

**DIRECTIVE SPEECH ACT ANALYSIS IN *KUNG FU PANDA 3 MOVIE*
(PRAGMATICS APPROACH)**

THESIS

Submitted as A Partial Requirements
for the degree of *Sarjana* in English Letters



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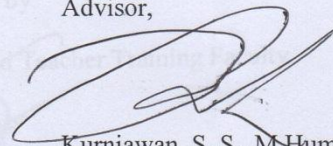
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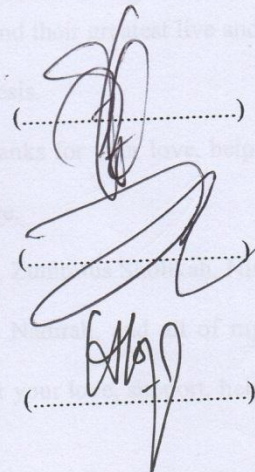
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DEDICATION

This thesis is dedicated to:

1. My beloved mother (Mrs. Marsi) and my father (Mr. Suyadi Ahmad Nur Khasan) who always has honestly sincerity to grow me up, educate, accompany and pray for me until getting succes and their greatest live and support for me at all until I can accomplish this thesis.
2. My brothers Ali Mahmudi S. Si and Miskun. Thanks for your love, help, support, pray and advice, so I am better than before.
3. My beloved friends Sri Wahyuni, Ayu Novitasari, Zumrotus Sholikah, Nia Damayanti K., Qory Tahashshunan, Masruratun Nadirah, and all of my friends that cannot mention one by one thanks for your love, support, help and motivation
4. All of my friends in “Yoska” boarding house thanks for your support and helps.
5. All of my friends in Englis Latters thanks for your support and motivation.
6. English Letters Departement of IAIN Surakarta
7. My Almamater IAIN Surakarta

MOTTO

Having a place to go, is a home. Having someone to love, is a family. Having both, is a blessing.

(Donna Hedges)

If you do tomorrow what you did today, you will get tomorrow what you got today.

(Benjamin Franklin)

Experience is what you get when you didn't get what you wanted.

(Randy Pausch)

PRONOUNCEMENT

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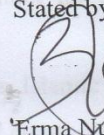
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I hereby sincerely state that the thesis entitled "Directive Speech Act Analysis in *Kung Fu Panda 3 Movie* (Pragmatics Approach)" is my real masterpiece. The things out of my masterpiece in thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 20 June 2017

Stated by,


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ACKNOWLEDGMENT

Alhamdulillah, all praises be to Allah, the single power, the Lord of the universe, master of the day of judgment, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled “Directive Speech Act Analysis in *Kung Fu Panda 3 Movie* (Pragmatics Approach)”. Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that this thesis would not be complete without the helps, supports, and suggestions from several sides. Thus, the researcher would like to express her deepest thanks to all of those who had helped, supported, and suggested her during the process of writing this thesis. This goes to:

1. Dr. Mudhofir Abdullah M. Ag as the Rector of the State Islamic Institute of Surakarta
2. Dr. H. Giyoto, M. Hum as the Dean of Islamic Education and Teacher Training Faculty.
3. Hj. Lilik Untari, S. Pd., M. Hum as the Head of English Letter Departement
4. Kurniawan, S. S., M. Hum as the consultant for him guidance, precious advices, and motivation for the researcher.
5. All the lecturers and officials employeed in Islamic Education and Teacher Training Faculty and big family of English Letters.
6. Researcher beloved mother, father, and brothers for giving her support and motivation.
7. All of my friends in English Letters, especially A class. Thanks for your support and helps in accomplishing this thesis.

Last but not least, researcher would like to say thanks to anyone whom cannot mention one by one. It does not mean that researcher forgets about you, but my deepest appreciation is dedicated for all of you.

The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta,

The researcher

Erma Nurhayati

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ABSTRACT

Erma Nurhayati. 2017. *Directive Speech Acts Analysis in Kung Fu Panda 3 Movie*. Thesis. English Letters Study Program. Islamic Education and Teacher Training Faculty.

Advisor: Kurniawan, S. S., M.Hum

Key words: Speech Acts, Directive Speech Acts, Movie

This research studies about directive speech acts in *Kung Fu Panda 3* movie. The objectives of this research are to know the kinds of directive speech acts and the forms of directive speech acts. The researcher takes the data from the movie entitled *Kung Fu Panda 3*.

This research is a qualitative research by employing descriptive method. The result tends to focus on the deep meaning of the dialogue's quality rather than the quantity of number. The data of this research are taken from directive speech acts in dialogues in the movie. The instrument of this research is the researcher herself who collects, analyzes, and presents the data findings of the research then draw the conclusion. The researcher applied the trustworthiness of the data to obtain the valid data.

The result of the analysis shows four kinds of directive speech acts uttered in *Kung Fu Panda 3* movie. There are 54 data (65.85%) belong to command, 11 data (13.41%) belong to request, 9 data (10.98%) belong to suggestion, and 8 data (9.75%) belong to warning. *Command* happens when the conversation between speaker and hearer which the speaker has a higher position. *Request* is commonly used by a low position to ask the hearer from a high position to do something. *Suggestion* occurs showing about caring to the hearer by giving an opinion that is beneficial to the hearer. *Warning* occurs showing about the safety of the hearer. The forms of directive speech acts in *Kung Fu Panda 3* movie are imperative, interrogative, and declarative. There are 55 imperative data (67.07%), they are 43 imperative used in command, 4 in requests, 3 in suggestion, 5 data in warning. *Interrogative* 5 data (6.10%), they are 4 data used in request and 1 data used in warning. And *declarative* 22 data (26.82%), they are 11 data declarative used in command, 3 in request, 5 in suggestion, 3 data in warning. Directive speech act in command was dominant and the characters often used imperative to get the hearer to do something.

CHAPTER I

INTRODUCTION

A. Background of the Study

Kung Fu Panda 3 is a 2016 3D American-Chinese computer-animated action comedy martial arts film, produced by DreamWorks Animation, and distributed by 20th Century Fox. It was directed by Jennifer Yuh Nelson and Alessandro Carloni. The film was written by Jonathan Aibel and Glenn Berger, produced by Melissa Cobb, and executive producer is Guillermo del Toro.

The story of *Kung Fu Panda 3* starts from Master Oogway fights against an adversary named Kai. Po heads home to his adoptive father, Mr. Ping, at his noodle shop, where a panda named Li Shan breaks Po's dumpling-eating record. Li is Po's biological father and they bond with each other. Po and Li, along with Mr. Ping, travel to the village. To defeat Kai, Po must learn to channel chi himself. Master Tigress confronts Po and tells him that he cannot defeat Kai without continuing to discover the secret of chi. Li and the villagers, having decided to stay, ask Po to train them so they can fight back.

Many people like watching the movie, but not all of them understand the every utterance's meaning which speaker said in dialogue in the movie. Watching movies feels more enjoyable and does not need high concentration to know plot of the movie because the plot and the dialogues of a movie can be seen and heard by the audiences. Sometimes, the plot of story in the movie can influence in

daily people's life. In the movie, we can find many values for us, such as education values, moral values, attitude values, and other values.

Speech act is action performed via utterance (Yule, 1996: 47). At the movie, many types of speech acts are performed by characters. It means that when a speaker expresses something via what she/he says (which is called utterance), she/he actually performs an action through her utterance. It can also be performed in a conversation or a dialogue which is performed by speaker and hearer in the movie. This thing happens because the main point of speech act is the utterance or conversation. Each utterance or conversation of course depends on the context and the situation of the speaker and hearer. Besides, the meaning of a sentence has relationship to the speech acts that has any literal utterance of a sentence.

There are five basic kinds of speech acts that one can perform on utterance based on Yule (1996) representatives, directives, commissives, expressives, and declaratives. The first is representatives are statement which commits the speaker to something being the case. The second is directives. Directives is the utterance in this category attempt to make the addressee perform an action. The third is commissives. Commissives are commits themselves to a future act which make the words fit their words. The next, expressives is kind of speech act that expressing of feeling. And the last is declaratives. This category was special because it can change something in reality. The types of this speech act can be analyze to identify in every utterance in dialogue which performed by characters in the movie, but the researcher only focuses on directive speech acts.

Directives are those kinds of speech acts that speakers use to get someone else to do something (Yule, 1996: 54). It means that directive is one kind of the classification of speech acts that concerns with the act of getting someone to do something by delivering a speech.

There are some reasons why this research studies about directive speech act. First, directives is a kind of speech act that often used by speakers in daily conversation. In using directive, the speaker attempts to make the world fit the word via the hearer. Second reason is directive show a strong relationship between speaker and hearer. The next reason is because directive speech acts are used to get greatest attention from listener in communication. Through directive speech act the speaker utterances make hearer do something. In conversation, directive is often used by speaker but they say in different way. The speaker has to concern about situation and context to make the hearer do as they want. Situation in conversation can be seen in some aspects, such as who is the hearer, what things speaker wants to say, and time of conversation.

Searle in Yule (1996: 53-54) states that there are at least five forms of directive speech acts. They are command/ order, request, suggestion, warning and prohibition. Concerning about directive speech acts, it can be used in many kinds of genre movie, such as comedy, romantic, action, epic, and even horror movie. Directive here can be applied in different form, different function, and also different situation.

A directive speech act is commonly referred to as an imperative/command, interrogative/request, and declarative. A request is commonly referred to as a

‘request’ and a directive such as what is commonly referred to as an ‘order’ does share an important characteristics: they both prospect a non-verbal action from the speaker. The difference between them is that an imperative or command does not give the speaker the option of complying or not complying, where as a request does. Further, directive utterances are utterance uttered by the speaker to get the hearer to do something (Searle, 1976).

The example of a conversation in the hall exercise between Po and Master Shifu who want to hand the responsibility of teaching the fifth warriors to Po, because Master Shifu wants to retired and Po is the Dragon warrior, it means that he should teach the fifth warrior, not Master Shifu. The situation at the time, Po is getting confused with the Master Shifu’s utterance. He said to Master Shifu with whispering and giving a suggestion.

Po : (whispering) Me, teach? I mean, **why not Tigress?** She's always telling everyone what to do.

Tigress : Be quiet, Po.

Po : You see what I mean?

Master Shifu : Tigress is not the dragon warrior. You are.

Po : Come on, they're the five.

The word which is uttered by Po above is called interrogative utterance. The interrogative utterance “...Why not Tigress?” word that indicates as interrogative utterance and ended with (?). The word “Why not Tigress?” is used by Po to give a suggestion to Master Shifu. Since it is an interrogative utterance, it may have meaning that Po gave a suggestion to Master Shifu to choose Tigress as a teacher for fifth warriors.

There are many ways of expressing directive speech acts, as imperative, interrogative, and declarative. Although it can be said in general that the interrogatives and declaratives are more polite than the imperative but it also depends on the context. Imperative is often used between people who know each other well or to subordinate. Interrogative and declaratives tend to be used between those who are familiar with each other, or where there is some reason to feel the task being requested is not routine (Holmes, 2001: 261-264).

Yule (1996: 54) also states that “there is an easily recognizable relationship between the three general communication functions (statement, question, command/request)”. Considering the phenomena, the speaker should be able to produce appropriate forms of imperative since it can be conveyed in many ways and usages. Some people express imperatives when they say them to different people, to a friend, manager and his work, etc. The others are formal and some are strangers or some are intimates. In directive speech acts, the intention of the speaker is that the hearer do something. Thus, when a speaker says something, she/he should say it in a polite way.

In this case, the researcher explains that this study focuses on analyzing the types of directive speech acts based on Searle's categories and the form of directive speech act in every utterance or the sentences which are used by the actors and actresses in *Kung Fu Panda 3* movie. Therefore, the researcher chooses a movie entitled *Kung Fu Panda 3*, which is directed by Jennifer Yuh Nelson and Alessandro Carloni, to be analyzed in this research.

The reasons why the researcher chooses *Kung Fu Panda 3* Movies as subject of the research is this movie made more touching and requirements of the various moral values. This movie also appears with all the oriental trinkets, both cultures including his martial arts is manageable with a perfect balance between humor and action. Animations are not just a children fairy tales are simple, but it becomes a work of art that is not less even exceeded most real movie. A message that can be taken from this movie is better to be yourself than imitating others. Not everyone is aware of the potential that exists within him. Likewise with Po who lack confidence when Master Shifu gave him a task to be a teacher.

Based on the explanation above, the researcher will analyze the movie using the directive speech act theory and form of directive speech act from *Kung Fu Panda 3* movie. The researcher gives the title of this research “Directive Speech Act Analysis in Kung Fu Panda 3 Movie (Pragmatic Approach)”.

B. Problem Statement

Based on the above background, there are two problems that are formulated, and they are as follow:

1. What are the kinds of Directive Speech Acts found in *Kung Fu Panda 3* Movie?
2. What forms of Directive Speech Acts found in *Kung Fu Panda 3* Movie?

C. Objection of the Research

Based on the problems of study, the researcher purposes are:

1. To know the kinds of directive speech act found in *Kung Fu Panda 3* Movie based on Searle category.
2. To find out the form of directive speech acts found in *Kung Fu Panda 3* Movie

D. Scope and limitation in the Research

Based on the problems of study, the limitations of this research are:

1. This study focuses on every utterance used in *Kung Fu Panda 3* Movie.
2. This study focuses on the speech acts including the directive speech acts based on Searle category and the form of directive speech acts found in *Kung Fu Panda 3* movie.
3. This study focuses on the speech acts including directive speech acts and the form of directive speech acts found in *Kung Fu Panda 3* movie from Speech Act's Theory for analyzing every utterance used in *Kung Fu Panda 3* Movie.

E. Significances of the Study

The researcher hopes that this research will give some significance as follow:

1. Theoretical significance.

Based on the purpose of the study, the result of this study is expected to give some contribution to all people who want to study English literature. Therefore, the result of this study gives more explanation about speech acts.

2. Practical significance.

- a. For researcher, this research is able to improve the researcher's ability to comprehend this study and understand about the movie and the story of the movie itself.
- b. For reader, the result of this study can be used as reference to study speech act and as additional knowledge in sociolinguistic, pragmatic, and others.
- c. For other researcher, the result of this research can be used as one of the references and information for further researcher related with the field.

F. Definition of Key Terms

To make the title easily understood by the readers, the researcher would like to give the definition and explanation of the terms used, they are as follows:

1. Pragmatics

Pragmatics is a branch of linguistics study. It focuses on the study of the meaning of utterances. Pragmatics distinguishes two intents or meaning in each utterance or communicative act of verbal communication. One is the informative intent or the sentence meaning and the other the communicative intent or speaker meaning (Leech, 1983: 61). There are many approaches for studying pragmatics such as deixis, implicature, presupposition, speech acts and conversation structure.

2. Speech Act

Speech act is an act when we say a word. In general terms, it can usually recognize the type of action performed by a speaker with the utterance (Yule, 2006 :118).

3. Directive

Directive is used when the speaker wants the hearer to do things for him or her. Directives are those kinds of speech acts that speakers use to get someone else to do something (Yule, 1996: 54).

4. Movie

According to Marcel Danesi (2010: 134) movie is a text that contains a series of photographic images that lead to the illusion of movement and action in real life. Movie script is a means of communication for an artist or a script writer to express their idea. It can be in the form of written language. In spoken language, utterance makes the movie very clear. In addition, the utterance of speech act also describes or tells the viewers what the actors do in the movie.

5. Kung Fu Panda 3

Kung Fu Panda 3 is a 2016 3D American-Chinese computer-animated action comedy martial arts film, produced by DreamWorks Animation, and distributed by 20th Century Fox.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Pragmatics

a. Definition of Pragmatics

There are some definitions of pragmatics. According to Yule (1996:3), firstly, Pragmatics is the study of utterance as communicated by a speaker and interpreted by a hearer. Secondly, pragmatics is the study of contextual meaning. It requires a consideration of how a speaker organizes what he or she wants to say. Thirdly, pragmatics is the study of how the hearer gets the implicit meaning of the speaker's utterances. The last, pragmatic is the study of the expression of a relative distance. It is assumed as the study of the relationship between linguistics forms and the users of those forms.

In addition, Mey (1993:42) defines pragmatics as the study of human language uses' condition, which has a close relationship with the context of society. In conclusion, pragmatics is the study of meaning of utterances in relation to the contexts which involves how a speaker produces an utterance to deliver his or her intention and how the hearer interprets it.

b. The Scopes of Pragmatics.

As one of linguistics branches, pragmatics covers several scopes; they are:

1). Deixis

According to Yule (1996: 9), he states that the word deixis comes from a Greek word, to point something via language, and then he classifies it into three categories (1996: 10-14):

- a) Person Deixis, is used to point to people, for example the pronouns for first person ('I'), second person ('you'), and third person ('he', 'she', or 'it'). In many languages, this type of deixis is related to the social status (for example, addressee with a higher status versus addressee with a lower status).
- b) Spatial Deixis, is spatial deixis, which is used to point to location. The examples are the adverbs 'here', 'there', 'this' and 'that'.
- c) Temporal Deixis, which is used to point to location in time. This includes time adverbs like 'now', 'then', 'soon', and etc.

2). Cooperative Principle

According to Grice (in Leech, 1983: 296), "there is a general assumption underpinning all utterance interpretations". Those interpretations are influenced by a cooperative principle in which a speaker and hearer are connected into the same goals. This cooperative principle is structured by a number of maxims.

- a) Maxim of Quality, The maxim of quality requires the speakers to be truthful. They should not make statement for which they have no evidence.
- b) Maxim of Quantity, The maxim of quantity emphasizes the importance of information. The information delivered by the speaker should be informative (neither too little, nor too much) to make sure that the conversation will be able to proceed.
- c) Maxim of Relation, This type of maxim forces the speaker to create a relevant statement which is related to the topic.
- d) Maxim of Manner, The maxim of manner is done by the speaker by creating a clear and brief statement. He or she also has to avoid absurdity and ambiguity of expression.

3). Implicature

Grice in Levinson (1983: 31) defines implicature as “what the speaker can imply, suggest or mean as distinct from what the speaker literally says”. Grice in Levinson (1983: 127-128) then divides implicature into two, namely conventional implicature and conversational implicature.

4). Presupposition

Presupposition is treated as the relationship between two propositions. Yule (1996: 25) states that a presupposition is something that the speaker assumes to be the case prior in making an utterance.

5). Speech act

Based on Searle's theory, speech acts are "the basic or the minimal units of linguistic communication" (1976:16). Austin adds that speech act refers to an utterance and also the total situation in which the utterance is issued (1960:52).

2. Speech Act

a. Speech Act

Utterances that perform an action are generally called as speech act (Yule, 1996:47). Similarly, Austin (in Tsui, 1994:4) states that speech act is an act refers to the action that is performed in making an utterance. Based on those opinions above, it can be concluded that speech act is the act performed by a speaker in uttering a sentence. The functions of the speech act itself is to state the speaker's intention to the hearer.

1). Austin's Speech Act theory (1962). "Constantive and Performative".

Austin (1962) classifies the declarative speech acts into two, namely constantive and performative speech act. Constantive speech act is a speech asserting something that can be tested for truth by using knowledge of the world.

Example: *(1) Suharto was the second president of the republic of Indonesia.*

The speech is constantive speech because the truth can be accepted based on the knowledge possessed by the hearer who

listened, namely that Suharto was the second president of the republic of Indonesia.

While performative utterances, according to Austin is a speech that used to do something.

Example: (2) *I apologize for all my shortcomings.*

The utterances are performative utterances, because in addition to speech as a follow-spoken but also has the functionality to apologize to the hearer. In a performative utterances, speakers cannot state that the speech was right or wrong, but it is valid or not valid.

2). Kind of Speech Act

Leech (1983: 199) briefly defines acts as: locutionary act, illocutionary act, perlocutionary act.

a). Locutionary acts

Locutions act is the basic of utterance, or producing a meaningful linguistic expression. It is performing an act of saying something. For example: (3) *The weather is cold.*

In this case, the speaker wants to give information to the hearer that the weather is cold. The speaker also has intention in order to make the hearer understand what (the speaker) is and do what the speaker wants.

b). Illocutionary acts

Illocutionary act is the real actions which are performed by the utterance. Illocutionary acts are not easily identifiable,

because illocutionary acts do with who speak to whom, when and where it was done and the illocutionary speech act. For example:

(4) Would you mind to close the door?

It means that speaker intends to the hearer to close the door it is recognize that thye utterance is intended as a request. The speaker intends the hearer to recognize the illocutionary of an order to close the door.

c). Perlocutionary acts

Perlocutionary act is performing an act of saying something. This act is also known as the perlocutionary effect. The speaker utters something in the assumption that the hearer will reconize the effect of the speaker's utterance. The speaker utters something in the assumption that the hearer will recognize the effect of the speaker's utterance to close the door. For example:

(5) A: The weather is cold

B: Would you mind to close the door?

3). Classification of Speech Acts

Yule (1996: 53-53) proposes that in speaking, one can perform five basic kinds of action, namely:

a). Declarative, are those kinds of speech acts that change the world via their utterance. In using declaration, the speaker change the world with word. In order to perform a declaration correctly, the speaker has to have a special institutional role, in a specific

context. For example, appoint, nominate, sentence, pronounce, fire, and resign.

- b). Representative, is a kind of speech act that states what the speaker believes to be the case or not, for example state, conclude, represent, deduce, etc. By using this utterance, his or her expresses belief that the propositional content is true.
- c). Expressive, is a kind of speech acts that states what the speaker feels. The form of expressive can be statements of pleasure, pain, like, dislike, joy, or sorrow. In this case, the speaker makes the words fit with the situation which his or her feeling also includes in it. Acts of thanking, apologizing, congratulating are all the examples of what the speaker feels.
- d) Directive, are those kinds of speech acts that speakers use to get someone else to do something. They express what the speaker wants. Acts of commanding, offering, requesting, asking, inviting, ordering, begging, permitting, suggestion, daring or challenging are all the examples of how the speaker expressing his or her wants.
- e) Commissive, are those kinds of speech acts that speakers use to commit themselves to some future action. When the speaker uses commissive speech acts, it means that he or she will commit some future action. Basically, it expresses what the speaker intends. The examples are promises, offers, threats, and refusals.

From all categories, the researcher focuses on the Directives Speech Act from Searle's theory, because this act helps the addresser make the addressee do something according to his will.

3. The Classification of Directive Speech Acts

As Yule states (1996: 53-54) that there are at least four forms of directive speech acts. They are command, request, suggestion, and warning. The classification will be described as follow:

a. Command

Command is effective only if the speaker has some degree of control over the actions of the addressee. In this case, speaker in authority, express a wish that an addressee should (no) act the speaker wants to the addressee (not) to act.

Chaika (1994: 183) states that "commands shares virtually the same preconditions as questions".

- 1) The speaker who commands has the right and/ or duty to command.
- 2) The recipient of the command has the responsibility and/ or obligation to carry out the command.

b. Request

Request is an expression of what the speaker wants the addressee to do or refrain from doing something. A request does not assume the speaker's control over the person addressed for example: "Would you type this letter for me, please?", "Do you mind if I use the computer?"

c. Suggestion

Suggestion is the speaker's utterance to give opinion about what the addressee should or not should not do. *Why don't we* and *let's go* are used to state a suggestion to do something together. Suggestions are often tactful ways of giving command, e.g. "Let's go to the movie!", "Why you don't leave me alone", "It's better for you to go there right now".

d. Warning

Warning is the speaker's utterance to tell or inform the addressee about the danger. In warning, there is a threatening and using positive imperative, e.g. "Go there right now or you will be late", "No smoking!"

4. Context of Situation

Context has many contributions in spoken and written language. It functions to help the speaker and hearer or researcher and reader deliver and understand the meaning of utterance. Situational context is understood to be the physical, relatively easily identifiable level related to such factors as whom the participants are, and what the relationship is between them: parent and child, friends, employer and employee, or strangers". (Zhang Yunfei, 1988, p.237). Context of situation is the situation with which the text is uttered. It is environment of the text.

Hymes in Wardhaugh (1998: 242-244) states that there are certain components of speech that the Ethnographer should look for. Hymes suggests that there are certain components of speech and puts them into eight groups called SPEAKING which stands for:

a. Situation

Situation includes the setting and scene. The setting is about physical circumstance of communicative event, including the time and place. Setting refers to time and place in which a speech act takes place (Hymes, 1974: 60). The scene is the psychological setting which refers to the kind of speech event taking place according to culture definition as formal or informal, serious or festive.

b. Participants

Participants are the second factor that consist of at least four participants; role, addresser, addressee, hearer or audience who are involved in a conversation. It deals with who is speaking and who is the speaking to. The social factors such as age, gender, status, social distance, and role or profession of the participants have also to be considered.

c. Ends

Ends refer to purpose the speech events and speech acts. This purpose can be divided into outcome and goal. Outcome is defined as the purpose of the events from a culture point of view. Goal is defined as the purpose of the individual participants.

d. Act Sequence

Act sequence refers to the message of the speech event or speech act. It consists of message form and content. Message form deals with how something is said by the participants, whereas message content deals with what the participants talk about or it is simply called a topic of a conversation.

e. Key

It is the fifth component that refers to the tone manner or spirit in which an act event is performed. Hymes (1974) adds that key also refers to the feeling, atmosphere, and attitude. Manner, feeling, and attitude are used in reference to the situation.

f. Instrument

Instrument includes both channel form of speech, Hymes (1974) defines channel as the way a message travels from one person to another. It refers to the medium of transmission of speech. Generally, the mediums to transmit message are by oral or written, but message can also be transmitted by such means as telegraph, semaphore, and smoke signal or drumming. Meanwhile, Hymes says that form of speech acts with language and subdivisions, dialects, codes, varieties, and registers.

g. Norms

Norm of communication, by Hymes, includes both interaction and interpretation. Both of them are determined by cultural aspects of certain community. Norms of interaction refers to an underlying set of non-linguistic rules which governs when, how, and how often speech occurs which is commonly have by all communities and varies from one culture to another. Norm of interpretation is more or less what we mean by the expression 'reading between the lines'. It involves trying to understand what is being conveyed beyond what is in actual words used.

h. Genre

Genre refers to categories like poems, myths, proverbs, lectures and commercial messages. Genre often coincide with speech events, but have to be distinguished from speech event since a speech genre can occur in more than one kind of speech event.

5. The Form of Directive Speech Act

There are three ways of expressing the directive speech act; they will be described as follows (Yule, 1996: 54):

a. Imperative

Imperative is one of directive forms. The imperative is “the grammatical form directly signaling that the utterance is an order” (Tsui, 1994: 204). According to Lado (1986: 43) “imperative is a sentence or an utterance used to give command, state polite request by giving direction”. In request, it is usually stated by the word *please*.

Generally, the use of imperative form of directive utterance occurs in the conversation between participants who have close relationship and between superior to his subordinate.

Kridalaksana (1984: 50) states that imperative sentence is a sentence containing commands or prohibitions, in writing it is usually noted by (.) or (!). It means that imperative sentence is used to command, whether it is to command ourselves or someone else. If the imperative sentence is used orally, the intention usually use (.) or (!) as its sign.

b. Interrogative

Interrogative sentence is a sentence that is used to ask a question (Martin, 1984:31). Interrogative types of directive utterance are usually applied by softening the utterance; it may either use modal (can, may, must, shall, will, etc) or no modal. Making request by using interrogative forms especially with modals can make the utterance polite. This form is necessary to be applied in the daily communication, since it can soften the utterance so the hearer will be interested in the utterance and gives respect to the speaker.

c. Declarative

The last type of directive utterance is declarative sentence, it is a sentence that is used to make a statement. Declarative can be uttered in formal or informal situation and either between intimate or distant participants. In declarative type of directive utterance, there is a clear statement of wish or desire expressed by the speaker. Declarative types of the directives utterance involve embedded agent and hint.

6. Movie

According to Marcel Danesi (2010: 134) movie is a text that contains a series of photographic images that lead to the illusion of movement and action in real life. It is produced by recording the picture or photographic images cameras, and some by creating images by animation techniques and visual effect, and also some music.

According to Hornby in Oxford Dictionary (1987: 554) movie is a motion picture. It means that by watching movie, we are watching the picture which can move or change from one picture to other picture. Moreover, there are also insert values such as moral values, educational values and other values.

7. Synopsis of the film



Kung Fu Panda 3

Master Oogway is residing in the Spirit Realm. There, he is attacked by Kai, a large yak who was Oogway's ally, but turned against him 500 years ago. At the Jade Palace, Po, Tigress, Monkey, Mantis, Viper, and Crane order lunch at Mr. Ping's noodle shop, and then go back up the mountain.

Po is at home taking a bath, and he gets interrupted by Mr. Ling, his adopted father. Po tells him what happened earlier, and that he can't be a teacher. A pig pokes his head in and tells them that someone is about to beat Po's dumpling-eating record. They go downstairs, but can't see who is eating

the dumplings. Once the record is broken, Po sees that it is another panda (Li Shan), bigger even than him.

In the scroll room, Shifu finds a scroll that has information about Kai, written by Oogway. "Long ago I had a brother in arms. I was an ambitious young warrior leading a great army. And fighting by my side was Kai, my closest friend. One day we were ambushed. I was badly wounded. My friend carried me for days, looking for help. until we came upon a secret village, high in the mountains. An ancient place of healing. A village of pandas."

The next morning, Li and Po head for the village, and Shifu sends Crane and Mantis to find Kai, telling them not to engage him. They get to the palace, which is behind a giant wall of ice. Li pulls a string, and a bucket comes down. The three of them climb in and are hoisted up into the clouds. Po sees a lush green village with pandas everywhere.

The next day, Po finds some pandas playing with a jianzi, and he joins in and kicks it, sending it straight to Grandma Panda, conking her in the head. They quickly roll away. Li points to Dim and Sum, standing next to two trees with a hammock strung between them. They get into the hammock, and then Li pulls back the trees and launches them up the hill. Awestruck, Po does likewise. Mr. Ling tries to lure him away with food, but Po ignores him.

8. Previous Related Studys

In conducting this research, the researcher needs the other researches that have been made by the other researchers. The first research is conducted by IrA Dwi Rahayu (2012) entitled "An Analysis of Expressive Speech Acts in the Film

Entitled Confession of a Shopaholic (Pragmatic Approach)”. This research analyzes how the expressive speech acts occur in the film entitled Confession of a shopaholic. She found 10 kinds of expressive speech acts. They are pleasure, pain, like, dislike, joy, sorrow thanking, apologizing, welcoming, and congratulating.

The second research is “The Analysis Politeness and Impoliteness Expression of Characters in Kung Fu Panda Film”, by Norhidayenti from English Education Department, Faculty of Tarbiyah and Teachers Training. The problem formulations of this research are: (1) What are politeness and impoliteness expression of characters in Kung fu Panda Film, (2) What are the situations when the characters show politeness and impoliteness expression in Kung fu Panda Film? Based on the research, the researcher concludes that: (1) Politeness expression that used by the characters in Kung fu Panda film are apology, thanking someone, advising, ordering an offer, greeting, confessing, compliment, and sympathy which is including modesty and generosity in every expression to make others feel good. Impoliteness expression that used by characters are mostly underestimate someone with physical appearance and using negative adjective, disagreement and sarcasm, it makes others feel not convenient. (2) The situations when the characters used politeness expression are making a mistake, accepting help, offering help, praising someone, meeting recently, ending conversation, and talking to older people. The situations when the characters used impoliteness expression are the mood that bad, angry, dislike, panic, disagreeing.

The third research is a journal by Lidia Oktoberia (2012) “Directive Speech Acts Used In Harry Potter And The Deathly Hallows Movie Script Bride

Wars”, from Program Study English Language and Literature FBS Padang State University. This study took two films of a kind intended to compare directive in two films of different types. Researcher found that the use of directive speech act command or more dominating the form of an order from the use of acts another said the manifold fiction movie. From the results of research in the movie genre fiction in the form of the use of speech acts Order to dominate; because it is fiction movie shows of force of each character with a very clear.

The fourth is “Pragmatics Study on Commissive Utterance in Barack Obama Campaign Speeches in 2014”, by Anik Wulandari (2016). This research found four form of commissive utterance found in the research, namely threat, promise, warning, refusal; consist of 3 of threat, 26 of promise, 12 of warning, 9 of refusal.

The last is “An Analysis of Directive Illocutionary Acts in Archer’s Utterance in the Movie Blood Diamond by Edward Zwick & Marshal Herskovits”, by Hesti Sundari (2009). From Faculty of Languages and Letters Dian Nuswantoro University, Semarang. This research found seven types of Directive Illocutionary Acts, there are Asking (38, 72%), Commanding (19, 35%), Requesting (12, 90%), Suggesting (12, 90%), Begging (6, 45%), Adjuring (6, 45%), and Forbidding (3, 23%).

The previous researches above are similar to the research that the researcher conducts in speech act aspects. The differences of this research from previous researches is in the focus and object of the research. The research focus on analyzing the use speech acts including directive speech

acts based on Searle category and form of speech acts in every utterances in *Kung Fu Panda 3 Movie*. The object in this research is movie entitled *Kung Fu Panda 3 Movie*.

CHAPTER III

RESEARCH METHODOLOGY

This chapter presents with the research method, The Research Design, The Data and Data Source, The Technique of Collecting Data, The Trustworthiness of the Data, and the last The Technique of Analysis Data.

A. The Research Design

The research uses qualitative method. Qualitative method is a research procedure, which produces descriptive data in the form of written or oral words from people and their behavior that are observed (Bogdan and Taylor in Moleong, 2004:4). According to Bogdan and Biklen (1982: 28) the data collected is in the form of words or picture rather than numbers.

The data is analyzed by using context analysis. According to Guba and Lincoln (in Moleong, 2004: 220) content analysis is an analysis using any technique that is used to draw a conclusion by discovering message characteristics objectively and systematically.

Guba and Lincoln (in Moleong, 2004: 221) explain that content analysis should follow five basic principles. Firstly, the process of analysis the data follows a certain rules. Every step is based on the rule and procedure explicitly. Secondly, the analysis process is systematic. Thirdly, it should tend to present generalization result. It produces something relevant and theoretically. Fourthly, it concerns with manifest content. It means that if the researcher would draw a conclusion, it should be the content of brief document.

The last one, analyzing data uses qualitative analysis. It means that research does not deal with numerical measurement and also statistics procedure.

B. The Data and Data Source

In conducting this research, the researcher employed a movie entitled *Kung Fu Panda 3* as the source of data. The data of this research is directive speech acts in the form of phrase, clause and sentence that can be determined in directive speech acts. The data were dialogue containing directive speech acts that are spoken by the characters in *Kung Fu Panda 3* Movie.

Kung Fu Panda 3 is a 2016 3D American-Chinese computer-animated action comedy martial arts film, produced by DreamWorks Animation, and distributed by 20th Century Fox. It was directed by Jennifer Yuh Nelson and Alessandro Carloni. The film was written by Jonathan Aibel and Glenn Berger, produced by Melissa Cobb, and executive producer is Guillermo del Toro.

C. The Research Instruments

The main instrument of this research was the researcher herself because it was a descriptive qualitative research. According to Moleong (2004: 163), the characteristic of qualitative research is using the researcher or with help of other people as the instrument of the research. Moleong also states that in qualitative research, the researcher is a planner, data collector, analyst, data interpreter and reporter of research result (2004: 168).

D. The Technique of Collecting Data

The data in this research study were collected from *Kung Fu Panda 3* movie's that was directed by Jennifer Yuh Nelson and Alessandro Carloni. The technique of collecting data will be described as follows.

1. The researcher watched and replayed the movie entitled *Kung Fu Panda 3* several times in order to understand the whole story by using a laptop.
2. After the researcher watched and replayed *Kung Fu Panda 3* the researcher finds the script of the movie from the internet. (<http://www.yifysubtitles.com/subtitles/kung-fu-panda-3-2016-blurayx264-harsha-english-87426>)
3. The researcher compared the script from internet with the dialogue in the movie of *Kung Fu Panda 3* to checking the dialogue in the movie.
4. The researcher determined the parts of the dialogue that presented the use of directive speech acts (command, request, suggesting and warning)
5. The researcher transcribed the dialogue that presented use of directive speech acts (imperative, interrogative, declarative).
6. Giving codes to each datum in order to be easy in analyzing the data. The coding of the form of directive speech acts as follows:

01/(W)/DEC/M00:03/Po

The explanation of the data reduction mentioned above is:

- a. The use Arabic number to number data 01 means that the data are number 01.

b. The use of abbreviation with Roman words in capital characters in bracket to show the kinds of directive speech acts. The abbreviation is as follows:

(C) Commanding

(R) Request

(S) Suggesting

(W) Warning

c. The use of abbreviation with Roman words in capital characters to show the form of directive speech acts. The abbreviation is as follow:

a) IMP means Imperative

b) INT means Interrogative

c) DEC means Declarative

d. The use of abbreviation with Roman words in capital characters and use Arabic number to show the time of directive speech acts and form of directive speech acts appears.

e. The use of the name of the character is to show the performer of the directive speech acts. For instance, Po refers to the character Po.

01/(W)/DEC/M00:03/Po means that it is the datum number 01 that contain command/order and contains of imperative in the 00:03 minutes from the film *Kung Fu Panda 3* movie and Po is the performer of directive speech acts.

E. The Trustworthiness of the Data

In this research, researcher must obtain data are valid. In qualitative research, there are some ways that can be chosen to develop the trustworthiness the data. According to Moleong (2004: 324) there are four criteria to check the data validation, there are:

1. Credibility is aimed at achieving the data validation through carefully and comprehensively watching and rewatching the selected data in accordance with the research question so that the data can be considered credible (Moleong 2004; 324).
2. In using transferability, the researcher had to provide all information needed the watchers in understanding the finding the information was obtained through watching, interpreting, and analyzing *Kung Fu Panda 3* movie's manuscript.
3. Moleong (2004: 324) also states that in dependability, the researcher watched the data carefully and frequently in order to understand the whole story of *Kung Fu Panda 3* movie and to make correct interpretation.
4. Conformability is a teaching to determine the objectiveness of the research by making discussion with other researcher or order advisor and asking the expert about the validity of the data.

F. The Technique of Analyzing Data

After collecting the data, the researcher implements some steps to analyze the obtained data as follows:

1. Finding the Speaker's utterances in the form of directive speech act from the dialogue in the movie.
2. Categorizing and applying the theories related to the problem and anything needed based on the purpose of the study. In this case, the researcher uses speech act theory to identify the directive speech acts from the speaker's utterances such as commanding/ordering, requesting, suggesting, inviting, and warning/prohibiting.
3. Analyzing the forms of the directive speech acts by referring to the grammatical form (imperative, interrogative, declarative) based on the theory.
4. Discussing the data from the data analysis in research finding based on the theory.
5. Drawing conclusion from the data analysis and giving suggestion.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. The Research Finding

The research finding contains some findings based on the problem statements of the research. There are finding the kind of directive speech acts those occur in *Kung Fu Panda 3* movie and finding the form of directive speech acts those occur in *Kung Fu Panda 3* movie.

The researcher describes the directive speech acts uttered in the movie entitled *Kung Fu Panda 3* movies by using type of meaning viewed from locutionary act, illocutionary act, and perlocutionact. The researcher also uses the Speaking Formula by Dell Hymes. The detailed information can be seen in the finding below:

In this research, the researcher find 4 kinds of the directive speech acts from *Kung Fu Panda 3* movie namely, 54 data belong to command, 11 data belong to request, 9 data belong to suggestion, and 8 data belong to warning. So, the amount totals of data are 82.

The researcher finds five kinds of directive speech acts based on the data. The kinds of directive speech acts can be described in the table below:

No.	Classification of directive	Total data	Percentage	Data Number
1.	Command	54	65.85%	03, 08, 09, 10, 11, 14, 15, 16, 17, 18, 20, 21, 22, 24, 27, 28, 29, 30, 32, 33, 34, 37, 39, 41, 44, 47, 48, 50, 51, 53, 54, 56, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71, 72, 73, 74, 75, 76, 77, 78, 80, 81
2.	Request	11	13.41%	02, 07, 12, 19, 23, 31, 42, 46, 49, 79, 82
3.	Suggestion	9	10.98%	04, 05, 06, 14, 37, 39, 44, 56, 58
4.	Warning	8	9.75%	01, 26, 27, 30, 36, 41, 42, 46, 53
	Total	82	100%	1 – 82

Based on the data above, in the *Kung Fu Panda 3* movie, there are fifty-four data belongs to command; the code numbers are 03, 08, 09, 10, 11, 14, 15, 16, 17, 18, 20, 21, 22, 24, 27, 28, 29, 30, 32, 33, 34, 37, 39, 41, 44, 47, 48, 50, 51, 53, 54, 56, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71, 72, 73, 74, 75, 76, 77, 78, 80 and 81. Elaven data belong to request, with the code numbers are 02, 07, 12, 19, 23, 31, 42, 46, 49, 79 and 82. Nine data belong to suggestion, with the code numbers are 04, 05, 06, 14, 37, 39, 44, 56, and 58. Eight data belong to warning, the code numbers are 01, 26, 27, 30, 36, 41, 42, 46, and 53. The amount totals of data are 82 data. It implies that 65.85%command, 13.41% request, 10.98% suggestion, and 9.75% warning of 100% data.

We can conclude that in this research, the researcher found four the classification of directive speech acts. The majority of the speaker's meaning in

employing directive speech acts in movie script entitled *Kung Fu Panda 3* is command.

In this research the researcher find three forms of directive speech acts occur in the movie entitled *Kung Fu Panda 3*. The three forms of directive speech acts can be described in the table below:

No.	Forms of Directive	Total Data	Presentage	Data Number
1.	Imperative	55	67.07%	03, 04, 06, 08, 09, 10, 14, 15, 17, 18, 19, 20, 21, 22, 24, 25, 27, 28, 29, 30, 32, 33, 34, 35, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 57, 58, 59, 60, 61, 62, 65, 66, 67, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 81.
2.	Interrogative	5	6.10%	05, 12, 31, 46, 82.
3.	Declarative	22	26.82%	01, 02, 07, 11, 13, 16, 23, 26, 36, 37, 38, 39, 43, 52, 54, 55, 56, 63, 64, 68, 69, 80.
	Total	82	100%	1 – 82

Based on the data above, in the *Kung Fu Panda 3* movie, there are fifty-five data belongs to imperative; the code numbers are 03, 04, 06, 08, 09, 10, 14, 15, 17, 18, 19, 20, 21, 22, 24, 25, 27, 28, 29, 30, 32, 33, 34, 35, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 57, 58, 59, 60, 61, 62, 65, 66, 67, 70, 71, 72, 73, 74, 75, 76,

77, 78, 79 and 81. Five data belong to interrogative, with the code numbers are 05, 12, 31, 46, and 82. Twenty-two data belong to declarative, with the code numbers are 01, 02, 07, 11, 13, 16, 23, 26, 36, 37, 38, 39, 43, 52, 54, 55, 56, 63, 64, 68, 69 and 80. The amount totals of data are 82 data. It implies that 67.07% imperative, 6.10% interrogative, and 26.82% declarative of 100% data.

1. Kind of Directive Speech Acts

The researcher found five kinds of directive speech acts in *Kung Fu Panda 3* movie. The researcher only chooses a few examples from the data that is really affected the plot. The description can be seen as below:

a. Command

In this research, the researcher takes 5 samples of 54 data. The researcher only takes 5 data because it is enough to represent command occurring in *Kung Fu Panda 3* movies. Command in this movie is in form declarative and imperative. Command directive speech act in *Kung Fu Panda 3* movie are describe as follow:

1. 08/(C)/IMP/M00:07/Po

The first day Po become a teacher, he asked Monkey to do exercise.



Mantis : Very bad! Very, very bad!

Po : Okay, okay. **Let's switch it up. Monkey! Immovable mountain stance!**

Monkey : Yes, master!

After Master Shifu chooses Po as a teacher, he teaches the five of warriors in hall of exercise. The utterance is in form sentence thus it is imperative. Po has a degree of control to order the five of warriors. Po is in higher status than the five warriors. Thus, the utterance is command.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “Okay, okay. Let's switch it up. Monkey! Immovable mountain stance!”. The illocutionary is command. Po asks Monkey to do his exercise. The perlocutionary is that Monkey doing the exercise.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consists of

setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The utterance above occurs in hall of exercise. The participants are Po as addressor and five warriors as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is Monkey do the exercise that was ordered by Po. The key of the utterance is an order. The dialogue takes place in a tense atmosphere. Po ordered Monkey to do “Immovable mountain stance”. Monkey as disciples do what was commanded by Po. Po order Monkey in high tone and tense manner but the utterance is imperative. In term of instrumentally, the channel is oral speech. The norm of the utterance is Po order Monkey to do his exercise. The genre is informal conversation.

2. 18/(C)/IMP/M00:15/Mr.Ping

Mr. Ping asks Po to get out from the bathtub, which makes him look like a child.



Mr. Ping : Why are you still here taking a bath like a baby? **Get out! Get up! Go, go, go!** Franchise expansion awaits us!
Po : But what about the dragon warrior look-alike contest?
Mr. Ping : Oh, Mrs. Chow always wins that.
Po : And the dragon warrior dumpling-eating contest?

When Po bath in bathtub then Mr.Ping saw it and asks Po to get out from the bathtub. The utterance is in form sentence thus it is imperative. Mr. Ping has a degree of control to order Po. As a father Mr. Ping is in higher status than Po. Thus, the utterance is command.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Mr. Ping utters "... Get out! Get up! Go, go, go! ...". The illocutionary is command. Mr. Ping asks Po to do his command. The perlocutionary is that Po doing the command from Mr. Ping.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The utterance above occurs in Mr. Ping's home. The participants are Mr. Ping as addressor and Po as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is Po doing the command that was ordered by Mr. Ping. The key of the utterance is command. Mr. Ping commands Po in high tone and tense manner. The dialogue takes place in a tense atmosphere. Mr. Ping asks Po to get out from

the bathtub. Po as children do what was commanded by his father (Mr. Ping). Mr. Ping order Po in high tone and tense manner but the utterance is declarative. In term of instrumentally, the channel is oral speech. The norm of the utterance is Mr. Ping order Po to get out from his bathtub. The genre is informal conversation.

3. 31/(C)/IMP/M00:24/Po

When Po was fighting with the masters he instead made a joke, asking one villager to paint him with one of master Kung Fu.



Po : Whoa! I recognize these guys. The master Badger twins, with their crushing double-gong technique! Ow! Yeah, that's the one! And that guy is... No! Master porcupine!

Monkey : I thought he died a hundred years ago.

Po : These guys are legend! **Get a quick sketch of us.** Did you get it? Did you get it? Oh, I blinked. Can we get another one?

Po asks villager to make a painting between him and one of masters Kung Fu. The utterance is in form of imperative . As a Dragon Warrior, Po has a degree of control to order the villagers. Therefore, the utterance is command.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “Get a quick sketch of us”. The illocutionary is command. Po asked villager to painting him with one of master Kung Fu. The perlocutionary is that villager did Po's command to paint him.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the roof when they fight. The participants are Po as addressors and villager as the addressee. The relationship between the addressor and the addressee is close. The end of the utterance is a villager paint Po with one of the Kung Fu master. The key of the utterance is commands, Po commands villager in high tone and tense manner. The dialogue takes place in a tense atmosphere. In term of instrumentally, the channel is oral speech. The norm of the utterance is Po asked villager to paint him. The genre is informal conversation.

4. 63/(C)/DEC/M00:50/Master Shifu

Kai attacked the valley. Kai absorbs all the chi of the masters. Master Shifu asks Tigrees to warn Po that valley was attacked and destroyed by Kai.



- Master Shifu : **No. You must warn Po.**
- Tigress : Master, please.
- Kai : I will show you the true power of chi, brother.
- Master Shifu : No. Oogway, forgive me.
- Kai : Hmm. What do you say, Oogway? Do you forgive him?

Master Shifu asks Tigress to warn Po in secret village. The utterance is in form of declarative. Master Shifu has a degree of control to order Tigress, because he is his Kung fu teacher. So, the utterance is command.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Master Shifu utters “No. You must warn Po.”. The illocutionary is command. Master Shifu asks Tigress to warn Po. The perlocutionary is that Tigress come to secret village to warn Po.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the

key, the instrumentally, the norm, and the genre. The setting of the utterance above is in valley. The participants are Master Shifu as addressors and Tigress as the addressee. The relationship between the addressor and the addressee is close. The end of the utterance Tigress come to secret village to meet Po and warn him about Kai. The key of the utterance is command; Master Shifu commands Tigress in high tone. The dialogue takes place in a bad atmosphere. In term of instrumentally, the channel is oral speech. The norm of the utterance is Master Shifu asks Tigress clearly. The genre is informal conversation.

5. 47/(C)/IMP/M00:36/Mr. Ping

Mr. Ping is not a panda, he is a duck. When he brought food for Po he was teased by the little pandas by giving him many questions about him.



Mr. Ping : I'm not a panda at all.

Villagers : What's that? What's that?

Mr. Ping : My hat. My beak.

Villagers : What's that?

Mr. Ping : My wing.

Villagers : What's that?

Mr. Ping : My dumplings. **No more questions! Go away, kid!**

Here, son. I packed your chopsticks.

Po : Thanks, dad.

Mr. Ping was annoyed because of many questions from the little panda. The utterance is end with exclamation marker (!) thus the utterance is imperative.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Mr. Ping utters "No more questions! Go away, kid!". The illocutionary is command. Mr. Ping asks little panda to not give a question anymore. The perlocutionary is that little panda silent.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the dining table. The participants are Mr. Ping as addressors and little pandas in secret village as the addressee. The relationship between the addressor and the addressee is distant. The end of the utterance is little panda silent. The key of the utterance is command; Mr. Ping commands little panda in highn tone. The dialogue takes place in a good atmosphere. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

b. Request

In this research, the researcher takes 3 samples of 11 data. The researcher only takes 3 data because it is enough to represent request occurring in *Kung Fu Panda 3* movie. Request in this movie is in form interrogative. Request directive speech act in *Kung Fu Panda 3* movie are describe as follow:

1. 13/(R)/INT/M00:07/Po

The first day of teaching the fifth warriors, Po embarrassed he feel not able to teach kung fu, then Master Shifu come to meet him but he comes suddenly makes Po surprised.



Po : **Would you stop doing that?**
Master Shifu : How was your first day teaching?
Po : Humiliating.
Master Shifu : I heard.

Master Shifu came suddenly and make Po surprised, then Po requested that Master Shifu not to do it. The utterance is in form of interrogative because it is begun with modal “would” and followed by

subject “you”. Even as a Dragon Warrior, Po does not have degree of control to order Master Shifu. Therefore, the utterance is request.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “Would you stop doing that?”. The illocutionary is request. Po request Master Shifu to not come suddenly and make Po surprised. The perlocutionary is that Master Shifu did not answer and immediately asked about the first day Po taught the fifth warrior.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the street. The participants are Po as addressor and Master Shifu as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is Master Shifu asked about the first day Po teaches the five warriors. The key of the utterance is Po asked Master Shifu not to surprised him. The dialogue takes place in a good atmosphere. Po speak politely in order to have Master Shifu attention. In term of instrumentally, the channel is oral speech. The norm of the utterance is Po wants Master Shifu not to surprised him. The genre is informal conversation.

2. 32/(R)/INT/M00:24/Po

Po is fight with one of master Kung Fu, he asks villager to recreate his paintings.



Monkey : I thought he died a hundred years ago.

Po : These guys are legend! Get a quick sketch of us. Did you get it? Did you get it? Oh, I blinked. **Can we get another one?**

Po asks villager to recreate his paintings. The utterance is in form of interrogative because it is begun with modal “can” and followed by subject “we”. Even as a Dragon Warrior, Po does not have degree of control to order every villagers. So, the utterance is request.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “Can we get another one?”. The illocutionary is request. Po ask villager to paint him again. The perlocutionary is that villager did Po's request to paint him again.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the valley at roof. The participants are Po as addressors and villager as the addressee. The relationship between the addressor and the addressee is distant. The end of the utterance is a villager painting Po with one of the kung fu master. The key of the utterance is request. The dialogue takes place in a tense atmosphere. Po speaks politely in order to have villager attention. In term of instrumentally, the channel is oral speech. The norm of the utterance is Po asked villager to paint him again. The genre is informal conversation.

3. 47/(R)/INT/M00:34/Little Panda

At the secret village Po meets with another pandas that he had never met before. He meets a little panda that resembles him. The little panda approached Po and took his action figure, then the little panda wanted his action figure.



Little Panda : Oh, stripey baby. So beautiful.
 Po : Oh! Okay, careful with that. That's my action figure.
 Little Panda : **Can I keep her? Can I?**
 Po : No... problem. Of course. Yeah. That's why I brought her. Take good care of her.

Little panda wants Po's action figures. The utterance is in form of interrogative because it is begun with modal “can” and followed by subject “I”. Because little panda is a small panda and she talks to someone who is older than her so, the utterance is request.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Little Panda utters “Can I keep her? Can I?”. The illocutionary is request. Little Panda request Po to give his action figure. The perlocutionary is that Po gave his action figure to Little Panda.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the

key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the secret village. The participants are Little Panda as addressor and Po as the addressee. The relationship between the addressor and addressee is distance. The end of the utterance is Little Panda wants Po's action figure. The key of the utterance is Po gives his action figure. The dialogue takes place in a good atmosphere. Little Panda speak politely in order to have Po attention. In term of instrumentally, the channel is oral speech. The norm of the utterance is Little Panda asking for Po's action figure. The genre is informal conversation.

c. Suggestion

In this research, the researcher takes 3 samples of 9 data. The researcher only takes 4 data because it is enough to represent suggestion occurring in *Kung Fu Panda 3* movie. Suggestions in this movie are in form declarative, imperative and interrogative. Suggestion directive speech act in *Kung Fu Panda 3* movie are describe as follow:

1. 05/(S)/INT/M00:06/Po

Master Shifu wants Po become a teacher for the fifth warriors. He came to the hall of exercise to meet with Po and five warriors and said that from now the teacher for the five warriors is Po, but Po shocked and suggest Master Shifu to choose tigresss.



- Po : Me, teach? I mean, **why not Tigress?** She's always telling everyone what to do.
- Tigress : Be quiet, Po.
- Po : You see what I mean?
- Master Shifu : Tigress is not the dragon warrior. You are.
- Po : Come on, they're the five.

Po suggest Master Master to choose Tigress to be a teacher for the five warriors. The utterance is in form sentence thus it is interrogative. Po suggests Master Shifu as his teacher. So, the utterance is suggestion.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “why not Tigress?”. The illocutionary is suggestion. Po suggest Master Master to choose Tigress to be a teacher. The perlocutionary is that Master Shifu think that idea is nonsense, because Po is the dragon warrior not Tigress.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the

key, the instrumentally, the norm, and the genre. The setting of the utterance above is in hall of exercise. The participants are Po as addressor and Master Shifu as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Master Shifu still choose Po become a teacher. The key of the utterance is suggestion. The dialogue takes place in a good atmosphere. Po suggest Master Shifu in low tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

2. 39/(S)/DEC/M00:29/ Master Shifu

The return of General Kai makes people worried and afraid, only master of chi can stop him, and in the secret village Po can learn it. Po had to go to the secret village with Li Shan to teach it but Mr. Ping did not agree. Master Shifu as Po's kung fu teacher suggest Po have to go to the secret village.



Mr. Ping : No, you can't take Po away from me. No, no. I want a second opinion. Shifu, open another scroll or something.

Master Shifu : **I think he should go.**
Mr. Ping : Fine, a third opinion. Monkey? Viper? Tigress?
Po : Dad, you heard what Shifu said, Oogway said.
This guy can only be stopped by a master of chi. And I can only master chi by knowing who I really am. Well, I'm a panda.

Master Shifu thinks that Po should go to the secret village to learn chi techniques. The utterance is in form sentence thus it is declarative. Master Shifu suggests Po as his student. This utterance is suggestion.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Master Shifu utters "I think he should go". The illocutionary is suggestion. Master Master suggest Po to go to secret village to learn chi techniques. The perlocutionary is that as a dragon warrior Po must protect the valley and all of villager, he go to the secret village and learn chi techniques.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the library. The participants are Master Shifu as addressor and Po as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Po goes to the secret village and learns chi techniques. The key of the utterance is suggestion. The dialogue takes place in a tense

atmosphere. Master Shifu suggest Po in low tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

3. 56/(S)/DEC/M00:41/ Li Shan

Po started to learn about being a real panda, he learned how to live like a panda that he had never did before. When he learns to be a panda he makes the mistake of throwing things into an old panda, then Li Shan suggest him to escape by rolling over.



Li Shan : Let's go!
Po : I got it! Ka-blam!
Villagerrrs : Whoa!
Po : Uh. Grandma panda, heads up!
Villagerrrs : Hello! Ow!
Po : Oh. Uh-oh.
Li shan : **We better roll.**

Li Shan suggest Po to roll over before the old panda knows that Po is throwing things at her. The utterance is in form sentence thus it is declarative. Li Shan has a degree of control to ordered Po and little

Pandas. Li Shan suggests Po as his son. Thus, the utterance is suggestion.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Li Shan utters “We better roll”. The illocutionary is suggestion. Li Shan suggest Po to do roll over. The perlocutionary is that Po doing the instruction.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the secret village. The participants are Li Shan as addressor and Po as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Po does the roll over. The key of the utterance is instruction. The dialogue takes place in a tense atmosphere. Li Shan suggest Po in low tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

d. Warning

In this research, the researcher takes 3 samples of 8 data. The researcher only takes 3 data because it is enough to represent Warning/ Prohibition occurring in *Kung Fu Panda 3* movies. Warning in this movie

are in form declarative and imperative. Warning directive speech act in *Kung Fu Panda 3* movies are describe as follow:

1. 26/(W)/DEC/M00:24/ Po

Po with Li Shan coming to the hall of warrior to see the antiques. Po warns Li Shan not to touch anythings around them.



Po : Dad, what are you doing? **We're not supposed to touch anything!**

Li Shan : Oh, sorry, sorry. Should I put it back!

Po : Yeah, you probably should.

Li Shan put back the antiques that he touched. The utterance is end by the exclamation marker (!) thus it is declarative. Po warns Li Shan not to touch anythings around them. Thus, the utterance is warning.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Po utters “We're not supposed to touch anything!”. The illocutionary is warning. Po warns Li Shan

not to touch anythings around them in hall of warriors. The perlocutionary is that Li Shan put back the antiques that he touched.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the hall of warriors. The participants are Po as addressor and Li Shan as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Li Shan put back the antiques that he touched. The key of the utterance is warning. The dialogue takes place in a good atmosphere. Po warns Li Shan in low tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

2. 30/(W)/IMP/M00:24/ Li Shan

Kai takes all the chi from all the kung fu master and makes it jombies to destroy the valley. When the jombies attack the valley, Po fights them. Then Li Shan who never saw the fight was worried with Po and warns Po to be carefull.



Po : Jombies! Jinx!
 Po and Monkey : Jombies! Jinx! Ow!
 Li Shan : **Lotus, be careful!**
 Po : It's okay, dad, I do this every day!

Li Shan warns Po to be carefull when he fihgt with the jombies. The utterance is end by the exclamation marker (!) thus it is imperative. Li Shan warns Po to be carefull. Therefore, the utterance is warning.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Li Shan utters “Lotus, be careful!”. The illocutionary is warning. The perlocutionary is that Po responds not seriously because he usually fights.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the valley. The participants are Li Shan as

addressor and Po as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Po responds not seriously because he usually fights. The key of the utterance is warning. The dialogue takes place in a tense atmosphere. Li Shan warns Po in high tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

3. 53/(W)/DEC/M00:34/ Viper

Master Shifu told Mantis and Viper to seek General Kai, but Master Shifu forbade them to not attack Kai. Viper and Mantis find where Kai is, Viper reminds Mantis not to attack Kai.



Master Chicken : We've tracked them here.

Master Bear : Stop! They must be in there.

Viper : **Master Shifu strongly advised us... Not to engage.**

Mantis : We've gotta get in there.

Viper forbids Mantis to not attack Kai, but Mantis still attack him. The utterance is in form of declarative. Viper warns Mantis not to

engage Kai, but he tetap menyerang. Viper tells Mantis importance of the things so the utterance is warning.

The directive speech acts in utterance above is analyzed by locutionary act, illocutionary act, and perlocutionary act. From the utterance above the locutionary is that Viper utters “Master Shifu strongly advised us... Not to engage.”. The illocutionary is warning. Viper warns Mantis not to engage. The perlocutionary is that Mantis still attacking Kai.

The situation of the directive speech act in the utterance above is analyzed by context of situation. The context of situation consist of setting, the participants, the end of speech act, the act of sequence, the key, the instrumentally, the norm, and the genre. The setting of the utterance above is in the Kai’s place. The participants are Viper as addressor and Mantis as the addressee. The relationship between the addressor and addressee is close. The end of the utterance is that Mantis does not listen Viper says, he fights General Kai. The key of the utterance is prohibition. The dialogue takes place in a tense atmosphere. Viper warns Mantis in high tone and tense manner. In term of instrumentally, the channel is oral speech. The genre is informal conversation.

4. Form of Directive Speech Acts.

There are three ways of expressing directive speech acts, as imperative, interrogative, and declarative.

a. Imperative (55 utterances)

Imperative are generally expressed in order and command (Holmes, 1992: 290). In imperative sentence only the predicate is expressed. The simple form of the verb, regardless of person or tense. 43 data imperative used in command, 4 in request, 3 in suggestion, 5 data in warning.



28/(C/O)/IMP/M00:23/Po

Tigress : The valley's under attack.

Li Shan : Son? Under attack ?

Po : This is perfect! Now you can see what being the dragon warrior's all about! **Follow me!**

“Follow me!”

The utterance is uttered by Po to Li Shan. The utterances takes place in the hall of heroes when Po commands Li Shan to follow him.

The relationship of Po and Li Shan is close, because Li Shan is Po's father.

The directive above is verb phrase *follow me*. In the part of speech the word *follow* holds position as verb. In this utterance, the word *me* is positioned as a noun that follows the word *follow*. This utterance also uses the form of infinitive verb without *to* and ended with the exclamation marker (!). It indicated that this utterance is imperative. Since it is an imperative, it may have meaning that the speaker prohibits the addressee to do something.

b. Interrogative (5 utterances)

Interrogative is viewed more polite than imperative because interrogative is indirect utterance, so in expressing directive utterance the speaker does not only to get information about something but also direct something to the hearer indirectly. Interrogative types of directive utterance are usually applied by soften the utterance it may either use modal (can, may, must, shall, will, etc) or no modal. 4 data interrogative used in request and 1 data in suggestion.



82/(R)/INT/M01:21/ Master Shifu

Master Shifu : The student has truly become the tea... Wait.

Where did you get that?

Po : Oh, this. Oogway gave it to me in the spirit realm.

Master Shifu : Oh... of course he did.

Po : I think I mastered chi.

Master Shifu : Oh... Of course you did. **Can you teach me?**

“Can you teach me?”

The utterance above is uttered by Master Shifu to Po. It is take place in secret village of Panda. The utterance is by Master Shifu ask Po to teach him about technique of chi.

The interrogative above is interrogative with modal because it begun with the modal *can* and follow by subject *you* and verb 1 *teach*. The utterance above indicates that the speaker ask the addressee to teach him about technique of chi that is a request to the speaker to do something.

c. Declarative (22 utterances)

The declarative are divided into 2, they are:

1. Hint, if the speaker does not direct the addressee explicitly,
2. Embedded agent, if in the utterance consists of a report or the clear the third person.

11 data declarative used in command, 3 in request, 5 in suggestion, 3 data in warning.



16/(C)/DEC/M00:14/ Mr. Ping

Mr. ping : Nothing? I come home to find you taking a bath with your dolls...

Po : Action figures.

Mr. ping : and instead of adding bath salts to the water, you just added Szechuan peppercorns.

Po : Szechuan what... Oh, oh, my tenders! Oh... Okay, yes, something's wrong.

Mr. ping : There, there, son. **You tell your daddy all about it.** Lift your arm.

“You tell your daddy all about it.”

The utterance above is utterance by Mr. Ping to Po. He wants Po will know how much he is care about him. The relationship is close, because Mr. Ping is Po’s adopted father.

The declarative above is hint, because the speaker does not direct the addressee explicitly. That utterance is begun with subject *you* and verb tell. Thus, the word *your daddy* is the second pronoun person as an object. In the part of speech, that utterance is declarative or statement. That utterance has function not only to give information but also in fact.



45/(C)/IMP/M00:34/Li Shan

LI Shan : **Everyone! Everyone, gather around!** This is my son!

Po : Hello, hi.

Villagers : Cute.

Villagers : He's here!

Villagers : You're here!

“Everyone! Everyone, gather around, This is my son!”

The utterance above is utterance by Li Shan to Everyone in secret village to come and meet with his son (Po). The setting of the utterance is in the secret village at morning.

The declarative above is an embedded agent, because it consist of a report or the clear third person. It is *Everyone*. This utterance may have meaning that the addressor wants adresees that are everyone to come and meet with his son (Po).

B. The Discussion

This subchapter is a discussion. It presents some findings that are gained from all of the data that have been analyzed in the previous subchapters. The findings are arranged based on the problem statements that are presented by the researcher in the first chapter. Thus, the findings are kinds of Directive Speech Acts found in *Kung Fu Panda 3* movie and forms of directive speech acts are found in *Kung Fu Panda 3* movie. Those findings are described in the following explanation:

1. Kinds of Directive Speech Acts found in *Kung Fu Panda 3* movie.

The kinds of directive speech acts found in *Kung Fu Panda 3* movie are proposed by Searle (Yule, 1996: 53-54), namely command, request, suggestion, and warning. From the previous subchapter, it can be noted that the characters in *Kung Fu Panda 3* movie uses all of the kinds of directive speech act that proposed by Searly. Most of them are command (C). While the other three kinds of directive speech acts are request, suggestion and warning can be found too in the movie.

From the total number of 82 directive speech acts, the researcher found 54 utterances are identified as command, 11 request utterances, 9 suggestions, and 8 warnings utterances. It means that 65. 85% of them are command utterances, 13. 41% are request, 10. 98% are suggestion, and 9. 75% are warning.

Command is used in the data 03, 08, 09, 10, 11, 14, 15, 16, 17, 18, 20, 21, 22, 24, 27, 28, 29, 30, 32, 33, 34, 37, 39, 41, 44, 47, 48, 50, 51, 53, 54,

56, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71, 72, 73, 74, 75, 76, 77, 78, 80, and 81. Command is the dominant kind of directive speech acts in *Kung Fu Panda 3* movie. Command become considerable because in this movie the conversations between speaker and hearers with the speakers have higher status is also considerable. The reason speakers employing commands directive speech acts are to show power and to give strong order. Command is uttered to get someone to do something. Hare has termed issuing an imperative sentence or an issued imperative sentence itself as a command (Hare, 1952: 6).

Request is used in the data 02, 07, 12, 19, 23, 31, 42, 46, 49, 79, and 82. Request is an expression of what the speaker wants the addressee to do or refrain from doing something. A request does not assume the speaker's control over the person addressed (Kreidler, 1998: 190-191). In request, the hearer can either obey or refuse it. As same as with command, the request expression is influenced by social status. Commandly, request is employed by speaker who has lower status or authority. However, in a particular context, request also employed by speaker who has high authority.

Suggestion is used in the data 04, 05, 06, 14, 37, 39, 44, 56, and 58. Suggestion is the speaker's utterance to give opinion about what the addressee should or not should not do. Suggestion in this movie showing about the care speaker to hearer. The term of suggestion means speaker gets hearer to do some actions which speaker believes his utterances will benefit for hearer (Searly in Alicia, 2005: 168). Speakers give opinion beneficial to

the hearer. The reason speakers employing suggestion directive speech act are to show solidarity and to show attention.

Warning is used in the data 01, 26, 27, 30, 36, 41, 42, 46, and 53. Warning is the speaker's utterance to tell or inform the addressee about the danger. The same boat with suggestion utterances, warning utterances is uttered by speaker which speaker believes it will give benefit for hearer/addressed (Tsui in Kreidler, 1998: 193). Warning in this movie show about the safety of the hearer. In this movie warning only happens in crucial situation involving someone prosperity. The reason speakers employing warning directive speech acts are to show caring salvation. By uttering warning, speaker hopes that the hearer can avoid and realize about something bad and disadvantageous for them.

In this research, the researcher uses pragmatic analysis especially locution, illocution, and perlocution. In short, according to Yule (1996: 48) locution act is the basic act of utterance. Meanwhile illocution act is performed via the communicative force of an utterance. The last one, the perlocution act is the act of affecting something.

2. Forms of directive speech acts are found in *Kung Fu Panda 3* movie.

According to Yule (1996: 54) "a different approach to distinguishing type of speech act can be made on the basis of structure (declarative, interrogative, and imperative)". The result of data analysis of this study has shown that the imperative sentence of form are found in *Kung Fu Panda 3* movie. This form occupies highest score than others. It occurs 55 data

(67.07%). This indicates that the form of directive speech acts in Kung Fu Panda 3 movie supports the idea of the main character to use imperative sentence as encouraging to state the directive speech acts. Besides, it has a function to express order and request.

As found in Kung Fu Panda 3 movie's utterances, the characters intentionally utter the directive speech acts by using this form in order to express the characters' feeling. This indicates that this form is important and it is used widely in everyday conversation when interlocutors request and order each other to do or not to do things. As the directive speech acts utterances delivered by characters in Kung Fu Panda 3 movie, it utters with high intonation in order to get the hearer's attention.

"Imperative is the grammatical form directly signaling that the speech act is an order" (Tsui, 1994: 204), the use of imperative form of directive speech act occurs in the conversation between participants who have close relationships and between superior to his subordinate. The imperative sentence of characters in Kung Fu Panda 3 movie's utterances consists of 55 data; they are data 03, 04, 06, 08, 09, 10, 14, 15, 17, 18, 19, 20, 21, 22, 24, 25, 27, 28, 29, 30, 32, 33, 34, 35, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 57, 58, 59, 60, 61, 62, 65, 66, 67, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79 and 81.

Data 01, 02, 07, 11, 13, 16, 23, 26, 36, 37, 38, 39, 43, 52, 54, 55, 56, 63, 64, 68, 69, and 80 show the declarative sentence used by characters when they utter directive speech acts. The use of this form is not influenced by the

social status or distance because it functions to give more information related to the directive speech acts.

Moreover, this form can be categorized as a hint and embedded. Hint, if the speaker does not direct the addressee explicitly. Embedded agent, if in the utterance consists of a report or the clear the third person. Declarative is used to make a statement. According to Yule (1996: 55) “a declarative used to make statement is a direct speech act, but a declarative used to make a request is an indirect speech act”. Declarative can be uttered in formal or informal situation and either between intimate or distant participants.

Data 05, 12, 31, 46, and 82 show the interrogative sentences used by characters in Kung Fu Panda 3 movie. “Interrogative sentence is a sentence that is used to ask a question” (Martin, 1984:31). The researcher clasifies these data into interrogative sentences because they contain question marks and the utterances it may either use modal (can, may, must, shall, will, etc) or no modal. Although this type occupies third percentege, it reflects the importance of this language form, which is often used to elicit information especially for the hearer’s response. One of piece of information about interrogative sentence is the punctuation that goes along with these sentences. However, all sentence must have and mark.

According to Holmes (2001: 261) “imperative are generally expressed in order and command”. The declarative and interrogative are viewed more polite than imperative, because both of them are indirect directive utterance, so in asking other person to do something they utter indirectly. That way is

considered to make an utterance softer and more polite. According to Holmes (2001: 261) “attempts to get people to do something tend to use interrogative or declarative”. While imperative is directive utterance in asking other person they express directly. “Indirectly speech acts are generally associated with greater politeness in English than direct speech acts” (Yule, 1996: 56).

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the research findings and discussion in chapter IV, there are two conclusions which can be described as follows:

1. The Types of Directive Speech Acts in *Kung Fu Panda 3* movie.

The researcher finds four types directive speech acts in *Kung Fu Panda 3* movie. The researcher uses three types of meaning viewed from locutionary act, illocutionary act, and perlocutionary act. The researcher also uses the Speaking Formula by Dell Hymes to explain more about the kinds of directive speech acts. The researcher finds 4 kinds of directive speech acts that utter in *Kung Fu Panda 3* movies. Namely, 54 data (65.85%) belong to command, 11 data (13.41%) belong to request, 9 data (10.98%) belong to suggestion, and 8 data (9.75%) belong to warning. So, the amount totals of data are 82.

a. Command (54 utterances)

The use of command is 54 utterances (65.85%). The speaker of command is generally has higher position and authority than hearer. Thus, hearer has limited option to disobey the command.

b. Request (11 utterances)

The use of request is 11 utterances (13.41%). Request commonly used by low position to ask hearer from high position to do something.

Further, the participant can be from equal and higher position. The purpose of request utterance commonly benefits for the speaker.

c. Suggestion (9 utterances)

Suggestion was used 9 utterances (10.98%). Speaker of suggestion commonly has higher authority. Further, the participant can be from equal and low authority. The purpose of suggestion utterance is to benefit for hearer.

d. Warning (8 utterances)

Warning was used 8 utterances (9.75%). The purpose of warning commonly benefit for hearer.

2. Form of Directive Speech Acts

In this research, the researcher knows that directive speech acts can be expressed in three forms. They are imperative, interrogative, and declarative. Those were divided into imperative 55 data (67.07%), they are 43 data imperative used in command, 4 in requests, 3 in suggestion, 5 data in warning. Interrogative 5 data (6.10%), they are 4 data used in request and 1 data used in warning. And declarative 22 data (26.82%), they are, 11 data declarative used in command, 3 in request, 5 in suggestion, 3 data in warning.

a. Imperative (55 data)

The use of imperative is 43 data (67.07%) imperative used in command, 4 in request, 3 in suggestion, 5 data in warning. Imperative are generally expressed in order and command (Holmes, 1992: 290). In imperative sentence only the predicate is expressed.

b. Interrogative (5 data)

The use of interrogative is 4 data (6.10%) used in request and 1 data in suggestion. Interrogative types of directive utterance are usually applied by softening the utterance; it may either use modal (can, may, must, shall, will, etc) or no modal.

c. Declarative (22 data)

The use of declarative is 11 data (26.82%) declarative used in command, 3 in request, 5 in suggestion, 3 data in warning. In declarative type of directive utterance, there is a clear statement of wish or desire expressed by the speaker.

The conclusion deals with and finds four kinds of directive speech acts namely: commands, request, suggestion, and warnings that occur in the movie by looking locutionary, illocutionary, and perlocutionary acts and also use the Speaking Formula by Dell Hymes. Command as the dominant kind of directive speech acts occur in *Kung Fu Panda 3*. The character that use command usually has a higher position and authority than hearer. It can be seen in main character (Po), he mostly used command utterance, it is because he is the master of kung fu and he also has a degree of control over the other characters.

The reason speakers employ commands as directive speech acts are to show power and to give strong order. Request is an expression of what the speaker wants the addressee to do or refrain from doing something.). In request, the hearer can either obey or refuse it. As same as with command, the request expression is influenced by social status. Commandingly, request is employed by

speaker who has lower status or authority. However, in a particular context, request also employed by speaker who has high authority. Suggestion in this movie showing about the care speaker to hearer. Speakers give opinion beneficial to the hearer. The reason speakers employing suggestion directive speech act are to show solidarity and to show attention. Warning is the speaker's utterance to tell or inform the addressee about the danger. Warning in this movie show about the safety of the hearer. In this movie warning only happens in crucial situation involving someone prosperity. The reason speakers employing warning directive speech acts are to show caring salvation. By uttering warning, speaker hopes that the hearer can avoid and realize about something bad and disadvantageous for them.

The form of directive speech acts consists of three types of utterance namely: imperative, interrogative, and declarative. Imperative as the dominant form that occur in *Kung Fu Panda 3*. This indicate that the form of directive speech acts in *Kung Fu Panda 3* movie support the idea of the main character to use imperative sentence as encouraging to state the directive speech acts.




B. Suggestion




The research is done to analyze directive speech acts in *Kung Fu Panda 3* movie using pragmatic approach. Based on the conclusion of the research, the research purposes the following suggestion:




1. To the student of English Letters, the researcher suggests the students of the English Letters to conduct further researcher using another point of view or

another source of data. Since many of the researchers use movies as the sources of data, hopefully, there will be further research on directive speech acts by using the source of data from daily conversation.




2. For the linguistic students, the linguistic students should pay much attention to the concept of pragmatics especially directive speech acts because it requires a deep understanding, as it studies not only the meanings of the words, but also the speaker's meaning through the utterance. By understanding pragmatics, they are able to understand different of speech act performance under particular social condition.
3. For other researcher, other researchers may conduct further research about the directive speech acts since the findings of this research needs to be enriched because the researcher does not cover all of the aspects of directive speech acts and form of directive speech act viewed from pragmatics study.


DN	Second	KDS	FDS	P	Dialogue	Movie
01	00:03:31	(W)	DEC	Oogway	<p>Kai : With your chi, I will finally be able to return to the mortal world. And this time, you won't be there to stop me.</p> <p>Oogway : It was never my destiny to stop you. I have set another on that path.</p> <p>Kai : Then I will find him... And take his chi, too.</p>	 <p>Bukanlah takdirku untuk menghentikanmu.</p>
02	00:05:04	(R)	DEC	Po	<p>Po : AAHHHH! Whoo-hoo! Yee-haw!</p> <p>We'll have two justice platters, please.</p> <p>Monkey : Um... three.</p> <p>Po : Three. And a few tofu buns. Oh, the spicy noodle soup for Tigress. Did you want extra sauce with that?</p>	 <p>Aku mau pesan dua porsi besar keadilan.</p>
03	00:05:17	(C)	IMP	Villager	<p>Villager : Go, dragon warrior! You can do it!</p> <p>Villager : Go, dragon warrior! Defend the valley!</p>	 <p>-Majulah, Kesatria Naga! -Ya, Lindungilah Lembah ini!</p>




04	00:05:53	(S)	IMP	Master Shifu	<p>Master Shifu : Dramatic entrance?</p> <p>Po : Master Shifu.</p> <p>Master Shifu : The dragon warrior is correct.</p> <p>Po : Really? I was just making...Uh, yeah. I mean, yeah. I am.</p> <p>Master Shifu : Before the battle of the fist comes the battle of the mind. Hence, the dramatic entrance.</p> <p>Po : Oh! Nice dramatic entrance. What's the occasion?</p>	
05	00:06:39	(S)	INT	Po	<p>Po : Me, teach? I mean, why not Tigress? She's always telling everyone what to do.</p> <p>Tigress : Be quiet, Po.</p> <p>Po : You see what I mean?</p> <p>Master Shifu : Tigress is not the dragon warrior. You are.</p>	
06	00:06:51	(S)	IMP	Master Shifu	<p>Po : What could I teach them?</p> <p>Master Shifu : There is always something more to learn, even for a master. For instance... Let me show you another move. The dramatic exit. What's that?</p> <p>Po : Wow! Are you kidding me? Where'd he go? Tigress, Mantis, Viper, Monkey, Crane</p>	



07	00:06:55	(R)	DEC	Master Shifu	<p>Master Shifu : There is always something more to learn, even for a master. For instance... Let me show you another move. The dramatic exit.</p> <p>What's that?</p> <p>Po : Wow! Are you kidding me?</p> <p>Where'd he go?</p> <p>Tigress, Mantis, Viper, Monkey, Crane</p>	
08	00:07:31	(C)	IMP	Po	<p>Mantis : Very bad! Very, very bad!</p> <p>Po : Okay, okay. Let's switch it up.</p> <p>Monkey! Immovable mountain stance!</p> <p>Monkey : Yes, master!</p>	
09	00:07:31	(C)	IMP	Po	<p>Po : I mean... Tigress, tornado back flip!</p> <p>Tigress : Yes, master.</p>	




10	00:07:36	(C)	IMP	Po	<p>Po : I mean... Tigress, tornado back flip!</p> <p>Tigress : Yes, master.</p> <p>Po : Oh, no! Fire! Fire! Stop! Sorry! My fault. Crane, go high. I mean low! Low!</p> <p>Mantis : Ah, my claw thingy!</p>	
11	00:07:48	(C)	DEC	Po	<p>Po : Oh, no! Fire! Fire! Stop! Sorry! My fault. Crane, go high. I mean low! Low!</p> <p>Mantis : Ah, my claw thingy!</p> <p>Po : Uh, Viper and Tigress, do,uh, like, a totem pole poison technique! Uh, you two, do a swarming insect bite... With a yellow tail, yellow jacket, spicy tuna... I'm sorry.</p> <p>Tigress : Good job, Po.</p>	
12	00:09:02	(R)	INT	Po	<p>Po : Would you stop doing that?</p> <p>Master Shifu : How was your first day teaching?</p> <p>Po : Humiliating.</p> <p>Master Shifu : I heard.</p>	




13	00:09:31	(S)	DEC	Master Shifu	<p>Po : I could teach that class.</p> <p>Master Shifu : Oh, I knew you couldn't.</p> <p>Po : What? You set me up to fail? Why?</p> <p>Master Shifu : If you only do what you can do, you will never be more than you are now.</p> <p>Po : I don't wanna be more! I like who I am.</p> <p>Master Shifu : You don't even know who you are.</p>	 <p>할 수 있는 것만 하면 발전할 수 없어 Jika kau melakukan apa yang bisa kau lakukan Kau tak pernah jadi lebih hebat lagi.</p>
14	00:13:31	(C)	IMP	Kai	<p>Villagers : Uh...</p> <p>Kai : Okay, I used to work with Oogway.</p> <p>Villagers : Oh, master Oogway! Now, he was a great warrior. We've heard of master Oogway.</p> <p>Kai : Okay, okay, enough. Silence!</p> <p>Villagers : Wise and...</p>	 <p>그만! 닥쳐! Diam !</p>
15	00:13:40	(C)	IMP	Kai	<p>Villagers : Oh, master Oogway! Now, he was a great warrior. We've heard of master Oogway.</p> <p>Kai : Okay, okay, enough. Silence!</p> <p>Villagers : Wise and...</p> <p>Kai : Find Oogway's students, and bring them to me. By the time I am done with them, Oogway...There will be no one left to will even remember your name. Ha ha ha ha!</p>	 <p>우그웨이 제자들을 찾아 내게 데려와 Cari murid Oogway Dan bawa mereka padaku.</p>




16	00:14:50	(C)	DEC	Mr. ping	<p>Mr. ping : and instead of adding bath salts to the water, you just added szechuan peppercorns.</p> <p>Po : Szechuan what... Oh, oh, my tenders! Oh... Okay, yes, something's wrong.</p> <p>Mr. ping : There, there, son. You tell your daddy all about it.Lift your arm.</p> <p>Po : Shifu says I don't know what it means to be the dragon warrior. Now I have to be a teacher?</p>	
17	00:15:10	(C)	IMP	Mr. Ping	<p>Po : Shifu says I don't know what it means to be the dragon warrior. Now I have to be a teacher? I thought I finally knew who I was. If I'm not the dragon warrior, then who am I?</p> <p>Mr. Ping : A teacher? Teaching kung fu? Po, that's a promotion! Take the job, son! And, someday when you're in charge of the whole Jade palace... I can sell noodles in the lobby! Ho-ho!</p>	
18	00:15:17	(C)	IMP	Mr. Ping	<p>Mr. Ping : Why are you still here taking a bath like a baby? Get out! Get up! Go, go, go! Franchise expansion awaits us!</p> <p>Po : But what about the dragon warrior look-alike contest?</p> <p>Mr. Ping : Oh, Mrs. Chow always wins that.</p> <p>Po : And the dragon warrior dumpling-eating contest?</p>	




19	00:16:59	(R)	IMP	Li Shan	<p>Li Shan : Son?</p> <p>Po : Huh!</p> <p>Li Shan : son! Oh, my gosh, it is you! Well, don't just stand there. Give your old man a hug!</p> <p>Po : I can't believe you're alive!</p> <p>Li Shan : Oh, I thought I lost you forever, little Lotus.</p>	
20	00:17:35	(C)	IMP	Po	<p>Po : Come! Say hi to, um... I don't know-I don't know what I'm supposed to call you.</p> <p>Mr. Ping : I'm pretty sure he said his name is Li.</p> <p>Li Shan : You. Come here. Oh... Thank you, thank you for taking such good care of my son.</p>	
21	00:17:45	(C)	IMP	Li Shan	<p>Mr. Ping : I'm pretty sure he said his name is Li.</p> <p>Li Shan : You. Come here. Oh... Thank you, thank you for taking such good care of my son.</p> <p>Mr. Ping : Your son? Now, hold on just a minute.</p>	



22	00:17:58	(C)	IMP	Li Shan	<p>Mr. Ping : Your son? Now, hold on just a minute. How do we know this stranger is even related to you?</p> <p>Li Shan : Look at that. Our bellies could be brothers!</p> <p>Po : That is so cool.</p>	
23	00:18:02	(R)	DEC	Li Shan	<p>Li Shan : Hey, son, let me teach you how to belly gong.</p> <p>Po : All right. Belly gong.</p> <p>Mr. Ping : They jiggle the same!</p> <p>Po : Jiggle, jiggle, jiggle.</p> <p>Li Shan : It's like looking in a fat mirror.</p>	
24	00:19:04	(C)	IMP	Po	<p>Po : Oh, right, of course! You have no idea. There's so much to show you. You're gonna be so awesomely proud. Come on, come on!</p> <p>Mr. Ping : I'm already awesomely proud.</p>	




25	00:19: 45	(W)	IMP	Po	<p>Po : Totally! But be super careful. Everything's very fragile here. Like the urn of whispering warriors. Someone broke that once.</p> <p>Li Shan : Who?</p> <p>Po : Some idiot.</p>	
26	00:20: 24	(W)	DEC	Po	<p>Po : Dad, what are you doing? We're not supposed to touch anything!</p> <p>Li Shan : Oh, sorry, sorry. Should I put it back!</p> <p>Po : Yeah, you probably should. You look so cool, though. Hoo hoo hoo. How does it feel? Do the hinges hinge? Does it smell like rhino? Does it feel like you're impenetrable? Does it feel like you could take on like a thousand warriors... And rant... And emerge unscathed?</p>	
27	00:22: 50	(C)	IMP	Po	<p>PO : We look exactly the same. Dad, say hi to my friends. Mantis, Tigress, Monkey, Crane, and Viper.</p> <p>Li Shan : Oh, Viper, was it?</p> <p>Monkey : Monkey, sir.</p> <p>Po : They're kind of my best friends. And this... This is master Shifu. Legend.</p> <p>Master Shifu : Uh... it is an honor to meet you, master Panda.</p>	




28	00:23:33	(C)	IMP	Po	<p>Tigress : The valley's under attack. Li Shan : Son? Under attack? Po : This is perfect! Now you can see what being the dragon warrior's all about! Follow me!</p>	
29	00:24:03	(W)	IMP	Li Shan	<p>Po : What's the deal with the green guys? Tigress : Some kind of Jade zombies. Jade zombies? Po : Jombies! Jinx! Po and Monkey: Jombies! Jinx! Ow! Li Shan : Lotus, be careful! Po : It's okay, dad, I do this every day!</p>	
30	00:24:28	(C)	IMP	Po	<p>Po : Whoa! I recognize these guys. The master Badger twins, with their crushing double-gong technique! Ow! Yeah, that's the one! And that guy is... No! Master porcupine! Monkey : I thought he died a hundred years ago. Po : These guys are legend! Get a quick sketch of us. Did you get it? Did you get it? Oh, I blinked. Can we get another one?</p>	




31	00:24:39	(R)	INT	Po	<p>Monkey : I thought he died a hundred years ago.</p> <p>Po : These guys are legend! Get a quick sketch of us. Did you get it? Did you get it? Oh, I blinked. Can we get another one?</p>	
32	00:24:51	(C)	IMP	Master Shifu	<p>Po : Ooo! I'm being choked by master porcupine. This is so cool. Oh! Oh, look. It's you!</p> <p>Master Shifu : Po, focus!</p>	
33	00:24:59	(C)	IMP	Mr ping	<p>Mr ping : Message from the universe." I'll give you a message from the universe. Stay away from my son!</p> <p>Po : Sorry, dad.</p>	




34	00:25:03	(C)	IMP	Mr. ping	<p>Po : Sorry, dad. I'll clean up later. Mr. ping : Whoa, whoa, whoa! Not my good pan! Uh, take this one.</p>	 <p>안돼, 그거 말고 요거로! Jangan pakai wajan kesukaanku. Pakai yang ini.</p>
35	00:25:06	(W)	IMP	Li Shan	<p>Li Shan : Lotus! Watch out! Po : Whoa! Ah! Dad, check out my dumplings of doom. Gotcha. Eh ha ha ha...!</p>	 <p>안꽃아, 조심해 Lotus, awas !</p>
36	00:25:42	(S)	DEC	Po	<p>Po : Is he talking to me? Tigress : Which one? They're all talking. Po : Whoa, you're right. That's so scary. We should try that, too. Maybe it'd be scary back at them. Mantis : Okay, but we gotta plan what we're gonna say first. Otherwise, it won't be scary. It'll just be stupid. Kai : It's not them talking, you idiots! It's me talking through them. Kai!</p>	 <p>우리도 해보자 걸 먹음지도 몰라 Kita juga harus menirunya. Mungkin bisa menakuti musuh.</p>

37	00:28: 57	(C)	DEC	Li Shan	<p>Li Shan : I can teach you, son.</p> <p>Po : Huh! You can do this?</p> <p>Li Shan : Of course. I'm a panda.</p> <p>Po : That must be why the universe sent you here! Okay, so what do I have to do?</p> <p>Li Shan : You have to come home with me.</p> <p>Po : To the secret village?</p> <p>LI Shan : Yes, son. You must rediscover what it is to be a panda. You have to learn to live like a panda, sleep like a panda... Eat like a panda.</p>	 <p>바람 집에 가야 한다 - Kau harus pulang bersama Ayah. - Apa ?</p>
38	00:29: 29	(S)	DEC	Master Shifu	<p>Mr. Ping : No, you can't take po away from me. No, no. I want a second opinion. Shifu, open another scroll or something.</p> <p>Master Shifu : I think he should go.</p> <p>Mr. Ping : Fine, a third opinion. Monkey? Viper? Tigress?</p> <p>Po : Dad, you heard what Shifu said, Oogway said. This guy can only be stopped by a master of chi. And I can only master chi by knowing who I really am. Well, I'm a panda.</p> <p>Mr. Ping : I'll pack you a lunch for the road.</p>	 <p>보내는 게 맞아요 - Kurasa dia harus pergi. - Baik, aku mau pendapat ketiga !</p>




39	00:30:13	(C)	DEC	Master Shifu	<p>Viper : Master, what are we going to do?</p> <p>Master Shifu : You are going to find out where Kai is. Follow the trail of those Jade creatures. But do not engage... For with every foe he faces, Kai becomes stronger.</p> <p>Viper : Why me? Is it because I asked?</p>	
40	00:30:11	(W)	IMP	Master Shifu	<p>Viper : Master, what are we going to do?</p> <p>Master Shifu : You are going to find out where Kai is. Follow the trail of those Jade creatures. But do not engage... For with every foe he faces, Kai becomes stronger.</p> <p>Viper : Why me? Is it because I asked?</p>	
41	00:30:24	(C)	IMP	Master Shifu	<p>Master Shifu : You are going to find out where Kai is. Follow the trail of those Jade creatures. But do not engage... For with every foe he faces, Kai becomes stronger.</p> <p>Viper : Why me? Is it because I asked?</p> <p>Master Shifu : No. It is because you can fly. Go!</p> <p>Mantis : Should have kept your beak shut.</p> <p>Master Shifu : And take Mantis.</p> <p>Mantis : What? Oh, man. Is it because I...?</p> <p>Master Shifu : Yes.</p>	




42	00:32: 12	(R)	IMP	Mr. Ping	<p>Li Shan : We're here.</p> <p>Mr. Ping : Sure looks like a long ways up there. And my son hates stairs. So, let's go home.</p> <p>Li Shan : We're pandas. We don't do stairs.</p> <p>Po : I've waited my whole life to hear those words.</p> <p>Mr. Ping : Rats.</p> <p>Po : Whoa... huh?</p>	
43	00:32: 54	(S)	DEC	Mr. Ping	<p>Po : Whoa... huh?</p> <p>Mr. Ping : This is the secret panda village? No wonder you keep it a secret. If I lived here, I wouldn't tell anyone either.</p> <p>Li Shan : Now you can "whoa."</p> <p>Po : Whoa!</p> <p>Li Shan : Let's go!</p>	
44	00:34: 15	(C)	IMP	Li Shan	<p>LI Shan : Everyone! Everyone, gather around! This is my son!</p> <p>Po : Hello, hi.</p> <p>Villagers : Cute.</p> <p>Villagers : He's here!</p> <p>Villagers : You're here!</p>	




45	00:34: 51	(W)	IMP	Po	<p>Little Panda : Oh, stripey baby. So beautiful. Po : Oh! Okay, careful with that. That's my action figure. Little Panda : Can I keep her? Can I? Po : No... problem. Of course. Yeah. That's why I brought her. Take good care of her. Little Panda : Yes! Stripey baby.</p>	
46	00:34: 54	(R)	INT	Little Panda	<p>Little Panda : Oh, stripey baby. So beautiful. Po : Oh! Okay, careful with that. That's my action figure. Little Panda : Can I keep her? Can I? Po : No... problem. Of course. Yeah. That's why I brought her. Take good care of her.</p>	
47	00:36: 25	(C)	IMP	Mr. Ping	<p>Mr. Ping : I'm not a panda at all. Villagers : What's that? What's that? Mr. Ping : My hat. My beak. Villagers : What's that? Mr. Ping : My wing. Villagers : What's that? Mr. Ping : My dumplings. No more questions! Go away, kid. Here, son. I packed your chopsticks. Po : Thanks, dad.</p>	

48	00:37:41	(C)	IMP	Mei-me	<p>Po : Dad, why does she keep staring at me like... That!</p> <p>Mei-me : Try to keep up.</p> <p>Po : I don't really know how to dance!</p> <p>Mei-me : Of course you do. All pandas dance. I know what you were thinking.</p> <p>Po : You do?</p> <p>Mei-me : "How can one panda be so beautiful?"</p>	 <p>Cobalah kau ikuti aku.</p>
49	00:38:02	(R)	IMP	Po	<p>Po : Ooh, ooh, ooh! Help me, Dads.</p> <p>Li Shan : Yeah, no, you're on your own.</p> <p>Mr. Ping : You're doing great, son.</p> <p>Mei-me : Your turn.</p> <p>Po : Oh! Huh?</p>	 <p>-도와주세요 -미안, 혼자 해결하렴 - Tolong aku, para Ayah ! - Tidak, berupayalah sendiri.</p>
50	00:38:08	(C)	IMP	Mei-me	<p>Po : Ooh, ooh, ooh! Help me, Dads.</p> <p>Li Shan : Yeah, no, you're on your own.</p> <p>Mr. Ping : You're doing great, son.</p> <p>Mei-me : Your turn.</p> <p>Po : Oh! Huh?</p>	 <p>네 차례야 Giliranmu.</p>




51	00:39:04	(C)	IMP	Master Bear	<p>Master Chicken : We've tracked them here.</p> <p>Master Bear : Stop! They must be in there.</p> <p>Viper : Master Shifu strongly advised us... Not to engage.</p> <p>Mantis : We've gotta get in there.</p> <p>Viper : But master Shifu said...</p>	
52	00:39:10	(W)	DEC	Viper	<p>Master Chicken : We've tracked them here.</p> <p>Master Bear : Stop! They must be in there.</p> <p>Viper : Master Shifu strongly advised us... Not to engage.</p> <p>Mantis : We've gotta get in there.</p> <p>Viper : But master Shifu said...</p> <p>Mantis : You're seriously afraid? Even master Chicken's going in there! And he's a chicken.</p>	
53	00:39:35	(C)	IMP	Mantis	<p>Mantis : I'm going in.</p> <p>Viper : Mantis! We have ORDERs not to...</p> <p>Mantis : They need our help! Come on. I'll go high, you go low.</p> <p>Viper : No, wait.</p> <p>Mantis : Fear the bug! All right, you little... Uh-oh!</p>	




54	00:41:16	(C)	DEC	Li Shan	<p>Po : Dad. Dad.</p> <p>Li Shan : What? What? What is it?</p> <p>Po : I'm ready for my first day of panda training.</p> <p>Li Shan : What?</p> <p>Po : You know, learn to be a panda, master chi, save the world!</p> <p>Li Shan : Pandas sleep till past noon. So lesson number one is, "go back to bed."</p> <p>Po : Oh! Of course! Nobody said this was gonna be easy.</p>	
55	00:41:45	(S)	DEC	Li shan	<p>Li Shan : Let's go!</p> <p>Po : I got it! Ka-blam!</p> <p>Villaers : Whoa!</p> <p>Po : Uh. Grandma panda, heads up!</p> <p>Villaers : Hello! Ow!</p> <p>Po : Oh. Uh-oh.</p> <p>Li shan : We better roll.</p>	
56	00:42:02	(C)	DEC	Li Shan	<p>Li Shan : Dim, sum, let's show him how we go uphill!</p> <p>Po : Whoo-hoo! It's beautiful.</p> <p>Mr. Ping : Snack time. Po!</p> <p>Po : Whoo-hoo!</p> <p>Mr. Ping : You can fly?</p> <p>Po : I'm coming in hot!</p>	




57	00:42: 32	(S)	IMP	Li Shan	Li Shan : Feeling relaxed? Po : Totally. Li Shan : Just let yourself fall into it. Po : Got it. I'm fine. I just...	 <p>- Biarkan dirimu berguling sendiri. - Paham.</p>
58	00:42: 47	(C)	IMP	Mr Ping	Mr Ping : Get out of there! Little Pandas : oh... Mr. Ping : Oh! My noodles! Leave my noodles alone. Little Pandas : ha... ha...	 <p>Turunlah dari sana !</p>
59	00:42: 54	(C)	IMP	Mr. Ping	Mr Ping : Get out of there! Little Pandas : oh... Mr. Ping : Oh! My noodles! Leave my noodles alone! Little Pandas : ha... ha...	 <p>Mie-ku ! Jangan ganggu Mie-ku !</p>




60	00:43:03	(C)	IMP	Mr. Ping	<p>Mr. ping : Hey, leave my hat alone!</p> <p>Little panda : We love noodles!</p> <p>Little panda : More noodles!</p> <p>Mr. ping : Oh! Just like my Po.</p>	 <p>Dan jangan sentuh Topiku !</p>
61	00:48:45	(C)	IMP	Master Shifu	<p>Kai : Look at you pathetic fools. Groveling at the feet of Oogway, the magnificent.</p> <p>Tigress : You are not fit to speak his name.</p> <p>Kai : I am not fit, little kitten? I fought by his side. I loved him like a brother. And he betrayed me. Well. Now I will destroy everything he has created!</p> <p>Master Shifu : Go!</p>	 <p>Serang !</p>
62	00:50:00	(C)	IMP	Kai	<p>Monkey : Sorry!</p> <p>Tigress : Shifu.</p> <p>Kai : Bring them to me. Heh, ha ha ha ha!</p> <p>Master Shifu : No.</p>	 <p>- Bawa mereka padaku.</p>



63	00:50: 12	(C)	DEC	Master Shifu	<p>Master Shifu : No. You must warn Po. Tigress : Master, please. Kai : I will show you the true power of chi, brother. Master Shifu : No. Oogway, forgive me. Kai : Hmm. What do you say, Oogway? Do you forgive him? Master Shifu : You may have destroyed the Jade palace... But you will never succeed. There will always be someone to stop you.</p>	
64	00:53: 34	(C)	DEC	Po	<p>Po : Dad! Dad! Li Shan : Okay, who belongs to this one? Po : You need to teach me the secret chi technique now! Li Shan : No, no, I'm afraid you need more time. Everyone, go get your things! Let me help you with that. Po : I don't have more time. I need to learn it now! Li Shan : Sorry, you're not ready. Okay, pack everything! Po : I am ready.</p>	




65	00:53:38	(C)	IMP	Li Shan	<p>Po : Dad! Dad!</p> <p>Li Shan : Okay, who belongs to this one?</p> <p>Po : You need to teach me the secret chi technique now!</p> <p>Li Shan : No, no, I'm afraid you need more time. Everyone, go get your things! Let me help you with that.</p>	
66	00:53:45	(C)	IMP	Li Shan	<p>Po : I don't have more time. I need to learn it now!</p> <p>Li Shan : Sorry, you're not ready. Okay, pack everything!</p> <p>Po : I am ready.</p> <p>Li Shan : Not quite.</p>	
67	00:55:22	(C)	IMP	Mr. Ping	<p>Mr. Ping : Po, I'm so worried for you... That I can't even enjoy being right about everything. Now run, run, run, as fast as those chubby legs can go!</p> <p>Po : Run? There's nowhere to run.</p> <p>Mr. Ping : But what are you going to do?</p> <p>Po : I'm gonna stay, and fight that monster.</p> <p>Mr. Ping : Po, he may be a monster, but he's still your father.</p> <p>Po : Not him. Kai!</p>	


68	00:59:33	(C)	DEC	LI Shan	<p>Po : But you don't even know kung fu.</p> <p>Li Shan : Then you will teach us.</p> <p>Po : What? I can't teach you kung fu. I couldn't even teach Tigress. And she already knows kung fu!</p> <p>Li Shan : Po, I know I'm the last guy you wanna trust right now. But you gotta believe me. We can do this. We can learn kung fu. We can be just like you!</p>	
69	01:02:29	(C)	DEC	Po	<p>Po : Okay, pay attention because I'm only gonna go over this 10 more times. The only entrance to the village is here. The dumpling squadron will take position here... While the cookie squadron will take position here. Now, on my signal, the two squadrons will... Right, okay. The noodle squadron will...</p> <p>Villagers : Ha ha ha ha.</p>	
70	01:05:14	(C)	IMP	Kai	<p>Po : Oh! Chit-chat!</p> <p>Kai : In this...</p> <p>Po : Chitty-chitty chat-chat.</p> <p>Kai : In...</p> <p>Po : Chat, chat, chat.</p> <p>Kai : In the...</p> <p>Po : Chit-chat!</p> <p>Kai : Oh, you pudgy little... Round them all up.</p>	

71	01:05:55	(C)	IMP	Po	<p>Po : Here we go! Dumpling squad!</p> <p>Villagers : Ready?</p> <p>Villagers : Go time! Belly! Gong! We did it!</p> <p>Whoo-hoo</p>	 <p>Pasukan Bakpao !</p>
72	01:06:16	(C)	IMP	Po	<p>Villagers : Ready?</p> <p>Villagers : Go time! Belly! Gong! We did it!</p> <p>Whoo-hoo!</p> <p>Po : Spring roll squad! Time for some takeout!</p> <p>Villagers : Yoo-hoo!</p> <p>Po : Over here, Mr. jombie! Noodle squad!</p>	 <p>스프링 롤 부대! 조미 먹걸 개시! Pasukan Lumpia, Saatnya menghajar mereka !</p>
73	01:06:37	(C)	IMP	Po	<p>Po : Spring roll squad! Time for some takeout!</p> <p>Villagers : Yoo-hoo!</p> <p>Po : Over here, Mr. jombie! Noodle squad!</p> <p>Mei-mei : Get ready to dance... with danger!</p> <p>Waaahhh!</p> <p>Po : Oh, sweet!</p>	 <p>국수 부대 Pasukan Mie.</p>

74	01:08:38	(C)	IMP	Little Pandas	<p>Po : Oh, sweet!</p> <p>Little Pandas : Fire! Fire in the hole!</p> <p>Kai : Oh!</p> <p>Little Panda : Yes!</p> <p>Po : All right, kids! You got it, guys!</p>	 <p>발사! Serang !</p>
75	01:09:58	(C)	IMP	Po	<p>LI Shan : Son!</p> <p>Tigress : Po!</p> <p>Po : I was wrong. I'm sorry. Run. Run!</p> <p>Kai : So, Oogway... This was the one destined to stop me? I will have his chi... And then all of theirs!</p>	 <p>미안해요! 달아나요, 아저씨! Aku salah, maafkan aku. Lari ! Lari !</p>
76	01:12:59	(C)	IMP	Li Shan	<p>Li Shan : We have to help him. Have to help him! Okay. Everyone gather around. That's it. Come in close. Come on. We can do this.</p> <p>Li Shan : Po... You taught us who we were meant to be.</p> <p>Li Shan : A father.</p> <p>Tigress : A friend.</p> <p>Villagers : A dumpling kicker.</p> <p>Villagers : A lethal fighting machine.</p> <p>Villagers : A hugger.</p> <p>Villagers : A nunchuck chick.</p>	 <p>그래요 다 가까이 의주세요 Baik, semuanya berkumpul ! Bagus, mendekatlah !</p>

77	01:12: 59	(C)	IMP	Li Shan	<p>Li Shan : We have to help him. Have to help him! Okay. Everyone gather around. That's it. Come in close. Come on. We can do this.</p> <p>Li Shan : Po...You taught us who we were meant to be.</p> <p>Li Shan : A father.</p> <p>Tigress : A friend.</p> <p>Villagers : A dumpling kicker.</p> <p>Villagers : A lethal fighting machine.</p> <p>Villagers : A hugger.</p> <p>Villagers : A nunchuck chick.</p> <p>Villagers : Stripey baby.</p> <p>Mr. Ping : A family.</p>	
78	01:19: 27	(C)	IMP	Oogway	<p>Po : Me? I can't take that.</p> <p>Oogway : Just take it. I have a bigger one.</p> <p>Po : I mean, you're enlightened and everything. I'm just...</p> <p>Oogway : Oh!</p> <p>Po : Really?</p> <p>Oogway : Yes.</p>	

79	01:19:55	(R)	IMP	Po	<p>Po : Now what do we do?</p> <p>Oogway : Hmm. You tell me.</p> <p>Po : No. Oogway, don't go!</p> <p>Oogway : I'm not going anywhere. I live here.</p> <p>Po : Oh, right.</p> <p>Oogway : It's you who must decide whether to stay or go.</p> <p>Po : Wait. I can go back?</p>	 <p>안돼요 가지 마세요 Tidak, Oogway, jangan pergi !</p>
80	01:20:56	(C)	DEC	Mr. Ping	<p>Po : Dad. Dad. Dads!</p> <p>LI Shan : Son!</p> <p>Mr. Ping : Son! Don't you go disappearing in petals ever again. We thought we lost you.</p> <p>Po : No, you saved me. You all did.</p>	 <p>다신 꽃잎 속으로 사라지지 마 Jangan pernah kau menghilang Dalam helaian bunga lagi.</p>
81	01:21:07	(C)	IMP	Po	<p>Mr. Ping : Son! Don't you go disappearing in petals ever again. We thought we lost you.</p> <p>Po : No, you saved me. You all did.</p> <p>Po : Now, come on over here!</p> <p>Villagers : Hugs!</p> <p>Po : Master Shifu!</p> <p>Master Shifu : The student has truly become the tea... Wait. Where did you get that?</p> <p>Po : Oh, this. Oogway gave it to me in the spirit realm.</p>	 <p>이리 오세요 Kemarilah kalian semua.</p>

82	01:21:33	(R)	INT	Master Shifu	<p>Master Shifu : The student has truly become the tea... Wait. Where did you get that?</p> <p>Po : Oh, this. Oogway gave it to me in the spirit realm.</p> <p>Master Shifu : Oh... of course he did.</p> <p>Po : I think I mastered chi.</p> <p>Master Shifu : Oh... Of course you did. Can you teach me?</p>	
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NOTES :

DN : Data Number

(C) : Commanding

KDS : Kind of Directive Speech Act

(R) : Request

FDS : Form of Directive Speech Act

(S) : Suggesting

P : Performer/ Speaker

(W) : Warning

IMP : Imperative

INT : Interrogative

DEC : Declarative

KUNG FU PANDA 3

Stairs

I don't think I can...
You guys, just start without me.
Will catch you

Sweet

Inner peace, inner peace

Itchy nose

Finally, inner peace

Now what ?

Kai, old friend

Master Oogway

Our battle ended

five hundred years ago.

- Well, now I'm ready for a rematch.

- Took you long enough

You've grown stronger.

Five hundred years in the spirit realm,
you pick up a thing or two.

I have taken the chi of
every master here.

-No

-Yes

And soon I will have your power, too.

When will you realize the more you take
the less you have ?

With your chi I will finally be
able to return to the mortal world.

And this time, you won't be there
to stop me.

It was never my destiny to stop you.

I have set another on that path.

Then I will find him
and take his chi, too.

Justice is about to be served.

We'll have two justice platters , please

- umm...three

- And a few tofu bun

Oh , the spicy noodle soup for Tigress.

Did you want extra sauce with that ?

She wants it on the side

-On the side

-On the side

dragon you can do it.

Go dragon warrior

- Defend the valley

Dragon warrior

-Go dragon warrior
- Yeah defend the valley
You guys aren't doing the dramatic pose , are you ?
Do we have to strike the pose every time we land ?
You guys never underestimate
the power of a dramatic entrance.
I've heard about some masters who could win
a fight just by throwing open a door
Dramatic entrance ?
Master Shifu
The dragon warrior is correct.
Really ? I was just making....
yeah I mean yeah I am.
Before the battle of the fist
comes the battle of the mind.
Hence , the dramatic entrance
Whoa , nice dramatic entrance
-What's the occasion ?
-Today will be my final class
Your final...? wait
I didn't even know you were sick
-Although you have been looking a little....
-I'm not sick.
healthy. A little healthy.
A lot actually
My final class because from now on...
your training will be in the
hands of the dragon warrior
What ?
Me ? teach ? I mean why not Tigress ?
She's always telling everyone what to do.
-Be quiet Po.
-See what I mean ?
Tigress is not the dragon warrior.
You are.
Come on they're the five.
What can I teach them ?
There is always something more to learn.
Even for a master.
For instance , let me show you another move.
The dramatic exit.
What's that ?
Are you kidding me ? that....what ?
-Where'd he go ?
-Master
-He's gone guys. It's cool.
- We are await your instruction master.

All you have to lose is our respect.
 Seriously how bad could it be ?
 Leave me....
 OK OK let's switch it up.
 Monkey, immovable mountain stance.
 Yes Master.
-I mean.... Tigress tornado back flip
 - Yes, master
 -Oh no fire.
 -Fire
 Sorry, my fault
 Crane go high, I mean low
 -Oh my claw thingy
- Viper and tigress , to... like a totem pole
 Poison , Technique.
 You two, to... swarming insect bite
 with yellow tail , yellow jacket...
 Spicy....tuna
 Good job, Po.
-Did you at least learn a little something ?
 - Yes , that you can't teach.
 And tigress is flammable turns out.
 That was a complete disaster.
 -I'm glad we're not Po right now.
 -What a loser
 -What was Shifu thinking ?
 - What was Oogway thinking ?
 -I think he heard us.
 - I didn't hear anything.
 He said you're a loser
 Sorry Oogway.
 -Would you stop doing that ?
 - How was your first day teaching ?
 -Humiliating.
 - I heard.
 Who told you?
 Did Tigress tell you ?
 I heard from Monkey and Crane and Mantis and
 your dad and Mrs. Chau from the gift shop
 And those ducks who just passed
 and Tigress told me.
Yeah, well did she also tell you that it'll never
 happen again cause I'm done ?
 Teaching , or being humiliated ?
 Both. I don't know why you ever thought
 I could teach that class ?
 -Oh I knew you couldn't.

- What ?

You set me up to fail ? Why ?
If you only do what you can do
you'll never be more than you are now.

I don't wanna be more

I like who I am.

You don't even know who you are.

What do you....? Of course I do

I'm the dragon warrior.

And what exactly does that mean dragon warrior ?

It means...you know... just going around
and punching and kicking

Defending the valley and stuff.

Punching and kicking ?

You think that is what the great master Oogway saw for
you ?

A five hundred year prophecy full-filled so
you can spend your days...

Kicking butt ?

And running through town high-fiving bunnies ?

-Yes

-No

Oogway saw greatness in you Po
against my better judgement.

More than you can see in yourself.

Incredible power awaits you

Power beyond anything you can imagine.

-What was that ?

-That was chi .

What's chi ?

The energy that flows through all living things.

So you're saying if I , so you're saying if
I teach, I'll be able to do cool stuff like that ?

No I'm saying if you teach ,I'll be able to do cool
stuff like that.

Mastery of chi requires mastery of self

Oogway sat alone in a cave for
thirty years asking one question....

Who am I ?

Who am I ?

I'm lucky if I get five minutes before you interrupt .
So now I have to sit alone in a cave for thirty years ?

Eventually.

After you master teaching

Teaching? There's no way

I'm ever gonna be like you.

I'm not trying to turn you into me.

I'm trying to turn you into you.
Turn me into me ?
Wait a second. That makes no....(sense)
Almost there shifu , just a little more confusing
and you'll be the next Oogway.
Sorry, no offense master Oogway
I just....
I'll let you get back to your eternal peace.
-What is this place ?
-Aah...my brother's farm
If I stepped on you, would you die ?
Yes.
The mortal realm.
You hear that Oogway ?
I'm back.
Kai has returned.
-Who ?
- Kai. General Kai.
Supreme warlord of all China
-I don't know.
- The jade slayer , master of pain
You may know me as the beast of vengeance
Maker of widows ?
OK I used to work with Oogway.
Oh master Oogway, he was a great warrior.
-We've heard of master Oogway.....wise and... \-OK,
OK...Silence
Find Oogway's students
and bring them to me.
By the time I am done with them Oogway...
There will be no one left who will even remember your
name.
Kai is coming.
I am ready...
-to teach you a lesson.
-Teach me ?
-Oh no he's the dragon teacher
- Yeah he's so handsome.
Thank you for the compliment.
No, please don't teach me to death
Po ?
Oh hey dad
What's up ?
I like juststopping by for a little soak.
-OK , What's wrong ?
-Nothing
Nothing? I come home and find you

taking a bath with your dolls.
-Action figures.
-And instead of adding bath-salt to the water...
-You just added szechuan peppercorns.
-Szechuan what ?
My tenders.
-OK yes, something's wrong
- There there son , you tell your daddy all about it
Lift your arm
Shifu says I don't know what it means to be the dragon
warrior
And now I have to be a teacher.
I thought I finally knew who I was. If I'm not the
dragon Warrior, then who am I?
A teacher ? Teaching kung fu ?
That's a promotion. Take the job, son
And someday, when you're in charge of the whole
Jade palace, I can sell noodles in the lobby
Why are you still here taking a bath like a baby?
Get out. Get out. Go, go, go.
Franchise expansion awaits us.
But what about the dragon warrior
look alike contest ?
Mrs. Chau always wins that.
Skadoosh
And the dragon warrior dumpling eating contest ?
I have to defend my title
No one's gonna beat your
dumpling eating record.
Someone's about to beat your dumpling eating record.
Go. Go. Go.
-Who's eating my dumplings ?
-And who's paying for them ?
101, 102
Li : 103.
Is that a new record ?
Who are you ?
-I'm Li Shan
-What ?
I'm Li shan.
I'm looking for my son.
-You lost your son ?
- Yes, many years ago.
-I lost my father
- Very sorry
Thank you.
-Well , good luck to you.

- You too.

I hope you find your son.
And I hope you find your father
Son ? Oh my gosh, it is you.
Well don't just stand there
give your old man a hug.
I can't believe you're alive.
I thought I'd lost you forever
little Lotus

This is very embarrassing, but
I think you've got me confused
with a panda named Lotus.

My name is Po.

Oh right, you wouldn't... OK
See , the little Lotus was the name
you were given at birth.

-Really ?

-Really.

I can't believe it. After all these years and
you're really here?

This is amazing.

Oh dad. Come say hi to...

I don't know what

I'm supposed to call you.

I'm pretty sure

he said his name is Li

You...come here

Thank you, thank you for taking
such good care of my son.

Your son ?

Now hold on just a minute.

How do we know this stranger is
even related to you?

Look at that.

Our bellies could be brothers.

Hey son, let me teach you how to belly gong.

All right, belly gong

It's like looking in a fat mirror.

I can't believe we're taking a picture together.

But I still don't understand.

I thought Po was the only panda left.

-No , there's a whole bunch of us.

- Where ?

-Here, a secret panda village in the mountains

- A secret panda....

-But how did you know where I was ?

-I received a message that led me here.

How could you receive a message if no one could find
you ?

Sounds suspicious to me.

No, wait wait.

It was a message from the universe

Rats.

Now what's all this about a dragon warrior ?

How'd you know I was the dragon warrior ?

Did the universe tell you that, too ?

No, the poster did and the gift shop

I bought a tiny cup.

Oh right, of course...

You gotta... you have no idea there's

so much to show you.

You're gonna be so awesomely proud.

Come on, come on.

I'm already awesomely proud.

-Couple more steps.

-Oh

Feeling the burn.

Do you have panda asthma, too ?

Does that run in the family ?

Dad, you're gonna love this

It's like the coolest thing ever.

This is the hall of heroes

Home of the most priceless

kung fu artifacts in all of China.

-This place is

-Awesome?

You were going to say awesome, right?

-Because it totally is.

-Totally

But be super careful,

everything is very fragile here.

Like the Urn of Whispering warriors.

Someone broke that once.

-Who ?

- Some idiot

-This is master flying Rhino's battle armor.

-I wonder if I could fit in that

Get out of my head, dad.

I've wondered the same thing.

-If I could fit in it ?

-If you could? No, if I could fit in it.

Dad, check it out.

Master Ram's crossbow

The infinite gates smasher.

Dad, look at this. The battle helmets of
master Rat's army. They're so tiny.
Master Dolphin's water proof armor.
This is my favorite.
Check it out. It's the legendary battle rickshaw of
emperor Hawk
Sweet ride.

Dad, what are you doing?
We're not supposed to touch anything
Oh sorry sorry. Should I put it back ?
Yeah you probably should.
You look so cool, though.
How does it feel? Do the hinges hinge ?
Does it smell like rhino ?
Does it feel like you're impenetrable ?
Does it feel like you can take
on a thousand warriors ?
And emerge unscathed ?
Yes, it's pretty cool.
Wonder what this does ?
I should pull it.
I think I just peed a little.
Anything else we should try in here, son ?

Charge
Faster, faster, faster
Thumb war
Reinforcements
This is so much fun
-Here we go.
-Awesome
-There, there
-I'm fine I'm fine
There you go
Dolphin style attack
-You got me
-Dolphin style retreat
Go long son.
I wasn't ready
-Coming back at you.
-I got it.
-Going high
-Let's go .Yeah, Come on.
I'm coming for you.
Bring it on master Rhino
Here I come
I got you .I'm gonna get you.
Who's got you? Who's gonna get you ?

Yeah, who's gonna get you?

-Master Rhino.

-Why, what's wrong ?

Guys guys, you're never gonna
guess who just showed up.

Not in a million years.

You can't.... you just try

-Your father

Wow, how did you just guess that ?

Oh, wait a second. Yeah of course.

We look exactly the same.

Say hi to my friends, Mantis
Tigress, Monkey, Crane, and Viper

-Oh Viper, was it ?

- Monkey, sir.

They're kind of my best friends.

And this... this is master Shifu.

Legend

It is an honor to meet you, master Panda.

Perhaps your father would care to join us

in the training hall?

Your son will be teaching the class

I'm sure he's tired.

I'm sure you're tired.

He's tired. I'm gonna show him
the chrysanthemums suite.

What ?Tired ?No, I'm fine.

I would love to watch you teach.

Trust me.

It would be more fun to watch me

Fight

-What is that ?

-The valley is under attack.

-Son ? Under attack ?

-This is perfect

Now you can see what being
the dragon warrior is all about.

Follow me.

Enemies of justice.

Prepare for.... whoa

Are you kidding me ?

What's the deal with the green guys ?

-Some kind of jade zombies.

-Jade zombies ?

Jombies, Jinx

-Lotus be careful

- It's OK dad. I do this every....

Whoa. I recognize this guys.
The master Badger twins.
With their crushing double gong
technique
Yeah that's the one.
That guys is.... no
Master Porcupine.
I thought he died hundred
hundred years ago
These guys are legends.
Get a quick sketch of us.
Did you get it ?
Did you get it ?
Aw, I blinked.
Can we get another one ?
I'm being choked by master Porcupine.
This is so cool.
-Look. It's you.
-Po, focus.
Message from the universe ?
I'll give you one message from the universe...
Stay away from my son.
-Sorry dad. I'll clean it up later.
-Whoa, whoa, not my good pan. Take this one.
Lotus, watch out.
Dad, check out my dumplings of doom.
Gotcha.
I see you.
Your chi will soon be mine.
-Is he talking to me?
-Which one ? They're all talking.
Whoa, you're right.
That's so scary.
We should try that, too.
Maybe it'd be scary back at them.
OK but we gotta plan
what we're gonna say first
otherwise it won't be scary,
it'll be just stupid.
It's not them talking. Idiots.
It's me talking through them, Kai.
-Who ?
-OK OK, enough.
-Did you see that? Did you see ?
- Whoa, what just happened ?
The green smoke just poof....and then poof
Shifu, what wast that ?

Kai? Kai? Kai
Nope. Never heard of him.
Kai, where is it ?
There's so much wisdom in here,
I can't find anything.
Yes
Behold.
All the answers will be found within.
What ? It's blank ?
Are you kidding me ?
Not again.
Wait, wait. Hold on. Sorry
Oh OK, here we go.
It is written in Oogway's hand.
-Long ago, I had a brother.
-Oogway had a brother ?
In arms. In arms, sorry.
-He says brother in arms.
-Can you just unroll it all at once ?
I was an ambitious young warrior
leading a great army.
And fighting by my side was Kai.
My closest friend.
One day we were ambushed.
I was badly wounded.
My friend carried me for days
looking for help.
Until we came to a secret village, high in the
mountains.
An ancient place of healing.
A village of pandas.
-Pandas ?
-Yes, pandas.
Pandas who used the power of chi to heal me.
They taught me how to give chi.
But Kai wanted the power all to himself.
He saw that what could be given
could also be taken.
I had to stop him.
Our battle shook the Earth.
Until, finally, I banished Kai to
the spirit realm.
Should he ever return to the mortal realm
he can only be stopped by a true master of chi.
True master of chi ?
Like you.
Me ? I can barely make a flower bloom.

I'd need at least thirty more years, and a cave.
Viper: We need a chi master.
Shifu: He will continue stealing
the chi of masters until he has consumed it all.
Viper: We have to make a way to stop him.
Crane: Oh get more more powerful
with every master he defeats.
Tigress: There is no choice. We fight.
I can teach you, son.
-You can do this?
-Of course, I'm a panda.
That must be why the universe
sent you here.
OK, so what do I have to do ?
You have to come home with me.
What ?
-To the secret village ?
-Yes, son.
You must rediscover what it is to be a panda.
You have to learn how to live like a panda.
Sleep like a panda.
Eat like a panda.
Those 103 dumplings ?
Hmm... I was just warming up.
I've always felt like I wasn't eating up to my full
potential.
You can't take Po away from me. No, no
I want a second opinion.
Shifu, open another scroll or something.
-I think he should go.
-Fine. A third opinion.
-Monkey? Viper? Tigress?
-Dad you heard what Shifu said Oogway said.
This guy can only be stopped by a master of chi.
And I can only master chi by knowing
who I really am.
Well, I'm a panda.
I'll pack your lunch for the road.
-Do you really think Po can master chi in time ?
-Doesn't matter what I think.
-It only matters what the universe think.
- So, that's a No ?
-Master, what are we going to do ?
-You are going to find out where Kai is.
Follow the trail of those jade creatures
but do not engage
For with every foe he faces

Kai becomes stronger.
-Why me? Is it because I asked.
- No, it is because you can fly.
 -Go.
- Should be kept your beak shut.
 -And take Mantis.
- What? Oh man, is it because I ...?
 Yes
 -Lunch break ?
-You don't need to ask me twice.
 -Dad?
 -Yes.
 -Dad?
 - Yes.
 -What are you doing here?
-What am I doing ? Getting a backache.
Did you have to step on every rock ?
 -No, I mean why are you here ?
 -What was I supposed to do, huh ?
What if the pandas don't have food you like ?
You're never gonna be able to save the world
 on an empty stomach.
I consider my presence mission critical.
 Oh yes about that. We can't share
the location of the village with others.
 -So...
-Well, you think I can't keep a secret, huh ?
 I raised Po for twenty years before
 I finally told him he was adopted.
 -Seriously ?
 -Yeah.
 OK, I guess it would be cruel
 to make you fly back.
 -You can fly ?
 -I'm a bird, Po.
 We're here.
Sure looks like a long ways up there.
 And my son hates stairs.
 So let's go home.
 We're pandas.
 We don't do stairs.
I've waited my whole life to hear those words.
 Rats.
 Whoa
 This is the secret panda village ?
 No wonder you keep it a secret.
 If I lived here,

I wouldn't tell anyone either.
-Now you can whoa.
- Whoa.
Li ?
Everyone, Li is back.
-They're both back.
-He found his son.
-He made it.
-They're back.
-Li ?
-He found his son.
Everyone, Li is back.
Hang on, we're coming.
He made it.
Why are we running?
-He made it.
-Li shan is back.
Everyone, everyone gather around.
This is my son.
-Triplets.
-Hi, I'm Ku Ku
-I'm Meng Meng
-I'm Shuai Shuai, he smells like cookies.
-He's so handsome. Just like his father.
-Thank you.
Son, these are your cousins.
Dim and Sum.
-I have cousins.
-Welcome.
-Whoa, buns on a string.
-We call it a snacklace.
That's right.
We'll make you another one.
It's you.
-Oh, that's nice to see you. Hi
-I don't know who you are.
Oh, stripy baby. So beautiful.
OK, careful with that.
That's my action figure. Can I keep her ?
No....problem. Of course,
yeah that's why I brought her.
Take good care of her.
Yes, stripy baby.
You look just like me
but a baby.
You're like me but old.
You're like me but fatter.

You're like me but.....
with a hat.
You don't wear a hat.
You all look like me.
Let's feast in my son's honor.
-What the.....?
- Pandas don't walk. We roll.
How you ever seen anyone
look so ridiculous ?
Po, what are you doing ? Po ?
You're right.
That is better than walking.
What kind of panda doesn't know
how to roll ?
Well, I'm kinda new at this whole
being a panda thing.
And what kind of panda are you ?
You have a funny neck.
I'm not a panda at all.
-What's that ?
-My hat
-What's that ?
-My beak
-What's that ?
-My wing.
-What's that ?
-My dumplings.
No more questions.
Go away, kid.
-Here, son, I packed your chopsticks.
- Thanks, dad.
-What?
-What are those for ?
These ? These are chopsticks
They're for picking up dumplings.
You mean you only eat one at a time ?
I knew I wasn't eating
up to my potential.
I am Mei Mei.
Wow, she's amazing.
She's so beautiful.
That's sweet, Po but please try to save all other
compliments until after the performance.
Me? No, I didn't say....
Shut it.
After the performance.
Has it started yet ?

Best ribbon dancer in the world
-At least that's what she says.
- Look away, look away.
No, you can't. Can you ?
-Dad, why does she keep staring at me like that ?
-Try to keep up.
-I don't really know how to dance.
-Of course you do.
All pandas dance.
I know what you're thinking.
You do ?
How can one panda be so beautiful ?
For me ?
-Help me, dads.
-Yeah, no. You're on your own.
You're doing great, son.
Your turn.
Don't worry, you'll get the hang of it.
I have so much to learn.
Wings of surveillance.
-Why do you do that ?
-Do what ?
Just because you say "Wings of....."
before something it doesn't mean
that you're doing a special move.
It's like me saying,
"Antenna of power" or....
" Thorax of making sandwiches"
-Wings of disagreement.
-Whoa, there.
Master Bear, master Chicken, Master Croc,
what are you doing out here ?
Jade creatures attacked our villages.
We've tracked them here. Stop.
They must be in there.
Master Shifu strongly advised us.....
-not to engage.
- Gotta get in there.
-But master Shifu said...
-You're seriously afraid ?
Even master Chicken's going in there
and he's a chicken.
-That's it, I'm going in.
-Mantis, we have orders not to....
They need our help. Come on.
I'll go high, you go low.
No, wait.

Fear the bug.
Alright, you little.....
-Hold on, buddy. I'm coming.
- "Antenna of power"
-Ah, it didn't work.
-Mantis.
Mantis ?
Mantis ?
Your chi is strong
just like your friend, the bug.
Mantis
Don't worry, little birdie.
I'll put your chi to good use.
Destroying the Jade palace
and everyone in it.
No.
Wings of...regret.
Oh yeah, first day of panda training.
Alright flower, I'm gonna make you bloom.
Dad, dad .
-What? What? What is it ?
-I'm ready for my first day of panda training.
What ?
You know, learn to be a panda,
master chi, save the world.
Pandas sleep till past noon.
So lesson number one is
go back to bed.
Of course.
Nobody said this was gonna be easy.
-Did I oversleep ?
-You sure did.
Yes
-Yeah show him kids.
-Can you do this ? Can you do that ?
How about this? How about that?
Am I doing it? Is this good ?
I got it.
-Grandma panda, heads up.
-We better roll.
Po, lunchtime.
You gotta let the hill tell you
where to roll.
-Rookie mistake.
-Dim, Sum, let's show him how we go uphill.
-That's beautiful.
-Snack time.

-Po, you can fly ?
-I'm coming in hot.
Get them while they're cold.
What are you doing there?
That food is for Po.
Throw it in.
There, there, that's it.
-Feeling relaxed ?
-Yeah, really.
-Just let yourself fall into it.
-Got it.
I'm fine. I just.....
There we go.
Just let it all out.
That's my boy.
Get out of there.
My noodles. Leave my noodles alone.
-Subtle, Po. Very subtle.
-Let me get some of that.
Leave my hat alone.
-We love noodles.
- Oh, just like my Po.
What are you guys looking at ?
That's how we roll.
Cannonball.
Yeah
Mom, look it
How was that ?
Whoa
-Now you try again but don't try so hard.
-OK, OK.
Much better.
-Thanks, dad.
- For what?
You know, just for you know,
showing me what it feels like...
to be a panda.
-So when do you think I'll be ready ?
-Ready ?
You know, learn how to master chi.
Soon, real soon.
Come on.
I wanna show you something else. Come on.
Sorry about the mess,
I don't usually get visitors.
Is this my mom ?
I had this done on your

one hundredth day.
Your mama couldn't hold you still.
You nearly eat the paper.
-It's true.
-What was she like ?
She was the total package.
Smart, beautiful.
Tremendous appetite.
She was the love of my life.
And then, just when I thought I couldn't get any
luckier.
Along you came, my little Lotus.
I really had it all.
Until that one moment...
When I ...
lost everything.
Dad, you don't have to worry about
losing me ever again, OK ?
Let me get some of that.
It's from the eastern province.
Master Lizard, master Ox, master Eagle,
all of them.
In every village from the sea to here.
Every master in china...
-has vanished.
- Maybe they are all at a party ?
-Monkey
-I didn't get invited either.
Kai has taken their chi.
We are all that stand between him and
the knowledge Oogway left
in our care.
-The villagers, evacuated ?
- Done, master.
-Crane? Mantis?
- Still nothing.
Wait, it's them.
Kai
Nice, very tacky.
How dare you set foot on these grounds
Look at your pathetic fools.
Groveling at the feet of
Oogway the magnificent.
You are not fit to speak his name.
I am not fit, little kitten ?
I fought by his side. I loved
him like a brother.

And he betrayed me.
Well now I will destroy
everything he has created.
Go.
How's that for a little kitten?
I will not let you destroy
Oogway's memory.
Why not ?
He destroyed mine.
Mantis, it is me, your bestie.
Sorry Tigress.
Sorry, sorry, sorry.
Sorry
-Shifu.
- Bring them to me.
-No, you must warn Po.
- Master please
I will show you the true power of chi, brother.
No.
Oogway, forgive me.
Hmm, what do you say Oogway ?
Do you forgive him ?
You may have destroyed the Jade palace
but you will never succeed.
There will always be someone to stop you.
Who? The panda?
His chi is strong but
it won't be enough.
-He will meet the same fate as you
-No.
And so will every panda in that village.
Yes.
Po, I hope you're ready.
Dance Lotus, dance.
He's so handsome.
-Hi
-That's a panda hug.
Hey
Po
Tigress ?
Who's she?
-Baby stripy baby.
- What are you doing here ?
Kai attacked the valley.
He's taken every master in china
including Shifu and the others.
It's....it's all gone, Po.

-Everything, everyone.
- Everyone?
-Everyone.
-How's my restaurant ?
-We'll talk later.
- And now he's on his way here.
He's after you, Po.
He's after all pandas.
-How long do we have ?
-Not long.
Please tell me you've mastered chi.
-Here, take the baby.
-Dad, dad ?
OK, who belongs to this one ?
You need to teach me
the secret chi technique now.
I'm afraid you need more time.
Everyone, go get your things.
-Let me hand you that.
- I don't have more time. I need to learn it now.
Sorry, you're not ready.
-OK, pack everything.
-I am ready.
-Not quite
-What are you talking about?
I've done everything you've asked.
I mastered napping,
sleeping in hammocks, hot tubs.
I am totally involved
with my panda parts
-Now why won't you show me ?
- Because I don't know it.
You what ?
I don't know it, OK?
No one does.
Maybe we used to but...
-But not anymore.
-You lied ?
No, I ...
-Yes.
- Why ?
To save your life.
I find out some blade-swinging
maniac is coming for you
What am I supposed to do ?
-Just let that happen?
- Yes, I'm the dragon warrior.

Facing maniacs, that's my job.
But because of you
I left the valley unprotected.
I left my friends unprotected.
And now they're all....
they're all....
And you would have been, too.
I lost you once.
I am not going to lose you again.
I can't.
You just did.
Mom, pick me.
Po, I'm so worried for you that I can't
even enjoy being right about everything.
Now run, run, run, as fast as
those chubby legs can go.
-Run? There's nowhere to run.
-What are you going to do?
I'm gonna stay and
fight that monster.
Po, he may be a monster
but he's still your father.
-Not him, Kai.
-No
-Hungry?
-No, I..... not really.
Well, maybe just one.
You know, you weren't the only one
who was lying.
I didn't really come along because
I was worried Po would go hungry.
-I was worried about you.
- Worried that I'd go hungry?
-No, I was worried you'd steal Po from me.
-I'd what ?
I know. That was crazy.
But I realized having you in Po's life
doesn't mean less for me.
It means more for Po.
Well I'm not in his life.
-Not any more.
- Your son got mad at you.
-Welcome to parenthood.
- You don't understand
I lied to him.
He'll never forgive me.
I lied to him for twenty years.

He still thinks he came from an egg.
Sometimes we do the wrong things
for the right reasons.
Look, he's hurt.
He's confused
and he still has to save the world.
He needs the both his dads.
-This isn't going to work.
- It has to.
-You 're not thinking straight.
- I am.
-You're not.
- I am
-No
-Yes, I am
I've seen Kai.
I've seen what he can do.
But he hasn't seen what
I can do.
-The Wuxi finger hold?
- That's my best move.
I just have to get to Kai,
grab his finger, and then Skadoosh.
Back to the spirit realm.
He has an army of jade warriors.
Everything they see he sees
so there's no sneaking up on him.
-You will never get close enough.
- It's gonna work.
He can only be stopped by a master of chi.
Oh, you sound just like Shifu with the chi.
Chi this. Chi that. Chi chi.
I'm not a master of chi. OK?
I don't know if I'm the dragon warrior.
I don't even know if I'm a panda.
I don't know who I am.
You're right. There's no way
I can stop him and his army.
Unless you had an army of your own.
-You?
-Not just me.
-Us.
-All of us.
I finally found my son
after all these years.
It's gonna take a lot more than
the end of the world to keep us apart.

-But you don't even know kung fu.
-Then you will teach us.
What? I can't teach you kung fu.
I couldn't even teach Tigress.
And she already knows kung fu.
Po, I know I'm the last guy
you wanna trust right now.
But you gotta believe me.
We can do this.
We can learn kung fu.
We can be just like you.
-What did you just say?
- We can do this?
No.
-We can learn kung fu?
-After that.
We can be just like you?
-Yes.
-We can?
No, you can't.
But you don't have to be.
That's what Shifu meant.
I don't have to turn you into me.
-I have to turn you into you.
-That doesn't make any sense.
I know.
-Thanks, dads.
-You're welcome?
I'm gonna do something I never thought
I'd be able to do.
I'm gonna teach kung fu.
You guys, your real strength comes
from being the best you you can be.
So who are you?
What are you good at?
What do you love?
What makes you you?
Yes, good.
Good, again.
Good, again.
Good, good, good, again.
-Huh?
- Stripy baby, stripy baby.
Faster, faster.
Roll those ribbons.
Hug that log you, hug that log
like it's the last time

you're ever gonna hug it.
Goodbye forever.
Higher, and a little more to the
left this time. You can do it.
I don't wanna see any of these
hit the ground.
Wait, wait, stripy baby.
Good, try it with this.
Now try it with these.
Good, now try it with these.
They are ready.
What?
OK pay attention cause I might gonna
go over this ten more times.
The only entrance to the village is here.
The dumpling squadron
will take position here
while the cookie squadron
will take position here.
Now, on my signal,
the two squadrons will...
Alright OK.
The noodle squadron will...
Anyway, the important thing to remember
is that this is the spot where...
OK, I saw that coming.
If you only remember one thing,
it's just distract the jombies until
I get close enough to put the
Wuxi finger hold on Kai. Got it?
Pandas on three. One, two, three
panda, you guys...
Never mind.
I'll teach you that later.
I wish I could have thought
you this, son.
It's OK, dad. I'm....
He's here.
That's what I call a dramatic entrance.
Haha, you must be the dragon warrior.
And you must be Kai.
Beast of vengeance, maker of widows.
Yes, finally.
-Thank you, almost makes me wanna spare your life.
-Oh, you wanna spare me?
How about you spare me the chitchat ?
Let's do this.

I'm going to take your chi then the chi
of every panda in the...
-Oh, chitchat.
- in the...
-Chitty chitty chat chat chat chat
-In...
-in the....
- Chitchat.
Oh, you pudgy little...
Round them all up.
Oh no, it's true.
You guys have all been turned green.
Except for you, Mantis,
you were already green.
-Now ?
- Wait for the signal.
Here we go.
Dumpling squad
-Ready ?
-Go time.
-Belly
-Gong
-Seriously ?
-We did it.
Sorry, Crane.
Spring roll squad
Time for some takeout.
Over here, Mr. jombie.
I don't know who you are either.
Noodle squad.
Get ready to dance with danger.
Sweet.
Stripy baby
-Do it.
- You're mean.
Fire.
Fire in the hole.
Yes
All right kids.
You got it guys.
Oh no, master Shifu.
I can't hit Shifu.
-I can.
- And so can I.
Double dad defense
-Left, dad
-Right, dad.

Thanks dad.
Back at you then.
-We've got this, son.
- Go, dads.
Yeah
Yeah
-We got 'em now.
- Stop, stop, enough.
Let's finish this.
That's our boy.
Sorry, buddy. Gotta send you back to
the spirit realm. Skadoosh.
OK, that didn't work.
Let me try one more time. Skadoosh
Skadoosh, skadoosh, skadoosh.
What the ?
Hold on, wait. It's working.
No, no.
No, it's not. Did Oogway
teach you that little trick?
Too bad. It only works on mortals.
And I am a spirit warrior.
Come
-Son
-Po
I was wrong. I'm sorry.
Run, run.
So Oogway, this was the one
destined to stop me?
I will have his chi
and then all of theirs.
And you...
You really thought you can
send me back to the spirit realm ?
You are just a stupid mortal.
It only works on mortals.
You're right.
I can't send you there.
But I can take you there.
What's that?
What ?
-Po
- Son
Skadoosh
Son
No
What happened?

Where is Po?
He took Kai away.
He saved us.
No.
He saved us
but who's saving him?
Whoa, the spirit realm.
It worked.
Get off me, you...
You brought me back?
Don't blame me. I tried to finish this
in the regular realm.
And we'll finish it here.
Come on, son.
Fight.
We have to help him.
Everyone gather around.
That's it. Come in close.
Come on.
We can do this.
Po, you taught us who
we were meant to be.
A father.
-A friend.
- A dumpling kicker.
-A lethal fighting machine.
-A huger.
A nunchuck chick.
Stripy baby.
A family
Sweet.
-Who are you ?
- I've been asking the same question.
Am I the son of a panda ?
The son of a goose?
A student ?
A teacher ?
Turns out, I'm all of them.
I am the dragon warrior.
Get it?
See the giant dragon ?
Get ready to feel the thunder.
This is awesome.
Belly gong.
Butt slap.
Perhaps a bit of lunch
cause I'm starving.

Let's do this.
Heads up.
It took me five hundred years
to take Oogway's chi.
I will have yours if it takes me
five hundred more.
Chtity chitty chat chat, chitchat.
You want my chi so bad?
Then take it.
Yes, the power is mine.
Wait, no. It's too much.
That's too much. No
No
Where'd he go?
-We're back.
-Bestie.
I'm still green. It didn't work.
Oh wait, that's my normal green.
-Stripy baby
- Not a baby, not a baby.
Antenna of fear
What about Po ?
-Have you seen Po?
-No, he's not here?
Po.....Po
Why isn't he back ?
-Dragon warrior.
-Oogway ?
I can't believe it.
-Whoa, you're extra shiny.
- As are you.
I know, right ?
It's like the best cape ever.
When I run with it,
then it looks really cool.
It suits you.
You've grown.
-Yeah, I gotta lay off the panda buffet.
- Grown up.
As I hoped you would when
I sent the message to your father.
You sent the universe mail ? Whoa
Yes because the universe needed you.
You finally became the panda
you were always meant to be.
-But how'd you know I could ?
- On the first day we met...

I saw the future of kung fu.
And the past
I saw the panda
who could unite them both.
That is why I chose you, Po.
Both sides of the Yin and Yang.
And my true successor
-Me? I can't take that
- Yes, take it.
I have a bigger one.
I mean, you're enlightening everything
I'm just....
-Really?
- Yes.
Now what we do?
-Hmm, you tell me.
-No Oogway, don't go.
I'm not going anywhere.
I live here.
Oh right.
It's you who must decide
whether to stay or go.
-Wait, I can go back?
-Who knows ?
I've never tried.
-Po
- You can fly.
-Dad, dad, dads.
-Son.
Don't you go disappearing
in petals ever again.
We thought we lost you.
No, you saved me.
You all did.
Now come on over here.
Hugs
-Master Shifu.
- The student has truly become the tea....
Wait, where did you get that ?
Oh this. Oogway gave it to me
in the spirit realm.
-Of course he did.
- I think I mastered chi.
Of course you did.
Can you teach me?
Ready
-Monkey, help me.

- Greeny baby.
Get off me.
Hello
Skadoosh
Panda asthma
Everybody was kung fu fighting
Our chi is what we're finding
I know it is a little bit frightening
Oh but it's so enlightening
Before the battle of the fist
comes the battle of the mind
When you don't know who you are
Just look inside
When we move into the flow
We're always gonna win
So feel the power
And let it in
Kung fu fighting
What we're finding
Little bit frightening
So enlightening
Everybody was kung fu fighting

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