

**AN ANALYSIS OF IMPERATIVE SENTENCES
IN FINDING DORY MOVIE**

A Thesis

**Submitted in Partial Fulfillment of Requirements for S-1
Degree**

By:

SETYO EKO UTOMO

NPM: 1911040483

Study Program : English Education

Advisor : Prof. Dr. H. Idham Kholid, M. Ag

Co-Advisor : Agus Hidayat, M. Pd



**TARBIYAH AND TEACHER TRAINING FACULTY
ISLAMIC UNIVERSITY OF RADEN INTAN
LAMPUNG
1445 H/2024 M**

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ABSTRACT

Imperative can be defined as sentence type employed to influence someone's actions, often expressing a desire to give a command or directive. It is commonly used to issue orders and can occasionally conclude with an exclamation mark. There is just a few research that conducted to analyze imperative in movie. The title of this research is An Analysis of Imperative Sentences in Finding Dory Movie. The subject of this research is Finding Dory movie.

This research is aimed to analyze the function imperative sentences of the movie entitled "Finding Dory". The author chose the movie with comedy and motivate movie which can be entertain and motivate people. This research conducted with content analysis as the research design. Content analysis is the one of qualitative method branch that done by analyze a written object such as news report, novel, or movie. The data collecting techniques that the researcher used are watching, and documentation. The instrument of this research is the researcher himself and questions. There are four steps in conducting this research, they are data collecting, data condensation, data analysis, and drawing conclusion.

The result of this research is in the movie titled Finding Dory the author found there are 172 imperative sentences which is found in the movie. In Finding Dory movie there are found 14 function, there are 24 instruction (13,9%), 39 encouragement (22,6%), 4 advice (2,3%), 2 invitation (1,2%), 15 command (8,7%), 2 reassurance (1,2%), 47 directive (27,3%), 6 request (3,4%), 12 warnings (6,9%), 4 repetition (2,3%), 2 reminder (1,2%), 4 objective (2,3%), 10 assurance (5,8%), and 1 address (0,6%).

Keywords: *Finding Dory, imperative*

DECLARATION

I here by declare that this thesis, entitle *An Analysis of Imperative Sentences in Finding Dory Movie* is entirely my own work and based on my own research. This paper does not contain any materials which have been published by other researcher and other people's idea, except the information from the references.

Bandar Lampung,
September 2023

The Writer



Setyo Eko Utomo
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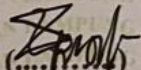
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ADMISSION

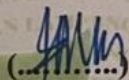
An Undergraduate Thesis : **AN ANALYSIS OF IMPERATIVE SENTENCES IN FINDING DORY MOVIE** by **SETYO EKO UTOMO NPM : 1911040483**, Study Program : **English Education**, has been successfully defended as Thesis Defense of the faculty of Tarbiyah and Teaching Training, Raden Intan States Islamic University, Lampung, the Thesis defense was held on : **Thursday, November 2nd 2023.**

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MOTTO

إِنَّ اللَّهَ مَعَ الصَّابِرِينَ ﴿٤٦﴾

“Indeed, Allah is with those who are patient.”

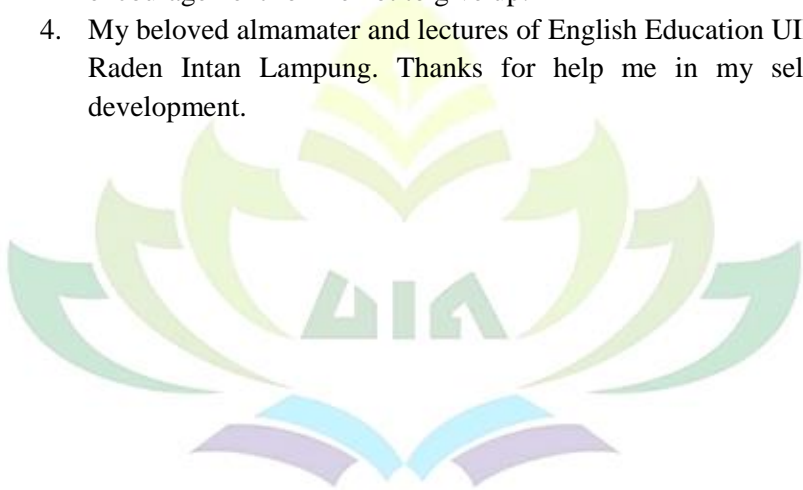
Q.S. Al-Anfaal, 46



DEDICATION

Praise and gratitude to The Almighty God, Allah SWT for the blessing so I can finish this thesis. From the bottom of my heart, this thesis is dedicated to:

1. My father, Aris Setiono who always make me strong and make me to this so far.
2. My mother, Dwi Utami Asih who always be a home for me.
3. My beloved sister, Rasti Dwi Mayanda who always been an encouragement for me not to give up.
4. My beloved almamater and lectures of English Education UIN Raden Intan Lampung. Thanks for help me in my self-development.



CURRICULUM VITAE

The writer's name is Setyo Eko Utomo. He is the oldest child in the family. He was born on Way Jepara, January 8th 2002. His father, Aris Setiono is a farmer, and his mother, Dwi Utami Asih, is a housewife. He has only one sister which named Rasti Dwi Mayanda.

The writer began his study at Pertiwi Pre-Elementary School in 2006, and then he continued his study in Labuhan Ratu Satu Elementary School in 2007, and he move to school Srirejosari Elementary School in 2009. After finish his elementary school, he continued to Junior High School 1 Labuhan Ratu and he move school again to Junior High School 1 Way Jepara and his graduated in 2016, and then he continued to Senior High School 1 Way Jepara and graduated in 2019. Since he was a kid, he wants to attend English Education Department. So, she took English Education major in UIN Raden Intan Lampung.



ACKNOWLEDGEMENT

Alhamdulillahirabbil 'alamin. All praises to Allah *subhana hu wata 'alla* for the love and blessings that made me able to conduct a research and write a thesis with title *An Analysis of Imperative Sentences in Finding Dory Movie*. Prayers and peace are given to our beloved prophet Muhammad SAW, his family, and his companions who has struggled to guide his *ummah* to the right path. This thesis is written as one of the requirements of bachelor's degree of English Education Study Program of UIN Raden Intan Lampung. The writer would like to thank to the following people for their ideas, guidance, time, support, encouragement, and assistance for the accomplishment of this thesis:

1. Prof. Dr. Hj. Nirva Diana, M. Pd., as the Dean of Tarbiyah and Teacher Training Faculty of UIN Raden Intan Lampung.
2. M. Ridho Kholid, S. S., M. Pd., as the Chairperson of English Education Study Program of UIN Raden Intan Lampung.
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10. All of the people who support and pray for the completion of this research that cannot be mentioned one by one.

Finally, the writer was fully aware that there are a lot of weakness in this research are always open-heartedly welcome and the writer hopes that this thesis will be useful for the readers.

Bandar Lampung, September 2023

The Writer



Setyo Eko Utomo

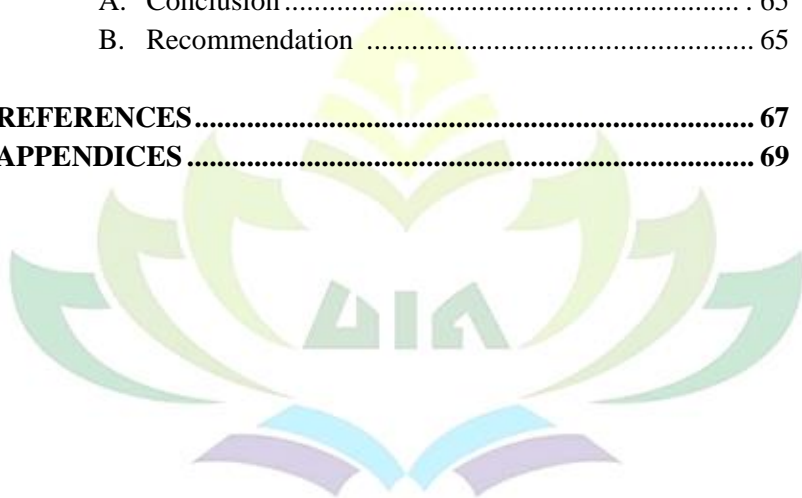
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CHAPTER I

INTRODUCTION

A. Title Confirmation

As the first step in understanding the title of this research and to avoid misunderstanding, in this part, the terms which contained in this research are need to explain. The title of this research is **An Analysis of Imperative Sentences in Finding Dory Movie**.

The word imperative can be defined as sentence type employed to influence someone's actions, often expressing a desire to give a command or directive. It is commonly used to issue orders and can occasionally conclude with an exclamation mark. Referring to Aarts, the imperative sentence serves four main functions, commanding, expressing desire, inviting, and warning.¹

Finding Dory is a 2016 American computer-animated comedy-drama adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. Directed by Andrew Stanton, produced by Lindsey Collins and written by Stanton and Victoria Strouse the film is the sequel to Finding Nemo. Ellen DeGeneres and Albert Brooks reprise their roles from the first film, with Hayden Rolence replacing Alexander Gould, Ed O'Neill, Kaitlin Olson, Ty Burrell, Diane Keaton and Eugene Levy joining the cast. The film focused on the amnesiac fish Dory DeGeneres, who journeys to be reunited with her parents Keaton and Levy.

Based on the explanation above, this research aims to analyze imperative sentences in and this analysis contributes to the academic discourse on film linguistics and enhances our comprehension of how language functions within the cinematic context of Finding Dory Movie.

¹ Muhammad Mahfudz Asrori et al., "An Analysis of Imperative Sentences of the Martian Movie and Their Subtitling," Channing: English Language Education and Literature 4, no. 1 (2019).

B. Background of the Problem

English as a foreign language students learn and acquire sentence types usually by reading textbooks. In many situations, using textbooks, imperative sentences have been given to EFL students. However, only with textbooks, EFL students lack other options or variations to learn imperative sentences. Although class activities mainly revolve around how to make these sentences based on certain formulas and how these sentences can be developed separately.

Everyone utters imperative sentences in everyday life, so that in films that reflect the real world, personalities also often voice imperative sentences. In real life, you could have a friend say "Stop making that sound!" Likewise in movies, for example, we often hear, there are characters who shout to someone, "Hey, calm down!". With all the linkages between the use of imperative sentences in real situations and films, students can benefit from watching films, or at least film clips that contain someone, who is real, uttering imperative sentences. In other words, students can study English, especially imperative sentences, through the use of films.

English Education Students must learn about the imperative. Imperative can be defined a sentence type that is used to make commands, warnings, instructions, advice, as well as requests. It is important to learn English, and the imperative is a part of English. As a result, English education learners will be helped to understand the types of imperative sentences.

The material of imperative sentences is provided in the 2013 Curriculum. In schools below the university level, listening, speaking, reading and writing are all taught together in one subject called English Subject. In the textbook entitled "Bahasa Inggris: Think Globally, Act Locally" for the 9th-grade students of Junior High School, published by Kemendikbud (Ministry of Education and Culture)²,

² Siti Hariroh Arwi, *An Analysis of Imperative Sentences in Harry Potter and The Sorcerer ' S Stone Movie As Authentic Material for*

imperative sentence material is included in chapter 3: What should I do that for? The basic competencies in the chapter are the students are expected to be able to create oral and written texts of imperative sentences and implement the social functions of imperative sentences material based on the context by using its text structure and language features.

Students, in particular, may be interested in learning English well. Recently, many English-majoring students have used a variety of techniques to learn the language quickly. There are numerous ways to learn English aloud, including books, CDs, cassettes, TV, and radio. Another method is to watch movies, particularly English-language westerns. In connection with this study, a movie would be an appropriate medium for teaching the imperative statement. Movies, usually referred to as films, are a type of visual communication that employs moving images and sound to inform or convey tales, thereby assisting learners. Additionally, viewing a succession of conversational visuals that are displayed on a screen throughout a movie encourages the viewer to deepen their reliance on imperative sentences³.

In this study, not just an ordinary film be chosen, but choose a unique film because this film is a comedy-drama genre, but contains many implied meanings in it. The selected film is an English film entitled *Finding Dory*. Basically, *Finding Dory* is a 3D computer animated film released in 2016. This film was produced by Pixar Animation Studios and released by Walt Disney Pictures. This film is a sequel to *Finding Nemo*. Andrew Stanton, who directed the original film, will return as director on this film. This film was released on June 16, 2016 in Indonesia and June 17, 2016 in the United States. It has also been confirmed that characters

Teaching English, English Education Study Program State Institute of Islamic Studies Purwokerto," no. 1717404036 (2021), <http://repository.iainpurwokerto.ac.id/>.

³ Blandina Siregar and Nenni Triana Sinaga, "An Analysis of Imperative Sentences in *Cruella Movie*," *Cendikia: Media Jurnal Ilmiah Pendidikan* 13, no. 2 (2022): 396–401.

from the first film appear in the sequel, including Dory, Nemo, Marlin, Mr. Ray, Crush and Squirt. Finding Dory is in the same spirit. The warmth of family, the beautiful friendship, also finds ways out of every problem. When a problem confronts, don't give up, just face it, an unexpected way out appear. Finding Dory has a simple story. Straightforward, there is only one goal of this film, to find Dory's father and mother. Finding Dory teach how to be a parent who can build children's character to be confident. Apart from that, 'Finding Dory' has succeeded in presenting beautiful animation, inviting laughter, and at the same time making me emotional. Even though there is still a lack of fresh surprises like those in 'Finding Nemo', the story is still entertaining and moving with such a strong message.

Considering all the statements above, this research will be analyzed imperative sentences based on how imperative sentences are employed within the context of the movie, both in terms of their linguistic aspects and their functional roles in conveying commands, instructions, advice, and requests. The film will serve as a medium to explore the various forms and nuances of imperative sentences in authentic communication settings, offering a broader understanding of their application beyond traditional textbook learning.

C. Focus and Sub-focus of the Research

1. Focus of the Research

The focus of this research is:

Analyzing the imperative sentences which found in Finding Dory movie

2. Sub-focus of the Research

The sub-focus of this research are

- a. To find the function of imperative sentences in the movie.

D. Problem Formulation

The following are the problem of this research:

1. What is the function of imperative sentences in Finding Dory movie?

E. Objectives of the Research

From the formulation of the problem above, the objectives of this research are:

1. To find out what is the function of imperative sentences used in Finding Dory movie.

F. Significance of the Research

In accordance with the purpose of the study, for individuals involved in pedagogical fields in particular, this research is expected to provide a significant contribution. There are two significances: theoretical and practical significances.

1. Theoretically:

It is expected this study can provide more knowledge for understanding the use of imperative sentences in multiple media, such as movies, songs, and another literary works.

2. Practically

a. For English language learners

This research will help college students to infer the meaning of imperative sentences that found in any utterances. Understanding the concept of imperative and how to interpret the meaning will help English language learners to understand the imperative meaning of any utterance, it will help For the readers encourage active participation and discussion in the classroom. Learners can analyze dialogue, scenes, and characters, fostering meaningful interactions and collaborative learning experiences

b. For other researcher

The research may be used as additional reference for other researcher that will conduct research about

imperative sentences. Lastly, the researcher hopes this research will give more information about imperative sentences phenomena through Finding Dory movie.

G. Relevant Research

In conducting this research, there are some studies as relevant references. The comparison between the results of this research and relevant studies are explained below.

The first research was from Widyastuti which titled *Imperative Sentence Distribution on a Novel*. This research This study aims to describe what are the kind of imperative sentences on Divergent Novel. The method used in this research is descriptive analysis method. The data that the researchers used as material for analysis were obtained in the novel Divergent by Veronica Roth. The procedure is as follows: 1) Selecting the data, obtained by marking parts of the text that are considered important and in accordance with the formulation of the problem; 2) Arrange the data in a systematic structure by grouping the data according to the research objectives and classifying the data into a data corpus; 3) Analyze and interpret data according to the elements studied. Based on the findings on step 2. This study revealed the total imperative sentence found are 106 times. The details are as follows—the command category consists 41 times, the request category consists 28 times, the invitation category consists 4 times, the suggestion category consists 20 times, the advice category consists 7 times, the prohibition category consists 4 times, the compulsion category consists 2 times.

The second research *An Analysis of Imperative Sentences in Cruella Movie* conducted by Siregar and Sinaga. This research aimed to analyze and explain clearly the types of imperative sentences contained in the Cruella Movie transcript by applying Swan's theory, which divided them into 4 types of imperative sentences: imperative sentences as requests, imperative sentences as commands, imperative sentences as directions, and imperative prohibitions as prohibitions. The

data analyzed is data that comes from the Cruella Movie transcript, which is included in the imperative sentence type.

The next relevant research was conducted by Ratih Rosmalia Saputri and Yusnita Febrianti with the title *An Analysis of Imperative Sentences Uttered by The Education Office in Indonesia*. This research In this research, the researcher discusses the use of command utterances by high rank officials and staff at the Education Office of Malang Regency in giving orders to internship students. To perform this analysis, the researcher employed a descriptive-qualitative approach with the Speech Act theory suggested by Yule and Searle as an analytical tool. The result shows that there are three types of directive speech acts namely implicit ordering, commanding, and ordering. The high rank officials and staff at the Education Office of Malang Regency had great respect for someone who had no position, for example an internship student. This could be seen by always using the word “please” when ordering. The expression of respect is also shown by saying “thank you” after the completion of certain task. The result of this current research provides an overview of how communication in the workplace embodies power relations, especially in formal settings such as government offices. Communication between the Malang Regency Education Office and internship students can be seen as an example that power relations with negative connotations do not always occur in every government agency for the sake of humanity and mutual respect to all people in the agency..

The next one with the title *Imperative Sentence in “The Guidance iPhone Support Website”* conducted by Dewi, Putra, and Winarta. This research attempted to describe imperative sentence in “The Guidance iPhone Support Website”. The aimed of this study was to investigate the types of imperative sentences and to determine the constituent structure by using tree diagram. The data were collected through library research by reading the e-guidance, note taking and classifying the data based on imperative sentence.

The analysis of the data was conducted qualitative method and presented descriptively based on the theory proposed by Quirk et al. in classifying the types of imperative sentence and the theory proposed by Brown and Miller is used in analyzing the constituent structure by using tree diagram. The method that applied in presenting the result of the analysis was used formal and informal methods. There are two types of imperative sentences found In “The Guidance of iPhone Support Website”, as follows: imperative without subject with a total of 242 or 98.4% and negative imperative with a total of 4 or 1.6%. The constituent structure of imperative sentence was described by tree diagram. The constituent of imperative sentence found in data consists of an omitted subject and negative form.

The last relevant research was conducted by Yuniarsi, Supriadin, and Rahmawati with the title *An Analysis of Imperative Sentences in Sumbawanese*. This research aimed to investigate the imperative sentences in Sumbawanese used by the participants in informal conversation based on the types, functions, and markers. As the sample, this research was taken ten native speakers of Sumbawanese. In conducting this research, the qualitative method was used. The data were taken through observation, video recorder, and field note. This research found that the types of imperative sentences in Sumbawanese are positive and negative imperative sentences. Positive imperative sentences divided into two such as positive imperative sentences with a noun as a direct address and positive imperative sentences without a noun as a direct address. While one is also divided into two, there are negative imperative sentences with a noun as a direct address and negative imperative sentence without a noun as a direct address. From all of the types of imperative sentences, the participants tend to use the positive imperative sentences with a noun as a direct address as their daily sentences in conversation. It also found that there are seven functions of imperative sentences in Sumbawanese such as imperative sentences as command, imperative sentences as request,

imperative sentences as invitation, imperative sentences as suggestion, imperative sentences as advice, imperative sentences as prohibition, and imperative sentences as compulsion.

From the relevant research above, a movie will be used as subject of this research and function of imperative sentences in Finding Dory movie as the sub-focus of this research.

H. Research Method

Research methodology displays the procedure to solve the research problem. Research itself is an activity to observe, examine, analyze, a method to an object which has a purpose to answer the research question or prove the hypothesis. Research method is important to carry out the research objectively and scientifically.

1. Research Design

This research applies a qualitative approach, concentrating on the analysis of words and information conveyed through the language in the movie. Content analysis methods are employed, focusing on the communication characteristics of language with attention to the content or contextual meaning of the text. Content analysis serves as a research tool to determine the presence of specific words, themes, or concepts within given qualitative data (i.e., text). Through content analysis, it quantifies and analyzes the presence, meanings, and relationships of certain words, themes, or concepts.. Content analysis holds directly on text or transcripts of human communications⁴. In this case, imperative sentences are uttered by the characters in the "Finding Dory" movie.

⁴ Klaus Krippendorff and Robert Philip Weber, *Basic Content Analysis*, *Journal of the American Statistical Association*, vol. 82, 1987, <https://doi.org/10.2307/2289192>.

2. Data Sources

a. Primary Sources

Primary sources provide raw data and are the main resources directly from the people or situations under study. In this research, the primary data sources are derived from the "Finding Dory" movie, a 2016 American computer-animated comedy-drama adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. Directed by Andrew Stanton, produced by Lindsey Collins, and written by Stanton and Victoria Strouse, the film serves as the sequel to "Finding Nemo."

b. Secondary Sources

Secondary data sources are documents that summarize the main sources and do not represent material published by the original creator of the idea. Examples include handbooks, encyclopedias, and selected journals that summarize research, such as educational research reviews. This research acquires secondary data sources from books and journal articles related to the main topic of the research.

3. Technique of Data Collection

In conducting this research, data is collected through documentation. The process of transforming audiotape recordings or field notes into written data is known as transcription. The transcription technique involves watching the movie, listening carefully to the dialogues uttered by the characters, and then transcribing the imperative sentences into notation.

4. Research Instrument

Collecting data such a crucial aspect of any study. In quantitative research, closed questionnaires or tests are commonly used to gather quantitative information, which is then statistically analyzed. Meanwhile, qualitative research involves obtaining data through methods such as observation, in-depth interviews, documentation, or a combination of these methods (triangulation). This

process can take several days, or even months, to accumulate a significant amount of data. Qualitative research typically begin by conducting a general exploration of the social situation or object being studied and recording all observations and interactions. As such, they can access a vast and diverse set of data. As human instruments, qualitative research are responsible for selecting research topics, identifying informants as data sources, collecting and evaluating data quality, analyzing data, interpreting results, and drawing conclusions based on their findings.

Lincoln and Guba stated naturalistic inquiry relies heavily on human instruments. While other types of instruments may be used later in the research process, humans are the initial and ongoing mainstay of naturalistic inquiry. Additionally, instrumentation can be constructed based on data collected by human instruments.

Nasution supports this idea, in qualitative research, humans are the primary research instrument because many aspects of the research are not yet clearly defined. This includes research problems, procedures, hypotheses, and results, which must be developed throughout the research process.

In situations where there is uncertainty and lack of clarity, the only tool capable of achieving clarity. Therefore, at the beginning of qualitative research when the problem is unclear, the primary instrument is the researcher. However, once the problem has been clearly defined, other instruments can be developed.

5. Technique of Data Analysis

Qualitative data analysis mainly needs to classify things, people and events and the attributes that characterize them and the data will be classified and organized in chronological order. Flick explained the process of analyzing the data can be defined as:

The classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it⁵.

In analyzing the data, the following procedures are conducted:

- a. Watching the movie while reading the data
- b. Selecting the imperative sentences
- c. Categorizing the data based on the speaker and the scene time.
- d. Describing the data based on the context
- e. Writing conclusion.

After analyzing the data of imperative sentences in the movie, the following actions are conducted:

- a. Create engaging classroom activities that involve students in analyzing and discussing imperative sentences from the film. These activities could encourage dialogue, group discussions, and even creative assignments where students generate their own imperative sentences inspired by the film.
- b. Develop online modules that guide learners through the process of analyzing imperative sentences in the film. These modules could include video explanations, quizzes, and interactive exercises to reinforce understanding..

6. Trustworthiness of the Research

To ensure the validity of the research findings, trustworthiness is established through the use of triangulation data. Triangulation is a research technique that involves employing multiple methods or data sources

⁵ Mathew B. Miles, A. Michael Huberman, and Johnny Saldaña, *Qualitative Data Analysis: A Methods Sourcebook*, 3rd ed. (Arizona: SAGE Publications Inc., 2014); Patricia Fusch, Gene E Fusch, and Lawrence R. Ness, "Denzin's Paradigm Shift: Revisiting Triangulation in Qualitative Research," *Journal of Social Changes* 10, no. 1 (2018): 19–32, <https://doi.org/10.5590/josc.2018.10.1.02>.

to investigate a single research question or topic. The idea is to combine different sources of information and perspectives to increase the validity and reliability of the research findings⁶.

There are different types of triangulation, including:

- 1) Data triangulation: This involves using multiple sources of data to investigate a research question. For example, interviews, surveys, and observations to collect data on a particular phenomenon.
- 2) Methodological triangulation: This involves using multiple research methods to investigate a research question. For example, both quantitative and qualitative research methods to investigate a particular phenomenon.
- 3) Investigator triangulation: This involves using multiple research to investigate a research question. For example, a research team might consist of multiple research who each analyze the same data set to ensure that the findings are consistent across different perspectives.
- 4) Theoretical triangulation: This involves using multiple theoretical perspectives to investigate a research question. For example, both social and psychological theories to investigate a particular phenomenon.

By using triangulation, this can increase the validity and reliability of their research findings. By using multiple sources of information and perspectives, it can reduce the influence of bias and ensure that the findings are more accurate and robust.

⁶ *Ibid.*

I. Systematic of Discussion

In order to create systematic research, it is necessary to classify the structure of this research. This research is categorized into five chapters, which will be explained as follows:

1. Chapter I Introduction

Which consists of title confirmation, background of the problem, focus and sub-focus of the research, problem formulation, objectives of the research, significance of the research, relevant research, research method and systematic of discussion.

2. Chapter II Literature Review

Elaborates the theories of imperative sentence, and Finding Dory Movie and each of them is classified into some sub parts.

3. Chapter III Description of the Research Object

This chapter consists of two parts, the first one is about general description of the research object. The second one is facts and data display.

4. Chapter IV Research Analysis

The data analysis and research findings are presented in this section. In other words, this part serves as the main character of the research.

5. Chapter V Conclusion and Recommendation

In this last chapter, conclude the research findings into several points. Also give recommendation for the readers after reading this research.

CHAPTER II LITERATURE REVIEW

A. Pragmatic

Pragmatics in imperatives involves studying how speakers use and interpret imperative forms (commands or requests) in different communicative contexts. Emphasizing the performative nature of speech, Austin classified utterances into illocutionary acts, representing the intended force of an utterance, and perlocutionary acts, denoting its effects on the listener.¹ His distinction between constative and performative utterances highlighted that language is not merely descriptive but often serves as a means of action. Austin's felicity conditions outlined the requirements for successful speech acts, considering sincerity, appropriateness, and authority. Importantly, he underscored the role of context in interpreting language, asserting that the same words can have different meanings in different situations. Austin's work laid the groundwork for the study of pragmatics, influencing linguistics, communication studies, and philosophy by shifting the focus from the meaning of words to the actions performed through language.

B. Imperative

1. Definition of Imperative

Imperative is a sentence type which the classification based on the purpose, and has meaning as command or request.² Imperative is a type of sentence in which the verb takes the basic form and usually does not contain the subject, although the “you” is implicitly the subject, for example “look there”.³

¹ Alan R. White, J. L. Austin, and J. O. Urmson, “How to Do Things with Words,” *Analysis*, 1963, <https://doi.org/10.2307/3326622>.

² George O. Curme, “*English Grammar*,” 1873, 1873.

³ Sidney Greenbaum, “*The Oxford English Grammar*,” Structure, 1996, 665.

It's not always a command when something is imperative. "Get out of here!". Command with the form of an imperative. However, one can give orders without using an imperative. The same effect can be achieved by asking, "Why don't you leave?," or by saying the word "Away!" alone. Imperatives can function without having to "command".⁴

Imperative sentence has the resemblance purpose with directive acts, which presents an action for realization. Imperative sentence and semantics of directives have the conformity which makes it a great medium for their expression.⁵ Greenbaum and Quirk claimed imperative sentence is different with declarative sentence, imperative sentences generally has no subject and has a verb as the base form.⁶

The imperative and are caused by two syntactic elements. The apparent impossibility of embedding and the covert subject are functionally related directive speech acts. But the use of imperatives goes beyond simple directive speech acts.⁷ Although imperative is often used in single-clause sentences, it is believed to lack strong directive qualities. These include circumstances where wishing someone well and giving them advice should be your top priorities.⁸

The end of the result is the imperative's standard function a medley of semantic traits . Without any sense of encoding directive force, these semantic features allow it to be used for the performance of directive speech acts.

⁴ Alexandra Aikhenvald, *Imperatives and Commands*, 2010, p. 12

⁵ Kim Ebensgaard Jensen, "Review of Nuria Del Campo Martinez. *Illocutionary Constructions in English: Cognitive Motivation and Linguistic Realization: A Study of the Syntactic Realizations of the Directive, Commissive and Expressive Speech Acts in English*. Bern: Peter Lang.," 2014.

⁶ Risa Al Adewiya, "Imperative Sentences In The Novel *The Lost World: An Analysis Of Translation Technique And Quality*," *Pioneer Journal of Language and Literature* 12, no. 1 (2020): 1–17.

⁷ Mark Jary and Mikhail Kissine, *Imperatives*, n.d.

⁸ *Ibid.*

The form is appropriate for directive use because the imperative may encode a set of features rather than just the directive force⁹. When used in situations where the state of the world is involved and no action on the part of the hearer is required, imperative use cannot always be regarded as directive.¹⁰ The best illustration is best wishes.

2. The Types of Imperative

a) Imperative without subject

An imperative sentence typically does not require a clear subject because it is understood to be in the second person. When there is no overt subject, Kauffman claims that the use of the second person is required.¹¹ For Example:

1) *Turn the television on!*

2) *You turn the television on!*

Both sentences refer to the same subject and have the same meaning. The subject's appearance differs. The subject of sentence 1 is not stated, but it is obvious that the second person is being discussed. "you" is the subject of sentence 2. As a result, it is believed that the subject of the imperative is supplementary.¹²

b) Imperative with subject

Imperative commonly has second person (you) and indefinite pronouns (somebody, everyone, anybody, etc.) as the subjects.

1) *You be quiet!*

2) *Everybody look!*

The imperative in English is frequently referred to as being "virtually in the second person," even when it appears to be addressed to a "third person," as in

⁹ *Ibid.*

¹⁰ *Ibid.*

¹¹ Magdalena Kaufmann, "Imperatives," no. 2004 (2019): 1–39.

¹² Aikhenvald, *Op.Cit.*

"Oh, please, someone come out and tell him."¹³. Subjects who act in the third person may use imperatives. One of you is present when someone, one, and someone are added.¹⁴

c) Imperative using *Let*

The subjects used in this type of imperative are the first and third person.

- 1) *Let's listen to music.*
- 2) *Let me think for a moment.*
- 3) *Let somebody take the risk.*

"Let's give you some money" is an example of the first person singular imperative using the *let's* word in everyday English. *Let* does not have a second person imperative: **Let you take a look.*¹⁵

d) *Do* with Positive Imperative

Do emphasizes the imperative's constructive meaning. *Do* can be inserted before the main verb to increase the persuasiveness or insistency of a positive imperative¹⁶. It becomes "emphatically affirmative" when the verb *do* is added to the imperative. Auxiliaries in the base form can follow the correct form of the main verb in imperatives.¹⁷

- 1) *Do take a seat.*
- 2) *Do forgive me.*
- 3) *Do try to keep the noise down.*

e) Negative Imperative

Simply place an initial *Don't* or *Do not*; before the sentence to negate the imperative¹⁸. It requires the

¹³ *Ibid.*

¹⁴ Otto Jespersen, *Essentials of English Grammar*, n.d.

¹⁵ Randolph Quirk et al., "*A Comprehensive Grammar of the English Language*," *English*, 1985, 1–1779.

¹⁶ Hidemitsu Takahashi, "*The English Imperative: A Cognitive and Functional Analysis*," 2004,

<https://doi.org/10.14943/doctoral.r6255>.

¹⁷ Quirk et al., "*A Comprehensive Grammar of the English Language*."

¹⁸ *Ibid.*

presence of do with negation to have a negative imperative.¹⁹

- 1) *Don't you talk to me like that!*
- 2) *Don't sleep too much!*
- 3) *Don't go!*

When the first person is the subject, the negative imperative requires the addition of not after the pronoun after let as well as the negation with don't (often used informally), whereas for the third person, the negation places not after let or (more informally) by an initial don't.²⁰

- 1) *Let's not talk about that.*
- 2) *Let's not go there. It's dangerous.*
- 3) *Let's not go anywhere. I'm so tired.*
- 4) *Let's not make any snap decisions.*

3. Speech Acts

Speech acts as a concept in linguistics and philosophy of language, were initially developed by J.L. Austin and further expanded upon by John Searle. The theory of speech acts focuses on the idea that language is not merely a tool for conveying information but also a means of performing actions.²¹ Speech acts are categorized into three main types: locutionary acts, illocutionary acts, and perlocutionary acts.

In the context of imperative sentences, speech acts apply:

a. Locutionary Act:

This refers to the literal meaning of the words used in an utterance. In the case of an imperative sentence, the locutionary act involves the expression of a command, request, or suggestion. For example, "Close the door" or "Pass the salt" are imperative locutionary acts.

b. Illocutionary Act:

The illocutionary act is the speaker's intention in making the utterance. In imperative sentences, the

¹⁹ Aikhenvald, "Imperatives and Commands."

²⁰ Quirk et al., "A Comprehensive Grammar of the English Language."

²¹ White, Austin, and Urmson, "How to Do Things with Words."

illocutionary act is the command, request, or suggestion that the speaker intends to convey. It goes beyond the literal meaning to encompass the speaker's communicative intent. For instance, in the imperative sentence "Turn off the lights," the illocutionary act is the speaker's intention to command someone to turn off the lights.

c. Perlocutionary Act:

This refers to the effect or impact of the utterance on the listener or recipient. In the case of imperatives, the perlocutionary act is the action or response that the speaker hopes to elicit from the listener. For example, if someone says, "Please bring me a glass of water," the perlocutionary act is the speaker's expectation that the listener will fulfill the request by bringing a glass of water.

Applying the theory of speech acts to the analysis of imperative sentences in the context "Finding Dory" would involve examining not only the literal content of the commands, requests, or suggestions in the movie but also the underlying intentions of the characters and the impact of these utterances on the overall narrative or other characters. Consider looking at how imperative sentences function within the illocutionary and perlocutionary dimensions, contributing to the broader communicative dynamics of the film.

4. Imperatives in Spoken Language

In spoken language, imperatives are often accompanied by tone of voice, body language, or other contextual cues that convey the speaker's intended meaning. They can be used to assert authority or to be more polite and indirect, depending on the situation and the speaker's relationship with the listener. Despite the fact that intonational meaning can occasionally be seen in writing by using punctuation, spoken language has more

complete information regarding the significant portion of the overall meaning than written language.²²

People use fall tones with assurance because they denote finality and the end of a sentence.²³ When a fall tone is used, it signals the presence of new information, and when a non-fall tone is used, it signals the presence of old information and suggests that the speaker may not have finished.

Intonation plays an important role in communicating the intended meaning of imperative sentences. Imperative sentences are used to give commands or instructions, and the way they are spoken can convey different levels of urgency, politeness, or emphasis. The differences of intonation also can signal the difference of the same sentence, for examples;

1) "You're going to the party?"

With a rising tone on "party," this can be interpreted as a question seeking confirmation.

With a falling tone on "party," this can be interpreted as a statement of surprise or disbelief.

2) "I didn't say you were stupid."

With a rising tone on "stupid", this can be interpreted as a denial of a specific accusation.

With a falling tone on "stupid", this can be interpreted as a backhanded insult, implying that the person is actually stupid.

3) "I love you."

With a falling tone on "you", this can be interpreted as a sincere declaration of love.

With a rising tone on "you", this can be interpreted as a question seeking affirmation or an expression of surprise.

These examples demonstrate how the same sentence can be interpreted differently based on the speaker's

²² J. C. Wells, "English Intonation," n.d.

²³ *Ibid.*

intonation. Intonation can change the meaning of a sentence, clarify the speaker's intention, and convey emotions or attitudes.

a. The Functions of Intonation²⁴

- 1) to express emotions and attitudes;
- 2) to identify grammatical construction in speech, for instance to differentiate between statement and question;
- 3) to show the focus of the information;
- 4) to signal the cohesiveness between sentences and clauses in the spoken language;
- 5) to assist in the organization of speech into units that are simple to perceive, remember, and perform;
- 6) to serve as a symbol of one's personal or societal identity.

b. Intonation of Imperatives

As mentioned by Wells intonation of imperatives is divided into three.²⁵

- 1) Falling intonation: This is the most common intonation used for imperatives. It involves a fall in pitch on the stressed syllable of the verb. Falling intonation is used to express commands, orders, or instructions, and it gives the impression of authority or confidence. For example, "Clean your room!" can be said with a falling intonation on "room".
- 2) Rising intonation: Rising intonation involves a rise in pitch on the stressed syllable of the verb. It is used to express a request, suggestion, or invitation.
- 3) Rising intonation gives the impression of politeness or friendliness. For example,

²⁴ *Ibid.*

²⁵ *Ibid.*

“Could you pass me the salt?” can be said with a rising intonation on "salt."

- 4) **High-rising intonation:** High-rising intonation involves a significant rise in pitch on the stressed syllable of the verb, going beyond the normal rising intonation. It is used to express uncertainty, hesitation, or a tentative request. High-rising intonation can give the impression of insecurity or lack of confidence. For example, “Can you help me?” can be said with a high-rising intonation on “help”.

These three categories of intonation in imperatives are important for speakers to use appropriately in different situations to convey their intended meanings and attitudes.

c. Expression of Intonations

Intonation can be used to express emotions:²⁶

1) Happiness

A rising intonation or a higher pitch can be used to convey happiness or excitement. For example, “I won the lottery!” can be said with a rising intonation on “lottery” to convey excitement.

2) Sadness

A falling intonation or a lower pitch can be used to convey sadness or disappointment. For example, “I didn't get the job” can be said with a falling intonation on “job” to convey disappointment.

3) Anger

A sharp, forceful intonation or a rising pitch can be used to convey anger or frustration. For example, “I said stop talking!” can be

²⁶ *Ibid.*

said with a forceful, rising intonation on “stop” to convey anger.

4) Surprise

A rising intonation or a higher pitch can be used to convey surprise or shock. For example, “You got married?!” can be said with a rising intonation on “married” to convey surprise.

C. The Function of Imperative

Imperative is a grammatical mood used in language to convey commands, requests, instructions, or suggestions. Its primary function is to express a sense of obligation, duty, or necessity, directing someone to perform a specific action. Imperative sentences are often characterized by the absence of a subject, as the subject is usually understood to be the person or people being addressed. The function of imperative sentences can vary based on the communication context, the relationship between the speaker and the recipient of the message, facial expressions, culture, and the sentence structure used. That's why imperative sentences can have various functions in various situations. Imperative sentences typically start with a verb and are straightforward and concise. Here are some types of the functions:

1. Instruction

The instruction in an imperative sentence is essentially the main message or action being conveyed to the listener or reader. It tells someone what they should do or how they should do it. Imperative sentences are commonly used in everyday language to issue orders, provide directions, give advice, or make requests

2. Encouragement

Encouragement is the act of giving someone support, confidence, or hope to help them achieve a goal, overcome a challenge, or simply feel better about themselves and their abilities. It involves providing

positive words, actions, or gestures that boost someone's morale and motivation.

3. Advice

Advice is a recommendation or suggestion given to someone to guide them in making decisions, solving problems, or taking specific actions. It typically comes from a person who has knowledge, experience, or expertise in a particular area and is offered with the intention of helping the recipient make informed choices or achieve better outcomes.

4. Invitation

An invitation in an imperative sentence is a direct and often polite request or command for someone to join or participate in a specific event, activity, or occasion. Imperative invitations are used to extend hospitality and invite someone to be a part of something. These sentences typically lack a subject (though "you" is implied), and they convey the main message directly.

5. Command

Command in imperative language is a sentence or statement that gives a direct, clear, and often authoritative order, instruction, or request to someone to perform a specific action. Imperative commands are typically used to convey orders, directives, or requests for someone to do something.

6. Reassurance

Reassurance and imperative language lies in how they can work together to provide emotional support and guidance in certain situations. While reassurance and imperatives are distinct linguistic concepts, they can be used together effectively to comfort, encourage, or guide someone.

7. Directive

Directive is a term used to describe a type of speech act that conveys a command, request, suggestion, or instruction, and it often involves the use of imperative sentences. Directives are communicative acts in which the

speaker attempts to get the listener to do something or take a specific action.

8. Request

Request in the imperative form is a direct and polite way of asking someone to do something or fulfill a specific action. Imperative sentences used for requests typically lack a subject (though "you" is often implied) and are structured to make a polite or friendly appeal for assistance or cooperation.

9. Warning

Warnings conveyed in the imperative mood are direct and clear statements that alert someone to a potential danger, threat, or risk. Imperative warnings are used to instruct or advise someone to take immediate action to avoid harm or undesirable consequences. They are straightforward and often emphasize the urgency of the situation.

10. Repetition

Repetition in the imperative mood involves repeating an imperative statement or command for emphasis, clarification, or urgency. Repetition is a rhetorical device that is used to make sure a command or instruction is clearly understood, or to stress the importance of compliance.

11. Reminder

Reminder in the imperative form is a direct statement or request that prompts someone to remember a particular task, event, obligation, or piece of information. Imperative reminders are typically concise and straightforward, aiming to jog someone's memory or prompt them to take action.

12. Objective

Objective in the imperative refers to the desired outcome or goal that the speaker is trying to achieve by giving an imperative command or instruction. When someone issues an imperative statement, they typically

have a specific objective in mind, which is the intended result or action they want the listener to take.

13. Assurance

Assurance in the imperative form involves offering confidence, certainty, or reassurance to someone through direct and clear statements. It typically aims to provide comfort or positive feedback to alleviate any doubts, concerns, or anxieties that the person may have. In other words, it's a way of expressing assurance or confidence in a situation or in the person's abilities.

14. Addres

Addres is the part of the sentence that directly identifies or calls out the person or group to whom the command or request is directed. The address serves the purpose of specifying the recipient of the imperative statement and is often used to make the communication more personal or direct.

D. Contextual Meaning

The contextual meaning of imperative sentences, as well as any type of sentence, is highly dependent on the situation and context in which they are used. Without the appropriate context, the interpretation of an imperative sentence can be incomplete or even inaccurate. In the Finding Dory movie, these imperative sentences are often used within specific scenes and scenarios to guide, encourage, warn, or provide instructions to characters like Dory.

The contextual meaning emerges through the understanding that individuals adapt their behavior, roles, and expressions based on the social context or frame in which they find themselves. Goffman's analysis delves into the intricate ways in which individuals navigate and manage impressions in different situations, emphasizing that the meaning of an action or statement is deeply intertwined with the social context in which it occurs.²⁷ Thus, contextual meaning, according to Goffman, is shaped by the dynamic interplay

²⁷ Csilla Weninger and J. Patrick Williams, "Goffman and Sociolinguistics," *The Routledge International Handbook of Goffman Studies*, no. March (2022): 219–30, <https://doi.org/10.4324/9781003160861-21>.

between individuals, their roles, and the social frames that provide the backdrop for their interactions.

E. Finding Dory Movie

A 2016 computer-animated film, *Finding Dory*, was produced by Pixar Animation Studios and released by Walt Disney Pictures. The movie is a sequel to the 2003 film *Finding Nemo* and focused on Dory, a blue tang fish with short-term memory loss. In “*Finding Dory*”, Dory was on a journey to find her long-lost parents, with the help of her friends Nemo and Marlin. Along the way, they encounter new characters, including a cantankerous octopus named Hank, a nearsighted whale shark named Destiny, and a beluga whale named Bailey who believes his echolocation skills are faulty.

The movie was directed by Andrew Stanton, who also directed “*Finding Nemo*,” and features the voices of Ellen DeGeneres as Dory, Albert Brooks as Marlin, and Hayden Rolence as Nemo. “*Finding Dory*” was a commercial success, grossing over \$1 billion worldwide, and received positive reviews for its animation, story, and performances.

The story begins with Dory suddenly remembering glimpses of her childhood and her parents. She becomes determined to find them and sets out on a journey with her friends, Marlin and Nemo, to the Marine Life Institute in California. Along the way, they encounter new and colorful sea creatures, including a grumpy octopus named Hank, a nearsighted whale shark named Destiny, and a beluga whale named Bailey. At the Marine Life Institute, Dory and her friends navigate through a series of obstacles to find her parents, including navigating through a kelp forest, riding the EAC (East Australian Current), and even escaping from an aquarium truck.

As they explore the Institute, they learn more about Dory's past and the importance of family and perseverance. Throughout the movie, Dory's memory loss proves to be both a challenge and a strength as she uses her unique talents to overcome obstacles and help her friends.

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APPENDICES

*Appendix 1 Script Finding Dory Movie***Finding Dory Movie Script (2016)**

<p>Young Dory: Hi, I'm Dory. I suffer from short-term memory loss.</p> <p>Jenny: Yes!</p> <p>Charlie: That's exactly what you say!</p> <p>Jenny: Okay, okay. We'll pretend to be the other kids now. Hi, Dory!</p> <p>Charlie: Ahoy there! Do you wanna play hide and seek?</p> <p>Young Dory: Okay.</p> <p>Charlie: We'll hide, and you count and come find us!</p> <p>Young Dory: Okay, daddy.</p> <p>Charlie: No, no. Not daddy, I'm the nice fish that wants to be your friend, okay?</p> <p>Young Dory: Okay, daddy.</p> <p>Charlie: No...</p> <p>Jenny: I'm hiding!</p> <p>Charlie: Now, count to ten!</p> <p>Young Dory: One, two, three, um... four, umm. I like sand. Sand is squishy. [spots</p>	<p>Young Dory: What if I forget you? [gasps in sudden shock] Would you ever forget me?</p> <p>Charlie: Oh, kelpcake, no!</p> <p>Jenny: We will never forget you, Dory. And we know you will never forget us.</p> <p>"A film by Pixar Animation Studios"</p> <p>Young Dory: Hello? Hello!</p> <p>Wife Fish: Did you hear that?</p> <p>Stan: What was that, hear what?</p> <p>Wife Fish: Stan, I just, I heard someone say "hello."</p> <p>Stan: Who? I didn't hear anybody say hello.</p> <p>Wife Fish: I don't know, Stan, I just heard someone say hello.</p> <p>Stan: Yeah, there's a lot of fish here, anybody, literally, anybody could've just said hello.</p> <p>Young Dory: Hello?</p> <p>Wife Fish: There!</p> <p>Stan: Where?</p> <p>Wife Fish: There! There, right</p>
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<p>other young fish and gasps] Can I go play with them?</p> <p>Jenny: Dory? Dory!</p> <p>Charlie: Dory, Dory, Dory! Kelpcake! Undertow, sweetie.</p> <p>Jenny: Remember, honey. We have to stay away from the undertow.</p> <p>Charlie: Okay, sweetheart, what about that rhyme we learned? "We see the undertow; and we say..."</p> <p>Young Dory: "Let's go."</p> <p>Charlie: No, no. It's: "Heck no!" Okay? Let's try it again. "We see the undertow; and we say..."</p> <p>Young Dory: "There's the undertow! There's the undertow, there's the undertow. [Mumbles in harmony] [A second pauses as Dory turns] Did I forget, again?"</p> <p>Charlie: No, no!</p> <p>Jenny: No, sweetie! It's okay.</p> <p>Charlie: No biggy, kelpcake.</p> <p>Young Dory: I did? I'm</p>	<p>there.</p> <p>Stan: Where am I looking?</p> <p>Wife Fish: There!</p> <p>Stan: Oh.</p> <p>Wife Fish: Hello?</p> <p>Young Dory: Hello!</p> <p>Stan: Ah, hello!</p> <p>Wife Fish: Oh my goodness, it's a child. Hello! Hello!</p> <p>Stan: Hi, kid! Over here. Hello!</p> <p>Wife Fish: Hi!</p> <p>Young Dory: Hi, I'm Dory. Can you please help me?</p> <p>Wife Fish: Oh, hi Dory. Uh- Dory, are you lost?</p> <p>Stan: W-Where are your parents?</p> <p>Young Dory: Um, I can't remember.</p> <p>Stan: We'll look around... uh, are any of these fish your parents?</p> <p>Young Dory: Hi, I'm Dory. Can you please help me?</p> <p>Stan: Huh?</p> <p>fun!</p> <p>Fish: Well, I hope you find whatever it is you're looking for.</p>
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<p>sorry. I suffer</p> <p>Wife Fish: Um, honey, you just... uh, you just said that from short-term memory loss.</p> <p>Wife Fish: Oh, how awful.</p> <p>Stan: Short-term memory loss?</p> <p>Wife Fish: Oh, okay. Well, you just wait here one second, okay sweet-pie?</p> <p>Stan, Stan!</p> <p>Stan: What, what?</p> <p>Wife Fish: What do we do? The poor thing is lost!</p> <p>Stan: I don't know, well I mean, eh.</p> <p>Wife Fish: Well, we have to do something! She can't remember a thing!</p> <p>Stan: She could come from anywhere.</p> <p>Wife Fish: Wow. You are... you are no help today.</p> <p>Stan: I'm just--</p> <p>Wife Fish: Dory? Dory, sweetie? How 'bout we--</p> <p>Stan: And she's gone.</p>	<p>Dory: You and me both. Any idea what that was? I'm sorry. I'm sorry. I'm sorry, but - okay. I guess we'll hang out another time. Don't be a stranger... stranger. Huh?</p> <p>Marlin: A white boat, they took my son! My son! Help me, please!</p> <p>Dory: Look out!</p> <p>Marlin: Aah!</p> <p>Dory: Oh, sorry! Are... are you okay?</p> <p>Marlin: He's gone, he's gone, no! He's gone!</p> <p>Dory: There, there. It's alright. It'll be okay.</p> <p>Marlin: He's gone. No, no, they took him away!. I have to find the boat!</p> <p>Dory: A boat? Hey, I've seen a boat!</p> <p>Marlin: You have?</p> <p>Dory: Uh-huh. It went this way! Follow me!</p> <p>Marlin: Thank you, thank you! Thank you so much!</p> <p>1 Year Later</p> <p>Dory: Klaus, Klaus, the pinata's</p>
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<p>Wife Fish: Dory? Dory!</p> <p>Stan: That's not good, Dory! Dory!</p> <p>Wife Fish: Dory?!</p> <p>Young Dory: I'm Dory. I lost my family, can you help me?</p> <p>I'm Dory, I suffer from short-term...</p> <p>Just keep swimming, just keep swimming, just keep swimming.</p> <p>Tween Dory: Hi! I lost my family, can you help me?</p> <p>Fish: Where did you see them last?</p> <p>Tween Dory: Well, uh, funny story, but I... uh. I forgot.</p> <p>Fish: Aw, sweetie. Do you wanna come swim with us?</p> <p>Tween Dory: That is the nicest offer I've gotten all day, I think, I can't remember. Anyhoo! Thanks but, heh, I'm looking for someone. Ugh, can't remember, can't remember, can't remember!</p> <p>Dory: Hi! I'm Dory. [fishes swim away] Was it something I said? Kidding.</p>	<p>dripping. (Snores) Hand me the ratchet wrench, I can fix it. Ow! Hey, Marlin, phew. Hey, guys, I was just-- Ow, ow, ow, ow, ow, ow, ow!</p> <p>Marlin: Dory! It's not time to get up yet, you have to go back to bed.</p> <p>Nemo: And remember, the anemone stings.</p> <p>Dory: Right, yeah, sorry. Back to bed, back to bed. Hey, Marlin-- Ow!</p> <p>Marlin: Back to bed! That's it, very simple!</p> <p>Dory: Ah! Got it.</p> <p>Marlin: Back to bed! Back to bed!</p> <p>Dory: Hey, Marlin, I--</p> <p>Marlin: And we're up. That's it, ready to start the day.</p> <p>Dory: Mmhm...</p> <p>Marlin: And Mr. Ray doesn't really have time to worry about, uh, fish who wander.</p> <p>Dory: Sure.</p> <p>Marlin: In other words, he doesn't have enough help.</p> <p>Dory: Poor guy, you know, he's</p>
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Okay, okay... you're not coming back. I was looking for something, and then I... okay. Totally get it. Date night, have

Marlin: Nemo.

Dory: Right. I remember it like it was yesterday. Even though I don't even remember yesterday all that well.

Marlin: Anyway, I would say the scariest moment of the trip was the four sharks.

Nemo: Wait, I thought there were three sharks?

Marlin: No, no. There were defiantly four.

Nemo: But last time you told it, there were three.

Marlin: Son, which one of us traveled across the entire ocean?

Dory: Nemo did. Obviously we had to cross the ocean to find him so, ha, you know. He went first.

Dory: And we were looking for something...

Marlin: I guess that's true,

so over-worked.

Marlin: You understand?

Dory: I totally understand now.

Marlin: Okay.

Dory: Mhmm.

Marlin: Good.

Dory: He wants me to be the teachers assistant.

Marlin: Uh- no. Not exactly.

Dory: Wow, I am so honored, I have never been a teaching assistant before.

Marlin: Mr. Ray, you got help.

Mr. Ray: Oh, ho ho. Okey dokey. All right kids.

Dory: All right kids.

Mr. Ray: Today's the day!

Dory: Today's the day!

Mr. Ray: Our field trip to the sting ray migration.

Dory: Sting ray migration.

Mr. Ray: Now, does anyone know why we migrate?

Dory: Come on. You got to know this stuff.

Mr. Ray: Migration is about

<p>isn't it.</p> <p>Mr. Ray: Well, you made it! You almost missed the field trip.</p> <p>Dory: A field trip? Ooh! I love field trips, where are we going?</p> <p>Mr. Ray: I thought you told her?</p> <p>Marlin: I did tell her. Uh, Dory.</p> <p>Dory: Yeah.</p> <p>Marlin: Mr. Ray has too many fish to keep an eye on today-</p> <p>Dory: Uh-huh.</p> <p>Marlin: So, uh- it would be best if today.</p> <p>Dory: Mmhm...</p> <p>Marlin: You weren't exactly with the class.</p> <p>Dory: Oh. Why not?</p> <p>Marlin: Well, you know, you have problems remembering things sometimes.</p> <p>Dory: That's the one thing I can remember, yes.</p> <p>Marlin: Okay, and sometimes it's not your fault, but it can</p>	<p>going back to...</p> <p>Kathy: Bed!</p> <p>Dory: Yes!</p> <p>Mr. Ray: No.</p> <p>Dory: No</p> <p>Student: The sand!</p> <p>Mr. Ray: No! Migration is about going home.</p> <p>Dory: Home.</p> <p>Mr. Ray: Which is where you're from.</p> <p>Dory: Where you're from.</p> <p>Mr. Ray: Can someone tell me where they're from?</p> <p>Mr. Ray: When the rays pass through here...</p> <p>Dory: The rays, they're gonna pass through.</p> <p>Mr. Ray: What do we have to be careful of?</p> <p>Dory: Everybody has to be careful of what? Hmm?</p> <p>Class: The undertow!</p> <p>Mr. Ray: That's right.</p> <p>Dory: That's right. The under-- The undertow?</p> <p>Mr. Ray: Because the current</p>
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<p>cause you to wander.</p> <p>Green Student: I live by a giant rock.</p> <p>Blue Student: I live 3 coral caves away from here.</p> <p>Kathy: My house is covered in algae!</p> <p>Student 2: Where'd you grow up, Dory?</p> <p>Dory: Me? Um, I don't know. My family. Where are they? Can I help you? I'm sorry. Did I forget again? You see, I suffer from...</p> <p>Class: Short-term memory loss.</p> <p>Kathy: How can you remember your family if you have short-term memory loss?</p> <p>Dory: Good question. See, I can remember some things because well...uh, they make sense. Like, um, I have a family. I know because I've-- I must have come from somewhere. Right? Everyone has a family. I may not remember their names and what they look like. And I may not even be able to ever find them again, but,</p>	<p>created by all the flapping is very strong. And if your'e not careful, you can get pulled into</p> <p>Nemo: Mr. Ray! So how do the stingrays all know where to go?</p> <p>Mr. Ray: That's what an instinct is, Nemo. Something deep inside you that feels so familiar that you have to listen to it. Like a song you've always known. And I can hear mine now!</p> <p>Migrating Rays: To and fro, our hearts know where to go, beating like a drum it sends us back to where we're from. Oh... we're going home. We know who we are and it's time to travel far. For days and nights, we'll roam, to make our way back home. Oh... we're going home. Swimming to and fro.</p> <p>Dory: Wow!</p> <p>Migrating Rays: Our hearts know where to go. Beating like a drum it sends us back to where we're from. Oh... we're going home.</p> <p>Dory: We see the undertow and we say... Ah!</p> <p>Nemo: Dory!</p> <p>Jenny: Dory!</p> <p>Charlie: Dory!</p>
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<p>um...what were we talking about?</p> <p>Nemo: Mommies and daddies.</p> <p>Dory: Mommies and daddies. Right. Why are we talking about mommies and daddies? Oh. Oh! That class. Uh-oh. Why me? Okay. You guys seem a little young, but, um, okay. You see, kids, when two fish love each other...</p> <p>Mr. Ray: And we'll stop right there. Climb aboard explorers. I feel a migration song coming on. Oh...Migration, migration, let's learn about migration. It's nature's inspiration to move around the sea. Here's a scientific promise that a fish oceanodromous...</p> <p>Dory: Where did everyone go? I'm by myself Oh there they are. I'm back.</p> <p>Mr. Ray: Plus or minus 4 degrees based on solar positioning...Oh, kids stay away from the edge.</p> <p>Dory: Okay, you hear that? Okay, everybody stay back from the edge. Come on.</p>	<p>Mr. Ray: Dory! Dory!</p> <p>Kathy: Is she dead?</p> <p>Mr. Ray: No, she's not dead.</p> <p>Class: Aw. Oh, man...</p> <p>Mr. Ray: Give her some space, everybody.</p> <p>Dory: The Jewel of Morro Bay, California.</p> <p>Nemo: The Jewel of Morro Bay, California?</p> <p>Dory: I remembered something, so I... I remembered something!</p> <p>Marlin: Can't we just take a moment to come up with a plan?</p> <p>Dory: Jenny! Charlie!</p> <p>Hermit Crabs: Shh!</p> <p>Marlin: Are you crazy? Sorry, she's a little excited.</p> <p>Dory: Jenny! Charlie!</p> <p>Marlin: Dory, stop yelling for a second. It's not a good idea to come into a new neighborhood and call this much attention to yourself.</p> <p>Dory: You don't understand. I remembered my parent's names! Jenny! Charlie!</p> <p>Marlin: These crabs are locals</p>
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<p>Mr. Ray: Ok, that's too far.</p> <p>Dory: That's too far. come on. Come on. Get back over here. Back this way.</p> <p>Mr. Ray: Now, I need everyone to listen to me.</p> <p>Dory: All right, listen up!</p> <p>Marlin: Something important? What? What was it?</p> <p>Dory: Uh... I'm not sure anymore, but I can still feel it. It's right there.</p> <p>Marlin: All right, thank you, Mr. Ray.</p> <p>Dory: Okay, come on. Try to remember better. Don't be such a Dory, Dory. Hmm. I don't know. I-- Hold on. Hold on. Uh... oh. Oh!</p> <p>Nemo: What? Did you remember?</p> <p>Dory: Ugh, I don't remember. It was something... it was... Oh, oh oh! It was something about the...</p> <p>Nemo: The Jewel of Morro Bay, California.</p> <p>Dory: My family! I</p>	<p>and I get the feeling they're shushing us for a reason. You might wake up something dangerous</p> <p>Dory: Are you talking about like something with one big eye, tentacles, and a snappy thing?</p> <p>Marlin: Well, that's very specific, but something like that, yes. You just in general don't want to...Oh my goodness. Okay. There's a mistake. We're backing away. Let us live and we will...We'll worship you. We'll build a...Do you like a monument? Oh! Ooh! Whoa! Swim for your life! Nemo!</p> <p>Dory: Nemo!</p> <p>Nemo: Dad!</p> <p>Marlin: Nemo!</p> <p>Nemo: Dad! No!</p> <p>Marlin: Nemo, hold on to me and don't let go!</p> <p>Nemo: Dad!</p> <p>Marlin: No, no! No! Dory! Dory, slow down! We're not being chased anymore.</p> <p>Dory: Are you sure? Jenny and Charlie. Jenny and Charlie! I just remembered their names! We have to keep going. We're so</p>
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<p>remember my family! They're out there somewhere, I have to find them! Guys, you gotta help me, guys! Guys? Hello? Guys, where are you?</p> <p>Marlin: Dory!</p> <p>Dory: Oh!</p> <p>Marlin: Dory!</p> <p>Dory: Where did you go?</p> <p>Marlin: You were the one to go!</p> <p>Dory: My parents, I remember them!</p> <p>Nemo: What? What did you remember?</p> <p>Dory: I remember... them! My mom, my dad! I have a family! They don't know where I am. Let's go!</p> <p>Marlin: Dory...</p> <p>Dory: We have to go!</p> <p>Marlin: No, no! This is crazy. Where exactly are you trying to go?</p> <p>Dory: To the, to the... gym of the, of... baltic?</p> <p>Nemo: The Jewel of Morro Bay, California.</p>	<p>close. Huh?</p> <p>Marlin: Nemo, are you hurt?</p> <p>Dory: Oh, my goodness! Nemo! Are you okay? What happened?</p> <p>Marlin: Not now, Dory. Please!</p> <p>Dory: Oh, no. Nemo. Oh no. Oh no.</p> <p>Nemo: I'm okay.</p> <p>Dory: Oh, Nemo. I'm sorry. Okay. I'm sorry. Oh, my goodness! Nemo, are you okay?</p> <p>Marlin: I said, "not now." You've done enough.</p> <p>Dory: I have? Oh no. But I can fix it. I can. I'll go get help.</p> <p>Marlin: You know what you can do, Dory? You can go wait over there. Go wait over there and forget. It's what you do best.</p> <p>Dory: You're right. I don't know why I thought I could do this. Find my family. I can't do this. I'm so sorry. I'll fix it.</p> <p>Nemo: I'm okay.</p> <p>Dory: Well, I'm gonna get help. Okay? Okay? I can do that. I'll be... It'll be all right, Nemo. Hello? Someone? Hello? Anyone? Hello? Anyone?</p>
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<p>Dory: Yes!</p> <p>Marlin: No, Dory, Morro Bay is all the way across the ocean.</p> <p>Dory: Then we better get going!</p> <p>Marlin: How come every time we're on the edge of this reef, one of us is trying to leave? For once can't we just enjoy the view?</p> <p>Dory: How can you be talking about the view when I remember my family.</p> <p>Marlin: No! No! We've done enough ocean travels. That part of our lives is over. The reason you travel in the first place is so that you don't have to travel ever again!</p> <p>Dory: Yeah, but I want to...</p> <p>Marlin: Dory, look...</p> <p>Dory: Please. All I know is that I miss them. I really, really miss them. I didn't know what that felt like. Do you know what that feels like?</p> <p>Marlin: Yes, I know what that feels like.</p> <p>Dory: I don't want to forget</p>	<p>Sigourney Weaver: Hello.</p> <p>Dory: Hello?</p> <p>Sigourney Weaver: I'm Sigourney Weaver.</p> <p>Dory: Oh. Hi, Sigourney. I need your help.</p> <p>Sigourney Weaver: Won't you please join us...</p> <p>Dory: Oh. Great, great, great.</p> <p>Sigourney Weaver: As we explore the wonders of the Pacific Ocean... and the amazing life it holds within. Witness the majesty of the beluga whale.</p> <p>Dory: Sigourney Weaver, where are you?</p> <p>Marlin: Dory! There you are!</p> <p>Dory: Guys! I found help. Sigourney Weaver's gonna tell us where we are.</p> <p>Marlin: Look out!</p> <p>Male Aquarist: Oh, look at this!</p> <p>Female Aquarist: No respect for ocean life.</p> <p>Dory: Marlin! Nemo!</p> <p>Nemo: Dory!</p> <p>Marlin: No, no, no. Not again! Not again!</p>
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this. Somewhere out there is my family. Please, Marlin, I can't find them on my own. I'll forget. Please help me find my family.

Nemo: Yeah, Dad, you can get us all the way across the ocean. Right?

Marlin: No. But I know a guy.

Crush: Whoo-hoo!
Righteous, righteous,
righteous!

Marlin: Totally sick! Totally sick!

Crush: I know. Isn't it great?

Marlin: No! I'm gonna be totally sick!

Crush: It's the California current, dude. It's got some gnarly chop. Surf's up, dude! Hey, dude, if you're gonna hurl, just do me a solid... Head to the back of the shell, lean out, and go for distance.

Squirt: We call that "feeding the fishes."

Crush: Correctamundo,
squirt!

Dory: And now we're looking for my parents at the

Female Aquarist: Let's take her inside and see how she does.

Nemo: Dory! Dory!

Marlin: Don't worry, Dory! Stay calm. We'll come find you!

Sigourney Weaver: And welcome to the Marine Life Institute... Where we believe in rescue, rehabilitation and release.

Dory: Marlin? Nemo? Hello? Hello? Can you help me?

Sick Fish: Me help you? AH-CHOO!!!

Dory: Huh? What's happening? Help?

Male Aquarist 2: Looks like we're done here.

Female Aquarist 2: Dude, cut it out. You're a scientist. We talked about this.

Male Aquarist 2: Oh, come on. It's funny.

Dory: Oh boy. Okay. This is... I'll be fine, I just need to find a way out and... if I could just... get a hold of yourself, get a hold of yourself. You'll be fine, everything's fine, think positively.

Hank: Hey, you.

<p>Brooch of the Atlantic? Or the...</p> <p>Nemo: The Jewel of Morro Bay, California.</p> <p>Dory: Exactly!</p> <p>Turtle Hatchling 1: How are you gonna find your parents?</p> <p>Turtle Hatchling 2: Do you remember what they look like?</p> <p>Dory: I'm a bit new to the memory thing, so I can't say for sure... But something tells me they were mostly blue, with s... maybe yellow.</p> <p>Nemo: That sounds right.</p> <p>Dory: Also, I'm pretty sure I'm gonna know them when I see them. We're family.</p> <p>Marlin: By the way, crossing the ocean is the kind of thing you should only do once! One time!</p> <p>Crush: Morro Bay, California's coming up, dudes.</p> <p>Dory: Whoo-hoo! Let's find my family.!</p> <p>Crush: Go! Go! Go, go, go!</p>	<p>Dory: Oh.</p> <p>Hank: Spinner.</p> <p>Dory: Oh, thank goodness. Hi, I'm Dory. I'm...</p> <p>Hank: Name's Hank. How sick are you?</p> <p>Dory: Sick? I'm sick?</p> <p>Hank: Why else would you be in quarantine?</p> <p>Dory: Oh, no! How long do I have? I have to find my family.</p> <p>Hank: All right. Now don't get hysterical... Uh-oh. Not good.</p> <p>Dory: What? What is it? What happened? What's that?</p> <p>Hank: That there is bad news. It's a transport tag for fish who can't cut it inside the institute. They get transferred to permanent digs. An aquarium. In Cleveland. Fish in here, go back in the ocean. Cleveland fish, stay there forever.</p> <p>Dory: Cleveland? No! I can't go to the Cleveland. I have to get to the Jewel of Morro Bay, California and find my family.</p> <p>Hank: That's this place. The Marine Life Institute. The Jewel of Morro Bay, California. You're here.</p>
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<p>Nemo: Just go, Dad!</p> <p>Marlin: Don't push me, Nemo!</p> <p>Squirt: So long, little blue! Hope you find your parents!</p> <p>Crush: And good luck "feeding the fishes"!</p> <p>Marlin: Too late. Already fed.</p> <p>Dory: Oh. This feels familiar. Mom! Dad!</p> <p>Marlin: No. Dory! Dory! Wait! Wait.</p> <p>Dory: Mom! Dad!</p> <p>Marlin: Stop yelling for a second! Do you really think your parents are just gonna be floating around here waiting for you?</p> <p>Dory: Well, I don't know, but there's only one way to find out. Mom! Dad!</p> <p>Nemo: Yell louder, Dory.</p> <p>Dory: Mom! Dad!</p> <p>Hermit Crabs: Shh!</p> <p>Nemo: What was that?</p> <p>Dory: Wait. I've heard that before. I remember someone</p>	<p>Dory: You mean I'm from here? My parents are here. I have to get to them.</p> <p>Hank: So what exhibit are you from?</p> <p>Dory: Wait. I'm from an exhibit? Which one? I have to get there.</p> <p>Hank: Hmm. That's a hard one, kid. Unless... nah. Never work. It's too crazy.</p> <p>Dory: What do you mean? Just tell me. I'm okay with crazy.</p> <p>Hank: You know, I could see that? Well, there's one thing I can think of to help you get to your family. If I just take...</p> <p>Dory: Yes! Great idea. You take me to find them. Why didn't I think of that?</p> <p>Marlin: Son! Son. Those are sea lions. They are natural predators. They could pounce at any moment.</p> <p>Nemo: They don't look very pouncy.</p> <p>Marlin: That's what they want you to think. Just get behind me and let me do the talking. Excuse me, we're worried about our friend. Is that a restaurant?</p> <p>Fluke: Mate, it's not a</p>
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<p>saying, "Shh."</p> <p>Marlin: Yes, well done. That was me. One minute ago.</p> <p>Hermit Crabs: Shh!</p> <p>Dory: Huh!</p> <p>Young Dory: Please. Have you seen my mommy and Daddy? Their names are Jenny and Charlie</p> <p>Hermit Crabs: Shh!</p> <p>Dory: Jenny and Charlie.</p> <p>Marlin: What? Jenny and what?</p> <p>Dory: Those are their names! My parents are Jenny and Charlie!</p> <p>Marlin: Dory, wait!</p> <p>Dory: Jenny!</p> <p>Hank: No, no, no. If I just take your tag, I can take your place on the transport truck then you can go back inside, and find your family. All you have to do is give me the tag.</p> <p>Dory: What tag? There's a tag on my fin!</p> <p>Hank: How could you forget you have a tag on your fin?</p> <p>Dory: Oh no. I'm sorry. I... I</p>	<p>restaurant. Your friend is okay.</p> <p>Marlin: She is?</p> <p>Fluke: It's a fish hospital. Sigourney Weaver says she'll be rescued, rehabilitated, and released.</p> <p>Rudder: She'll be in and out in a jiff. We should know.</p> <p>Fluke: Nasal parasite.</p> <p>Rudder: Anemia.</p> <p>Fluke: All fixed up and sent on our way.</p> <p>Marlin: Oh, thank goodness.</p> <p>Fluke: Sure, that's all right. Don't you worry ab...Gerald, get off the rock!</p> <p>Rudder: Shove off, Gerald! Come on. Off! Off!</p> <p>Fluke: Get off! Now you know better! Off</p> <p>Rudder: Off! Off! Off! Off!</p> <p>Fluke: Off! Off! Off! Off! Don't you worry about a thing. That place is the Marine Life Institute. The Jewel of Morro Bay, California.</p> <p>Nemo: She was right. It looks like Dory can do something besides forget.</p>
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<p>suffer from short-term memory loss.</p> <p>Hank: You don't remember what we were talking about?</p> <p>Dory: Mm-mm. Not a clue. What were we talking about</p> <p>Hank: You were about to give me your tag.</p> <p>Dory: Well, I kind of like my tag. Why do you want it?</p> <p>Hank: So I can go to...So I can go to Cleveland.</p> <p>Dory: Cleveland? I hear good things about Cleveland. Why do you want to go?</p> <p>Hank: Because if I stay here I'm gonna get released back to the ocean. And I have extremely unpleasant memories of that place. I just want to live in a glass box alone. That's all I want. So give me your tag!</p> <p>Dory: Hey, man, don't touch my tag!</p> <p>Hank: Look...I don't work here. It's not like I have a map of this place.</p> <p>Dory: A map! Good idea. You take me to the map, I figure out where my parents</p>	<p>Marlin: Thank you, Nemo. Thank you for that.</p> <p>Nemo: So how are we gonna get inside?</p> <p>Rudder: Wait. You want to get inside MLI?</p> <p>Marlin: Desperately. Our friend is in there. Lost, alone. She's scared. She'll have no idea what to do</p> <p>Fluke: Oh, we know a way.</p> <p>Marlin: You do?</p> <p>Fluke: Ooo-roo. Ooo-roo-roo.</p> <p>Rudder: Ooo-roo. Ooo-roo.</p> <p>Nemo: What are they doing?</p> <p>Marlin: I don't know. It sounds bad.</p> <p>Dory: Are we there yet?</p> <p>Hank: Sh. Keep it down!</p> <p>Dory: Hank., I'm so glad I found you. It feels like... I... Destiny.</p> <p>Hank: For what must be the millionth time, it's not Destiny.</p> <p>Jenny: Oh, yes, you did. You're getting good at this, Dory.</p> <p>Young Dory: Hey, look. Shells! Hey, I live there.</p> <p>Charlie: Yes! Yes, indeed.</p>
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<p>are. Oh boy.</p> <p>Hank: All right. If I get you to your family, will you give me...</p> <p>Dory: I don't have much. I... How about if I give you this tag?</p> <p>Hank: Great idea.</p> <p>Marlin: Are you absolutely sure that's what I said? "Go wait over there and forget. That's what you do best."</p> <p>Nemo: Yeah, Dad.</p> <p>Marlin: I said that?</p> <p>Nemo: You said that, Dory swam to the surface, and she got taken by some...</p> <p>Marlin: All right, I don't want to hear the whole story again. I was just asking about the one part, because look, if I said that... I'm not positive I did. It's actually a compliment because...I asked her to wait and I said, "it's what you do best." So I... Oh, it's my fault! It's all my fault she got kidnapped and taken into whatever this place is. What if it's a restaurant?</p>	<p>Young Dory: I like shells</p> <p>Jenny: That's right, dear. Do you think you could find me another shell? Purple ones are my favorite.</p> <p>Young Dory: Okay, mommy.</p> <p>Dory: Mommy. Purple shell. Purple shell! Hey, my home had a purple shell.</p> <p>Hank: So what? Half the exhibits here have purple shells in them.</p> <p>Dory: No, no, no. You don't understand. I remember her now. Purple shells were her favorite and she had this adorable giggle. And then my dad was really friendly.</p> <p>Hank: And now your wacky memory's gonna get us caught. Still think this is destiny?</p> <p>Dory: Hank, we have to find my folks!</p> <p>Hank: Quiet!</p> <p>Carol: Ugh. Base, this is Carol. I think I might have found that missing octopus. Over.</p> <p>Hank: See what you did?</p> <p>Dory: Sorry.</p> <p>Hank: This could not be worse.</p>
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<p>Fluke: Oy! You two! Shut it!</p> <p>Rudder: Yeah, we're trying to sleep! You interrupted my favorite dream!</p> <p>Fluke: Is that the one about you laying on this rock?</p> <p>Rudder: Yeah.</p> <p>Fluke: Oh, that is a good one.</p> <p>Rudder: Oh yeah, isn't it?</p> <p>Fluke: Yeah. It's one of my favorites.</p> <p>Nemo: Excuse us. Hello! We're trying to</p> <p>Dory: Uh-oh. Have I said "destiny" before? I'm sorry. I'm just so nervous because I'm gonna meet my parents. I haven't seen them in I don't even know how long because... you see I suffer from short-term...</p> <p>Hank: Short-term memory loss. Look, no more talking. Okay? I don't like talking. I don't like chatter and questions. And, "how are you? Oh I'm fine." "How are you? I'm fine too." News flash - Nobody's fine</p> <p>Male Employee: Oh, I'm</p>	<p>Dory: Hmm. "Destiny." Destiny.</p> <p>Hank. I got a feeling. I think we should get in the bucket.</p> <p>Carol: Come on... Where are you?</p> <p>Hank: No. Stop.</p> <p>Dory: Seriously. It says "destiny" and it is...</p> <p>Hank: No, no, no, no, no.</p> <p>Dory: We've got to get in that bucket.</p> <p>Hank: I'm not going with you in that bucket.</p> <p>Dory: Here... I... Go... In... The... Bucket. Bye. Hey, guys, I'm looking for my family. Oh, good idea. Play dead. I'm sorry. I got to blink. How do you hold your eyes open that long? Hey, guys. Wait a second.</p> <p>Female Educator: Our next guest has been here a very long time. She's a whale shark. Her name is Destiny</p> <p>Dory: Destiny? Really?</p> <p>Female Educator: You'll notice she's extremely nearsighted and has trouble</p> <p>Bailey: Can you please keep it</p>
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<p>fine. How are you?</p> <p>Dory: Hank, look, there's a map!</p> <p>Hank: Shh! The plan is you're gonna read that and figure out where your parents live. Then I'm on the truck to Cleveland. You got it?</p> <p>Dory: Got it. What was the first part again?</p> <p>Hank: Ugh.</p> <p>Male Employee: What? The octopus escaped again?</p> <p>Dory: Wow. Look at all the exhibits. How can you do this park in one day? Seriously.</p> <p>Hank: Pick one!</p> <p>Dory: Okay.</p> <p>Male Employee: Well, tell everyone to keep an eye out. We're supposed to be releasing the octopus back to the ocean today. Well, of course I haven't seen him. If I was looking I'd find him.</p> <p>Dory: Hank! There you are.</p> <p>Hank: Hurry up!</p> <p>Dory: Okay. Okay. K. It starts with a "k." Kid z-own-</p>	<p>down over there? My head hurts.</p> <p>Destiny: Ugh.</p> <p>Dory: Who's that?</p> <p>Destiny: That's my neighbor, Bailey. He was brought in with a head injury.</p> <p>Bailey: I know you're talking about me, Destiny.</p> <p>Destiny: He thinks he can't use his echolocation but I've overheard the doctors talking,</p> <p>Bailey: I'm right here.</p> <p>Destiny: There's not a thing wrong with him.</p> <p>Bailey: I hear every word you're saying about me.</p> <p>Dory: What's echolocation?</p> <p>Destiny: Well, Bailey's head is supposed to put out a call, and the echo helps him find objects far away, oh, but apparently, he's still healing.</p> <p>Bailey: Now I know you're talking about me. I really can't echolocate.</p> <p>Destiny: Oh, I really can't have this conversation again, I just can't.</p> <p>Bailey: I hit my head very hard</p>
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<p>y. Kid zone!</p> <p>Hank: No! No kids. Kids grab things. And I'm not losing another tentacle for you.</p> <p>Dory: You lost a tentacle? Well then you're not an octopus, you're a septopus. I may not remember, but I can count.</p> <p>Hank: Hurry up!</p> <p>Dory: Okay. Journey to the... Hey, look. Shells.</p> <p>Young Dory: Hey, look. Shells! Daddy, here's a shell for you.</p> <p>Charlie: That's great, Dory. You found another one.</p> <p>Young Dory: I did?</p> <p>navigating her environment. Oh! And here she comes now.</p> <p>Dory: Ooh! Destiny. You're a fish?</p> <p>Destiny: Wait. What?</p> <p>Dory: Hi! Hello there. Can you help me?</p> <p>Destiny: Whoa! Oh. Whoa.</p> <p>Dory: All right, I'll go with</p>	<p>out there, see how swollen it is?</p> <p>Destiny: Your head is supposed to be big, you're a beluga!</p> <p>Dory: Echolocation. Oh, like the world's most powerful pair of glasses?</p> <p>Destiny: What?</p> <p>Bailey: What are glasses?</p> <p>Dory: It's sort of like you go, "Hoo" and then you see things. Why do I know that?</p> <p>Bailey: Oh. That's interesting.</p> <p>Hank: There you are! Listen up, you and I are square. I took you to the map, now give me that tag!</p> <p>Dory: Wait, no. I know where my parents are. They're in the...What's it called? The place...The soap and lotion?</p> <p>Destiny: Open ocean.</p> <p>Bailey: Open ocean.</p> <p>Dory: Open ocean!</p> <p>Hank: Open ocean! I know where that is. That's the exhibit located right next to...I don't care</p> <p>Bailey: Easy!</p> <p>Destiny: If you're trying to get to the open ocean exhibit go through</p>
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you. Excuse me. Hi.	the pipes.
Destiny: Who is that? Is that blue blob talking?	Fluke: Ooo-roo, ooo-roo, ooo-roo.
Dory: Can you help me? I lost my family. And...	Rudder: Ooo-roo, ooo-roo, ooo-roo
Destiny: You lost your family?	Marlin: I don't see how this is going to get us inside. What are you even doing?
Dory: Well, it's a long story, and truth be told, I don't remember most of it.	Fluke: We're calling her over, of course.
Destiny: Aw, that is so sad. You poor thing...Sorry. Not a great swimmer. I can't see very well.	Marlin: Calling her over? Calling who over?
Dory: Oh, I think you swim beautifully. In fact, I've never seen a fish swim like that before.	Fluke: Lads, meet Becky.
Destiny: Thank you.	Marlin: Flying? No, no, no new information. Listen, tell her thank you. You guys have gone above and beyond. Really. But is there a way to get in that involves, like, swimming? Because thats really our strength.
Dory: You're welcome.	Fluke: Look, your friend is going to be in quarantine. That's where they take the sick fish.
Destiny: Wait. Say that again.	Rudder: And the one and only one way into that place is Becky.
Dory: Um. You're welcome.	Marlin: Hi, Becky. Ow! Stop. Let's call her pecky because this is hurting.
Destiny: Dory?	Nemo: I think she likes you, Dad.
Dory: Yes.	Fluke: Becky, love? These two
Destiny: Dory?	

<p>Dory: Yes.</p> <p>Destiny: Dory!</p> <p>Dory: Yes.</p> <p>Destiny: You and I were friends!</p> <p>Dory: No!</p> <p>Destiny: Dory, it's me! Destiny!</p> <p>Dory: You know me?</p> <p>Destiny: Of course! We talked through the pipes when we were little. We were pipe pals!</p> <p>Dory: We were?</p> <p>Destiny: Aw, you're so pretty.</p> <p>Dory: So you know where I'm from?</p> <p>Destiny: Yep, you are from the open ocean exhibit.</p> <p>Dory: I'm from the open ocean exhibit? Then that's where my parents are. We got to go. Can you take me there?</p> <p>Destiny: Kind of tough for a whale to travel around here.</p>	<p>nice fish need to get into quarantine.</p> <p>Rudder: Are you free today, Rebecca darling?</p> <p>Marlin: Becky, is... would that work with your schedule? Ow! She doesn't understand what I'm saying</p> <p>Fluke: All you have to do is imprint with her, mate.</p> <p>Marlin: Imp... what?</p> <p>Fluke: Imprint.</p> <p>Rudder: Imprint.</p> <p>Fluke: Look her in the eye and say, "ooo-roo" and she'll be in sync with you. Now look her in the eye.</p> <p>Rudder: Yeah.</p> <p>Marlin: Nemo, I think we should devise an alternate plan. One that involves staying in the water and someone sane. Because this bird, this bird...This ain't the bird!</p> <p>Nemo: That's fine, Dad. And in the meantime, Dory will just forget us. Like you said, it's what she does best.</p> <p>Marlin: Fine. Okay, look her in</p>
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<p>Hank: Through the pipes. Great.</p> <p>Dory: Through the pipes?</p> <p>Destiny: Yep. Take two lefts, swim straight and you'll hit it.</p> <p>Dory: Oh, that's a lot of directions. That's...Did you get that, Hank? All that?</p> <p>Hank: Yeah.</p> <p>Dory: Great! Let's go.</p> <p>Hank: I'm not going with you. I won't fit. You have to go by yourself.</p> <p>Dory: That's... I'm... I... see, I can't because I'm not so good with directions.</p> <p>Hank: Well, that's too bad. A deal's a deal. You wanted to find your parents? That's how you get to them. Now give me your tag.</p> <p>Dory: But, Hank, I can't go in the pipes alone. I'll forget where I'm going.</p> <p>Hank: Not my problem. Tag!</p> <p>Dory: But I can't get in that way.</p>	<p>the eye. Which eye?</p> <p>Fluke: Just pick one, mate.</p> <p>Marlin: Becky. Ooh. Ooo-roo. Roo-roo, Becky. Okay, this is all great. How exactly is Becky supposed to carry us?</p> <p>Bailey: Okay, on the count of three.</p> <p>Destiny: Don't count. Just say, "Go."</p> <p>Bailey: Go! Now, now. Do it! Do it!</p> <p>Destiny: What? Okay, okay.</p> <p>Dory: Wow. Look at that! I mean...</p> <p>Hank: That's the signal.</p> <p>Dory: Go, go, go! That's the signal!</p> <p>Hank: Now remember, destiny said follow the signs to the open ocean exhibit. I can't see squat, so it's your job to look for it.</p> <p>Dory: Got it. Follow the signs to open ocean. I'm just gonna repeat it, okay? That should work. Follow the signs to open ocean. Follow the signs to open ocean. Mm. Go right! Follow the signs to open ocean. Follow the signs to open ocean. Follow the signs</p>
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<p>Hank: I'm sorry, but there's no other way.</p> <p>Dory: There's no other way.</p> <p>Young Dory: There's no other way.</p> <p>Charlie: Now, now. Don't panic.</p> <p>Jenny: It's okay. Not everything in life is easy to do. Isn't that right, Charlie?</p> <p>Charlie: She's right. When something's too hard, you should just give up.</p> <p>Jenny: Charlie!</p> <p>Charlie: A joke. I'm kidding! Just a joke. A joke. Caution, joker at work.</p> <p>Jenny: Joke. I got it.</p> <p>Charlie: You see, kelpcake? There's always another way.</p> <p>Young Dory: Thank you, Daddy.</p> <p>Dory: Thank you, Daddy. Nope. My father said there's always another way.</p> <p>Hank: What? There is no other way.</p> <p>Dory: Open ocean. Open ocean</p>	<p>to open ocean. Left! Follow the signs to open ocean.</p> <p>Hank: And steer clear of people, will you? Especially kids. I don't want to be touched.</p> <p>Dory: Shh! Do not mess me up!</p> <p>Woman 1: Oh, poor baby. Let me get that for you. Here you... oh! Oh my.</p> <p>Hank: Where do we go? Where do we go?</p> <p>Dory: Oh, sorry! Okay, I was looking, looking...</p> <p>Marlin: Roo-roo, Becky! Drop us anywhere. We're okay.</p> <p>Nemo: Just wait, Dad. I think she's looking for a place to land.</p> <p>Marlin: She's confused, Nemo. She doesn't even know which way to look. Wait, Becky. What are you doing? Ooo-roo. Ooo-roo-roo-roo-roo.</p> <p>Dory: Okay. I was going somewhere. The question is where.</p> <p>Hank: Which way? Do you see the sign?</p> <p>Dory: I'm looking. I'm looking. Something to something gets me to my family! "The world's most</p>
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Destiny: Open ocean. I'm pretty sure it's the building over there. That's ill-defined and roundish. Like Bailey's head.

Bailey: Wait, what?

Dory: Always another way. There's... There! Guys, follow me. I know how we can get to locomotion.

Destiny: Open ocean.

Bailey: Open ocean.

Dory: Exactly.

Bailey: Guys. You know I can't swim over there, right?

Fluke: Oh yeah. I almost forgot. Gerald!

Gerald: Hmm?

Rudder: Yeah, Gerald.

Fluke: Come on, son.

Gerald: Hmm?

Fluke: Come on, Gerald. Give us your pail, we'll let you sit on the rock.

Rudder: Yeah, Gerald. We swear it.

Gerald: Hmm.

Fluke: That's right. Shimmy

powerful pair of... " I know that. Why do I know that? It's another memory. Hank, we need to go that way! Left. Go left.

Marlin: Becky! Ooo-roo. Ooo-roo.

Nemo: She can't hear you, Dad.

Marlin: All right. New plan. We have to get closer to Becky so she can hear us.

Nemo: I don't think we should move the pail.

Marlin: Nemo. Without me Becky's lost.

Dory: Yes, you do.

Hank: I don't!

Dory: You do!

Hank: Don't!

Dory: Do!

Hank: Stop saying that!

Dory: Fun fact-the octopus has three hearts. Two pump blood to the gills while the third pumps...Blood throughout the body.

Hank: Wait

Dory: You know, someone with three hearts shouldn't be so mean. And it's mean to say that I would

<p>on over here.</p> <p>Rudder: Come on. You can do it.</p> <p>Fluke: That's right.</p> <p>Rudder: Mind you don't scuff your bum.</p> <p>Fluke: Thank you so much, Gerald.</p> <p>Rudder: Welcome to your time on this rock.</p> <p>Fluke: Comfortable, isn't it? Time's up! Get off! Off! Off! Off! Off!</p> <p>Rudder: Time's up! Now get off, Gerald! Off!</p> <p>Marlin: No, this is nuts! Why do I keep getting talked into insane choices?</p> <p>Rudder: Good luck!</p> <p>Bailey: Okay, when I tell you you're gonna...</p> <p>Destiny: Yeah. I know. I'm gonna signal with a big splash.</p> <p>Bailey: On my mark. Not clear yet. Not clear yet.</p> <p>Hank: Now?</p> <p>Dory: Not 'til destiny gives</p>	<p>lose someone I love! I did not lose them! Hank? Hank? Hank?</p> <p>Sea Cucumber: Han-s</p> <p>Dory: No. Not hans. I'm looking for Hank.</p> <p>Sea Cucumber: Han-s.</p> <p>Dory: Hank. With a "k." Hank.</p> <p>Sea Cucumber: Hands</p> <p>Dory: Hands? Oh, oh, oh, hands! Hank! Hank?</p> <p>Seastar: My arm!</p> <p>Dory: Hank! Where are you? Hank! Oh! Can you please help me? I'm looking for...Please help me. I've lost my friend frank. I'm sorry, not frank.</p> <p>Sea Cucumber 2: You're in my space!</p> <p>Dory: He's an octopus. No, septo...Septopus. That's right. He's a septopus. Septopus. Septopus. Septopus. One, two, three, four, five, six, s...Septopus! He's camouflaged! Hank. Come on, Hank! Let's get out of here.</p> <p>Hank: Dory, what are you doing?</p> <p>Dory: Hank! What's the plan?</p> <p>Hank: The plan is I'm gonna stay here forever.</p>
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<p>the signal.</p> <p>Hank: You know something? I have no idea why you're even doing this.</p> <p>Dory: What do you mean?</p> <p>Hank: It seems like a lot of trouble just to find some more fish. If I had short-term memory loss...I'd just swim off into the blue and forget everything.</p> <p>Dory: Well I don't want to do that. I want my family.</p> <p>Hank: Not me, kid. I don't want anyone to worry about. You're lucky. No memories. No problems</p> <p>Dory: Huh. No memories. No problems.</p> <p>Bailey: Still not clear. Still not clear.</p> <p>Destiny: You don't have to say when it's not time.</p> <p>Bailey: Not...</p> <p>Destiny: Just tell me when it is time.</p> <p>Bailey: Okay, here we go. And... wait!</p> <p>Destiny: "Here we go. Wait."</p>	<p>Dory: Okay. Good plan. I'm sorry. I'm sorry, Hank. I'm sorry. I can't remember right.</p> <p>Jenny: Sweetie. Sweetie.</p> <p>Charlie: Oh, watch out, kelpcake.</p> <p>Male Sunfish: Oh, watch where you're going.</p> <p>Young Dory: I'm sorry, Daddy. I'm sorry I can't remember right.</p> <p>Jenny: Oh, sweetie. Sweetie, you don't need to be sorry. You know what you need to do? Just keep swimming.</p> <p>Charlie: Yeah.</p> <p>Marlin: Ooo-roo. Ooo-roo, ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo, ooo-roo!</p> <p>Nemo: Dad, stop. She's not coming back.</p> <p>Marlin: She might. Ooo-roo, ooo-roo!</p> <p>Nemo: Dad! You made her feel like she couldn't do it.</p> <p>Marlin: You're not talking about Becky, are you?</p> <p>Nemo: I miss Dory.</p> <p>Marlin: Me too. The truth is, I'm just so worried about her.</p> <p>Nemo: She's the one who should</p>
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<p>Are you serious?</p> <p>Nemo: Dad, just trust her.</p> <p>Marlin: Trust her? So she can forget us all together?</p> <p>Nemo: I trust Becky.</p> <p>Marlin: You trust her? Becky's eating a cup! Becky! Becky! Ooo-roo! Whoa! Well, at least we're not stuck in the bucket anymore.</p> <p>Nemo: Or on top of quarantine.</p> <p>Sigourney Weaver: The baby otter talk is beginning now.</p> <p>Female Otter Trainer: Why, thanks, Sigourney Weaver. Hey, who wants to learn about otters?</p> <p>Dory: Looking for the world's most powerful pair of glasses. Otters!</p> <p>Female Otter Trainer: Welcome, it's a huge cuddle party!</p> <p>Dory: Cuddle party! I'm in!</p> <p>Hank: Where are we? Are we close to open ocean?</p> <p>Dory: Yes. I think... well, I don't know. But I saw that</p>	<p>be worried about us.</p> <p>Marlin: Well, she would definitely have an idea of what to do if she were here. I don't know how she does that</p> <p>Nemo: I don't think she knows, Dad. She just does.</p> <p>Marlin: Well, then we'll just have to think.</p> <p>Nemo: What would Dory do?</p> <p>Marlin: What would Dory do?</p> <p>Nemo: Yeah! What would Dory do?</p> <p>Marlin: She would assess her situation, and then she'd evaluate...Then she would analyze her options...</p> <p>Nemo: Dad, that's "What would Marlin do."</p> <p>Marlin: Right, that's what I would do. She wouldn't even think twice. She would just look at the first thing she sees and...</p> <p>Nemo: Dory would do it.</p> <p>Marlin: Nemo, hold on to me. Whoa! Hey, it's working! Whoa! Just keep gasping. Are you okay</p> <p>Nemo: Yeah! What would Dory do now?</p>
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<p>other sign so...</p> <p>Hank: What? What other sign?</p> <p>Dory: The world's most powerful pair of glasses.</p> <p>Hank: What? What are you talking about? Why would we follow that sign?</p> <p>Dory: Well, because I remembered it.</p> <p>Hank: No, no, no. That wasn't the plan. Ow! All right, that's it! You have wasted my time</p> <p>Dory: Wait. No</p> <p>Hank: That transport truck leaves at dawn...And I'm not missing it, so give me your tag</p> <p>Dory: Wait. No, I remembered that sign.</p> <p>Hank: So?</p> <p>Dory: So I'm remembering more...And more and I feel like my memory's getting better. I think we should...</p> <p>Hank: No! Your memory is not working. You can't remember anything. It's probably how you lost your</p>	<p>Giant Clam: Who's Dory?</p> <p>Marlin: Oh boy. Are we happy to see you.</p> <p>Giant Clam: Happy to see me? I'm happy to see you! I haven't had anyone to talk to in years</p> <p>Marlin: Years? Wow. Unfortunately we can't stay long. We have to go because...</p> <p>Giant Clam: Now why would you want to go? You just landed. Stay a while. Tell me all about yourself.</p> <p>Marlin: I would love to, but my son and I have to get to quarantine, so...</p> <p>Sigourney Weaver: It's our goal that every animal we rescue and care for...Will eventually return home to where they belong.</p> <p>Dory: Shells.</p> <p>Charlie: And there we go. Now, if you ever get lost, Dory...</p> <p>Jenny: You just follow the shells.</p> <p>Young Dory: Hey, look! Shells!</p> <p>Dory: Follow the shells</p> <p>Young Dory: Hey, I live there.</p> <p>Charlie: Yes, yes indeed.</p> <p>Dory: My home. That's my home!</p>
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family in the first place! All right, look, let's just take it down a notch. Just give me the tag and...

Dory: You know something, for a guy with three hearts you're not very nice.

Hank: Three hearts? What are you talking about? I don't have three hearts.

Jenny: And I bet you can remember that because we're just...We're gonna sing a song about it. Just keep swimming. Just keep swimming. Just keep swimming. Swimming, swimming. What do we do? We swim swim swim, we swim.

Charlie: Just keep swimming. Swimming, swimming. What do we do? We swim, swim, swim, we swim

Young Dory: Just keep swimming, just keep swimming

Dory: My parents taught me that song! We sang it as a family. All this time I thought I made it up!

Hank: What song?

Mom! Dad!

Charlie: Okay, kelpcake. Now count to ten.

Young Dory: One, two, three...Four...You're welcome.

Charlie: Who are you talking to, kelpcake?

Young Dory: My pipe pal, destiny!

Dory: Mom? Dad? Mommy loves purple shells.

Young Dory: Mommy?

Jenny: What's going to happen to her?

Charlie: There, there, Jenny.

Young Dory: Oh no, don't cry, Mommy. Don't cry.

Jenny: Do you think she's... that she can make it on her own, Charlie?

Charlie: Oh, honey. It'll be okay.

Young Dory: Mommy loves purple shells.

Jenny: Dory!

Charlie: Dor?

Jenny: Dory

Young Dory: Mommy?

<p>Dory: Just keep swimming. Hank, we've just got to keep swimming.</p> <p>Hank: What? No way! Listen to me, it's too dangerous to move.</p> <p>Dory: No, you listen to me. I know you're scared, but you can't give up. Follow me. Just keep swimming. Just keep swimming. My mom wrote this song for me. It's gonna get us out of here Sing with me, Hank. Come on. I'm coming, mommy. I'm coming, Daddy! We're gonna be okay.</p> <p>Worms: Stop!</p> <p>Dory: Huh?</p> <p>Worms: Turn back. Turn back! You're headed right for poker's cove. Poker's cove.</p> <p>Dory: Poker's cove?</p> <p>Seastar: Incoming!</p> <p>Hank: Stop it!</p> <p>Child: Oh, what is this?</p> <p>Hank: Sorry.</p> <p>Dory: That's okay. Everybody does it. Nothing to be ashamed of. Hank? Oh,</p>	<p>Charlie: Dory!</p> <p>Young Dory: Mommy! Daddy!</p> <p>Dory: My parents...I...I lost them. It was my fault.</p> <p>Female Crab: Where's your tag?</p> <p>Dory: Huh?</p> <p>Female Crab: Your tag. It's missing. That why you're not in quarantine?</p> <p>Dory: Quarantine?</p> <p>Female Crab: Yeah! That's where they took all the blue tangs. Isn't that right, bill?</p> <p>Bill: Yep. The blue tangs are getting their own exhibit in Cleveland. Being shipped out on a truck at the crack of dawn. Must be nice</p> <p>Destiny: Just stop it, and try the "Ooh" thing Dory talked about, will you?</p> <p>Bailey: But I don't think I can...</p> <p>Destiny: Don't bail on me, Bailey!</p> <p>Bailey: Ooh! Ooh! Ooh!</p> <p>Destiny: Come on, Bailey. What did you just tell me, huh? Really focus!</p>
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Hank. There you are.	Bailey: Ooh! I feel stupid.
Hank: Wow. You got us out of there.	Destiny: Bailey.
Dory: Huh. I did. I got us out of there.	Bailey: Sorry. Ooh!
Hank: I mean, technically you also got us in there. But if you hadn't I'm not sure we would have gotten here.	Dory: Hello?
Dory: Echolocation. Echolocation! The world's most powerful pair of glasses. We found it!	Destiny: Here! We're here!
Hank: No, no, no. You found that.	Bailey: Guys... ooh! Guys... ooh!
Sigourney Weaver: Welcome to the open ocean.	Destiny: What? What is it?
Dory: Home.	Bailey: I'm getting something! Ooh! Here we go! Ooh! Oh yes! Ooh! I can see the quarantine! This is amazing! Ooh! I can see everything! And I can see you!
Giant Clam: Wonderful thing to have a son.	Destiny: He can see you!
Marlin: Yeah it is.	Bailey: My life's a rainbow! Can you see me? Right, it doesn't work that way.
Giant Clam: Of course I don't have a family. I dated a nice scallop for a while.	Destiny: Bailey!
Marlin: That's fascinating, but...	Bailey: Okay! Tell Dory to go left!
Giant Clam: But scallops have eyes. And she was	Destiny: He says go left!
	Dory: Left?
	Bailey: Ooh! Straight!
	Destiny: Straight!
	Dory: Straight!
	Bailey: Ooh! Go right!
	Destiny: Right

<p>looking for something different. I'm kidding! Well, not about scallop having eyes. They do. And they see into your soul and they break your heart. Oh, Shlley! Why? Why?</p> <p>Marlin: Now what would Dory do?</p> <p>Sigourney Weaver: Come with us as we explore the mysterious world of the open ocean.</p> <p>Dory: Okay, Hank, follow me.</p> <p>Hank: You're in a cup.</p> <p>Dory: Right. I'll follow you then.</p> <p>Hank: Wait.</p> <p>Dory: An octopus has three hearts. Huh. That's a fun fact. We're here. This is really happening.</p> <p>Hank: Shh! Well, looks like this is it, kid. Now I got a truck to catch.</p> <p>Dory: Wait! Wait! I had something for you.</p> <p>Hank: Tag.</p> <p>Dory: The tag. Right! You</p>	<p>Dory: Right!</p> <p>Bailey: Ooh! I'm light-headed! Ooh! Wait. Ooh! I'm picking up something else. Hold on! Let me zoom out. Holy Neptune, she's not alone! Ooh!</p> <p>Destiny: What is it?</p> <p>Bailey: I can't tell! But it's coming for her.</p> <p>Destiny: Oh no! Dory, swim! Swim the other way!</p> <p>Dory: What? Where?</p> <p>Destiny: What? Where?</p> <p>Bailey: Go right!</p> <p>Destiny: Right!</p> <p>Bailey: No, my right! Oh no! She's heading right towards it!</p> <p>Destiny: No! Dory, turn around! That's great, Dory! You're headed right toward us!</p> <p>Dory: What? You want me to go right?</p> <p>Bailey: No! No! Not right. Oh, I can't look!</p> <p>Marlin: No.</p> <p>Dory: No, an oyster.</p> <p>Marlin: No.</p>
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know, I think I'm gonna remember you.

Hank: Oh, you'll forget me in a heartbeat, kid. Three heartbeats. I'll have a hard time forgetting you though.

Dory: My parents are actually down there.

Hank: You okay?

Dory: I'm ready.

Hank: Yeah, I think you are.

Dory: Wow! Where are they? Where are they? Where are they? Okay. Okay. Pardon me. Oh. Hi. Hello. Have you seen a mom and a dad without me? Excuse me. Have you seen a couple? They're old like you. Not old like you, but older than you even. Okay. Bye. Hi. Do you know anyone who lost a kida long time ago that would be me? I don't know how long ago exact...Okay. You're in a hurry.

Male Sunfish: Ho, ho! Watch where you're going.

Dory: Oh sorry.

Dory: What? No! No, my

Dory: Mollusk?

Marlin: No.

Dory: Something?

Marlin: No.

Dory: I don't... no?

Marlin: No clam. We were having a very hard time until Nemo thought..."What would Dory do?

Dory: Why would you say that?

Marlin: Because ever since I've met you, you've shown me how to do...Stuff I never dreamed of doing. Crazy thing! Outsmarting sharks and jumping jellyfish. And finding my son. You made all that happen.

Dory: Really? I didn't know you thought that. Unless I forgot.

Marlin: No, you didn't forget. I never told you. And I'm sorry about that. But, Dory, because of who you are, you are about to find your parents. And when you do that, you'll be home.

Nemo: Dad. Does this mean we have to say goodbye to Dory?

Marlin: Yes, Nemo. We do.

Male Worker: Hey, so how much

parents are back in quarantine? They're being shipped to Cleveland? But I just got here! I've got to get to them. They don't know I'm here

Female Crab: Don't worry, it's easy to get to quarantine. You can just go through the pipes, honey.

Dory: Oh. Oh I can't do that.

Female Crab: Why not?

Dory: I'll forget where I'm going. And I can't be somewhere where I have nobody to help me.

Bill: Well, then I guess you're stuck here.

Female Crab: You're not helping, Bill. Just go in there if you want to. You'll be fine.

Dory: Oh boy. Could you tell me how to get there? Through the pipes?

Female Crab: Sure, honey. It's two lefts and then a right. Simple.

Dory: Okay. Two lefts and a right. I can do this. Two lefts and a right. Okay. Don't forget. Two lefts and a right. Two lefts and a right. Two

more we got left to load?

Female Worker: Just this last row.

Male Worker: The sooner we finish, the sooner this truck gets to Cleveland.

Dory: Watch the turn.

Marlin: Watch what? Ow!

Nemo: Too late.

Dory: Okay, I think we're close. Whee!

Yellow Fish: Hi!

Nemo: Is this quarantine?

Dory: Yes! This is it! We're in quarantine! My parents are here!

Marlin: Where are we going? Hey, what...No, why are we going towards the door?

Female Yellow Fish: We are all better!

Male Yellow Fish: I feel fantastic!

Male Yellow Fish 2: Dude.

Doy: My family! Come on, let's go! Excuse me.

Marlin: Dory, wait a minute!

Dory: I'm coming, Mommy! I'm coming, Daddy! Whoo-hoo!

lefts and a right. Two lefts and a right. Two lefts and a right. Two lefts and a right. Shoot. Left and a right. Wait. Did I already take a left? Oh no. It's happening. Okay, hold on. Hold on, hold on, hold on. Which way? Where am I going? I can't remember. Okay. Okay. I'm lost. It's too hard. I can't remember. I'm forgetting everything. I'm gonna be stuck forever in the pipes. The pipes! The pipe pals. Pipe pals? Pipe pals!

Bailey: And... Swim, swim, swim.

Destiny: Yeah, I don't know about this.

Bailey: Trust me, I won't let you hit anything. Wall!

Destiny: What's the point? I'll never learn to get around!

Bailey: You better! If you can't do it in here you'll never do it out in the ocean. Now really focus, okay? Wall!

Dory: Destiny!

Destiny: Dory? Hello?

Dory: I'm lost in the pipes and my parents are in

Almost home. Almost home. I'm almost home

Nemo: Wait. Are you sure they're gone?

Marlin: Dory, listen, it's going to be okay.

Female Blue Tang: Dory, they loved you so much.

Hank: Anyone not looking to go to Cleveland, final warning!

Nemo: Dory, are you all right?

Marlin: Are you okay?

Dory: I was too late.

Marlin: Dory, no. No. Now listen.

Dory: I don't have family

Nemo: No, Dory. That's not true.

Hank: Time to go!

Dory: I'm all alone.

Marlin: Dory.

Nemo: Dory!

Hank: Where's everybody else? Your orange friends are on their way to Cleveland. Ah!

Female Worker: I found the octopus! Where did he go?

Dory: Mommy? Daddy? Help. No. No. No. Help. Help. Help

<p>quarantine!</p> <p>Destiny: Hang on, Dory! Bailey! You've got to use your echolocation!</p> <p>Bailey: You know it's broken!</p> <p>Marlin: Dory!</p> <p>Nemo: Dory!</p> <p>Dory: Marlin?</p> <p>Nemo: I knew it! You're okay!</p> <p>Marlin: Oh my gosh!</p> <p>Bailey: It's consuming her! It's eating her alive!</p> <p>Nemo: You're okay!</p> <p>Dory: You found me! How did you find me?</p> <p>Marlin: There was a crazy clam. He wouldn't stop talking.</p> <p>Nemo: We just slowly backed away from him and into these pipes. And then we just started looking.</p> <p>Destiny: Dory! I'm sorry!</p> <p>Marlin: Okay, what was that?</p> <p>Dory: Hang on. I got to take this. It's okay! Sorry for</p>	<p>me. Help. Help me. Please. Somebody help me! Hey, can... help me? Can you help me? I've lost them!</p> <p>Female Fish: Oh. Lost who?</p> <p>Dory: I-I-I-I...</p> <p>Female Fish: Ah, sorry, honey. I can't help you if you don't remember.</p> <p>Dory: Oh! Can you help me? I've lost... Them.</p> <p>Female Fish 2: Can you be more specific?</p> <p>Dory: My... my... them! Them! Them! Help! Help! Please? They're gone! I've lost... I've lost everyone. There's nothing I can do. Shoot, I can't forget. What was I forgetting? Something. Something important. What was it? I... What was it? It's going away. It's going away. It's going away because all I can do is forget. I just forget. And I forget. That's what I do best. That's what I do. What do I do? What do I do? What do I do? What do I do? What would Dory do? I would look around. And there's just water over there. And a lot of kelp over here. Kelp is better. Okay. Okay. Now what? Lots of kelp. It looks the same. It all</p>
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<p>what?</p> <p>Destiny: What? You're okay?</p> <p>Bailey: Yes!</p> <p>Dory: I found Marlin and Nemo!</p> <p>Nemo: Dad! Did you hear that? Dory really does speak whale.</p> <p>Marlin: I heard. It's bringing back some very bad memories so let's get out of here. I say we go this way. Follow me. It's time to head home</p> <p>Dory: Wait, wait, wait! My parents are here.</p> <p>Marlin: They are?</p> <p>Nemo: You found your parents?</p> <p>Dory: Well, not exactly. No. I mean not yet, but I know where they are. I don't know exactly how to get there, but I know that... I'm getting help...</p> <p>Destiny: Down to quarantine.</p> <p>Dory: Quarantine. That's it! Oh, and I met this septopus, super cranky...But secretly kind of sweet, and he got me</p>	<p>looks the same, except there's a rock... Over there. And some sand this way. I like sand.</p> <p>Dory: Shells.</p> <p>Jenny: And you found us. Oh honey, you found us. And you know why you found us? Because you remembered. You remembered in your own, amazing, Dory way.</p> <p>Dory: I did. All by myself.</p> <p>Charlie: Oh, honey. Reall? Have you been by yourself all these years?</p> <p>Jenny: Oh, my poor little girl.</p> <p>Dory: Oh, I haven't been all by myself...Marlin and Nemo!</p> <p>Marlin: Nobody saw where Dory went?</p> <p>Blue Tangs: No. Sorry. I didn't see anything.</p> <p>Marlin: Seriously? That's a lot of eyeballs doing nothing.</p> <p>Nemo: Oh! Oh, excuse me. Can you help us? We're looking...</p> <p>Sick Fish: Me, help you? AH-CHOO!!</p> <p>Nemo: Dad, look! It's Dory</p> <p>Marlin: Oh, thank goodness. See,</p>
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into the exhibit... the exhibit.

Marlin: Dory?

Dory: Do you think my parents will want to see me?

Nemo: What? Why wouldn't they want to see you?

Dory: Because... I lost them?

Marlin: Dory, your parents are going to be overjoyed to see you. They're going to have missed... Everything about you.

Dory: Really?

Marlin: Do you know how we found you?

Marlin: I think I'm getting the hang of this! Oh! I hear footsteps.

Dory: Hank

Hank: Quiet.

Dory: Hank, we need to get in that tank. That rhymed.

Hank: Why?

Nemo: Her parents are there!

Hank: Look, you've got three minutes to get everyone in this cup with you...And then I'm on that truck to

Nemo, I knew she'd find a way... what? Hey, where's Dory? Is she with you?

Hank: I'm sorry. I tried to hold on, but I couldn't and I lost her.

Marlin: What

Female Driver: All right. Let's get going.

Nemo: No!

Dory: And then the whale swallowed us even though I speak whale.

Jenny: A whale?

Charlie: Good thing I wasn't there to see that.

Dory: Actually Marlin never believes I even know how to speak whale...But you know what, he always kind of trusts me anyway.

Jenny: You know, I like this Marlin already.

Dory: Yeah. And then somehow we found Nemo. Or did he find me? I don't know. But, you know what, Nemo is the sweetest. He just never gives up on me no matter what. What would Dory do?

Charlie: Well, we'll certainly

<p>Cleveland, or it?</p> <p>Dory: Got it. Oh boy. Mom? Dad? Mom? Dad? Hey, everybody. It's me, Dory!</p> <p>Blue Tangs: Dory? Dory? Dory? Jenny and Charlie's Dory? Dory?</p> <p>Dory: Mom? Dad? Mom? Dad? Mom? Dad?</p> <p>Marlin: She should just pick 2 and let's go.</p> <p>Nemo: Dad.</p> <p>Marlin: What? I'm kidding. It's a reunion.</p> <p>Dory: Mom? Dad? Where are my parents?</p> <p>Male Blue Tang: Dory? Are you really Jenny and Charlie's girl?</p> <p>Dory: Yes, I am! That's me! Where are they?</p> <p>Male Blue Tang 2: Well, Dory, right after you disappeared, they thought you...Well, they thought you must have ended up here, in quarantine.</p> <p>Dory: Uh-huh?</p> <p>Hank: Come on, come on,</p>	<p>have to thank Marlin and Nemo when we meet them.</p> <p>Dory: Wait. Wait I know this place.</p> <p>Sigourney Weaver: Hello. I'm Sigourney Weaver.</p> <p>Dory: There!</p> <p>Sigourney Weaver: Won't you please</p> <p>Destiny: No walls?</p> <p>Bailey: It's your destiny, Destiny.</p> <p>Destiny: Well, why didn't you say so?</p> <p>Bailey: What? No! Destiny, wait! No, that's a wall! Wall!</p> <p>Dory: Mom, Dad, this is my pipe pal. Destiny, say hi.</p> <p>Destiny: Dory! Are these little blue blobs your parents? They look just like you!</p> <p>Bailey: Hello. I'm Bailey. Mrs. Dory, Mr. Dory.</p> <p>Jenny: Oh please, call me Jenny.</p> <p>Charlie: Oh and I'm Charlie.</p> <p>Dory: Okay. Okay. We got to go. We got to stop that truck.</p> <p>Destiny: Okay, what truck?</p>
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<p>come on.</p> <p>Male Blue Tang 2: And so they came here to look for you.</p> <p>Dory: They're here! Where are they?</p> <p>Female Blue Tang: Dory, that was years ago.</p> <p>Dory: Huh?</p> <p>Female Blue Tang 2: They never came back.</p> <p>Marlin: Oh no.</p> <p>Female Blue Tang: You see, Dory, when fish don't come back from quarantine...It means they're not...</p> <p>Dory: What?</p> <p>Marlin: Dory, they're gone.</p> <p>Dory: They're dead?</p> <p>Female Blue Tang: They wanted to find you...</p> <p>Sand is squishy. Oh this isn't going anywhere. There's nothing here. Nothing but kelp. Lots of kelp. And some shells...This way. I like shells. I like... shells. Whoa.</p> <p>Dory: Hello. I'm...</p>	<p>Dory: Bailey, status report.</p> <p>Bailey: Oh, yes, my beautiful gift. Ooh. Found it! The truck's merging onto the freeway and it's heading south. Ooh.</p> <p>Dory: Let's go. We are stopping that truck.</p> <p>Fluke: This I've got to see.</p> <p>Rudder: Yeah, yeah, me too!</p> <p>Fluke: Oh boy, this is gonna be good! What the... Gerald! Have you lost your marbles?</p> <p>Rudder: Don't get used to it, Gerald!</p> <p>Fluke: Cheeky joke.</p> <p>Dory: Bailey, I forgot everything. Catch me up.</p> <p>Bailey: Yes, ma'am. Ooh. Your friends are still on the truck. Ooh. They're headed north towards the bridge. Ooh. Oh, look, there's a bunch of cute otters over there. I want one! Ow!</p> <p>Destiny: Ow, Bailey!</p> <p>Charlie: Oh! I see the truck. It's over there.</p> <p>Dory: Okay, what would Dory do?</p> <p>Destiny: I don't see how we can</p>
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<p>Both: Dory!</p> <p>Jenny: You're here.</p> <p>Charlie: Oh my baby!</p> <p>Jenny: You're really here.</p> <p>Charlie: Let me look at you.</p> <p>Jenny: You found us.</p> <p>Charlie: I'm never letting you go again.</p> <p>Jenny: Oh my missing girl, you're here.</p> <p>Charlie: My baby!</p> <p>Dory: It's you.</p> <p>Charlie: Yes! Oh absolutely!</p> <p>Dory: It's really you! Mom, you're here.</p> <p>Jenny: I am, I...</p> <p>Dory: And Dad, so are you.</p> <p>Charlie: Right here, kelpcake.</p> <p>Dory: I'm so sorry.</p> <p>Charlie: Oh, honey. Oh, honey. No, no, no, Kelpcake.</p> <p>Dory: I know I've got a problem. I know I'm...And I'm so sorry. And all this time I've wanted to fix it and I can't and I try. I try. But my</p>	<p>get on it.</p> <p>Bailey: Oh, man, if only there was a way to stop traffic.</p> <p>Dory: Stop traffic. Stop traffic! Everyone needs to stop. People stop to look at things. Things that they like. Things that are cute. Things that are cute! Okay, I got it.</p> <p>Destiny: What? What is it?</p> <p>Dory: Quickly before I forget. Destiny, when the truck reaches the bridge you</p> <p>Marlin: Yes, I know what that feels like</p> <p>Blue Tangs: Aw!</p> <p>Male Driver: Hey! Hey, come on. Out of the truck. Those aren't your fish. Shoo!</p> <p>Dory: Oh no. There goes our ride.</p> <p>Male Driver: Back in the water. Come on.</p> <p>Destiny: Dory, the traffic is starting to move.</p> <p>Marlin: Leave it to me. I got this. Ooo-roo. Ooo-roo. Becky! Becky, come back. We need your help! Becky! Dory, follow me. No, no, wait. We don't have Dory! No, no, Becky wait! Stop</p>
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thoughts... they leave my head and ideas change. And I'd forgotten you and I'm so sorry.

Jenny: Dory. Dory, Dory, Don't you dare be sorry. Look what you did.

Dory: What?

Charlie: You found us!

Jenny: That's right. You found us.

Charlie: Honey, why do you think we stayed put here all these years? Because we believed one day you'd find us again.

Jenny: Exactly!

Dory: But I thought you were gone. How did you...

Jenny: We went into quarantine to look for you, but you weren't there.

Charlie: And we knew you must have gotten out through the pipes.

Jenny: Through the pipes. That's right, sweetie. And so we did too. And we've stayed in this spot for you ever since.

it. We need to go back. Becky, back! Back, Becky! Loo-loo. Ooo-roo-roo. Please don't eat us!

Destiny: Where's Dory?

Jenny: Who are you?

Marlin: Jenny?

Jenny: Marlin?

Nemo: Charlie?

Charlie: Nemo? Thank you so much.

Jenny: Thank you for taking care of Dory.

Marlin: Dory! She's still in the truck. Becky! Fetch Dory! Ooo-roo. Dor-roo.

Hank: Okay, kid. I guess this is goodbye.

Dory: No!

Hank: What do you mean, "No"?

Dory: I mean. You're not going to the Cleveland. You are coming to the ocean with me.

Hank: What is it with you and ruining my plans? Listen to me, I have one goal in life. One! And it is to..

Dory: No, you listen to me. What is so great about plans? I never had a plan. Did I plan to lose my

<p>Charlie: We thought you might come back.</p> <p>Jenny: We stayed and waited for you.</p> <p>Charlie: So every day, we go out and lay out... join us?</p> <p>Dory: That's the Marine Life Institute.</p> <p>Jenny: Oh, you were born there.</p> <p>Charlie: Dory, is that where your friends are?</p> <p>Dory: Yes! They were stuck in something. It was going somewhere. A truck. They're in the truck! That means I could...Never see them again! No! No, no, no. What would Dory do?</p> <p>Jenny: I know they're good friends of yours, but a truck is kind of a tall order.</p> <p>Dory: Please! Please. All I know is that I miss them. I... I...I really miss them. I've said that before.</p> <p>Jenny: Dory?</p> <p>Dory: Mom, Marlin and Nemo are more than good</p>	<p>parents? No. Did I plan to find Marlin? No. Did you and I plan to meet? Wait. Did we?</p> <p>Hank: Are you almost done?</p> <p>Dory: Well, I don't think we did. And that's because the best things happen by chance. Because that's life. That's you being with me out in the ocean not safe in some glass box.</p> <p>Hank: Can I say something?</p> <p>Dory: I'm not done! A friend of mine... her name's Sigourney... once told me that...All it takes is three simple steps: Rescue, rehabilitation, and one other.</p> <p>Dory: Listen, I'm not trying to tell you how to drive. Certainly I can't do...I'm not in any position...But could you go faster?</p> <p>Male Driver: No! No, no! No, no, no!</p> <p>Dory: Whoo!</p> <p>Male Driver: Hey! Give us our truck back!</p> <p>Hank: I can't see squat. Which way are we going?</p> <p>Dory: Okay. Well, all the cars are going left so go left. Gilman street. Ashby Avenue. Powell.</p>
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friends, they're family. And I have to get them back. See, when they found me it felt like fate. Do you know what I mean? Or... I don't... What's another word for fate? Like destiny. Destiny? Destiny!

Destiny: Dory?

Dory: Destiny!

Bailey: Morning, Dest...

Destiny: Shh. It's Dory. Something's wrong.

Bailey: Ooh. I got her. She's right outside the institute.

Dory: Destiny?

Bailey: We got to jump.

Destiny: Jump?

Bailey: No time to argue!

Dory: Destiny!

Charlie: Dory. Dory! The truck thing with your friends is leaving!

Dory: No, no. Destiny.

Jenny: Oh no! That's bad! What do we do?

Bailey: All right.

Destiny: Yes

Bailey: Here we go. One.

Gilman street again. Huh. Gilman street again.

Hank: How much longer are we gonna veer left?

Dory: Okay, we just need to know how we got on, then we'll know how to get off.

Hank: Well, let me know when you figure it out.

Dory: Unfortunately I can't remember how we got on. Hey, I know those guys! That's where we came from. Turn right

Hank: Here we go

Male Driver: Hey! Hey, hey, hey! Wait!

Female Driver: Oh my... whoa. Hey!

Male Driver: We are so fired.

Dory: Keep straight. Straight. Left. Left. No, no, no. Right. Right. Right. Good driving, Hank

Hank: Pay attention to the road.

Dory: Oh, I'm sorry. Oh. Uh-oh. Fork in the road.

Hank: Which way?

Dory: Ocean. Ocean. Hey, a boat! You know, I haven't had great experiences with boats, but I...

<p>Two.</p> <p>Destiny: Yes. Yes. I can't! I can't do it! I'll never make it out there.</p> <p>Bailey: Destiny! I've got the world's most powerful pair of glasses.</p> <p>Destiny: You've got the world's most powerful pair of glasses.</p> <p>Bailey: I will be your eyes.</p> <p>Destiny: You can be my eyes. But the walls!</p> <p>Bailey: There are no walls in the ocean!</p> <p>flip me up there</p> <p>Destiny: Got it.</p> <p>Dory: You guys, follow me. Everyone else, stay here.</p> <p>Jenny: Whoa. Dory. Honey, you're not leaving us again.</p> <p>Charlie: Your mother's right. You have to stay with us.</p> <p>Jenny: Dory, what happens if...You know, if you're gone for too long. And what if you get confused and that makes you distracted. And wht if...</p> <p>Dory: Mom. Mom. I lose you</p>	<p>Hank: Which way?</p> <p>Dory: Boats go to he ocean. Right!</p> <p>Hank: Hold on! We're out of time, kid. Where do we go now?</p> <p>Dory: Okay, I'll figure it out. I don't know, but...Well, something will come and...Seagulls. Hank, follow those birds! The ocean's left, Hank.</p> <p>Seagulls: Mine, mine, mine, mine.</p> <p>Bailey: Ooh. Hold on. Ooh. I'm getting something.</p> <p>Destiny: Is it them? Is everything perfect?</p> <p>Bailey: Uh-oh, it's the fuzz. Busted</p> <p>Dory: Okay, we're good.</p> <p>Marlin: Well, I guess we'll go back home and brush up on the anemone. You coming, Dory?</p> <p>Dory: Me? Oh I'm just going to the dropoff.</p> <p>Marlin: Oh, okay. What? The dropoff? No! That's... that's a good idea?</p> <p>Dory: Yeah. I just thought I'd go enjoy the view. Bye bye.</p>
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<p>again?</p> <p>Jenny: Yes.</p> <p>Dory: Mom, Dad, it's gonna be okay because...I know that even if I forget I can find you again</p> <p>Bailey: Ooh. Okay a little left. Ooh. Back the other way a bit. Ooh. Okay, that's it. Go! Don' do it.</p> <p>Destiny: Bailey!</p> <p>Bailey: Okay, now! Now! Do it! Do it!</p> <p>Destiny: Time for your idea.</p> <p>Dory: Okay. What idea? Okay. What do I do? What would Dory do? Come on, cars, cars. I see cars. Otters in front of cars. Cars have to stop. Stop traffic! Cuddle party!</p> <p>Male Car Driver: Look out! They're so cute!</p> <p>Child: Look at them! There must be one, two...</p> <p>Nemo: What's going on, Dad?</p> <p>Marlin: I don't know how. I don't know in what way, but I think this has something to</p>	<p>Marlin: The view. Well, you have a good time! All by yourself. Not getting lost.</p> <p>Dory: Oh!</p> <p>Marlin: Huh? Oh, no, no, no. No, no. No, no, Dory. Dory. Dory! D...</p> <p>Dory: Hey, Marlin.</p> <p>Marlin: Oh, hey. Hello, Dory.</p> <p>Dory: You all right? You look worried.</p> <p>Marlin: No, no, no. I'm fine. It's how I always look.</p> <p>Dory: What?</p> <p>Marlin: Well, I just... You did it.</p> <p>Jenny: Yay!</p> <p>Charlie: You did it, kelpcake!</p> <p>Jenny: Yes!</p> <p>Young Dory: Did what?</p> <p>Jenny: Sweetie, you just followed the shells all the way back home.</p> <p>Young Dory: Oh, my gosh! I did? All by myself?</p> <p>Jenny: Yeah.</p> <p>Charlie: Do you know what this means, honey?</p> <p>Jenny: It means you can do</p>
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do with...	whatever you put your mind to, Dory.
Nemo: Dory!	Young Dory: Really? Mommy, can I go play with them?
Marlin: Dory!	Jenny: Yes.
Dory: Water. Water. I need water.	Charlie: Absolutely! Go get them, kelpcake!
Hank: Are you crazy? How'd you get here?	Dory: Yeah. I did it. Hmm.
Marlin: Dory!	Marlin: Hmm. It really is quite a view.
Nemo: Dory	Dory: Yep. Unforgettable.
Dory: Oh!	Fluke & Rudder: Off, off, off, off, off, off, off, off, off, off!
Nemo: I thought we'd never see you again.	Gill: Come on. Roll, roll. That's it. Hurry! That's it. Just roll!
Dory: Aw, me too. But, darn it, no matter how hard I tried I just couldn't forget you. I guess I missed the rest of my family too uch, huh?	Peach: I'm right behind you.
Nemo: We're family?	Gill: You can do it! Just a little farther. That's it!
Dory: Mm-hmm. Do you know what that feels like?	Gurgle: I am truly going to vomit
All Fish: Release!	Jacques: Voila!
Dory: That's right! So what do you say?	off!
All Fish: Release! Release! Release! Release! Release! Release! Release! Release! Release	Male Driver: What the...
Hank: was gonna say,	Hank: Suck it, bipeds.
	Dory: All right, Hank, you've got seven arms...I don't know. Just try something.
	Hank: Okay. Here we go.

<p>"Okay."</p> <p>Dory: Not good.</p> <p>Jenny: Oh no! They're going away!</p> <p>Charlie: Oh no! Dory! What do we do?</p> <p>Destiny: Quick! Guys, grab my fin!</p> <p>Bailey: Ooh! He's trying to get the door open. Ooh. It's locked from the outside.</p> <p>Destiny: Come on, Dory. You can do it.</p> <p>Bailey: Destiny! Destiny! Wall! Wall! Wall!</p> <p>Marlin: Dory, no! Wait!</p> <p>Destiny: Dory! Bailey, where are they headed?</p> <p>Bailey: Ooh. I'm losing them.</p> <p>Hank: Dory, it's over.</p> <p>Dory: No, there's got to be a way.</p> <p>Blue Tangs: Yeah. There's a way!</p> <p>Hank: Dory, now listen to me. There's no way to get out.</p> <p>Dory: But... there's got to be</p>	<p>Male Driver: Huh? Hey! Stop. Stop. Wait! No!</p> <p>Female Driver: Hey! Hey! Stop. Wait. Oh no!</p> <p>Hank: That's doing something.</p> <p>Dory: And we are moving. Good job, Hank.</p> <p>Female Driver: Wait, wait, wait! Come on! Whoa!</p> <p>Male Driver: Hey! What? Hey! Stop! Wait. Wait.</p> <p>Hank: Now we're talking.</p> <p>Dory: Oh. Uh-oh!</p> <p>Hank: What do you mean, "Uh-oh"</p> <p>Dory: Oh no. What would I do? What would I do? What would I do? Hank, I'm gonna ask you to do something crazy.</p> <p>Hank: I'm okay with crazy.</p> <p>Dory: All right, Hank.</p> <p>Bailey: Ooh. There's no way out. It's over. They're going to fish jail! Ooh! Wait. Ooh. Oh no. Ooh. Get back! Incoming!</p> <p>Fluke: Fish!</p> <p>Rudder: Fish!</p>
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<p>a way. There's always a way.</p> <p>Hank: There isn't, Dory. I'm telling you. This time there is no other way.</p> <p>Dory: Well, what about that?</p> <p>Hank: Holy carp. There is another way. Take a deep breath, kid.</p> <p>All Fish: Release! Release! Release! Release! Release! Release! Release! Release!</p> <p>Male Driver: What is that?</p> <p>Female Driver: I don't care what it is! Get it</p> <p>Jenny: Nice day for a swim, huh?</p> <p>Dory: All right. Bye, Mom. Bye, Dad.</p> <p>Gill: All right, gang, good work.</p> <p>Deb: Look, Flo, we made it!</p> <p>Gill: We won't have any more problems from here on out.</p> <p>Female Aquarist: No respect for ocean life.</p> <p>Bloat: Now what?</p>	<p>Sigourney Weaver: What lies before you represents the third and final part of the...Marine life mission. Rescue, rehabilitation, and release.</p> <p>Charlie: Come to papa.</p> <p>Sigourney Weaver: I'm Sigourney Weaver. Thank you for joining me.</p> <p>Dory: One, two, three, four... Wait a minute. Why am I counting? Hey, where is everyone? Uh-oh, did they leave me? No! No, no. They wouldn't do that. Okay. That's okay. I can figure this out. What was I just doing then? I was covering my face, so I was trying to hide. Okay, so why was I trying to hide? Wait! Oh, I... five, six, seven, eight, nine, ten. Ready or not, here I come! Ha, found you! I see you! Ha-ha! Gotcha!</p> <p>Hank: All right, you little shrimps, recess is over.</p> <p>Bailey: Aw, man.</p> <p>Destiny: Ah, nobody found me!</p> <p>Hank: Bring it in. Bring it in. Tme for another... Don't touch me. Time for another lesson.</p> <p>Kathy: When is Mr. Ray coming back from his migration?</p>
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Hank: If he's smart he'll stay away from here as long as he can. But until he does, I'm your substitute teacher.

Bailey: Okay, kids, who wants to learn about echolocation?

Kids: Boo. Nobody.

Destiny: Oh, come on, guys. It's actually really cool.

Charlie: Okay, kelpcake. Have fun.



Appendix 2 Finding Dory Synopsis

1. Synopsis Finding Dory Movie

Forgetful blue tang Dory is living happily in the reef with Marlin and Nemo. When Dory suddenly remembers that she has a family out there who may be looking for her, the trio takes off on a life-changing adventure across the ocean to California's prestigious Marine Life Institute, a rehabilitation center and aquarium. In an effort to find her mom and dad, Dory enlists the help of three of the MLI's most intriguing residents: Hank, a cantankerous "septopus" who frequently gives employees the slip; Bailey, a beluga whale who is convinced his biological sonar skills are on the fritz; and Destiny, a nearsighted whale shark. Deftly navigating the complex inner workings of the MLI, Dory and her friends discover the magic within their flaws, friendships and family.

2. The Character in Finding Dory Movie

1. The Master Mimic

A mimic octopus, the inspiration for Hank, has the ability to ward off predators by mimicking other creatures (like a sea snake, flatfish or lionfish) . Likewise, it can camouflage itself against its background, from jagged coral to a sandy sea bottom. It can streamline its body and fold into itself. Its arms are covered in hundreds of suckers, which have the ability to attach to almost any surface, giving the animal unmatched mobility, as well as an uncanny ability to manipulate items like the lid of a jar.

2. Dory

Dory is a bright blue tang with a sunny personality. She suffers from short-term memory loss, which normally doesn't upset her upbeat attitude—until she realizes she's forgotten something big: her family. She's found a new family in Marlin and Nemo, but she's haunted by the belief that someone out there is looking for her. Dory may have trouble recalling exactly what—or who—she's searching for, but she won't give up until she uncovers her past and discovers something else along the way: self-acceptance.

3. Nemo & Marlin

Dory is on a mission to the California coast to track down her family, and Marlin and Nemo are there to help her. Nemo may just be a young clownfish with a lucky fin, but he wholeheartedly believes in Dory. After all, he understands what it's like to be different. And Marlin, who of course knows how it feels to lose family, realizes he has no choice but to pack up his nervous energy and skepticism and embark on yet another adventure, this time to help his friend in need.

4. Hank

Hank is an octopus. Actually, he's a "septopus": he lost a tentacle—along with his sense of humor—somewhere along the way. But Hank is just as competent as his eight-armed peers. An accomplished escape artist with camouflaging capabilities to boot, Hank is the first to greet Dory when she finds herself in the Marine Life Institute. But make no mistake: he's not looking for a friend. Hank is after one thing—a ticket on a transport truck to a cozy Cleveland facility where he'll be able to enjoy a peaceful life of solitude.

5. Bailey

Bailey is the Marine Life Institute's resident beluga whale who is convinced his biological sonar skills are on the fritz. The good news—or bad news, depending on who you ask—is that doctors at the MLI can't seem to find anything wrong with him. Bailey's flair for the dramatic never ceases to push his neighbor's buttons: whale shark Destiny can't seem to get through to him, no matter how hard she tries. Maybe he'll listen to new friend Dory, who seems to be full of crazy ideas.

6. Destiny

Destiny may be a clumsy swimmer, but she has a big heart. She has a big everything, actually—whale sharks are the biggest fish in the sea. Destiny resides in the Marine Life Institute, where one day an oddly familiar blue tang named Dory falls into her pool. Destiny is admittedly embarrassed by her obvious lack of grace, a product of poor eyesight, but

Dory thinks she swims beautifully. And Dory is delighted to learn that her supersized friend speaks whale, too.

7. Becky

Becky is an offbeat, kooky loon who takes a liking to Marlin. Although she inspires little confidence—especially from a certain, skeptical clownfish—she might be smarter than she looks

8. Gerald

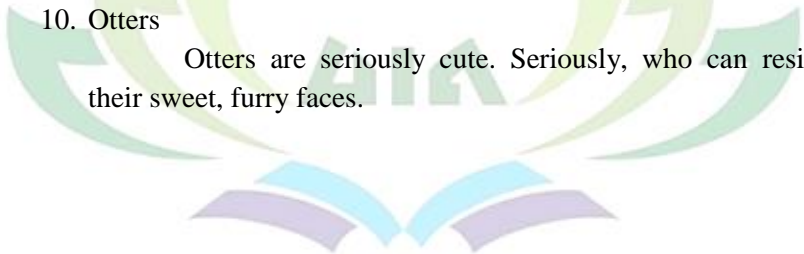
Gerald is a sea lion who wants nothing more than to share a rock with fellow pinnipeds Fluke and Rudder.

9. Fluke & Rudder

Fluke and Rudder are a pair of lazy sea lions who were rehabilitated at the Marine Life Institute. Marlin and Nemo find them snoozing on a warm—and highly coveted—rock just outside the facility. These sea lions really enjoy their down time and would rather not be bothered mid nap—but their bark is far worse than their bite.

10. Otters

Otters are seriously cute. Seriously, who can resist their sweet, furry faces.



Appendix 3 Finding Dory Pictures

FINDING DORY





Appendix 4 Finding Dory Scenes



Dory's story as a kid is really cute and sweet. Dory is an only child, so she got all the attention from her parents. Her parents were protective over her, since she has short term memory loss. Her parents made her life really easy so if she doesn't remember how to get home, she has a way to get home. The word is shells. Dory had a path of shells to lead her back home, which is one of the ways that Dory finds her parents as an adult. Her parents also teach her these songs to help her remember things like to keep out of some of the grass, and the most iconic song, "Just Keep Swimming, Just Keep Swimming..." Dory ask for help from any fish that she could find until she gets to the point she doesn't remember that she is looking for her parents. It's gets really emotional when Dory goes back to the place that she lived as a kid and she remembers that she is the reason that her family is

gone. She thinks that if she wouldn't have gone into the pipes that her family would still be there.



The scene when Dory and Hank are driving the truck, trying to get the sea animals back to the ocean. I think the one reason I love the scene so much is the part when Dory tells Hank that he needs to do something crazy so they drive right past the police, flipping the truck into the ocean. It's funny to think that it wasn't the first time that Dory directed Hank in directions, the first time was when he was 'driving' the baby stroller, which was really funny too.



Dory goes on this big trip just to find her parents. She meets this one couple who tries to help her until she swims away. On her journey, she meets all these other fish who try to help her but she can't tell them any about herself or her parents. At one point, you see Dory, in a shell, singing to herself the Just Keep Swimming song. Your heart will literally melt. It isn't until you see Dory, as an adult fish, that you start to recognize the plot line. Dory, who is still looking for something, but she can't remember, sees a boat. Marlin, Nemo's dad, comes into the plot, with Dory and him running into each other, which brings you back to the plot of Finding Nemo.

Appendix 5 Form of Validation



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Hal : Permohonan Validasi Data Hasil Analisis
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Kepada Yth.
Ms. Seniarika, M.Pd.
Dosen Program Studi Pendidikan Bahasa Inggris
Universitas Lampung
Di-
Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh.

Sehubungan dengan pelaksanaan tugas akhir skripsi, dengan ini saya:

Nama : Setyo Eko Utomo
NPM : 1911040483
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Imperative Sentences in Finding
Dory Movie

Dengan hormat memohon Ibu berkenan memberikan validasi terhadap data hasil analisis penelitian skripsi saya. Sebagai bahan pertimbangan, bersama ini saya lampirkan: (1) Form Validasi Data Hasil Analisis.

Demikian permohonan ini saya sampaikan, atas bantuan dan perhatian Ibu saya ucapkan terima kasih.

Wassalamu'alaikum Warrahmatullahi Wabarakatuh.

Bandar Lampung, 6 September 2023
Mahasiswa

Setyo Eko Utomo
NPM. 1911040483



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Nama : Setyo Eko Utomo
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Setelah memperhatikan hasil penelitian yang telah dianalisis, maka masukan untuk penelitian tersebut adalah:

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 NIP : 197308291998031003
 Jabatan : Kepala Pusat Perpustakaan UIN Raden Intan Lampung

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**AN ANALYSIS OF IMPERATIVE SENTENCES
 IN FINDING DORY MOVIE**

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