

Ellipsis in The Text of Finding Dory Movie

Skripsi

*Submitted in Partial Fulfillment of the Requirements
for Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By

Syakina Yolanda
NPM. 1303050083



Faculty of Teacher Training and Education
University of Muhammadiyah Sumatera Utara

Medan

2017



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Kamis, Tanggal 26 Oktober 2017, pada pukul 08.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Syakina Yolanda
NPM : 1302050083
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Ellipsis in the Text of Finding Dory Movie

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : () Lulus Yudisium
() Lulus Bersyarat
() Memperbaiki Skripsi
() Tidak Lulus

Ketua

Dr. Elfranto Nasution, S.Pd, M.Pd

PANITIA PELAKSANA

Sekretaris

Dra. Hj. Samsiyurnita, M.Pd

ANGGOTA PENGUJI:

1. Dra. Diani Syahputri, M.Hum
2. Yusriati, SS, M.Hum
3. Prof. Amrin Saragih, MA, Ph.D

1.
2.
3.



MAJELIS PENDIDIKAN TINGGI
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
 Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Syakina Yolanda
 N.P.M : 1302050083
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Ellipsis in The Text of Finding Dory Movie

sudah layak disidangkan.

Medan, 2 Oktober 2017

Disetujui oleh:

Pembimbing

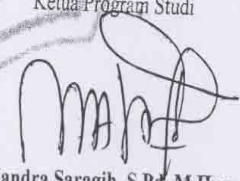

 Prof. Amrin Saragih, MA, Ph.D

Diketahui oleh:

Dekan

Ketua Program Studi


 Dr. Elfranzo Nasution, S.Pd., M.Pd.


 Mandra Saragih, S.Pd, M.Hum

ABSTRACT

Syakina Yolanda; ‘Ellipsis In The Text Of Finding Dory Movie’’. Skripsi: English Department of Teacher Training and Education Muhammadiyah University of North Sumatera 2017.

This research showed that the text of the finding dory movie indirectly attached and gave an overview of the actual content of the text. The relationship between the *Finding Dory Movie* with the Ellipsis was a major topic of discussion. The objectives of this research were to find out the anaphoric and exophoric of the text and relationship between The Text of Finding Dory Movie with Ellipsis. Descriptive qualitative method was carried out to analyze the data. The source of the data was taken from the Text Of *Finding Dory Movie*. In collecting the data, some references related to Halliday’s Book were applied. The data were analyzed by reading the text, underlining the words that consists of ellipsis in the Text of Finding Dory Movie, Identifying ellipsis into anaphoric and exophoric. It was concluded that the ellipsis were the movie was telling a loving mother and father doing their best to raise a child with learning difficulties – and while Dory’s sieve-like memory is occasionally played for laughs here, as it was frequently in *Finding Nemo*, it’s also eminently readable as a stand-in for dyslexia, autism, a speech impediment, or any other condition that leaves a child struggling to navigate an inherently unnavigable world.

Keyword : Ellipsis, Finding Dory Movie, Text, Anaphoric, Exophoric

ACKNOWLEDGEMENTS

Praise be to Allah SWT the Lord of universe, because of His Mercy and Grace who has given the researcher chance in finishing her skripsi. Blessing and peace be upon the prophet Muhammad SAW who has brought human beings from the darkness into the lightness era. The title of this skripsi is 'Ellipsis In The Text Of Finding Dory Movie'. The aim of writing this research was to fulfill the requirements for the degree of Sarjana Pendidikan.

The researcher would like to dedicate this research to her parents Syahrizar and Mahzura. She would like also to thank to the following people, her beloved brother and sisters Ahmad Syafiq Aziz, Syafira Aini and Syalsa Nur Fatwa, because without helps from them, it was impossible for her to finish her research.

She would like to express her gratitude to:

1. Dr. Agussani, M.AP, the Rector of University of Muhammadiyah Sumatera Utara
2. Dr. Elfrianto Nst, S.Pd, M.Pd, the Dean of FKIP UMSU who has given recommendation to carry out of this research.
3. Mandra Saragih S.Pd, M.Hum and Pirman Ginting, S.Pd, M.Hum, the Head and the Secretary of English Education Program for their suggestion and administrative help in the process of completing the necessary requirements.
4. Prof. Amrin Saragih, MA. Ph.D her supervisor, for her ideas, comment and guidance in writing the research.
5. All lecturers, who have given their valuable thought in teaching English during academic years in FKIP UMSU.
6. The head of UMSU library, for providing her to do the research.
7. Chairiza Nawar S.Pd, Winny Tamara S.Pd, Rizky Oktaviani S.Pd, Trisna Hardiningrum S.Pd, Kiki Nur fadilah S.Pd, Naida Wahyu, Duma Sarin,

Zana Cobitha Rahmadani SE, Nurul Atikah S.pd, Olga Meytri Pangestika S.pd, Hayati Simanjuntak S.pd, Nabila Zahraina S.pd, Dina Khairani Sinulingga S.pd, Ira Anggraini S.pd, Janri Lenda and Irfan Rahmat Utama for the help and support.

8. Her classmate of English Department of FKIP UMSU in A Afternoon class. May Allah bless them all.
9. All the people who have ever filled her life and give her supports and spir-its. May Allah bless them all. Amin.

Medan, Desember 2017
The Researcher

Syakina Yolanda
NPM: 1302050083

TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	iv
LIST OF TABLES.....	vii
LIST OF APPENDIXES	x
CHAPTER I.....	1
INTRODUCTION	1
A. The Background of Study.....	1
B. The Identification of Problems	4
C. The Scope of Limitation	5
D. The Formulation of the Problems	5
E. The Objectives of the Study	5
F. The Significance of the Study	5
CHAPTER II.....	7
REVIEW OF THE LITERATURE	7
A.Theoretical Framework.....	7
1. Description of Discourse Analysis	7
2. Description of Elliptical Clauses	8
3. Kind of Elliptical Clauses ... iv	10

a. Anaphoric Ellipsis	10
b. Exophoric Ellipsis.....	11
4. Types of Ellipsis	12
a. Clause Ellipsis	12
1.1 Yes/No Ellipsis	13
2.1 W-H Ellipsis	13
b. Verbal Ellipsis	14
1.2 Lexical Ellipsis	15
2.2 Operator Ellipsis	16
c. Nominal Ellipsis	17
5. Definition of Text	18
6. Finding Dory	19
7. Definition of Movie	22
B. Relavant Studies	23
C. Conceptual Framework	24
CHAPTER III	25
METHOD OF RESEARCH	25
A.Research of Design	25
B. Source of Data	25
C. The Tehnique for Collecting Data	26

D. The Tehnique for Analyzing Data.	26
CHAPTER IV	28
A. Source of Data	28
B. The Data Analysis	28
1. The Elements of Ellipsis	28
2. The Most Dominant Elements of Ellipsis	29
C. Finding	29
D. Discussion	30
CHAPTER V	32
A. Conclusion	32
B. Suggestions	32
REFERENCES	ix
LIST OF APPENDIXES	vi
	x

LIST OF TABLES

vii

Table 2.1 The Examples of Anaphoric Ellipsis	11
Table 2.2 The Examples of Exophoric Ellipsis	12
Table 2.3 The Examples of Clause Ellipsis	13
Table 2.4 The Examples of Yes/No Ellipsis	13
Table 2.5 The Examples of WH - Ellipsis	14
Table 2.6 The Examples of Verbal Ellipsis.....	15
Table 2.7 The Examples of Lexical Ellipsis	15
Table 2.8 The Examples of Operator Ellipsis	16
Table 2.9 The Percentage of The Ellipsis Elements.....	28

CHAPTER I

INTRODUCTION

A. Background of Study

Language is very important thing for human being life in the world. To talk, to fulfill all needs in life, to express idea, to express opinion, thoughts, and also emotion. It also used for connecting one human being to another in order to be communicated and interaction. It is also used as means of communication in daily since the first man, Adam create, until nowadays, in modern era, and the language is use orally (speaking,dialog,interaction face to face like in comedy, drama, movie, etc) and written (letter, novel, book, etc). Therefore language is use by human both spoken and written as tool of communication of human itself.

If we live among the society wheter in the village or in the city, small town, or big town, or even the village near by the forest, we always use both language written and spoken. And, as modern era, technology product, like TV or products that are consume like fashion, reading book, and food, are coming massively into the all sides of human life, including to the village. one significantly affects the human life is movie or film. We never deny that no one never watch on TV, Cinema, or something like that (youtube, video, etc).

The researcher wants to appear one of the famous issue that is very influencing the mass nowadays, it is movie. Movie is one of human creation that is very spectacular and almost everyone like to watch it. and the varieties of the movie

also help the audiences attracted to keep watching without feeling that much time they spent just for watching.

Some information also find by watching TV. It also deal with the movie program. So many varieties of movie complied by the TV, sometimes it become serial/sequences that has been continued never ended until the audiences are bored.

The varieties of the movie are fiction movie, non fiction movie and semi-fiction, movie where combining between the real with the abstract one.

Many peoples in the world, even all people are interest to watch movie or they choose watching TV as the alternative entertainment. The time to watch movie is to relax and enjoying it can make the audiences feel relieved, happy and get pleasure as the amusement/entertainment.

Movie also complied by audio visual which the audiences can enjoy it by watching and listening at one time. And the movie usually using the language as the movie coming from. If the movie created from the America, it must be using English. If it made in England, it must be using British English. If it made in Indonesia, it must be using Indonesia language. It also same if made in Arab, Spain, Dutch, Germany, French, India, and soon.

The researcher will focus on movie that using English language. In the linguistics of English, so many parts in it. The part are construct the language to be easier understand and used as the rules or we called it familiar as grammar or structure.

The parts of language can be noun, adjective, verb, adverb, article and so on. But, the researcher only focus on the Ellipsis.

Commonly, people like movie. from the Badan Pusat Statistik (BPS) states that about 90,27 % of people indonesia is choosing TV as their alternative source it get information or alternative entertainment reading 18,94 %.

Movie is one of cheap, simple and friendly entertainment for people and make happy, fun and sad if it watching TV at home. There is one thing of people who is interesting watching movie, that movie gradually help developing vocabularies and knowledge of a watcher/audience by eyes and listen it (visual and audio).

And certainly, in spoken language by the actors/actress in that movie, and this is very interesting for the writer to do research in finding it and then compile it as the educative research. Because, ellipsis examples also easily find in movie of Finding Dory. And the researcher believes that the research of analysis of movie Finding Dory is very useful for education, because the finding of the ellipsis is not only purely for science of English language, but also to show that many words of English such ellipsis very much find in that movie and can be prove that watching movie also can study English. According to Halliday (1994:92), “ Ellipsis in which everything is omitted except that element”.

To analyze a movie is not enough only watching, but we also get the screen text at the first. It can help someone who wants to analyze about the ellipsis deeply, let alone for the non-native English speaker. So, the writer provide the text

of movie of Finding Dory at first, the use as material of research besides also watching and observing the movie it self.

There are some reasons why the researcher choose ellipsis as a topic in this research. First, the students still confuse what ellipsis is. Because ellipsis still a new subject to learn. Second, the students still do not understand the type of ellipsis that usually find in sentences in their life. When they describe something, call their friends etc. And the third, students are too lazy to learn. It because the teacher just give the subject without a media, and it make the students bore to learn. But in this research the researcher will present an ellipsis with an interest way, and the researcher choose the Movie as a media to learn ellipsis.

And based on the observation of the researcher many students get the difficulty to study about functional grammar especially ellipsis. Besides that, this topic never discuss by other researcher of English Department at Univesity Muhammadiyah of North Sumatera. Based on phenomenon above, the researcher was interest to do research about ellipsis in the movie Finding Dory. The researcher choose this topic because, the researcher want to know more about ellipsis are use in the ,ovie Finding Dory, to understand the information about what types of ellipsis are use in the movie *Finding Dory*.

B. The Identification of the Study

Based on the background of the study, the problems will be formulate as follows .

1. The students didn't know what ellipsis is
2. The students didn't know what types of ellipsis are, and
3. The students are boring in learning process because the teacher usually gives the subject without a media.
4. The students difficulties and understand of ellipsis.

C. Scope and Limitation

The researcher only limits to ellipsis. And ellipsis consist of two types: anaphoric and exophoric that is research in the movie of Finding Dory.

D. Formulation of the Problems

The problems of this study are formulated as the following .

1. What kinds of ellipsis are use in the movie of *Finding Dory*?
2. What types of ellipsis is dominantly use in the movie of *Finding Dory*?
3. Why is the type of ellipsis dominantly used?

E. The Objectives of the Study

In line with the problems, the objectives the study are

1. to describe the types of ellipsis use in the movie of Finding Dory,
2. to derive the dominant type of ellipsis use in the movie of Finding Dory, and

3. to reason for the use of the dominant type of ellipsis

F. Significances of the Study

The findings of the research are expected to be useful and relevant, theoretically and practically.

1. Theorically :

The finding of the research can add more theories in ellipsis studies and can be used as the reference for further studies about ellipsis and also to enrich university students' understanding and knowledge in cultural studies.

2. Practically :

The findings of this research are expected to be useful for students of English Education Program, to increase their knowledge and understanding in ellipsis studies, and for those who take similar topics, this research is expected to be useful in providing more information on ellipsis understanding.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Theoretical Framework

The theoretical framework aimed at giving concepts apply in this research.

These concepts lead to be better analysis of given theories because they help the writer limit the scope of the problem. In this part, the researcher explain about all the theories used to strengthen the research. So that the reader understands and encourage them to read.

1. Defenition of Analysis

According to Iwai et al (1999), the term needs analysis generally refers to the activities that are involved in collecting information that will serve as the basis for developing a curriculum that will meet the needs of a particular group of students.

From the quotation above, it can be understand that analysis will do by specifically observasing until the most littlepart of word in a sentence. The way of analysis making explicit the also supports the researcher to do research most focus in finding the types of what he looks for about the main of research, especially about Ellipsis.

2. Description of Discourse Analysis

Discourse is one of study English which focus on text, it is including ellipsis in its parts. So, it must be seen from the side of textual field in conducting the analysis.

According to Marianne Jorgensen and Louise Phillips (2002 : 1) discourse analysis is the analysis of these patterns. But this common sense definition is not of much help in clarifying what discourse are, how they function, or how to analyze them. The main reason for studying the system is to throw light on discourse, on what people say, write, listen to and the read. We have to focus both the system and text. There are two form of text that are not strange to be know. They are written text and spoken text. The relationship between discourse and text can be explained in two ways. they are :

1. Text is realization of discourse. This is a direct relation. In this sense specific aspects of a discourse constitute determinative and constitutive factors of text. In other words, the presence of any linguistic feature in a text always points to some aspects of the discourse of which the text is an expression.
2. Discourse is associated to social institutions that favor a certain genre (type or kind of text). A discourse is determined by a social institution that favors a certain genre and it is the genre that determines and constitutes the form of any text.

3. Description of Elliptical Clauses

The term ellipsis has been applied to a wide range of phenomena across the centuries, from any situation in which words appear to be missing (in St. Isidore's definition), to a much narrower range of particular constructions. Ellipsis continues to be of central interest to theorists of language exactly because it represents a situation where the usual form/meaning mappings, the algorithms, structures, rules and constraints that in non-elliptical sentences allow us to map sounds and gestures onto their corresponding meanings, break down. In fact, in ellipsis, the usual mapping seen to be entirely absent. In ellipsis, there is meaning without form.

Ellipsis marks the textual status of continuous information within a certain grammatical structure. At the same time, the non-ellipsed elements of that structure are given the status of being contrastive in the environment of a structure of continuous information. Ellipsis thus assigns differential prominence to the elements of a structure: if they are non-prominent (continuous), they are ellipsed; if they are prominent (contrastive), they are present.

Ellipsis in the clause is related to mood, especially it is related to the question–answer process in dialogue.

There are some sentences in English that consist of a complete clause plus an incomplete clause joined by the conjunction 'and'. This type of somewhat incomplete clause is known as Elliptical Clauses/ Ellipsis. Taken out of the context, elliptical sentences are meaningless and could not stand alone as a full sentence.

But when elliptical clauses are joined with full clauses, they are meaningful and commonly used in ordinary speech for instance : “Kevin likes oranges and jim does too”.

The meaning of elliptical sentence is dependent on the meaning of the independent clause that precedes it. Thus the elliptical form “Jim does too” means complete in meaning. The adoption of elliptical sentence also can spare more print space, and take less time for readers to finish reading.

According to Geoff Thomson (2000 :156) says that ellipsis typically operates between adjacent clauses. This is at least partly because the message with ellipsis formally incomplete: the hearer or reader is required to recall (or adequately reconstruct) the actual words needed to fill out the clause and psychological research has shown clearly that we typically remember the meanings of what is said to us far better than the wording.

4. Kinds of Elliptical Clauses

a. Anaphoric Ellipsis

In this type is presuppose from what has before.

According to Halliday (1994 :312) an anaphoric relationship of this kind creates what we are calling cohesion. presented with one of this words, the listeners has to look else where for its interpretation and if he has to look back to something that has been said before, this has the effect of linking the two passages into a coherent unity. They become part of a single text.

For example in response to a question. Here Rheme is omitted.

Table 2.1
The Examples of Anaphoric Ellipsis

No	A	B	The answer
1	Can you now?	Yes []	Yes <u>I can now.</u>
2	Do you sleep?	No []	No <u>Idon't sleep.</u>
3	Are you sure about that news?	Of course []	Of course <u>I'm sure.</u>
4	Would you like to help her?	All right []	All right <u>I would like to help her.</u>
5	Are you a Dean?	Yes []	<u>Yes I am a Dean.</u>

b. Exophoric Ellipsis

In this type of ellipsis the clause is not presupposing anything from what has gone, but simply taking advantage of the rhetorical structure of the situation, specially the role of speaker and listener. Here Theme is omitted.

According to Geoff Thompson (2000:152) says that exophoric/endophoric distinction that we have discussed in relation to reference can also be applied, though in a slightly different way, to ellipsis. It may be carried over from the preceding message.

For example:

Table 2.2
The Examples of Exophoric Ellipsis

No	A	B	The answer
6	“Fire, fire”		<u>There is fire.</u>
7	What are you doing?	[] Reading	<u>I am</u> reading.
8	[] feeling better Helen?		<u>Are you</u> feeling better Helen?
9	By the way, do you have any idea Kiki?	[] No idea	<u>I have</u> no idea.
10	Understand?		<u>Do you</u> understand?
11	Sing!		<u>Let’s</u> sing.

5. Types of Elliptical Clauses

a. Clause Ellipsis

A clause is a part of sentence although from the structure, a clause looks like a sentence. Clause ellipsis is the ellipsis between the clause. This paper concern with the correct characterization of the licensing condition on clausal ellipsis and how it relates to the distribution of ellipsis. I argue, essentially following Lopez (2000) that ellipsis is licensed when the ellipsis clause bears a relation to an antecedent in discourse component. A relation between two discourse units can be established in two ways : (1) either there holds a direct relation between two discourse units or (2) there holds an anaphoric relation mediate by a discourse anaphoric.

For example :

Table 2.3
The Examples of Clause Ellipsis

No	A	B	The statement should be :
12	What will you say if she ask about it?	I'll tell the truth []	I'll tell the truth <u>If she asks about it.</u>
13	What will your brother do if he gets a new job?	He will buy motorcycle []	He will buy motorcycle <u>If he gets a new job.</u>
14	What do you paint?	: [] Flower	<u>I paint</u> flower.

1. Yes/No Ellipsis

In a yes/no question-answer sequence answer may involve ellipsis of the whole clause.

For example:

Table 2.4
The Examples of Yes/No Ellipsis

No	A	B	The answer
15	Is that all?	No []	No, <u>that is not all.</u>
16	Are you a lawyer?	Yes []	Yes, <u>I am a lawyer.</u>
17	Is it your cat?	No []	No, <u>It's not my cat.</u>

2. W-H Ellipsis

In question it indicates the particular item which is missing from the clause. In case the respondent knows what function of this in structure of clause.

In a W-H sequence the entire clause is usually omitted except the W-H element itself, or item that is response to the W-H element.

Sometimes in a WH- clause, or its response, the Mood element is left in and only the Residue is ellipsed.

According to Geoff Thompson (2000:153) says that in response WH question, it is often just the missing element called for by the WH- words that is supplied in the answer, with everything else presupposed from the question.

For example:

Table 2.5
The Examples of WH - Ellipsis

No	A	B	The answer
18	"I think you ought to tell me who you are, first".	"Why" []?	"Why <u>ought I to tell you who am i?</u> ".
19	"She says that she will go tomorrow morning".	"Where" []?	"Where <u>will she go tomorrow morning?</u> ".
20	I will invite someone	"Who" []?	"Who <u>will you invite ?</u>

\

b. Verbal Ellipsis

Verbal clause means that there is omission within in the verbal group that it presuppose one or more word from a previous verbal group.

According to Halliday (1994:196) says that verbal group is the constituent that functions as finite plus predicator in the mmod structure and as process in the transitivity structure in clause.

For example:

Table 2.6
The Examples of Verbal Ellipsis

No	A	B	The answer
21	Where are you going?	[] to London	<u>I am going</u> to London
22	What have you been doing?	[] Swimming	<u>I have been</u> swimming.

1. Lexical Ellipsis

Lexical Ellipsis is the type of ellipsis in which lexical verb is missing from the verbal group. It is ellipsis, “From the right” meaning the final element in the verbal group, the lexical verb is omitted all including the subject, except the lexical verb. All the modals operators can, could, will, would, shall, should, may, might, ought to. One of them can function as a lexical verb.

For example :

Table 2.7

No	A	B	The answer
21	Is Jhon going to come?	He might []	<u>He might come</u>
22	Are you going to join with them?	Yes, I am []	Yes, I am <u>going to join with them</u>
23	Do you cook rice?	No, I don't []	No, I don't <u>cook rice</u>

24 May i call you tonight? May, **You might call me tonight**

The Examples of Lexical Ellipsis

2. Operator Ellipsis

Operator Ellipsis is the type of ellipsis which omits the operator and remains the lexical verb. It is ellipsis “From the left” meaning the initial element in the verbal group is omitted.

For example :

Table 2.8
The Examples of Operator Ellipsis

No	A	B	The answer
25	What are you doing?	[] snging	<u>I am</u> singing
26	What is she going to do?	[] shopping	<u>She is</u> shopping
27	What have they done?	[] laughed	<u>They have</u> laughed

c. Nominal Ellipsis

Nominal Ellipsis means ellipsis within the nominal group in which a word function as a noun is elliptical. The nominal group in this case consist a head and modifier.

For example:

31. Some Apple

Modirier Head

32. Three House

Modifier Head

33. Beautiful Houses

Modifier Head

34. Tallman

Modifier Head

6. Defenition of Text

In literary theory, a text is any object that can be "read," whether this object is a work of literature, a street sign, an arrangement of buildings on a city block, or styles of clothing. It is a coherent set of signs that transmits some kind of informative message. This set of symbols is considered in terms of the informative message's *content*, rather than in terms of its physical form or the medium in which it is represented.

Within the field of literary criticism, "text" also refers to the original information content of a particular piece of writing; that is, the "text" of a work is that primal symbolic arrangement of letters as originally composed, apart from later alterations, deterioration, commentary, translations, paratext, etc. Therefore, when literary criticism is concerned with the determination of a "text," it is concerned with the distinguishing of the original information content from whatever

has been added to or subtracted from that content as it appears in a given textual document (that is, a physical representation of text).

Since the history of writing predates the concept of the "text", most texts were not written with this concept in mind. Most written works fall within a narrow range of the types described by text theory. The concept of "text" becomes relevant if and when a "coherent written message is completed and needs to be referred to independently of the circumstances in which it was created

7. Finding Dory

Directed by Andrew Stanton

Produced by Lindsey Collins

Screenplay by

- Andrew Stanton
- Victoria Strouse

Story by

- Andrew Stanton

Starring

- Ellen DeGeneres
- Albert Brooks
- Hayden Rolence
- Ed O'Neill
- Kaitlin Olson
- Ty Burrell

- Diane Keaton
- Eugene Levy

Music by Thomas Newman

Cinematography Jeremy Lasky

Edited by Axel Geddes

Production company

- Walt Disney Pictures
- Pixar Animation Studios

Distributed by Walt Disney Studios
Motion Pictures

- June 8, 2016 (El Capitan Theatre)

Release dates

- June 17, 2016 (United States)

Running time 97 minutes

Country United States

Language English

Budget \$200 million

Box office \$1.027 billion

Finding Dory is a 2016 American 3D computer-animated comedy-drama adventure film produced by Pixar Animation Studios and released by Walt

Disney Pictures. Directed and co-written by Andrew Stanton with co-direction by Angus MacLane, the screenplay was written by Victoria Strouse and Stanton. The film is a sequel and spinoff to 2003's *Finding Nemo* and features the reprised voices of Ellen DeGeneres and Albert Brooks, as well as the new voices of Hayden Rolence (replacing Alexander Gould), Ed O'Neill, Kaitlin Olson, Ty Burrell, Diane Keaton and Eugene Levy. *Finding Dory* focuses on the amnesiac fish Dory, who journeys to be reunited with her parents. Along the way, she is captured and taken to a California public aquarium, from which Marlin and Nemo attempt to rescue her.

The film premiered at the El Capitan Theatre in Los Angeles on June 8, 2016, and was released in the United States on June 17, 2016. Upon release, the film was a critical and commercial success, grossing over \$1 billion worldwide, becoming the second Pixar film to cross this mark following *Toy Story 3* (2010). The film set numerous records, including the highest-grossing animated film opening of all time in North America

Plot

Dory, as a child, gets separated from her parents. As she grows up, Dory attempts to search for them, gradually forgetting them due to her short-term memory loss. After accidentally running in with Marlin, a clownfish, who's looking for his missing son, she goes to help him.

One year after reuniting Nemo with Marlin, Dory has become a helping hand in raising Nemo. One day during a lesson with Nemo's class, Dory recalls through a childhood flashback that she has a family. She decides to look for them but finds her short-term memory loss to be an obstacle. The only thing she remembers is that they lived at the Jewel of Morro Bay.

Marlin and Nemo accompany Dory in her quest. With the help of Crush, they ride a water current to California. Upon arrival, Dory accidentally awakens a predatory squid, who immediately pursues them, almost devouring Nemo during the chase. Marlin tends to his son afterwards and yells at Dory for almost getting him killed. Feeling hurt, Dory travels to the surface to seek help and is captured by staff members from the nearby Marine Life Institute after being caught in six pack rings.

Dory is sent to the quarantine section and tagged. There she meets a grouchy but well-meaning, seven-legged octopus named Hank. Dory's tag shows that she will be sent to an aquarium in Cleveland. Due to a traumatic ocean life, Hank wants to live in the aquarium instead of being released back into the ocean, so he agrees to help Dory find her parents in exchange for her tag. In one exhibit, Dory encounters her childhood friend Destiny, a nearsighted whale shark who used to communicate with Dory through pipes, and Bailey, a beluga whale who believes he has lost his ability to echolocate. Dory subsequently has flashbacks of life with her parents and struggles to recall details, but finally remembers how she became separated from her parents: she overheard her mother crying one night,

left home to retrieve a shell in hopes of cheering her up, and was pulled away by an undertow current. Subsequently, she learns that the rest of her regal blue tangs species are being moved to Cleveland.

Marlin and Nemo attempt to rescue Dory. With the help of two sea lions named Fluke and Rudder and a disfigured common loon named Becky, they manage to get into the institute, and reunite with her in the pipe system. Back in Quarantine, they locate the tank of blue tangs who tell them that Dory's parents escaped the Institute a long time ago to search for Dory but never came back. This leaves Dory under the impression that they died. Hank retrieves Dory from the tank, accidentally leaving Marlin and Nemo behind. He is then apprehended by one of the employees and unintentionally drops Dory into the drain flushing her to the ocean. Whilst wandering aimlessly, she comes across a trail of shells; remembering that when she was young, her parents had set out a similar trail to teach her how to find her way back home, she follows it. At the end of the trail, Dory finds an empty home with multiple shell trails leading away from it. As she turns to leave, she sees her parents Jenny and Charlie in the distance and joyfully reunites with them. They tell her they have spent years forming trails for her to follow in the hopes that she would eventually find them.

Marlin, Nemo, and Hank end up in the truck taking various aquatic life to Cleveland. Destiny and Bailey escape from their exhibit to help Dory rescue them. Once on board the truck, Dory persuades Hank to return to the sea with her, and together, they hijack the truck and drive it down a busy road before crashing it

into the water, freeing all the fish. Dory, along with her parents and new friends, return to the reef with Marlin and Nemo.

In the post-credits scene, the Tank Gang from the first film, still trapped inside their (now algae-covered) plastic bags, reach California one year after floating across the Pacific Ocean. They are promptly rescued by the staff members from before, with Bloat asking for the second time, "Now what?"

8. Defenition of Movie

Movies, also known as films, are a type of visualcommunication which use movingpictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid. Most movies are made so that they can be shown on big screens at movie theatres. After movies are shown on movie screens for a period of time (ranging from a few weeks to several months), movies are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies. Later movies are shown on television stations.

A movie camera or video camera takes pictures very quickly, usually at 25 pictures (frames) every second. When a movie projector, a computer, or a television shows the pictures at that rate, it looks like the things shown in the set of pic-

tures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the "soundtrack"), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a "film" even though there usually is no film.

B. Conceptual Framework

In this study the writer chooses Analysis Ellipsis in the movie of Finding Dory as the focus of this study. Perhaps, it is very interesting by the learners of English who does research because analyzing the movie from the beginning until the end just to find out the ellipsis sentences that are used by the actors or actress in the movie of Finding Dory. This movie classify into the fiction- drama cartoon movie.

CHAPTER III

METHODOLOGY OF RESEARCH

A. Research Design

This study analyze ellipsis in the text of Finding Dory movie. The data will collect by using descriptive qualitative, by using this method the data will collect in order to find out the type of ellipsis in The Finding Dory Movie. The researcher focus on anaphoric and exophoric.

Descriptive qualitative method will be used in this research. Descriptive method used to determine existence of phenomenon in giving or describe indication of language. Creswell (2008:46) says” Qualitative research is a type of educational research in which the researcher relies on the views of participants, asks broad, general questions; collects data consisting largely of words (or text) from participant; describe and analyzes these words for theme; and conducts the inquiry in a subject, biased manner..

B. Source of Data

The source of data of this research will take from the script of Finding Dory movie which find is focus on the first minutes of the movie. Based on the script, an analysis of ellipsis will conduct.

C. The Technique For Collecting the Data

The data will collect from the script of the movie. According to Creswell (2008:213) says” Qualitative data collection consist of collecting data using forms with general, emerging questions to permit the participant to generate responses; gathering word (text) or image (picture) data; collecting information from a small number of individuals or sites”.

They are some steps in collecting the data:

1. Reading of the script of Finding Dory Movie.
2. Underlining the words that consists of ellipsis in the text of Finding Dory Movie.
3. Identifying ellipsis into anaphoric and exophoric.
4. Tabulating the data into the table based on types of ellipsis, they are anaphoric or exophoric.

D. The Technique of Analyzing the Data

The data will analyze descriptively based on following steps :

1. Classifying each ellipsis as find in text based on the types of ellipsis.
2. Finding out the percentage from each kind of ellipsis by using the percentage formula. Following, the formula is :

$$X = \frac{F}{N} \times 100 \%$$

Note:

X= The percentage of the obtained items

F= Frequency

N= Total of items

3. Deciding the dominant ellipsis that used in the movie of Finding Dory.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. The Data Collection

As already mentioned in the previous chapter above that the data were taken and collected from the script of *Finding Dory Movie*. It were analyzed through the text and classified into The Ellipsis (anaphoric or exophoric).

B. The Data Analysis

1. The elements of Ellipsis in The Finding Dory Text, were categorized as the following table.

The total of Anaphoric found in the movie were categorized as the following table.

Table 2.9

The percentage of the ellipsis elements

No	The Elements of Ellipsis	Number	Percentage
1	Anaphoric	45	60.41%
2	Exophoric	28	38.89%
TOTAL		73	100%

28

1. *That's* [...] good.

2. **That's** [...] exactly.
3. **Am** [...] i said that.
4. **I am** [...] sorry.
5. **Are** [...] you okay.
6. **Go** [...] left.
7. **That's** [...] alright.
8. **Look** [...] there.

2. The most dominant elements of Ellipsis in The Text of *Finding Dory* movie.

Based on the table 4.1, the total number of Ellipsis were 73 where the Anaphoric was 45 (60,41%), and the Exophoric was 28(38.89%).

The result shows that the most dominant elements used in the text of *Finding Dory* movie was Anaphoric was 45 (60,41%).

C. Findings

The research was elaborated about ellipsis found in the text of *Finding Dory* movie. By analyzing the data it was concluded that the total of Ellipsis was 73. The data were taken from the text of the movie. The selected scenes were taken interval in order to make the data valid to be a datum in this study.

The analyzing the data showed that there were two categories of elements of Ellipsis found in the movie. They were Anaphoric was 45 (60.41%), and

Exophoric was 28 (38.89%). And the most dominant elements of Ellipsis was Anaphoric.

9. Do [...] you understand.
10. That's [...] good.
11. That's [...] exactly.
12. Am [...] i said that.
13. I am [...] sorry.
14. Are [...] you okay.
15. Go [...] left.
16. That's [...] alright.
17. Look [...] there.

3. The most dominant elements of Ellipsis in The Text of *Finding Dory* movie.

Based on the table 4.1, the total number of Ellipsis were 73 where the Anaphoric was 45 (60,41%), and the Exophoric was 28(38.89%).

The result shows that the most dominant elements used in the text of *Finding Dory* movie was Anaphoric was 45 (60,41%).

D. Discussion

This study dealt with Ellipsis in the Text of *Finding Dory* Movie. The objectives of the study were to find out the elements of Ellipsis (Anaphoric and Exophoric) used in the text of *Finding Dory* movie, and to find out the most dominant elements found in the text of *Finding Dory* movie. This study has similarity and dissimilarity with the previous related study, where the first study was conducted by Creswell. And the objectives of study were to find out the types of Ellipsis (Anaphoric and Exophoric). It is in line with this research where the objectives of the study were to find out the elements of Ellipsis (Anaphoric and Exophoric), it was to find out the most dominant elements of Ellipsis, as we know that multiple theme has 2 elements, they are Anaphoric and Exophoric, in the text it may occur only in Anaphoric and Exophoric which may occur in the text. That's one of dissimilarity. And the previous study before was taken the data from Halliday (1994 :312) while the source of data of this study was taken from the text of *Finding Dory* Movie that consists of 90 scenes. They consisted of 53 pages and there were 33 chosen scenes as the data. And the findings of this study were, there were three of categories of the elements of Ellipsis found in the movie. They were Anaphoric and Exophoric by the number of occurrences were Anaphoric was 45 (60.41%), and Exophoric was 28 (38.89%). And the most dominant elements found in the text of *Finding Dory* movie is Anaphoric amount to 45 (60.41%).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

After analyzing the Ellipsis in the text of *Finding Dory* movie, conclusion are drawn as the following.

- (1) There were 2 categories of elements of Ellipsi which existed in the text of *Anaphoric* movie, they were Anaphoric and Exophoric.
- (2) The most dominant elements of Ellipsis used in the text of *Finding Dory* movie was Anaphoric, it was 45 (60,41%).

B. Suggestions

In relation to conclusions, suggestions are staged as the following.

- (1) It is advised for the readers to understand Ellipsis especially in Anaphoric and Exophoric in order to avoid misunderstanding to get the message of a conversation used in the movie.
- (2) It is important to the student especially in majoring Teacher Training and Education to understand the Ellipsis in every medium of study, such as spoken or written text in order to get the message of the context for other researcher who want to make further research about the use of textual function in spoken or written text, this research can be used as aence, but try to use other media for the research besides

REFERENCES

- Chekhov. A. 2013. *Ellipsis Reference & substitution as Cohesive Device The Bear*. University of Sargodha. Pakistan.
- Cresweell, J W. 2008. *Educational Research Planning, Conducting, Evaluating Qualitative and Quantitative Research*. Third edition. Pearson Merrill Prentice Hall. Columbus, Ohio.
- Halliday, M A.K. 1994. *An Introduction to Functional Grammar*. Second Edition. Emiritus Professor of Linguistic. University of Sydney.
- Jorgensen. M Phillips. 2002. Louise. *Discourse Analysis as Theory and Method*. London,
- Priadi. A. 2014. *The Analysis of Ellipsis Within The Jakarta Post Cartoons: A Case Study*. Ahmad Dahlan University.
- Thompson. G. 1996. *Introducing Functional Grammar*. English Edition.

Finding Dory Transcript Movie

Young Dory: Hi, I'm Dory. I suffer from short-term rememberly loss.

Jenny: Yes! (that's right) Anaphoric

Charlie: That's exactly what you say!

Jenny: Okay, okay. We'll pretend to be the other kids now. Hi, Dory!

Charlie: Ahoy there! Do you wanna play hide and seek?

Young Dory: That's Okay.

Charlie: We'll hide, and you count and come find us!

Young Dory: Okay, daddy.

Charlie: No, no. Not daddy, I'm the nice fish that wants to be your friend, okay?

Young Dory: Okay, daddy.

Charlie: No...

Jenny: I'm hiding! now

Charlie: Now, count to ten!

Young Dory: One, two, three, um... four, umm. I like sand. Sand is squishy. [spots other young fish and gasps] Can I go play with them?

Jenny: Dory? Dory!

Charlie: Dory, Dory, Dory! Kelpcake! Undertow, sweetie.

Jenny: Remember, honey. We have to stay away from the undertow.

Charlie: Okay, sweetheart, what about that rhyme we learned? "We see the undertow; and we say..."

Young Dory: "Let's go." there

Charlie: No, no. It's: "Heck no!" Okay? Let's try it again. "We see the undertow; and we say..."

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?"

Charlie: No, no!

Jenny: No, sweetie! It's okay.

Charlie: No biggy, kelpcake.

Young Dory: What if I forget you? [gasps in sudden shock] Would you ever forget me?

Charlie: Oh, kelpcake, no!

Jenny: We will never forget you, Dory. And we know you will never forget us.

Young Dory: Hello? Hello!

Wife Fish: Did you hear that?

Stan: What was that, hear what?

Wife Fish: Stan, I just, I heard someone say "hello."

Stan: Who? I didn't hear anybody say hello.

Wife Fish: I don't know, Stan, I just heard someone say hello.

Stan: Yeah, there's a lot of fish here, anybody, literally, anybody could've just said hello.

Young Dory: Hello?

Wife Fish: Right There!

Stan: Where? is it

Wife Fish: There! There, right there.

Stan: Where am I looking?

Wife Fish: There!

Stan: Oh.

Wife Fish: Hello?

Young Dory: Hello!

Stan: Ah, hello!

Wife Fish: Oh my goodness, it's a child. Hello! Hello!

Stan: Hi, kid! Over here. Hello!

Wife Fish: Hi!

Young Dory: Hi, I'm Dory. Can you please help me?

Wife Fish: Oh, hi Dory. Uh- Dory, are you lost?

Stan: W-Where are your parents?

Young Dory: Um, I can't remember.

Stan: We'll look around... uh, are any of these fish your parents?

Young Dory: Hi, I'm Dory. Can you please help me?

Stan: Huh?

Wife Fish: Um, honey, you just... uh, you just said that.

Young Dory: I did? I'm sorry. I suffer from short-term rememberery loss.

Wife Fish: Oh, how awful. Is that

Stan: Short-term memory loss?

Wife Fish: Oh, okay. Well, you just wait here one second, okay sweet-pie? Stan, Stan!

Stan: What, what?

Wife Fish: What do we do? The poor thing is lost!

Stan: I don't know, well I mean, eh.

Wife Fish: Well, we have to do something! She can't remember a thing!

Stan: She could come from anywhere.

Wife Fish: Wow. You are... you are no help today.

Stan: I'm just-

Wife Fish: Dory? Dory, sweetie? How 'bout we-

Stan: And she's gone.

Wife Fish: Dory? Dory!

Stan: That's not good, Dory! Dory!

Wife Fish: Dory?!

Young Dory: I'm Dory. I lost my family, can you help me?

I'm Dory, I suffer from short-term...

Just keep swimming, just keep swimming, just keep swimming.

Tween Dory: Hi! I lost my family, can you help me?

Fish: Where did you see them last?

Tween Dory: Well, uh, funny story, but I - uh. I forgot.

Fish: Aw, sweetie. Do you wanna come swim with us?

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!

Dory: Hi! I'm Dory. [fish swim away] Was it something I said? Kidding. Okay, okay... you're not coming back. I was looking for something, and then I... okay. Totally get it. Date night, have fun!

Fish: Well, I hope you find whatever it is you're looking for.

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?

Marlin: A white boat, they took my son! My son! Help me, please!

Dory: Look out! AH!

Marlin: AH!

Dory: Oh, sorry! Are - are you okay?

Marlin: He's gone, he's gone, no! He's gone!

Dory: There, there. It's alright. It'll be okay.

Marlin: He's gone. No, no, they took him away. I have to find the boat!

Dory: A boat? Hey, I've seen a boat.

Marlin: (Do)You have? Exophoric

Dory: Uh-huh. It went this way- it went this way! Follow me!

Marlin: Thank you, thank you, thank you so much!

1 Year Later

Dory: Klaus, Klaus, the pinata's dripping. (Snores) Hand me the ratchet wrench, I can fix it. Ow!
Hey Marlin, phew, hey guys, I was just- Owowowowowow!

Marlin: Dory! It's not time to get up yet, you have to go back to bed.

Nemo: And remember, the anemone stings.

Dory: Right, yeah, sorry. Back to bed, back to bed. Hey Marlin- OW!

Marlin: Back to bed! That's it, very simple!

Dory: Ah! I Got it.

Marlin: Back to bed! Back to bed!

Dory: Hey, Marlin, I-

Marlin: And we're up. That's it, ready to start the day.

Dory: And we were looking for something-

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.

Marlin: I guess that's true, isn't it.

Mr. Ray: Well, you made it! You almost missed the field trip.

Dory: A field trip? Ooh! I love field trips, where are we going?

Mr. Ray: I thought you told her?

Marlin: I did tell her. Uh, Dory.

Dory: Yeah.

Marlin: Mr. Ray has too many fish to keep an eye on today-

Dory: Uh-huh.

Marlin: So, uh- it would be best if today.

Dory: Mmhm...

Marlin: You weren't exactly with the class.

Dory: Oh. Why not?

Marlin: Well, you know, you have problems remembering things sometimes.

Dory: That's the one thing I can remember, yes.

Marlin: Okay, and sometimes it's not your fault, but it can cause you to wander.

Dory: Mmhm...

Marlin: And Mr. Ray doesn't really have time to worry about, uh, fish who wander.

Dory: I'm Sure.

Marlin: In other words, he doesn't have enough help.

Dory: Poor guy, you know, he's so over-worked.

Marlin: Do You understand?

Dory: I totally understand now.

Marlin: Okay.

Dory: Mhmm.

Marlin: That's 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 going back to...

Kathy: I'm going to Bed!

Dory: Yes! That's right

Mr. Ray: No.

Dory: No.

Student: The sand!

Mr. Ray: No! Migration is about going home.

Dory: I want to go Home.

Mr. Ray: Which is where you're from.

Dory: Where you're from.

Mr. Ray: Can someone tell me where they're from?

Green Student: I live by a giant rock.

Blue Student: I live 3 coral caves away from here.

Kathy: My house is covered in algae!

Student 2: Where'd you grow up, Dory?

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...

Class: Short-term memory loss.

Kathy: How can you remember your family if you have short-term memory loss?

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, um...what were we talking about?

Nemo: Mommies and daddies.

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...

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...

Dory: Where did everyone go? I'm by myself Oh there they are. I'm back

Mr. Ray: Plus or minus 4 degrees based on solar positioning...Oh, kids stay away from the edge.

Dory: Okay, you hear that? Okay, everybody stay back from the edge. Come on.

Mr. Ray: Ok, that's too far. from the edge

Dory: That's too far. come on. Come on. Get back over here. Back this way.

Mr. Ray: Now, I need everyone to listen to me.

Dory: All right, listen up! Please

Mr. Ray: When the rays pass through here...

Dory: The rays, they're gonna pass through.

Mr. Ray: What do we have to be careful of?

Dory: Everybody has to be careful of what? Hmm?

Class: The undertow!

Mr. Ray: That's right.

Dory: That's right. The under--The undertow?

Mr. Ray: Because the current created by all the flapping is very strong. And if your'e not careful, you can get pulled into

Nemo: Mr. Ray! So how do the stingrays all know where to go?

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!

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,

Dory: Wow!

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.

Dory: We see the undertow and we say...Ah!

Nemo: Dory!

Jenny: Dory!

Charlie: Dory!

Mr. Ray: Dory! Dory!

Kathy: Is she dead?

Mr. Ray: No, she's not dead.

Class: Aw, oh man.

Mr. Ray: Give her some space, everybody.

Dory: The Jewel of Morro Bay, California.

Nemo: The Jewel of Morro Bay, California?

Dory: I remembered something so I...I remembered something! I actually remembered something! Something important!

Marlin: Something important? What? What was it?

Dory: Uh...I'm not sure any more, but I can still feel it. It's right there.

Marlin: All right, thank you, Mr. Ray.

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!

Nemo: What? Did you remember?

Dory: Ugh, I don't remember. It was something...it was...Oh, oh oh! It was something about the...

Nemo: The Jewel of Morro Bay, California.

Dory: MY FAMILY! I 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?

Marlin: Dory!

Dory: Oh!

Marlin: Dory!

Dory: Where did you go?

Marlin: You were the one to go!

Dory: My parents, I remember them!

Nemo: What? What did you remember?

Dory: I remember... them! My mom, my dad! I have a family! They don't know where I am. Let's go!

Marlin: Dory...

Dory: We have to go! now

Marlin: No, no! This is crazy. Where exactly are you trying to go?

Dory: To the, to the... gym of the, of... baltic?

Nemo: The Jewel of Morro Bay, California.

Dory: Yes! You're right

Marlin: No, Dory, Morro Bay is all the way across the ocean.

Dory: Then we better get going!

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?

Dory: How can you be talking about the view when I remember my family.

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!

Dory: Yeah, but I want to...

Marlin: Dory, look... at that

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?

Marlin: Yes, I know what that feels like.

Dory: I don't want to forget 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 Brooch of the Atlantic? Or the...

Nemo: The Jewel of Morro Bay, California.

Dory: Exactly!

Turtle Hatchling 1: How are you gonna find your parents?

Turtle Hatchling 2: Do you remember what they look like?

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.

Nemo: That sounds right.

Dory: Also I'm pretty sure I'm gonna know them when I see them. We're family.

Marlin: By the way crossing the ocean is the kind of thing you should...only do once. One time!

Crush: Morro bay, California's coming up, dudes.

Dory: Whoo-hoo! Let's find my family.

Crush: Go! Go! Go, go, go.

Nemo: Just go, Dad.

Marlin: Don't push me, Nemo.

Squirt: So long, little blue! Hope you find your parents.

Crush: And good luck "feeding the fishes."

Marlin: It's Too late. Already fed.

Dory: Oh. This feels familiar. Mom! Dad!

Marlin: No. Dory! Dory! Wait! Wait.

Dory: Mom! Dad!

Marlin: Stop yelling for a second. Do you really think your parents are just gonna be floating around here waiting for you?

Dory: Well, I don't know, but there's only one way to find out. Mom! Dad!

Nemo: Yell louder, Dory.

Dory: Mom! Dad!

Hermit Crabs: Shh!

Nemo: What was that?

Dory: Wait. I've heard that before. I remember someone saying, "Shh."

Marlin: Yes, well done. That was me. One minute ago.

Hermit Crabs: Shh!

Dory: Huh!

Young Dory: Please. Have you seen my mommy and Daddy? Their names are Jenny and Charlie.

Hermit Crabs: Shh!

Dory: Jenny and Charlie.

Marlin: What? Jenny and what?

Dory: Those are their names! My parents are Jenny and Charlie!

Marlin: Dory, wait!

Dory: Jenny!

Marlin: Can't we just take a moment to come up with a plan?

Dory: Jenny! Charlie!

Hermit Crabs: Sh!

Marlin: Are you crazy? Sorry, she's a little excited.

Dory: Jenny! Charlie!

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.

Dory: You don't understand. I remembered my parent's names! Jenny! Charlie!

Marlin: These crabs are locals and I get the feeling they're shushing us for a reason. You might wake up something dangerous.

Dory: Are you talking about like something with one big eye, tentacles, and a snappy thing?

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!

Dory: Nemo!

Nemo: Dad!

Marlin: Nemo!

Nemo: Dad! No!

Marlin: Nemo, hold on to me and don't let go!

Nemo: Dad!

Marlin: No, no! No! Dory! Dory, slow down! We're not being chased anymore.

Dory: Are you sure? Jenny and Charlie. Jenny and Charlie! I just remembered their names! We have to keep going. We're so close. Huh?

Marlin: Nemo, are you hurt?

Dory: Oh my goodness! Nemo! Are you okay? What happened?

Marlin: Not now, Dory. Please!

Dory: Oh no. Nemo. Oh no. Oh no.

Nemo: Yeah I'm okay.

Dory: Oh, Nemo. I'm sorry. Okay. I'm sorry. Oh my goodness! Nemo, are you okay?

Marlin: I said, "not now." You've done enough.

Dory: I have? Oh no. But I can fix it. I can. I'll go get help.

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.

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.

Nemo: I'm okay.

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?

Sigourney Weaver: Hello.

Dory: Hello?

Sigourney Weaver: I'm Sigourney Weaver.

Dory: Oh. Hi, Sigourney. I need your help.

Sigourney Weaver: Won't you please join us...

Dory: Oh. Great, great, great.

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.

Dory: Sigourney Weaver, where are you?

Marlin: Dory! There you are!

Dory: Guys! I found help. Sigourney Weaver's gonna tell us where we are.

Marlin: Look out! there

Male Aquarist: Oh, look at this!

Female Aquarist: No respect for ocean life.

Dory: Marlin! Nemo!

Nemo: Dory!

Marlin: No, no, no. Not again! Not again!

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?

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.

Dory: Oh.

Hank: Spinner.

Dory: Oh, thank goodness. Hi, I'm Dory. I'm...

Hank: Name's Hank. How sick are you?

Dory: Sick? I'm sick?

Hank: Why else would you be in quarantine?

Dory: Oh no! How long do I have? I have to find my family.

Hank: All right. Now don't get hysterical...Uh-oh. Not good.

Dory: What? What is it? What happened? What's that?

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.

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.

Hank: That's this place. The Marine Life Institute. The Jewel of Morro Bay, California. You're here.

Dory: You mean I'm from here? My parents are here. I have to get to them.

Hank: So what exhibit are you from?

Dory: Wait. I'm from an exhibit? Which one? I have to get there.

Hank: Hmm. That's a hard one, kid. Unless... nah. Never work. It's too crazy.

Dory: What do you mean? Just tell me. I'm okay with crazy.

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...

Dory: Yes! Great idea. You take me to find them. Why didn't I think of that?

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.

Dory: What tag? There's a tag on my fin!

Hank: How could you forget you have a tag on your fin?

Dory: Oh no. I'm sorry. I... I suffer from short-term memory loss.

Hank: You don't remember what we were talking about?

Dory: Mm-mm. Not a clue. What were we talking about?

Hank: You were about to give me your tag.

Dory: Well, I kind of like my tag. Why do you want it?

Hank: So I can go to...So I can go to Cleveland.

Dory: Cleveland? I hear good things about Cleveland. Why do you want to go?

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!

Dory: Hey, man, don't touch my tag!

Hank: Look...I don't work here. It's not like I have a map of this place.

Dory: A map! Good idea. You take me to the map, I figure out where my parents are. Oh boy.

Hank: All right. If I get you to your family will you give me...

Dory: I don't have much. I...How about if I give you this tag?

Hank: That's Great idea.

Marlin: Are you absolutely sure that's what I said? "Go wait over there and forget. That's what you do best."

Nemo: Yeah, Dad.

Marlin: Did I said that?

Nemo: You said that, Dory swam to the surface, and she got taken by some...

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?

Fluke: Oy! You two! Shut it!

Rudder: Yeah, we're trying to sleep! You interrupted my favorite dream!

Fluke: Is that the one about you laying on this rock?

Rudder: Yeah.

Fluke: Oh, that is a good one.

Rudder: Oh yeah, isn't it?

Fluke: Yeah. It's one of my favorites.

Nemo: Excuse us. Hello! We're trying to...

Marlin: Son! Son. Those are sea lions. They are natural predators. They could pounce at any moment.

Nemo: They don't look very pouncy.

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?

Fluke: Mate, it's not a restaurant. Your friend is okay.

Marlin: She is?

Fluke: It's a fish hospital. Sigourney Weaver says she'll be rescued, rehabilitated, and released.

Rudder: She'll be in and out in a jiff. We should know.

Fluke: Nasal parasite.

Rudder: (I got) Anemia. Exophoric

Fluke: All fixed up and sent on our way.

Marlin: Oh, thank goodness.

Fluke: Sure, that's all right. Don't you worry ab...Gerald, get off the rock! (please) Anaphoric

Rudder: Shove off, Gerald! Come on. Off! Off!

Fluke: Get off! Now you know better! Off!

Rudder: Off! Off! Off! Off!

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.

Nemo: She was right. It looks like Dory can do something besides forget.

Marlin: Thank you, Nemo. Thank you for that.

Nemo: So how are we gonna get inside?

Rudder: Wait. You want to get inside MLI?

Marlin: Desperately. Our friend is in there. Lost, alone. She's scared. She'll have no idea what to do.

Fluke: Oh, we know a way.

Marlin: You do?

Fluke: Ooo-roo. Ooo-roo-roo.

Rudder: Ooo-roo. Ooo-roo.

Nemo: What are they doing?

Marlin: I don't know. It sounds bad.

Dory: Are we there yet?

Hank: Sh. Keep it down! please

Dory: Hank., I'm so glad I found you. It feels like... I... destiny.

Hank: For what must be the millionth time, it's not destiny.

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...

Hank: You see I suffer from short-term...

Dory: Short-term memory loss.

Hank: 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.

Male Employee: Oh, I'm fine. How are you?

Dory: Hank, look, there's a map!

Hank: Sh! 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?

Dory: Got it. What was the first part again?

Hank: Ugh.

Male Employee: What? The octopus escaped again?

Dory: Wow. Look at all the exhibits. How can you do this park in one day? Seriously.

Hank: Pick one! please

Dory: Okay.

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.

Dory: Hank! There you are.

Hank: Hurry up! please

Dory: Okay. Okay. K. It starts with a "k." Kid z-own-y. Kid zone!

Hank: No! No kids. Kids grab things. And I'm not losing another tentacle for you.

Dory: You lost a tentacle? Well then you're not an octopus, you're a sepiopus. I may not remember, but I can count.

Hank: Hurry up! please

Dory: Okay. Journey to the...Hey, look. Shells.

Young Dory: Hey, look. Shells! Daddy, here's a shell for you.

Charlie: That's great, Dory. You found another one.

Young Dory: I did?

Jenny: Oh, yes, you did. You're getting good at this, Dory.

Young Dory: Hey, look. Shells! Hey, I live there.

Charlie: Yes! Yes, indeed.

Young Dory: I like shells.

Jenny: That's right, dear. Do you think you could find me another shell? Purple ones are my favorite.

Young Dory: Okay, mommy.

Dory: Mommy. Purple shell. Purple shell! Hey, my home had a purple shell.

Hank: So what? Half the exhibits here have purple shells in them.

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.

Hank: And now your wacky memory's gonna get us caught. Still think this is destiny?

Dory: Hank, we have to find my folks!

Hank: Quiet! please

Carol: Ugh. Base, this is Carol. I think I might have found that missing octopus. Over.

Hank: See what you did?

Dory: I'm Sorry.

Hank: This could not be worse.

Dory: Hmm. "Destiny." Destiny. Hank. I got a feeling. I think we should get in the bucket.

Carol: Come on...Where are you?

Hank: No. Stop. it

Dory: Seriously. It says "destiny" and it is...

Hank: No, no, no, no, no.

Dory: We've got to get in that bucket.

Hank: I'm not going with you in that bucket.

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.

Female Educator: Our next guest has been here a very long time. She's a whale shark. Her name is destiny.

Dory: Destiny? Really?

Female Educator: You'll notice she's extremely nearsighted and has trouble navigating her environment. Oh! And here she comes now.

Dory: Ooh! Destiny. You're a fish?

Destiny: Wait. What?

Dory: Hi! Hello there. Can you help me?

Destiny: Whoa! Oh. Whoa.

Dory: All right, I'll go with you. Excuse me. Hi.

Destiny: Who is that? Is that blue blob talking?

Dory: Can you help me? I lost my family. And...

Destiny: You lost your family?

Dory: Well, it's a long story, and truth be told, I don't remember most of it.

Destiny: Aw, that is so sad. You poor thing...Sorry. Not a great swimmer. I can't see very well.

Dory: Oh, I think you swim beautifully. In fact, I've never seen a fish swim like that before.

Destiny: Thank you.

Dory: You're welcome.

Destiny: Wait. Say that again.

Dory: Um. You're welcome.

Destiny: Dory?

Dory: Yes.

Destiny: Dory?

Dory: Yes.

Destiny: Dory?

Dory: Yes.

Destiny: Dory!

Dory: Yes.

Destiny: You and I were friends!

Dory: No!

Destiny: Dory, it's me! Destiny!

Dory: Do You know me?

Destiny: Of course! We talked through the pipes when we were little. We were pipe pals!

Dory: We were? pipe pals

Destiny: Aw, you're so pretty.

Dory: So you know where I'm from?

Destiny: Yep, you are from the open ocean exhibit.

Dory: I'm from the open ocean exhibit? Then that's where my parents are. We got to go. Can you take me there?

Destiny: Kind of tough for a whale to travel around here.

Bailey: Can you please keep it down over there? My head hurts.

Destiny: Ugh.

Dory: Who's that?

Destiny: That's my neighbor, Bailey. He was brought in with a head injury.

Bailey: I know you're talking about me, Destiny.

Destiny: He thinks he can't use his echolocation but I've overheard the doctors talking,

Bailey: I'm right here.

Destiny: There's not a thing wrong with him.

Bailey: I hear every word you're saying about me.

Dory: What's echolocation?

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.

Bailey: Now I know you're talking about me. I really can't echolocate.

Destiny: Oh, I really can't have this conversation again, I just can't.

Bailey: I hit my head very hard out there, see how swollen it is?

Destiny: Your head is supposed to be big, you're a beluga!

Dory: Echolocation. Oh, like the world's most powerful pair of glasses?

Destiny: What? is that

Bailey: What are glasses?

Dory: It's sort of like you go, "Hoo" and then you see things. Why do I know that?

Bailey: Oh. That's interesting.

Hank: There you are! Listen up, you and I are square. I took you to the map, now give me that tag!

Dory: Wait, no. I know where my parents are. They're in the...What's it called? The place...The soap and lotion?

Destiny: Open ocean.

Bailey: Open ocean.

Dory: Open ocean!

Hank: Open ocean! I know where that is. That's the exhibit located right next to...I don't care.

Bailey: Easy!

Destiny: If you're trying to get to the open ocean exhibit go through the pipes.

Hank: Through the pipes. Great.

Dory: Through the pipes?

Destiny: Yep. Take two lefts, swim straight and you'll hit it.

Dory: Oh, that's a lot of directions. That's...Did you get that, Hank? All that?

Hank: Yeah.

Dory: Great! Let's go. there

Hank: I'm not going with you. I won't fit. You have to go by yourself.

Dory: That's... I'm... I... see, I can't because I'm not so good with directions.

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.

Dory: But, Hank, I can't go in the pipes alone. I'll forget where I'm going.

Hank: That's Not my problem. Tag!

Dory: But I can't get in that way.

Hank: I'm sorry, but there's no other way.

Dory: There's no other way.

Young Dory: There's no other way.

Charlie: Now, now. Don't panic.

Jenny: It's okay. Not everything in life is easy to do. Isn't that right, Charlie?

Charlie: She's right. When something's too hard, you should just give up.

Jenny: Charlie!

Charlie: A joke. I'm kidding! Just a joke. A joke. Caution, joker at work.

Jenny: It's Joke. I got it.

Charlie: You see, kelpcake? There's always another way.

Young Dory: Thank you, Daddy.

Dory: Thank you, Daddy. Nope. My father said there's always another way.

Hank: What? There is no other way.

Dory: Open ocean. Open ocean.

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? is that

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: That's Exactly.

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

Fluke: Ooo-roo, ooo-roo, ooo-roo.

Rudder: Ooo-roo, ooo-roo, ooo-roo

Marlin: I don't see how this is going to get us inside. What are you even doing?

Fluke: We're calling her over, of course.

Marlin: Calling her over? Calling who over?

Fluke: Lads, meet Becky.

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 that's really our strength.

Fluke: Look, your friend is going to be in quarantine. That's where they take the sick fish.

Rudder: And the one and only one way into that place is Becky.

Marlin: Hi, Becky. Ow! Stop. Let's call her pecky because this is hurting.

Nemo: I think she likes you, Dad.

Fluke: Becky, love? These two nice fish need to get into quarantine.

Rudder: Are you free today, Rebecca darling?

Marlin: Becky, is... would that work with your schedule? Ow! She doesn't understand what I'm saying.

Fluke: All you have to do is imprint with her, mate.

Marlin: Imp... what?

Fluke: Imprint.

Rudder: Imprint.

Fluke: Look her in the eye and say, "ooo-roo" and she'll be in sync with you. Now look her in the eye.

Rudder: Yeah.

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!

Nemo: That's fine, Dad. And in the meantime, Dory will just forget us. Like you said, it's what she does best.

Marlin: Fine. Okay, look her in the eye. Which eye?

Fluke: Just pick one, mate.

Marlin: Becky. Ooh. Ooo-roo. Roo-roo, Becky. Okay, this is all great. How exactly is Becky supposed to carry us?

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 on over here.

Rudder: Come on. You can do it.

Fluke: That's right.

Rudder: Mind you don't scuff your bum.

Fluke: Thank you so much, Gerald.

Rudder: Welcome to your time on this rock.

Fluke: Comfortable, isn't it? Time's up! Get off! Off! Off! Off! Off!

Rudder: Time's up! Now get off, Gerald! Off!

Marlin: No, this is nuts! Why do I keep getting talked into insane choices?

Rudder: Good luck!

Bailey: Okay, when I tell you you're gonna...

Destiny: Yeah. I know. I'm gonna signal with a big splash.

Bailey: On my mark. Not clear yet. Not clear yet.

Hank: Now? what

Dory: Not 'til destiny gives the signal.

Hank: You know something? I have no idea why you're even doing this.

Dory: What do you mean?

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.

Dory: Well I don't want to do that. I want my family.

Hank: Not me, kid. I don't want anyone to worry about. You're lucky. No memories. No problems.

Dory: Huh. No memories. No problems.

Bailey: Still not clear. Still not clear.

Destiny: You don't have to say when it's not time.

Bailey: Not...

Destiny: Just tell me when it is time.

Bailey: Okay, here we go. And... wait!

Destiny: "Here we go. Wait." Are you serious?

Bailey: Okay, on the count of three.

Destiny: Don't count. Just say, "Go."

Bailey: Go! Now, now. Do it! Do it!

Destiny: What? Okay, okay.

Dory: Wow. Look at that! I mean...

Hank: That's the signal.

Dory: Go, go, go! That's the signal!

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.

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 to open ocean. Left! Follow the signs to open ocean.

Hank: And steer clear of people, will you? Especially kids. I don't want to be touched.

Dory: Shh! Do not mess me up!

Woman 1: Oh, poor baby. Let me get that for you. Here you... oh! Oh my.

Hank: Where do we go? Where do we go?

Dory: Oh, sorry! Okay, I was looking, looking...

Marlin: Roo-roo, Becky! Drop us anywhere. We're okay.

Nemo: Just wait, Dad. I think she's looking for a place to land.

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.

Dory: Okay. I was going somewhere. The question is where.

Hank: Which way? Do you see the sign?

Dory: I'm looking. I'm looking. Something to something gets me to my family! "The world's most 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.

Nemo: Dad, just trust her.

Marlin: Trust her? So she can forget us all together?

Nemo: I trust Becky.

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.

Nemo: Or on top of quarantine.

Sigourney Weaver: The baby otter talk is beginning now.

Female Otter Trainer: Why, thanks, Sigourney Weaver. Hey, who wants to learn about otters?

Dory: Looking for the world's most powerful pair of glasses. Otters!

Female Otter Trainer: Welcome, it's a huge cuddle party!

Dory: Cuddle party! I'm in!

Hank: Where are we? Are we close to open ocean?

Dory: Yes. I think... well, I don't know. But I saw that other sign so...

Hank: What? What other sign?

Dory: The world's most powerful pair of glasses.

Hank: What? What are you talking about? Why would we follow that sign?

Dory: Well, because I remembered it.

Hank: No, no, no. That wasn't the plan. Ow! All right, that's it! You have wasted my time!

Dory: Wait. No.

Hank: That transport truck leaves at dawn...And I'm not missing it, so give me your tag.

Dory: Wait. No, I remembered that sign.

Hank: So? what's that

Dory: So I'm remembering more...And more and I feel like my memory's getting better. I think we should...

Hank: No! Your memory is not working. You can't remember anything. It's probably how you lost your 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.

Dory: Yes, you do.

Hank: I don't! do it

Dory: You do!

Hank: Don't!

Dory: Do! it

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! a minute

Dory: You know, someone with three hearts shouldn't be so mean. And it's mean to say that I would lose someone I love! I did not lose them! Hank? Hank? Hank?

Sea Cucumber: Han-s.

Dory: No. Not hans. I'm looking for Hank.

Sea Cucumber: Han-s.

Dory: Hank. With a "k." Hank.

Sea Cucumber: Hands!

Dory: Hands? Oh, oh, oh, hands! Hank! Hank?

Seastar: My arm!

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.

Sea Cucumber 2: You're in my space!

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.

Hank: Dory, what are you doing?

Dory: Hank! What's the plan?

Hank: The plan is I'm gonna stay here forever.

Dory: Okay. Good plan. I'm sorry. I'm sorry, Hank. I'm sorry. I can't remember right.

Jenny: Sweetie. Sweetie.

Charlie: Oh, watch out, kelpcake.

Male Sunfish: Oh, watch where you're going.

Young Dory: I'm sorry, Daddy. I'm sorry I can't remember right.

Jenny: Oh, sweetie. Sweetie, you don't need to be sorry. You know what you need to do? Just keep swimming.

Charlie: Yeah.

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? is that

Dory: Just keep swimming. Hank, we've just got to keep swimming.

Hank: What? No way! Listen to me, it's too dangerous to move.

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.

Worms: Stop! it

Dory: Huh?

Worms: Turn back. Turn back! You're headed right for poker's cove. Poker's cove.

Dory: Poker's cove?

Seastar: Incoming!

Hank: Stop it!

Child: Oh, what is this?

Hank: I'm Sorry.

Dory: That's okay. Everybody does it. Nothing to be ashamed of. Hank? Oh, Hank. There you are.

Hank: Wow. You got us out of there.

Dory: Huh. I did. I got us out of there.

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: Echolocation. Echolocation! The world's most powerful pair of glasses. We found it!

Hank: No, no, no. You found that.

Sigourney Weaver: Welcome to the open ocean.

Dory: Home.

Marlin: Ooo-roo. Ooo-roo, ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo. Ooo-roo, ooo-roo!

Nemo: Dad, stop. She's not coming back.

Marlin: She might. Ooo-roo, ooo-roo!

Nemo: Dad! You made her feel like she couldn't do it.

Marlin: You're not talking about Becky, are you?

Nemo: I miss Dory.

Marlin: Me too. The truth is, I'm just so worried about her.

Nemo: She's the one who should be worried about us.

Marlin: Well, she would definitely have an idea of what to do if she were here. I don't know how she does that.

Nemo: I don't think she knows, Dad. She just does.

Marlin: Well, then we'll just have to think.

Nemo: What would Dory do?

Marlin: What would Dory do?

Nemo: Yeah! What would Dory do?

Marlin: She would assess her situation, and then she'd evaluate...Then she would analyze her options...

Nemo: Dad, that's "What would Marlin do."

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...

Nemo: Dory would do it.

Marlin: Nemo, hold on to me. Whoa! Hey, it's working! Whoa! Just keep gasping. Are you okay?

Nemo: Yeah! What would Dory do now?

Giant Clam: Who's Dory?

Marlin: Oh boy. Are we happy to see you.

Giant Clam: Happy to see me? I'm happy to see you! I haven't had anyone to talk to in years.

Marlin: Years? Wow. Unfortunately we can't stay long. We have to go because...

Giant Clam: Now why would you want to go? You just landed. Stay a while. Tell me all about yourself.

Marlin: I would love to, but my son and I have to get to quarantine, so...

Giant Clam: Wonderful thing to have a son.

Marlin: Yeah it is.

Giant Clam: Of course I don't have a family. I dated a nice scallop for a while.

Marlin: That's fascinating, but...

Giant Clam: But scallops have eyes. And she was looking for something different. I'm kidding! Well, not about scallops having eyes. They do. And they see into your soul and they break your heart. Oh, Shelley! Why? Why?

Marlin: Now what would Dory do?

Sigourney Weaver: Come with us as we explore the mysterious world of the open ocean.

Dory: Okay, Hank, follow me.

Hank: You're in a cup.

Dory: Right. I'll follow you then.

Hank: Wait. i'm here

Dory: An octopus has three hearts. Huh. That's a fun fact. We're here. This is really happening.

Hank: Shh! Well, looks like this is it, kid. Now I got a truck to catch.

Dory: Wait! Wait! I had something for you.

Hank: Tag.

Dory: The tag. Right! You 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: Are 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.

Sigourney Weaver: It's our goal that every animal we rescue and care for...Will eventually return home to where they belong.

Dory: The Shells.

Charlie: And there we go. Now, if you ever get lost, Dory...

Jenny: You just follow the shells.

Young Dory: Hey, look! Shells!

Dory: Follow the shells.

Young Dory: Hey, I live there.

Charlie: Yes, yes indeed.

Dory: My home. That's my home! 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: Dory?

Jenny: Dory!

Young Dory: Mommy?

Charlie: Dory!

Young Dory: Mommy! Daddy!

Dory: My parents...I...I lost them. It was my fault.

Female Crab: Where's your tag?

Dory: Huh?

Female Crab: Your tag. It's missing. That why you're not in quarantine?

Dory: Quarantine?

Female Crab: Yeah! That's where they took all the blue tangs. Isn't that right, bill?

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.

Dory: What? No! No, my 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 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 quarantine!

Destiny: Hang on, Dory! Bailey! You've got to use your echolocation!

Bailey: You know it's broken!

Destiny: Just stop it, and try the "Ooh" thing Dory talked about, will you?

Bailey: But I don't think I can...

Destiny: Don't bail on me, Bailey!

Bailey: Ooh! Ooh! Ooh!

Destiny: Come on, Bailey. What did you just tell me, huh? Really focus!

Bailey: Ooh! I feel stupid.

Destiny: Bailey.

Bailey: I'm Sorry. Ooh!

Dory: Hello?

Destiny: Here! We're here!

Bailey: Guys... ooh! Guys... ooh!

Destiny: What? What is it?

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!

Destiny: He can see you!

Bailey: My life's a rainbow! Can you see me? Right, it doesn't work that way.

Destiny: Bailey!

Bailey: Okay! Tell Dory to go left!

Destiny: He says go left!

Dory: Turn Left?

Bailey: Ooh! Go Straight!

Destiny: Go Straight!

Dory: Go Straight!

Bailey: Ooh! Go right!

Destiny: Go Right!

Dory: Go Right!

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!

Destiny: What is it?

Bailey: I can't tell! But it's coming for her.

Destiny: Oh no! Dory, swim! Swim the other way!

Dory: What? Where? is it

Destiny: What? Where? is it

Bailey: Go right!

Destiny: Go Right!

Bailey: No, my right! Oh no! She's heading right towards it!

Destiny: No! Dory, turn around! That's great, Dory! You're headed right toward us!

Dory: What? You want me to go right?

Bailey: No! No! Not right. Oh, I can't look!

Marlin: Dory!

Nemo: Dory!

Dory: Marlin?

Nemo: I knew it! You're okay!

Marlin: Oh my gosh!

Bailey: It's consuming her! It's eating her alive!

Nemo: You're okay!

Dory: You found me! How did you find me?

Marlin: There was a crazy clam. He wouldn't stop talking.

Nemo: We just slowly backed away from him and into these pipes. And then we just started looking.

Destiny: Dory! I'm sorry!

Marlin: Okay, what was that?

Dory: Hang on. I got to take this. It's okay! Sorry for what?

Destiny: What? You're okay?

Bailey: Yes!

Dory: I found Marlin and Nemo!

Nemo: Dad! Did you hear that? Dory really does speak whale.

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!

Dory: Wait, wait, wait! My parents are here.

Marlin: They are?

Nemo: You found your parents?

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...

Destiny: Down to quarantine.

Dory: Quarantine. That's it! Oh, and I met this septopus, super cranky...But secretly kind of sweet, and he got me 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?

Dory: Something about a clam? Or...

Marlin: No.

Dory: No, an oyster.

Marlin: No.

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 things! 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 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: It's 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.

Dory: 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! Almost home. Almost home. I'm almost home.

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

Dory: Hank!

Hank: Quiet. please

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

Hank: Why? are they

Marlin: 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 Cleveland, got it?

Dory: Got it. Oh boy. Mom? Dad? Mom? Dad? Hey, everybody. It's me, Dory!

Blue Tangs: Dory? Dory? Dory? Jenny and Charlie's Dory? Dory?

Dory: Mom? Dad? Mom? Dad? Mom? Dad?

Marlin: She should just pick 2 and let's go.

Nemo: Dad.

Marlin: What? I'm kidding. It's a reunion.

Dory: Mom? Dad? Where are my parents?

Male Blue Tang: Dory? Are you really Jenny and Charlie's girl?

Dory: Yes, I am! That's me! Where are they?

Male Blue Tang 2: Well, Dory, right after you disappeared, they thought you...Well, they thought you must have ended up here, in quarantine.

Dory: Uh-huh?

Hank: Come on, come on, come on.

Male Blue Tang 2: And so they came here to look for you.

Dory: They're here! Where are they?

Female Blue Tang: Dory, that was years ago.

Dory: Huh?

Female Blue Tang 2: They never came back.

Marlin: Oh no.

Female Blue Tang: You see, Dory, when fish don't come back from quarantine...It means they're not...

Dory: What? is that

Marlin: Dory, they're gone.

Dory: They're dead?

Female Blue Tang: They wanted to find you...

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 a family.

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

Hank: It's 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 me. Help. Help me. Please. Somebody help me! Hey, can... help me? Can you help me? I've lost them!

Female Fish: Oh. Lost who?

Dory: I-I-I-I...

Female Fish: Ah, sorry, honey. I can't help you if you don't remember.

Dory: Oh! Can you help me? I've lost... Them.

Female Fish 2: Can you be more specific?

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 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 looks the same, except there's a rock... Over there. And some sand this way. I like sand. 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. Hello. I'm...

Charlie: Dory!

Jenny: Dory! You're here.

Charlie: Oh my baby!

Jenny: You're really here.

Charlie: Let me look at you.

Jenny: You found us.

Charlie: I'm never letting you go again.

Jenny: Oh my missing girl, you're here.

Charlie: My baby!

Dory: It's you.

Charlie: Yes! Oh absolutely!

Dory: It's really you! Mom, you're here.

Jenny: I am, I...

Dory: And Dad, so are you.

Charlie: Right here, kelpcake.

Dory: I'm so sorry.

Charlie: Oh, honey. Oh, honey. No, no, no, Kelpcake.

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 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? (is that) Anaphoric

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: That's 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.

Charlie: We thought you might come back.

Jenny: We stayed and waited for you.

Charlie: So every day, we go out and lay out...

Dory: Shells.

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.

Dory: I did. All by myself.

Charlie: Oh, honey. Really? Have you been by yourself all these years?

Jenny: Oh, my poor little girl.

Dory: Oh, I haven't been all by myself...Marlin and Nemo!

Marlin: Nobody saw where Dory went?

Blue Tangs: No. Sorry. I didn't see anything.

Marlin: Seriously? That's a lot of eyeballs doing nothing.

Nemo: Oh! Oh, excuse me. Can you help us? We're looking...

Sick Fish: Me help you?

Nemo: Dad, look! It's Dory.

Marlin: Oh, thank goodness. See, 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 have to thank Marlin and Nemo when we meet them.

Dory: Wait. Wait I know this place.

Sigourney Weaver: Hello. I'm Sigourney Weaver.

Dory: Right There!

Sigourney Weaver: Won't you please join us?

Dory: That's the Marine Life Institute.

Jenny: Oh, you were born there.

Charlie: Dory, is that where your friends are?

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?

Jenny: I know they're good friends of yours, but a truck is kind of a tall order.

Dory: Please! Please. All I know is that I miss them. I... I...I really miss them. I've said that before.

Jenny: Dory?

Dory: Mom, Marlin and Nemo are more than good 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. Two.

Destiny: Yes. Yes. I can't! I can't do it! I'll never make it out there.

Bailey: Destiny! I've got the world's most powerful pair of glasses.

Destiny: You've got the world's most powerful pair of glasses.

Bailey: I will be your eyes.

Destiny: You can be my eyes. But the walls!

Bailey: There are no walls in the ocean!

Destiny: No walls?

Bailey: It's your destiny, Destiny.

Destiny: Well, why didn't you say so?

Bailey: What? No! Destiny, wait! No, that's a wall! Wall!

Dory: Mom, Dad, this is my pipe pal. Destiny, say hi.

Destiny: Dory! Are these little blue blobs your parents? They look just like you!

Bailey: Hello. I'm Bailey. Mrs. Dory, Mr. Dory.

Jenny: Oh please, call me Jenny.

Charlie: Oh and I'm Charlie.

Dory: Okay. Okay. We got to go. We got to stop that truck.

Destiny: Okay, what truck?

Dory: Bailey, status report.

Bailey: Oh, yes, my beautiful gift. Ooh. Found it! The truck's merging onto the freeway and it's heading south. Ooh.

Dory: Let's go. We are stopping that truck.

Fluke: This I've got to see.

Rudder: Yeah, yeah, me too!

Fluke: Oh boy, this is gonna be good! What the... Gerald! Have you lost your marbles?

Rudder: Don't get used to it, Gerald!

Fluke: Cheeky joke.

Dory: Bailey, I forgot everything. Catch me up.

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!

Destiny: Ow, Bailey!

Charlie: Oh! I see the truck. It's over there.

Dory: Okay, what would Dory do?

Destiny: I don't see how we can get on it.

Bailey: Oh, man, if only there was a way to stop traffic.

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.

Destiny: What? What is it?

Dory: Quickly before I forget. Destiny, when the truck reaches the bridge you flip me up there.

Destiny: Got it.

Dory: You guys, follow me. Everyone else, stay here.

Jenny: Whoa. Dory. Honey, you're not leaving us again.

Charlie: Your mother's right. You have to stay with us.

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 what if...

Dory: Mom. Mom. I lose you again?

Jenny: Yes.

Dory: Mom, Dad, it's gonna be okay because...I know that even if I forget I can find you again.

Bailey: Ooh. Okay a little left. Ooh. Back the other way a bit. Ooh. Okay, that's it. Go! Don't do it.

Destiny: Bailey!

Bailey: Okay, now! Now! Do it! Do it!

Destiny: Time for your idea.

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!

Male Car Driver: Look out! They're so cute!

Child: Look at them! There must be one, two...

Nemo: What's going on, Dad?

Marlin: I don't know how. I don't know in what way, but I think this has something to do with...

Nemo: Dory!

Marlin: Dory!

Dory: Water. Water. I need water.

Hank: Are you crazy? How'd you get here?

Marlin: Dory!

Nemo: Dory

Dory: Oh!

Nemo: I thought we'd never see you again.

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 much, huh?

Nemo: We're family?

Dory: Mm-hmm. Do you know what that feels like?

Marlin: Yes, I know what that feels like.

Blue Tangs: Aw!

Male Driver: Hey! Hey, come on. Out of the truck. Those aren't your fish. Shoo!

Dory: Oh no. There goes our ride.

Male Driver: Back in the water. Come on.

Destiny: Dory, the traffic is starting to move.

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 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 parents? No. Did I plan to find Marlin? No. Did you and I plan to meet? Wait. Did we?

Hank: Are you almost done?

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.

Hank: Can I say something?

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 thing...

All Fish: Release!

Dory: That's right! So what do you say?

All Fish: Release! Release! Release! Release! Release! Release! Release! Release! Release!

Hank: I was gonna say, "Okay."

Dory: Notgood.

Jenny: Oh no! They're going away!

Charlie: Oh no! Dory! What do we do?

Destiny: Quick! Guys, grab my fin!

Bailey: Ooh! He's trying to get the door open. Ooh. It's locked from the outside.

Destiny: Come on, Dory. You can do it.

Bailey: Destiny! Destiny! Wall! Wall! Wall!

Marlin: Dory, no! Wait!

Destiny: Dory! Bailey, where are they headed?

Bailey: Ooh. I'm losing them.

Hank: Dory, it's over. now

Dory: No, there's got to be a way.

Blue Tangs: Yeah. There's a way!

Hank: Dory, now listen to me. There's no way to get out.

Dory: But... there's got to be a way. There's always a way.

Hank: There isn't, Dory. I'm telling you. This time there is no other way.

Dory: Well, what about that?

Hank: Holy carp. There is another way. Take a deep breath, kid.

All Fish: Release! Release! Release! Release! Release! Release! Release!

Male Driver: What is that?

Female Driver: I don't care what it is! Get it off!

Male Driver: What the...

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.

Male Driver: Huh? Hey! Stop. Stop. Wait! No!

Female Driver: Hey! Hey! Stop. Wait. Oh no!

Hank: That's doing something.

Dory: And we are moving. Good job, Hank.

Female Driver: Wait, wait, wait! Come on! Whoa!

Male Driver: Hey! What? Hey! Stop! Wait. Wait.

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?

Male Driver: No! No, no! No, no, no!

Dory: Whoo!

Male Driver: Hey! Give us our truck back!

Hank: I can't see squat. Which way are we going?

Dory: Okay. Well, all the cars are going left so go left. Gilman street. Ashby Avenue. Powell. 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! (now) Anaphoric

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...

Hank: Which way?

Dory: Boats go to the ocean. Right!

Hank: Hold on! We're out of time, kid. Where do we go now?

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.

Seagulls: Mine, mine, mine, mine.

Bailey: Ooh. Hold on. Ooh. I'm getting something.

Destiny: Is it them? Is everything perfect?

Bailey: Uh-oh, it's the fuzz. Busted.

Dory: Okay, we're good. The ocean! It's straight ahead. Floor it!

Hank: Now we're talking.

Dory: Oh. Uh-oh!

Hank: What do you mean, "Uh-oh"?

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.

Hank: I'm okay with crazy.

Dory: All right, Hank.

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!

Fluke: Fish!

Rudder: Fish!

Sigourney Weaver: What lies before you represents the third and final part of the...Marine life mission. Rescue, rehabilitation, and release.

Charlie: Come to papa.

Sigourney Weaver: I'm Sigourney Weaver. Thank you for joining me.

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! Haha! Gotcha!

Hank: All right, you little shrimps, recess is over.

Bailey: Aw, man.

Destiny: Ah, nobody found me!

Hank: Bring it in. Bring it in. Time for another...Don't touch me. Time for another lesson.

Kathy: When is Mr. Ray coming back from his migration?

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. here

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

Charlie: Okay, kelpcake. Have fun.

Jenny: Nice day for a swim, huh?

Dory: All right. Bye, Mom. Bye, Dad.

Marlin: Well, I guess we'll go back home and brush up on the anemone. You coming, Dory?

Dory: Me? Oh I'm just going to the dropoff.

Marlin: Oh, okay. What? The dropoff? No! That's... that's a good idea?

Dory: Yeah. I just thought I'd go enjoy the view. Bye bye.

Marlin: The view. Well, you have a good time! All by yourself. Not getting lost.

Dory: Oh!

Marlin: Huh? Oh, no, no, no. No, no. No, no, Dory. Dory. Dory! D...

Dory: Hey, Marlin.

Marlin: Oh, hey. Hello, Dory.

Dory: You all right? You look worried.

Marlin: No, no, no. I'm fine. It's how I always look.

Dory: What?

Marlin: Well, I just... You did it.

Jenny: Yay!

Charlie: You did it, kelpcake.

Jenny: Yes!

Young Dory: Did what?

Jenny: Sweetie, you just followed the shells all the way back home.

Young Dory: Oh, my gosh! I did? All by myself?

Jenny: Yeah.

Charlie: Do you know what this means, honey?

Jenny: It means you can do whatever you put your mind to, Dory.

Young Dory: Really? Mommy, can I go play with them?

Jenny: Yes.

Charlie: Absolutely! Go get them kelp cake.

Dory: Yeah. I did it. Hmm.

Marlin: Hmm. It really is quite a view.

Dory: Yep. Unforgettable.

Fluke: Off, off, off, off, off, off, off, off, off, off!

Rudder: off, off, off, off, off, off, off, off!

Gil: Come on. Roll, roll. That's it. Hurry! That's it. Just roll!

Peach: I'm right behind you.

Gil: You can do it! Just a little farther. That's it!

Gurgle: I am truly going to vomit!

Jacques: Voilà!

Gil: All right, gang, good work.

Deb: Look, Flo, we made it!

Gil: We won't have any more problems from here on out.

Female Aquarist: No respect for ocean life.

Bloat: Now what? we do

APPENDIXES

1. That's right (Anaphoric)
2. That's (Exophoric)
3. Now (Anaphoric)
4. There (Anaphoric)
5. Right(Exophoric)
6. Is it (Anaphoric)
7. Do You have? (Exophoric)
8. I Got it. (Exophoric)
9. I'm Sure. (Exophoric)
10. Do You understand? (Exophoric)
11. That's Good. (Exophoric)
12. I'm going to Bed! (Exophoric)
13. That's right (Anaphoric)
14. I want to go Home.(Exophoric)
15. From the edge (Anaphoric)

16. Please (Anaphoric)
17. Now (Anaphoric)
18. You're right (Anaphoric)
19. At that (Anaphoric)
20. It's Too late. Already fed. (Exophoric)
21. Yeah I'm okay. (Exophoric)
22. There (Anaphoric)
23. That's Great idea. (Exophoric)
24. Did I said that? (Exophoric)
25. I got Anemia. (Exophoric)
26. Please (Anaphoric)
27. Please (Anaphoric)
28. Please (Anaphoric)
29. I'm Sorry. (Exophoric)
30. Do You know me? (Exophoric)
31. Pipe puls (Anaphoric)
32. Is that (Anaphoric)
33. There (Anaphoric)
34. That's Not my problem. Tag! (Exophoric)
35. It's Joke. I got it. (Exophoric)
36. What (Anaphoric)
37. What's that (Anaphoric)

38. Do it (Anaphoric)
39. A minute (Anaphoric)
40. I'm Sorry. (Exophoric)
41. I'm here (Anaphoric)
42. Are You okay? (Exophoric)
43. The Shells. (Exophoric)
44. I'm Sorry. Ooh! (Exophoric)
45. Go Straight! (Exophoric)
46. Go Straight! (Exophoric)
47. Go Straight! (Exophoric)
48. Is it ? (Anaphoric)
49. Is it ? (Anaphoric)
50. Go Right! (Exophoric)
51. It's Too late. (Exophoric)
52. Please ! (Anaphoric)
53. Are they ? (Anaphoric)
54. Is that ? (Anaphoric)
55. It's Time to go! (Exophoric)
56. Right There! (Exophoric)
57. Now (Anaphoric)
58. Now (Anaphoric)
59. Here (Anaphoric)

60. Me do (Anaphoric)

Curriculum Vitae

Name : Syakina Yolanda
Address : Jl. MT. Haryono Gg. Amir
Telephone : 082113944794
Place/Date of Birth : Binjai, 28 September 1995
Name of Parents : Mr. Syahrizar & Mrs. Mahzura
Gender : Female
Nationality : Indonesian
Religion : Moslem

Education

The Year of 2007 : Elementary School of SDN 024761 Binjai
The Year of 2010 : Junior High School of SMPN 6 Binjai
The Year of 2013 : Senior High School of SMAN 3 Binjai
The Year of 2017 : University of Muhammadiyah North Sumatera

Hobbies : Traveling and Watching movies.

