,760 --> 00:18:09,260

AGNES (87). Your bald head. 00:18:10,517 --> 00:18:11,517

GRU (88). Ohh. Yes. 00:18:13,041 --> 00:18:14,241

AGNES (89). It's really smooth. Sometimes I stare at it, and imagine a little chick popping out. Peep-peep- peep! 00:18:14,766 --> 00:18:22,605

GRU (90). Goodnight, Agnes. Never get older. 00:18:23,575 --> 00:18:28,059

SCENE 6:

MINIONS (91). Hey, yo! 00:18:40,861 --> 00:18:42,061

GRU (92). Hey, Tim nice haircut! Tommy, hang in there, baby! It's almost Friday! So, how's today's batch, Dr. Nefario? 00:19:39,439 --> 00:19:48,799

DR. NEFARIO (93). I developed a new formula which allowed me to get every known kind of berry in a one flavor of jelly. 00:19:49,161 --> 00:19:55,361

GRU (94). Arghhh ... Ugh.... That is good! Love the flavor of... 00:19:56,966 --> 00:20:03,069

DR. NEFARIO (95). It's horrible, isn't it? 00:20:03,817 --> 00:20:04,817

GRU (96). No, no! Oh, we're making great progress! Here, try some. 00:20:04,817 --> 00:20:10,179 (minions try jelly)

GRU (97). Whoa... Okay, Just because everybody hates it, doesn't mean it's not good! 00:20:22,034 --> 00:20:27,484

DR. NEFARIO (98). Listen, Gru... There's something I've been meaning to talk to you about for some time now. 00:20:28,734 --> 00:20:33,358

GRU (99). What, what's wrong? 00:20:33,683 --> 00:20:34,683

DR. NEFARIO (100). I miss being evil. sinister plots, large-scale crimes, It's what I live for! I mean, don't you think there's more for our future than... jelly? 00:20:38,970 --> 00:20:49,621

GRU (101). Well, I'm also considering a line of jams. 00:20:50,243 --> 00:20:52,943

DR. NEFARIO (102). Umm... The thing is, Gru... I've now been recruited elsewhere. 00:20:54,167 --> 00:21:00,307

GRU (103). Dr. Nefario! You're kidding, right? Oh, come on. 00:21:00,882 --> 00:21:04,732

DR. NEFARIO (104). This is a great opportunity for me... More evil... 00:21:04,732 --> 00:21:19,872

GRU (105). Ah... Very well... Let us give you, the proper send-off. Minions! The highest honor awarded, to Dr. Nefario, for your years of service, the 21 Fart Gun Salute! 00:21:20,397 --> 00:21:41,779

DR. NEFARIO (106). (cough) Uhh, I counted twenty-two. Farewell, my friends. This may take a while. Go about your business! I miss you already! 00:21:48,530 --> 00:22:29,004

SCENE 7:

MINIONS (107). Ehh? Oh, Hello! 00:22:59,744 --> 00:23:01,444

AGNES (108). Are you sure we can be doing this? 00:23:24,912 --> 00:23:26,912

MARGO (109). Yes, it's for his own good. Okay, we need to choose a picture. No. Scary. Weird. Ahh!! 00:23:26,912 --> 00:23:37,027

AGNES (110). What is that? 00:23:37,027 --> 00:23:38,252

GRU (111). Good morning, girls, I have an announcement to make! 00:23:38,477 --> 00:23:41,477

MARGO (112). Hey, what celebrity do you look like? 00:23:41,477 --> 00:23:43,002

GRU (113). Yuhh... Bruce Willis. 00:23:43,427 --> 00:23:45,652

MARGO (114). Hmmm. No. 00:23:45,977 --> 00:23:47,077

AGNES (115). Humpty Dumpty! 00:23:47,807 --> 00:23:48,807

EDIT (116). Oooh, that one! 00:23:49,032 --> 00:23:50,232

CHILDREN (117). Ha .. ha... 00:23:50,457 --> 00:23:51,657

GRU (118). Okay, what are you doing? 00:23:52,046 --> 00:23:53,646

AGNES (119). We're setting you off for online dating! 00:23:53,871 --> 00:23:55,771

GRU (120). Oh. Okay, what!? No, no, no, no, no, no. 00:23:55,771 --> 00:23:58,704

EDITH (121). Oh, come on. 00:23:59,129 --> 00:24:00,129

MARGO (122). It's fun. And it's time for you to get out there. 00:24:00,129 --> 00:24:03,079

GRU (123). No, stop. No one is ever getting out there! Ever! Okay... Now, for the announcement. I have accepted a new job! 00:24:03,079 --> 00:24:11,527

MARGO (124). Wow, really? 00:24:12,154 --> 00:24:13,154

GRU (125). Yes, I have been recruited, by a top secret agency to go undercover and save the world. 00:24:13,154 --> 00:24:19,146

EDITH (126). You're gonna be a spy? 00:24:19,371 --> 00:24:20,571

GRU (127). That's right, baby! Gru's back in the game! Gadgets, and weapons and cool cars! 00:24:20,571 --> 00:24:27,846

EDITH (128). Awesome! 00:24:28,569 --> 00:24:29,769

AGNES (129). Are you really gonna save the world? 00:24:29,769 --> 00:24:31,594

GRU (130). Yes. Yes, I am. 00:24:32,683 --> 00:24:34,883

SCENE 8

GRU (131) .Hmm .. "Bake My Day". Bleh.. 00:25:06,971 --> 00:25:12,638

GRU (132). Alright, here is the cupcake recipe I got on the internet. And don't go nuts with the sprinkles! 00:25:20,608 --> 00:25:23,908

LUCY (133). Ahh! Ahh! Hiyatt .. hah huh ..huh... huh... huh ..huh... huh... huh ..huh... huh... Hiya ..hiya...hiyaa Hiya ..hiya...hiyaa 00:25:29,092 --> 00:25:54,765

LUCY (134). Wasn't expecting that! Or was I? Oh, you, you got, you got.... Umm..Umm... A little... Here, I'll get it. Uhmm, it's spreading. 00:25:54,765 --> 00:26:07,813

GRU (135). Alright, alright. I got this. I got this. 00:26:08,338 --> 00:26:10,763

LUCY (136). I'll let you get it. What you just saw there was a little something new I've been working on. It's a combination of Jujitsu, Krav maga, Aztec warfare, and Krumping. 00:26:12,694 --> 00:26:25,218

GRU (137). Okay, that's weird. 00:26:25,443 --> 00:26:26,643

LUCY (138). Why are you here? On assignment from Silas. I'm your new partner! Yay! 00:26:26,643 --> 00:26:32,043

GRU (139). What? No! No , "Yay!". Ramsbottom didn't say anything about a partner. 00:26:32,468 --> 00:26:37,718

LUCY (140). Well, seems that because of your checkered past, everyone else refused to work with you. But not me! I stepped up! And I'm new. So I'm gonna have to do what they tell me anyway. 00:26:37,718 --> 00:26:49,235

MINIONS (141). Voila!

LUCY (142). You know this guy? 00:26:54,996 --> 00:26:55,996

GRU (143). Yes, he's one of my minions. 00:26:55,996 --> 00:26:57,521

LUCY (144). Ohh... I'm sorry. I should have known. You are free to go! 00:26:57,746 --> 00:27:03,220

GRU (145). Earth to Dave! You can leave now. 00:27:39,136 --> 00:27:43,292

GRU (146). So, what do we got? Who's on the list ? 00:27:52,320 --> 00:27:54,545

LUCY (147). Fire Romantic First suspect, The head of Bloom and Top, proprietor of the floral shop. 00:27:54,545 --> 00:28:00,920

GRU (148). No, not her. 00:28:01,245 --> 00:28:02,445

LUCY (149). Okay. Moving on... Chad Kenny, owner of "Stuff-a-Bear". 00:28:02,770 --> 00:28:07,020

GRU (150). I don't think so. 00:28:11,026 --> 00:28:12,226

EDUARDO PEREZ (151). Hello? Buenos Dias, my friends! I am, Eduardo Perez. Owner of "Salsa Y Salsa" restaurant, across the mall. Now open for breakfast. And you are? 00:28:12,927 --> 00:28:29,040

GRU (152). Gru! And this is Lucy, and we are closed. 00:28:29,040 --> 00:28:32,190

EDUARDO PEREZ (153). This is just gonna take un momento. I am throwing a big Cinco De Mayo party. And I am going to need 200 of your best cupcakes. Decorated with, It looks something like this. the Mexican Flag. What do you think? 00:28:32,190 --> 00:28:49,439

GRU (154). Ughh...

EDUARDO PEREZ (155). Anyway, I have to go. It's all settled. I'll pick them up next week. Have a good day! 00:28:50,583 --> 00:29:00,032

LUCY (156). Come by if you get a chance, okay? 00:29:00,575 --> 00:29:02,275

GRU (157). Ahh... 00:29:04,068 --> 00:29:05,268

EDUARDO PEREZ (158). And welcome, to the Mall family. 00:29:06,627 --> 00:29:09,527

GRU (159). (Gru exclaims in disbelief) El Macho! 00:29:10,707 --> 00:29:18,536

LUCY (160). What? This couldn't be! Wha—what couldn't be? 00:29:19,600 --> 00:29:22,550

GRU (161). That guy, looks exactly like the villain named, "El Macho". From about 20 years ago... He was ruthless... He was dangerous... And as the name implies... Very macho! He had a reputation Of pulling a heist, using only his bare hands! Ah, but sadly, like all the greats, El Macho was gone, too soon... He died in the most macho way possible. A shark, with 250,000 dynamites strapped to his chest, into the mouth, of an active volcano! It was glorious! 00:29:24,706 --> 00:30:24,144

LUCY (162). Yeah, sounds like El Macho's pretty dead? 00:30:26,236 --> 00:30:29,436

GRU (163). They never found the body. Oh, no. All that was ever retrieved, was a pile, of singed chest hair. That face! It has got to be El Macho. 00:30:29,661 --> 00:30:40,911

LUCY (164). So what do you say, you and I break into his restaurant. Tonight. 00:30:41,900 --> 00:30:45,625

GRU (165). Yes, that's good. Because I'm telling you, if anybody in this place has the PX-41 serum, it's him! 00:30:45,625 --> 00:30:54,531

SCENE 9

GRU (166). Alright, alright, homework done, pyjamas on, teeth brushed, time for bed. 00:30:57,528 --> 00:31:01,428

MARGO (167). What's the big hurry? 00:31:01,428 --> 00:31:02,653

GRU (168). I just, I have a lot of work to do. 00:31:02,653 --> 00:31:04,478

EDITH (169). Work? What kind of work? 00:31:04,478 --> 00:31:06,428

GRU: (170) Very important business. So hugs, kisses. Good night, sleep tight, don't let the bed bugs... Blah, blah, blah, blah, blah... Wha...? 00:31:06,428 --> 00:31:14,386

AGNES (171). But you said you'd help me practice my part for the mother's day show. 00:31:14,386 --> 00:31:17,511

GRU (172). ahhh... Fine, fine. Let me hear it, quickly. 00:31:18,445 --> 00:31:22,455

SCENE 10

AGNES (173). "She kisses my boo-boos. She braids my hair. My mother is beyond compare. We love you, mothers everywhere". 00:31:23,078 --> 00:31:31,853

GRU (174). Wow, that was, something else! I really like the way you smiled at the end. Let's try this one more time but a tinsy-bit less like a zombie. Okay? 00:31:33,538 --> 00:31:46,358

AGNES (175). Okay. "She kisses my boo-boos. She braids my hair..." 00:31:46,358 --> 00:31:50,633

GRU (176). Perfect! Time to go. 00:31:50,633 --> 00:31:51,858

AGNES (177). I don't think I should do this. 00:31:52,652 --> 00:31:53,852

GRU (178). Wha.... what do you mean? Why not? 00:31:55,013 --> 00:31:57,238

AGNES (179). I don't even have a mom. 00:31:57,238 --> 00:31:58,663

GRU (180). Well, you don't need one to do the show. I mean, you did the parents' day pageant. You haven't been in combat. 00:31:59,942 --> 00:32:07,042

AGNES (181). This is different. 00:32:08,127 --> 00:32:09,327

GRU (182). Okay, well, then, maybe you can just use your imagination. 00:32:09,752 --> 00:32:14,252

AGNES (183). You mean, I pretend I have a mom? 00:32:14,939 --> 00:32:17,239

GRU (184). Yes. Right? You can do that, can't you? 00:32:17,239 --> 00:32:20,289

AGNES (185). Yeah! I do that all the time. Thanks, Gru! 00:32:20,289 --> 00:32:23,739

SCENE11

GRU (187). Okay, No, hey... Please... Kevin, Jerry, watch the girls for me, okay? Dave, Stewart, come this way, with me. Come on! Come on! 00:32:55,809 --> 00:33:10,639

MINIONS (188). Yeah, yeah! 00:33:10,639 --> 00:33:11,864

SCENE 12

GRU (189). We're stealth ninjas. We make no sound. 00:35:03,206 --> 00:35:06,231

LUCY (190). Right. Hiyah!! 00:35:06,456 --> 00:35:10,972

GRU (191). Alright, El Macho, you're going down. 00:35:13,326 --> 00:35:15,926

LUCY (192). Wait! Wait. 00:35:16,151 --> 00:35:17,151

GRU (193). What? What are you doing? 00:35:17,151 --> 00:35:20,708

LUCY (194). Checking for laser beam alarm triggers. 00:35:20,933 --> 00:35:23,433

GRU (195). It's a restaurant! 00:35:24,956 --> 00:35:25,956

LUCY (196). You never know what kind of booby traps this guy could've set. 00:35:25,956 --> 00:35:28,381

GRU (197). Huh? Come on. There are no booby traps. 00:35:28,381 --> 00:35:31,231

LUCY (198). Hah! Booby! 00:35:33,244 --> 00:35:34,244

GRU (199). ugh ... 00:35:35,195 --> 00:35:36,195

GRU (200). Huh... it's a chicken. 00:35:45,128 --> 00:35:47,028

LUCY (201). Are you lost, little guy? You must be lost. 00:35:47,999 --> 00:35:51,329

GRU (202). Hah! Some guard dog! No, no, no! Get it off of me! Get it off of me! uh..uhh uh...ah... I got you! ohhh..oh ahhhh...ahh..... I got it! ah... 00:35:52,105 --> 00:36:17,171

LUCY (203). Oh.. 00:36:28,012 --> 00:36:29,212

GRU (204). What is wrong with that chicken? 00:36:36,019 --> 00:36:37,219

LUCY (205). Hey, that Pollo is Loco. (chuckles) No? Okay, let's go. 00:36:38,503 --> 00:36:45,401

GRU (206). You getting anything? 00:36:53,672 --> 00:36:54,772

LUCY (207). No. Not yet. But hey, maybe you can find something with these X-ray goggles! 00:36:54,772 --> 00:37:00,047

GRU (208). Aww. 00:37:02,432 --> 00:37:03,332

LUCY (209). How is it working, tell me, tell me! 00:37:08,529 --> 00:37:09,729

GRU (210). Ahh! Ooh! 00:37:10,424 --> 00:37:12,095

LUCY (211). What's wrong? Something wrong? 00:37:12,095 --> 00:37:13,745

GRU (212). That is an image I'll never get out of my brain! Blechh! 00:37:13,745 --> 00:37:16,995

GRU (213). I knew it! The serum's in here! 00:37:25,333 --> 00:37:28,646

LUCY (214). Ooh, then let's get it! 00:37:28,646 --> 00:37:29,871

GRU (215). This is going to be good! ah... A-ha! What? Secret Salsa Recipe. This is, Salsa? 00:37:32,182 --> 00:37:45,435

LUCY (216). Aww, man... 00:37:46,060 --> 00:37:47,060

EDUARDO PEREZ (217). Somebody is going to die tonight. Oh.. Paulito! Paulito, Paulito, can you hear me? Who would do this to such a sweet little chicken? Who's there? 00:37:53,561 --> 00:38:13,902

LUCY & GRU (218). (gasps) Uh-oh! 00:38:14,247 --> 00:38:15,447

EDUARDO PEREZ (219). You coming out, or am I gonna go in? Stop! My eyes!
00:38:15,447 --> 00:38:31,142

LUCY (220). Gru, call in your munchkins! 00:38:32,165 --> 00:38:33,665

GRU (221). Get it started, come get us! 00:38:34,910 --> 00:38:36,310

LUCY (222). Oooh. So long. 00:38:49,095 --> 00:38:50,395

**GRU (223). Over here! Over here. Over... Here. Hold tight! (frustrated yell)
00:38:54,654 --> 00:39:13,011**

EDUARDO PEREZ (224). I have you now! 00:39:18,534 --> 00:39:20,534

SCENE 13

KIDS (225). Yay! Ice cream! 00:39:56,304 --> 00:39:58,004

SCENE 14

LUCY (226). Gru! There he is. Suspect number 8. Floyd Eagle-san. 00:40:55,473
--> 00:40:59,590

GRU (227). Well, Okay. 00:40:59,915 --> 00:41:01,315

LUCY (228). See if you can get closer. Go. Go! 00:41:01,640 --> 00:41:04,590

**GRU (229). Alright. What the... Oh, no... That's not good! 00:41:14,931 -->
00:41:20,766**

MAN 1 (230). Hey, wait! 00:41:24,043 --> 00:41:25,043

MARGO (231). Hi, Gru! 00:41:32,607 --> 00:41:33,607

**GRU (232). Oh, girls! What are you doing here? 00:41:34,017 -->
00:41:36,250**

**MARGO (233). Well, we thought we'd come visit you at work! So, you're
saving the world in a garbage can? 00:41:36,250 --> 00:41:41,169**

GRU (234) .(laughs) Funny. 00:41:41,694 --> 00:41:43,719

LUCY (235). Hey! There you are! Oh, who's this? 00:41:43,719 --> 00:41:47,069

GRU (236). Lucy, these are my girls. Margo, Edith and Agnes. Girls, Lucy. Lucy, Girls. 00:41:47,494 --> 00:41:54,380

MARGO (237). Hello. 00:41:54,605 --> 00:41:55,505

EDITH (238). Hi. 00:41:55,505 --> 00:41:56,330

AGNES (239). Are you single? 00:42:04,844 --> 00:42:06,044

LUCY (240). Oh.. Goodness. 00:42:07,110 --> 00:42:08,310

GRU (241). Oh, hey! I have an idea, Since Lucy and I have lots of work to do, Why don't you girls go and explore the mall? Here is some money, go buy some useless mall junk. Some headbands... 00:42:08,535 --> 00:42:19,967

AGNES (242). Are you gonna marry Lucy? 00:42:19,967 --> 00:42:21,592

GRU (243). Are you out of your gorf? No! She just works with me. 00:42:21,917 --> 00:42:25,542

AGNES (244). Plus you love her. You love her! You love her! You really, really love her! 00:42:25,867 --> 00:42:30,842

GRU (245). Okay, stop. These are sordid lies. I don't even like her. Now go have fun. 00:42:30,842 --> 00:42:35,117

GIRLS (246). (girls laugh) 00:42:35,117 --> 00:42:36,342

AGNES (247). Almost forgot! 00:42:38,097 --> 00:42:38,997

MARGO (248). Good luck saving the world! Bye! 00:42:40,069 --> 00:42:41,469

EDITH (249). Bye, Gru! 00:42:41,469 --> 00:42:42,694

SCENE 15

GRU (250). Kids, right? They're, funny. 00:42:46,757 --> 00:42:50,382

LUCY (251). Those girls totally adore you. I think you're a fun dad. 00:42:50,382 --> 00:42:53,932

GRU (252). Huh. I'm pretty fun. 00:42:55,387 --> 00:42:57,587

SCENE 16

AGNES (253). That's stealing. 00:43:07,708 --> 00:43:08,808

EDITH (254). Not if my wish was to ever get a hundred free coins. 00:43:08,808 --> 00:43:11,033

SONG: This rainy day is temporary? The contrast is why we got him? Cause sunshine due is just a cloud? away way way way way way way way way way way? (hey baby!) So what you blown a fuse? (you blown a fuse) Well that happens to us all? (that happens to us all) When I come with great news? (I come with great news) The day could change? (change) change (change) change (change) change (change) change 00:43:15,008 --> 00:43:42,683

ANTONIO (255). Cool glasses. 00:43:42,683 --> 00:43:43,908

MARGO (256). Thanks. 00:43:44,333 --> 00:43:45,233

ANTONIO (257). I'm Antonio. 00:43:46,370 --> 00:43:47,370

MARGO (258). I'm Margo. 00:43:47,795 --> 00:43:48,695

ANTONIO (259). I was just going to get a cookie. Care to join me? 00:43:49,841 --> 00:43:53,324

MARGO (260). Uhh... sure... I'm, Margo. 00:43:53,324 --> 00:43:57,411

EDITH (261). Uh-Ahem! 00:44:04,152 --> 00:44:05,352

MARGO (262). Umm... I'll catch up with you guys later. Bye! 00:44:06,065 --> 00:44:09,890

EDITH (263). Can I be the first to say, "Eww"! 00:44:11,711 --> 00:44:14,111

AGNES (264). We got to go tell Gru! 00:44:14,336 --> 00:44:15,636

SCENE 17

GRU (265). Alright, I'm going in. 00:44:20,949 --> 00:44:22,149

LUCY (266). If it picks up any traces of the serum, the center of your belt buckle will make a sound like this. (imitates siren) 00:44:22,603 --> 00:44:28,828

GRU (267). Okay. I get it. I get it. 00:44:28,828 --> 00:44:31,053

SHOPKEEPER (268). Welcome, to "Eagle Hair Club". It's about time you showed up. Mr. Gru. 00:44:38,209 --> 00:44:45,720

GRU (269). You know my name? 00:44:47,163 --> 00:44:48,363

SHOPKEEPER (270). When someone moves into the mall who is follically challenged, I make it my business to know all about them. You're bald. I know you don't want to say it. 00:44:50,365 --> 00:45:02,502

LUCY (271). I'm getting nothing so far. I think you need to look around. 00:45:03,272 --> 00:45:06,097

GRU (272). Wow, this looks interesting. What is it? 00:45:14,361 --> 00:45:17,386

SHOPKEEPER (273). I take it you're an art lover? 00:45:17,386 --> 00:45:19,013

LUCY (274). No serum 00:45:19,013 --> 00:45:19,838

GRU (275). Yeah, not so much. 00:45:19,838 --> 00:45:20,763

GRU (276). Oh, how about this impressive trinket? 00:45:24,927 --> 00:45:27,527

SHOPKEEPER (277). I hardly call it trinket, Mr. Gru. International... 00:45:28,395 --> 00:45:31,295

GRU (278). No, thank you. 00:45:28,395 --> 00:45:31,295

GRU (279). Yeah, I don't care. 00:45:31,295 --> 00:45:32,320 (belt signal alarming) 00:45:38,338 --> 00:45:39,538

LUCY (280). Hold on, I'm picking up something. Behind that wall! 00:45:40,063 --> 00:45:42,288

GRU (281). Ahh... What do we have here? 00:45:42,288 --> 00:45:44,013

SHOPKEEPER (282). These are my trial wigs. You should take one. 00:45:44,013 --> 00:45:47,463

GRU (283). No, thanks. So what's on the other side of the wall? 00:45:47,463 --> 00:45:51,038

SHOPKEEPER (284). You are! Look at me! Focus! 00:45:51,038 --> 00:45:52,363

LUCY (285). Gru ? 00:45:52,788 --> 00:45:53,488

SHOPKEEPER (286). I promise, that this wig will transform you, from ugly, to irresistible. 00:45:53,488 --> 00:46:00,438

AGNES (287). Margo has a boyfriend! 00:46:01,729 --> 00:46:03,329

EDITH (288). And they're going on a date! 00:46:03,329 --> 00:46:04,854

GRU (289). Date?! Boyfriend?! What?! 00:46:05,479 --> 00:46:07,679

AGNES (290). There she goes! 00:46:20,513 --> 00:46:21,713

MARGO (291). Oh, you're so funny. 00:46:33,768 --> 00:46:35,268

EDITH (292). Gross! Look, they're in love! 00:46:35,493 --> 00:46:38,318

GRU (293). Oh, no, no. Do not say that they're--- no, no, no! 00:46:38,318 --> 00:46:40,600

ANTONIO (294). And my dream, is to one day, play video games for a living. 00:46:41,404 --> 00:46:46,004

MARGO (295). Wow! You're so complicated. 00:46:46,004 --> 00:46:48,917

GRU (296) Margo. What is going on here? 00:46:50,025 --> 00:46:52,665

MARGO (297). Oh, Gru. Sellama, Antonio. Mellamo, Margo. 00:46:53,252 --> 00:46:57,443

GRU (298). Mellamo Lama Ding Dong. Who cares. Let's go. 00:46:57,868 --> 00:47:01,518

EL MACHO (299). Get it free on Tuesdays. 00:47:32,118 --> 00:47:33,818

ANTONIO (300). Papa! 00:47:44,159 --> 00:47:45,359

GRU (301). So good to see you again, mi compadre! 00:47:48,913 --> 00:47:52,113

ANTONIO (302). Oh.. I see you have already met my father. 00:47:52,438 --> 00:47:54,838

GRU (303). What the... father? 00:47:55,653 --> 00:47:57,153

EL-MACHO (304). Si! Look at this crazy small world we live in, eh? Come, sit! Let me get you something. 00:47:57,153 --> 00:48:03,348

GRU (305). Oh, look at you! Ha ha!He likes me! 00:48:04,680 --> 00:48:09,764

EL-MACHO (306). Oh... I'm sorry. Paulito is usually, very friendly. He had a rough night. 00:48:11,017 --> 00:48:16,185

GRU (307). ha ha ha... Well, we really should be going. Girls, come on. 00:48:19,052 --> 00:48:23,002

EL-MACHO (308). That is a pity. Young love, is beautiful, no? 00:48:23,002 --> 00:48:27,652

GRU (309). No! They are not in love. They hardly know each other. 00:48:27,652 --> 00:48:32,221

EL-MACHO (310). You are right, cabeza del nuevo. They must get to know each other better. Antonio, Why don't you invite your girlfriend? And her family. To our Cinco De Mayo party. 00:48:33,541 --> 00:48:44,241

GRU (311). No, no... 00:48:44,241 --> 00:48:45,266

EDITH & AGNES (312). Si! 00:48:45,266 --> 00:48:46,491

RAMSBOTTOM (313). I'm sorry, El Macho? development, and I'm telling you, this is the guy. 00:49:01,305 --> 00:49:07,652

GRU (314). Yes, but there has been a new development, and I'm telling you, this is the guy. You need to arrest him immediately. And! His deviously charming son. I'm pretty sure that the son is involved too. The son, also! You got to get the son! I think that the son is the mastermind. There's a look, there's a devilish look in his eyes, and I don't like it! 00:49:07,652 --> 00:49:32,933

RAMSBOTTOM (315). Yes, but I don't believe seeing any evidence... 00:49:33,158 --> 00:49:35,158

GRU (316). Evidence, schmevidence, I go with my gut, and my gut tells me, that this guy is El Macho. Lock him up, lock up the son, don't forget about the son! The kid, gives me the creeps! 00:49:35,158 --> 00:49:47,408

RAMSBOTTOM (317). Oh, dear, oh dear,oh dear... 00:49:47,680 --> 00:49:49,880

LUCY (318). But, on the less crazy side of things, Gru discovered traces of the serum at Eagle Hair Club! 00:49:50,124 --> 00:49:58,321

RAMSBOTTOM (319). Hmm. Interesting. 00:49:58,915 --> 00:50:00,515

LUCY (320). Yeah! And you know who made that happen? Huh? This guy. Nailed it. Amazing, right? 00:50:00,515 --> 00:50:05,815

GRU (321). No, I mean... Sure, but it's not him! It is El Macho... 00:50:05,815 --> 00:50:09,890

RAMSBOTTOM (322). Mr. Gru, Please... 00:50:09,890 --> 00:50:12,140

GRU (323). No, it is him and I will prove it. 00:50:12,140 --> 00:50:14,365

LUCY (324). Gru, come on. He really thinks it's El Macho. Can you tell him? 00:50:16,461 --> 00:50:25,533

MINIONS (325). In the summer time when the weather is high? You can stretch right up and touch the sky? We go fishin' or go swimmin' in the sea? We're always happy? Life's for livin' yeah, that's our philosophy? Sing along with us? Dee dee dee-dee dee? Dah dah dah-dah dah? Yeah we're hap-happy? Dah dah-dah? Dee-dah-do dee-dah-do dah-do-dah? Dah-do-dah-dah-dah? 00:50:44,188 --> 00:51:15,467

EDITH (326). Give me that! 00:51:29,145 --> 00:51:29,945

GRU (327). huuu...Kevin, the wi-fi's out! Kevin? Hey, Lex, Where the heck is Kevin? 00:51:37,443 --> 00:51:45,529

ALEX (328).

GRU (329). Alright, we need to revisit the number of vacation days you guys get. I can't find anybody anymore! 00:51:47,065 --> 00:51:53,290

JILLIAN (330). Gru, it's Jillian!

JILLIAN (331). I've got good news! I have my friend Shannon here with me. I was thinking you two could get some grub. You know, tear it up, see what happens. (laughs) Open up! 00:51:57,910 --> 00:52:09,360

GRU (332). Agnes! Agnes, tell Jillian, I'm not here. 00:52:09,885 --> 00:52:13,510

AGNES (333). Gru's not here! 00:52:14,301 --> 00:52:15,501

JILLIAN (334). Are you sure? 00:52:15,501 --> 00:52:17,126

AGNES (335). Yes, he just told me! I mean no, he didn't just tell me.

00:52:17,351 --> 00:52:23,471

JILLIAN (336). (laughs again) Agnes, where is Gru? 00:52:23,796 --> 00:52:26,513

AGNES (337). He's, putting on lipstick. He's, swatting a fly. He's, chopping a head off! He's... pooping? 00:52:28,255 --> 00:52:40,001

JILLIAN (338). I know you're in there, Gru. There's no way you're getting out of this. 00:52:41,331 --> 00:52:45,256

SHANNON (339). I have to tell you I was so nervous about tonight. I mean there's just so many phonies out there. 00:52:51,886 --> 00:52:58,011

GRU (340). Yes, I hear you. Ha..ha..ha.. 00:52:59,372 --> 00:53:01,797

SHANNON (341). So, do you work out? 00:53:03,351 --> 00:53:04,951

GRU (342). Well... 00:53:04,951 --> 00:53:05,676

SHANNON (343). I mean, obviously you don't. But would you consider it? Huh? Physical fitness is very important to Shannon. As you can tell, right? 00:53:05,676 --> 00:53:14,101

GRU (344). Ah, I can tell. 00:53:16,104 --> 00:53:17,304

SHANNON (345). Call it! 00:53:17,861 --> 00:53:19,061

GRU (346). We are in a restaurant, you know? 00:53:19,061 --> 00:53:21,767

LUCY (347). Hi, take out for Lucy. 00:53:23,577 --> 00:53:24,777

WAITRESS (348). Sure, just a sec. 00:53:25,115 --> 00:53:26,115

GRU (349). Ah..well, thank you very much.I was.. 00:53:41,420 --> 00:53:44,445

SHANNON (350). I know someone who can fix that for you. And you'll be talking normal in no time! 00:53:44,445 --> 00:53:48,195

GRU (351). (laughs) Whew... Is it hot in here? How's the food? 00:53:48,920 --> 00:53:56,982

SHANNON (352). Wait a minute, wait a minute... Are you wearing a wig? 00:53:58,114 --> 00:54:01,739

GRU (353). What? Ah, I don't think so. 00:54:02,102 --> 00:54:05,027

LUCY (354). I knew it. You're a phony. I hate phonies. 00:54:05,027 --> 00:54:08,502

GRU (355). Oh... what? No, these locks are all mine! 00:54:08,502 --> 00:54:10,527

SHANNON (356). No, they're not! You know what I'm gonna do? I'm gonna rip that thing off your head and show everyone what a bald-headed phony you are. 00:54:10,527 --> 00:54:18,599

LUCY (356). I don't think so, Miss Lady. 00:54:18,599 --> 00:54:19,866

SHANNON (357). (yelps) 00:54:25,521 --> 00:54:26,721

GRU (358). Hello? Hello... Are you... 00:54:29,710 --> 00:54:32,579

LUCY (359). Hey, Gru. 00:54:32,579 --> 00:54:33,504

GRU (360) .Hello! Lucy. How are you doing? 00:54:33,504 --> 00:54:36,579

LUCY (361). Wow, looks like your date's out for the count. It's like she's been shot with a mild tranquilizer. 00:54:36,579 --> 00:54:41,566

SHANNON (362). Noooo... 00:54:42,333 --> 00:54:44,033

LUCY (363). Yeah, I'm winking 'cause that's what actually happened. 00:54:48,257 --> 00:54:50,257

WAITRESS (364). Excusi, what's happening here? 00:54:51,169 --> 00:54:53,169

LUCY (365). She no like? Oh, she's just, uhh... 00:54:53,169 --> 00:54:55,419

WAITRESS (366). Oh.. Oh-ho-ho.. Si! Si. 00:54:57,608 --> 00:54:59,308

LUCY (367). Shall we take her home? 00:55:00,846 --> 00:55:02,046

GRU (368). Yeah, I think you did it. 00:55:44,641 --> 00:55:45,841

LUCY (369). You just officially had the worst date ever. Ohh. Tell me about it. 00:55:45,841 --> 00:55:49,495

LUCY (370). Don't worry. It can never get better from here, right? But if it doesn't, you can always borrow my dart gun. I do use it on, one or two dates myself. 00:55:49,966 --> 00:55:57,428

GRU (371). Yeah, you know as far as dates go, I think I'm good with just one.

00:55:57,949 --> 00:56:02,448

LUCY (372). Well...Good night, partner. This was fun. 00:56:06,409 --> 00:56:13,059

GRU (373). Yes, surprisingly, it was. 00:56:13,059 --> 00:56:15,284

LUCY (374). Oh, and, uhh... Just between you and me, You look much better bald. See you tomorrow! 00:56:16,621 --> 00:56:25,086

SONGS (375). It might seem crazy what I'm about to say ? Sunshine she's here, you can take away ? I'm a hot air balloon that could go to space ? 00:56:28,574 --> 00:56:42,972

MARGO (376). So, I take it the date went well? 00:56:42,972 --> 00:56:44,197

GRU (377). No, it was horrible. 00:56:44,197 --> 00:56:46,322

SONGS (378). Like I don't care baby by the way ? Because I'm happy ? Clap along if you feel like a room without a roof ? Because I'm happy Clap along if you feel like happiness is the truth ? Because I'm happy Clap along if you know what happiness is to you ? Because I'm happy Clap along if you feel like that's what you wanna do ? Bring me down Bring your Mocking. Bring me Down ? Because I'm happy. Clap along if you feel like a room without a roof ? Because I'm happy. Clap along if you know what's best what you wanna do ? 00:56:46,647 --> 00:57:39,671

GRU (379). Mr. Ramsbottom? 00:57:44,362 --> 00:57:46,262

RAMSBOTTOM (380). Oh, hello. 00:57:46,262 --> 00:57:47,487

GRU (381). What are you doing here? 00:57:47,712 --> 00:57:48,912

RAMSBOTTOM (382). We got him. 00:57:48,912 --> 00:57:50,037

GRU (383). Got who? 00:57:50,037 --> 00:57:51,280

RAMSBOTTOM (384). Floyd Eagle-san. Our agents located a secret room in his shop last night, and, uh, discovere this. It's empty but we found traces of the PX-

41 serum in it. He is our man. So, somehow, in spite of your incompetence, we solved this one. 00:57:51,280 --> 00:58:07,746

SHOPKEEPER (385). I was framed! You won't get away with this! Get your mitts off of me! 00:58:07,746 --> 00:58:12,375

GRU (386). AH.. Alright, so... What now? 00:58:13,874 --> 00:58:17,433

Ramsbottom (387). Well, now, you're free to go back to your business. Hmmm! Jams and jellies. And it looks like Agent Wilde will be transferring to our Australian branch. 00:58:17,433 --> 00:58:27,254

GRU (388). Australia? 00:58:28,434 --> 00:58:29,634

RAMSBOTTOM (389). Yes. But thank you, for everything. And by everything, of course I mean, nothing. Toodles and cheerio, Mr. Gru. 00:58:29,634 --> 00:58:37,524

LUCY (390). Hey there. 00:58:42,519 --> 00:58:43,519

GRU (391) Hey. 00:58:43,844 --> 00:58:44,544

LUCY (392). So, we got him. Yay! That's great. And now you're going to Australia? 00:58:44,544 --> 00:58:50,987

LUCY (393). Well, it's not definite yet. I'm still figuring it out. Already been working on my accent. So, umm... Pretty excited. 00:58:51,563 --> 00:59:05,428

GRU (394). Great. Well, good luck. 00:59:06,145 --> 00:59:09,870

LUCY (395). Thanks. You, too. Oh, here. I wanted to give you this. 00:59:10,195 --> 00:59:16,522

GRU (396). Your lipstick taser? 00:59:16,847 --> 00:59:18,047

LUCY (396). Yeah, it's just a memento. Just.. you know. From, the first time we met. 00:59:18,372 --> 00:59:24,122

GRU (397). Oh. Thank you, Lucy. 00:59:24,739 --> 00:59:26,939

RAMSBOTTOM (398). Agent Wilde? 00:59:27,998 --> 00:59:29,198

GRU (399). Well, it looks like they need you. So... 00:59:29,936 --> 00:59:33,061

LUCY (400). Yeah... I better go. Bye, Gru. 00:59:33,061 --> 00:59:38,142

GRU (417). Argh.. okay. 01:04:02,052 --> 01:04:03,277

MARGO (418). Gru! 01:04:04,498 --> 01:04:05,698

GRU (419). There must be a standard 6 feet of space, between you and boys. Especially this boy. 01:04:05,698 --> 01:04:11,773

ANTONIO (420). Ah, you are a funny man. There are no rules, señor. It's Cinco De Mayo! Come on! Let's party and relax! 01:04:13,604 --> 01:04:19,779

EL-MACHO (421). So glad you could make it, mi compadre! Hey, what's wrong? 01:05:19,582 --> 01:05:25,490

GRU (422). Oh, nothing. Nothing's wrong. I'm just chilling. With the guac, from my chip hat. 01:05:25,490 --> 01:05:31,867

EL-MACHO (423). Gru, please. I know that look all too well. It is the look of a broken heart. 01:05:34,987 --> 01:05:40,637

GRU (424). How did you know? 01:05:41,436 --> 01:05:42,636

EL-MACHO (425). Believe me, my friend. I, too, have spent many nights trying to drown my sorrows, in Guacamole. 01:05:42,636 --> 01:05:49,803

GRU (426). You? 01:05:50,128 --> 01:05:51,328

EL-MACHO (427). Yes. But, we are survivors. There is much more to us, than meets the eye. Enjoy the party. 01:05:51,328 --> 01:06:02,190

GRU (428). What? 01:07:41,755 --> 01:07:42,955

STEWERDESS (429). Would you like some peanuts or pretzels? 01:07:55,785 --> 01:07:58,485

PASSANGER (430). Ha..ha..ha... That's a good joke. 01:08:01,871 --> 01:08:05,296

PASSANGER (431). I just did a boom-boom. 01:08:09,644 --> 01:08:11,244

STEWERDESS (432). I really need you to make a choice now. 01:08:13,515 --> 01:08:15,615

LUCY (433). I choose Gru. I choose Gru! Thank you, Gru stewardess! 01:08:17,092 --> 01:08:27,209

STEWERDESS (434). You're welcome! 01:08:27,434 --> 01:08:29,234

EL-MACHO (435). You have not lost your touch, my friend. 01:09:02,329 --> 01:09:05,129

GRU (436). Ah-ha! I knew it! You are El Macho. 01:09:05,884 --> 01:09:09,972

EL-MACHO (437). That's right! 01:09:09,972 --> 01:09:11,497

GRU (438). Nobody believed me! But I knew you weren't dead. 01:09:12,506 --> 01:09:16,031

EL-MACHO (439). Of course not. I merely faked my death. But now... It's time for me, to make a spectacular return to evil. Doctor! I think it's time, to show Gru, 01:09:17,559 --> 01:09:32,069

GRU (440). what we're up to here? Dr. Nefario? 01:09:32,500 --> 01:09:35,338

DR.NEFARIO (441). Nice to see you, Gru! 01:09:36,009 --> 01:09:37,409

GRU (442). Whaaa.... So this is your new job opportunity? 01:09:39,013 --> 01:09:42,613

DR. NEFARIO (443). Absolutely. You're gonna like this. 01:09:43,271 --> 01:09:45,696

EL-MACHO (444). Sorry. I had to borrow some of your minions, but it was for a worthy cause. 01:09:51,370 --> 01:09:55,995

GRU (445). Oooh.. Kevin! 01:09:56,645 --> 01:09:57,845

EL-MACHO (446). No, he is not Kevin anymore! Now... He is an indestructible, mindless, killing machine! Just watch this. And here's the best part: I got an army of them! Soon, I will unleash them, on the world! And if anyone, anyone tries to stop them... The city gets eaten! We can do it together! 01:09:59,335 --> 01:10:56,759

GRU (447). Together? 01:10:56,759 --> 01:10:57,984

EL-MACHO (448). Together! I have admired your work for years, amigo. Stealing the moon? Are you kidding? We would be unstoppable. Men like you, men like me... We, should be ruling the world! So, are you in? 01:10:57,984 --> 01:11:16,654

GRU (449). Woo-hoo! Oh, yeah! Probably. 01:11:17,627 --> 01:11:20,652

EL-MACHO (450). Probably? 01:11:21,673 --> 01:11:22,873

GRU (451). I mean, yes! Yes, Of course, yes. I just, have a lot going on right now. I just need to get some things off my plate, before we start taking over the world, that's all. 01:11:22,873 --> 01:11:34,200

EL-MACHO (452). Excuse me? 01:11:34,736 --> 01:11:35,636

GRU (453). No, no, forget it. 100%, I am in. I think, what is that? Do you hear that? I do. That's Agnes calling me, from undis--- Totally in! 01:11:35,636 --> 01:11:50,782

EL-MACHO (454). You know what? I am not so convinced that he is in. 01:11:52,707 --> 01:11:55,907

GRU (455). Edith, Agnes, come on! 01:12:08,741 --> 01:12:10,641

EDITH (456). Oops, sorry! 01:12:10,641 --> 01:12:11,666

GRU (457). You need to go home now! 01:12:11,666 --> 01:12:12,791

AGNES (458). Where is Margo? 01:12:12,791 --> 01:12:14,016

GRU (459). Margo! Come on! We're... Hey, what's wrong? 01:12:21,953 --> 01:12:26,926

MARGO (460). I hate boys. 01:12:27,246 --> 01:12:28,446

GRU (461). Yes, they stink. Now, sorry, honey, you got to go. 01:12:31,904 --> 01:12:35,907

LUCY (462). Oops... Sorry. 01:12:59,454 --> 01:13:01,479

EL-MACHO (463). Hey, Paulito. What's the matter? 01:13:12,467 --> 01:13:15,192

LUCY (464). Oh, hey, Eduardo. 01:13:15,192 --> 01:13:16,417

EL-MACHO (465). Lucia. I apologize. Paulito, is usually not like this. The same thing happened the other day with... With Gru... 01:13:16,417 --> 01:13:25,947

LUCY (466). Oh... Speaking of Gru, have you seen him? I really need to talk to him. 01:13:27,785 --> 01:13:32,260

EL-MACHO (467). Yes, I think he's somewhere around here. You two are close, no?

01:13:32,585 --> 01:13:37,469

LUCY (468). Oh... I don't know. I mean, close, I wouldn't say we're, "close". Why, did he say we're close? Did he say that? 01:13:39,514 --> 01:13:45,064

EL-MACHO (469). It's not what he did say. For instance, he never mentioned... That you were both working for the Anti-Villain League! You're coming with me. 01:13:45,064 --> 01:13:56,523

DR. NEFARIO (470). Funky. 01:13:59,273 --> 01:14:00,473

EDITH (471). So Eduardo's actually El Macho? Cool! 01:14:07,055 --> 01:14:10,480

GRU (472). No, it is not cool! Once I pretty much knew it was him all along, so if anyone's cool, it's me. 01:14:10,480 --> 01:14:16,139

DR.NEFARIO (473). Gru! 01:14:18,860 --> 01:14:19,760

GRU (474). Well, Dr. Nefario. 01:14:19,760 --> 01:14:21,385

DR. NEFARIO (475). El Macho's onto you. He knows you're working for the AVL. And, he's got your partner. 01:14:21,810 --> 01:14:26,260

GRU (476). Lucy? Well, that's, impossible. She's on her way to Australia. Nefario! 01:14:27,455 --> 01:14:33,030

DR. NEFARIO (477). Sorry, got to go. 01:14:33,030 --> 01:14:34,255

AGNES (478). He's got Lucy? 01:14:35,981 --> 01:14:37,181

GRU (479). Not for long. Come on. We're getting her out of there. 01:14:38,667 --> 01:14:42,117

EL-MACHO (480). (maniacal laugh) 01:15:36,080 --> 01:15:38,480

MARGO (481). I don't see anything. 01:16:23,777 --> 01:16:24,977

AGNES (482). My unicorn! 01:16:40,821 --> 01:16:42,021

MARGO (483). Agnes, run! Come on! Hurry! Move! 01:16:42,021 --> 01:17:19,975

EDITH (484). What's the matter? 01:17:22,360 --> 01:17:23,560

AGNES (485). Kevin! 01:17:44,741 --> 01:17:45,941

MARGO (486). Dr. Nefario! You're back! 01:17:48,674 --> 01:17:50,174

DR. NEFARIO (487). In the flesh! Behold... The Antidote. Come on. It's time we put this horrible jelly to some good use. 01:17:50,599 --> 01:18:02,243

GRU (488). Curses! Foiled again! These guys captured me! 01:19:02,152 --> 01:19:06,902

DR.NEFARIO (489). Hello, Gru! 01:21:00,826 --> 01:21:02,026

GRU (490). Hey! Nice work, Dr. Nefario! 01:21:02,026 --> 01:21:05,251

DR. NEFARIO (491). All antidote in the jelly can. I mean, I'm happy to create an evil army to destroy the world... But nobody messes with my family.
01:21:06,368 --> 01:21:14,878

GRU (492). Thank you, Doctor. Now let's go get the... 01:21:15,641 --> 01:21:19,264

AGNES (493). Hi! 01:21:20,750 --> 01:21:21,950

GRU (494). You brought the girls? 01:21:21,950 --> 01:21:23,613

DR.NEFARIO (495). Yes. Oh. Is that wrong? 01:21:24,336 --> 01:21:27,761

GRU (496). You guys, take care of the rest of the minions. I'm going to find Lucy. 01:21:43,557 --> 01:21:45,857

AGNES (497). Eat jelly, you furry freaks! 01:21:58,745 --> 01:22:01,245

GRU (498). It's over, El Macho. Now where is Lucy? 01:22:30,833 --> 01:22:33,931

EL-MACHO (499). Let me show you. 01:22:35,406 --> 01:22:36,606

LUCY (500). Oh. Hey, Gru! Turns out you were right about the Polo Macho thing, huh? (mild yay) 01:22:49,344 --> 01:22:55,863

EL-MACHO (501). One push of this button, and I send that rocket, straight into the same volcano where I faked my death. Only this time... It's for real.
01:22:55,863 --> 01:23:06,964

GRU (502). No! 01:23:06,964 --> 01:23:08,189

EL-MACHO (503). We coulda ruled the world together, Gru. But now... You're gonna die. 01:23:19,137 --> 01:23:26,043

GRU (504). Lipstick taser! 01:24:38,989 --> 01:24:41,189

LUCY (505). Aww. He copied me. 01:24:41,915 --> 01:24:43,815

EL-MACHO (506). I am not afraid, of your jelly guns. 01:24:50,236 --> 01:24:53,989

DR. NEFARIO (507). Oh, this ain't a jelly gun, Sunshine. 01:24:54,514 --> 01:24:56,714

LUCY (508). Don't worry about me, Gru, I'll be fine! I have survived locks worse than this. Okay, that's not entirely true. Actually I'm kinda freaking out up here!
01:25:11,903 --> 01:25:19,651

GRU (509). Don't worry. I will get you out of this. 01:25:20,322 --> 01:25:22,322

GRU (510). Hah ! Hah ! I really hate that chicken. 01:25:28,148 --> 01:25:32,625

ALL (511). Yoohoo! 01:25:54,418 --> 01:25:55,618

LUCY (512). Is that a red one? It's definitely the red one! Gru! Any time now!
01:25:58,450 --> 01:26:05,070

GRU (513). Lucy, we may not get out of this alive. So, I need to ask you a question. 01:26:07,963 --> 01:26:11,988

LUCY (514). Uhh... Better make it quick! 01:26:11,988 --> 01:26:13,213

GRU (515). If I asked you out on a date, What would you have said? 01:26:14,216 --> 01:26:17,141

LUCY (516). Are you kidding me? Yes! 01:26:18,090 --> 01:26:20,515

GRU (517). Jump! Lucy? Lucy, where are you? Ah... Lucy! 01:26:22,688 --> 01:26:44,970

LUCY (518). Gru!! Sorry. Guess you, kinda need your arms to tread water, huh?
01:26:45,908 --> 01:26:54,525

GRU (519). They'll be back. 01:27:03,666 --> 01:27:04,866

LUCY (520). Oh..! 01:28:10,425 --> 01:28:12,325

EDITH (521). Can I be the first to say, Eww! 01:28:16,824 --> 01:28:19,449

AGNES (522). Okay. Excuse me! Hi, excuse me. (clears throat) Hi, everybody. I'd like to make some toast.... 01:28:39,184 --> 01:28:58,261

GRU (523). Okay. 01:29:01,993 --> 01:29:03,193

AGNES (524). She... umm... She kisses my boo-boos . She braids my hair. We Love You Mothers Everywhere. And my new Mom Lucy is beyond compare. 01:29:04,316 --> 01:29:16,631