
This thesis is aimed at knowing the types of directive illocutionary act which occur directly or indirectly. There may be some actions behind the words that someone utters in their conversation. The purpose of this research is to find out a directive illocutionary act which occurs in the movie script of How to Train Your Dragon 1 and 2.

The researcher watched the movie and studied the script of How to Train Your Dragon 1 and 2 as the unit of analysis and the method which used in this research is qualitative method. The researcher used bibliography technique to collect the data and studied the data which are taken from the movie script of How to Train Your Dragon 1 and 2.

From the two research questions given, the result of analysis shows that there are 31 types of directive illocutionary act that the researcher found in the movie script of How to Train Your Dragon 1 and 2. 1 of 31 data conveyed indirectly and the rests are directly.
DECLARATION

I hereby declare that this submission is my own work and that, to my best knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, February 2014

Winda Ain Nur Happy
ACKNOWLEDGMENT

First and foremost, praises be to Allah SWT, the lord of the world for giving her the best guidance, brightest lights and deepest mercy. The pour of blessing lead her to finish this thesis. Shalawat and Salam always devoted to our Prophet Muhammad, peace be upon him, who has guided us from the darkness to enlightenment in the world.

In this circumstance, the writer would like to take this opportunity for expressing her deep and sincere gratitude and thankfulness to:

1. Prof. Dr. Syukron Kamil, M.Ag., The Dean of Faculty of Letters and Humanities.
2. Drs. Saefudin, M.Pd., the Head of English Letters Department.
3. Mrs. Elve Oktafiyani, M.Hum., the Secretary of English Letters Department.
4. Her advisors Mr. Hilmi Akmal, M.Hum. and Mrs. Rima Muryantina, S.Hum., M.Ling. for their guidance, support, advice, and constructive comments during the writing of this thesis.
5. All of the lecturers in English Letters Department for their valuable knowledge and for teaching her many things during her study.
6. All the librarians of Adab and Humanities Faculty and State Islamic University.
7. Her beloved parents Mistono Ardi and Inah Salsabila who never stop praying for her, for their love, comport, care attention, encouragement, loyalty, moral, and financial support. They are the biggest inspiration for her.
8. Her beloved brother Iwanda Al Maalik and Igo Ilham All Givary who always
become her motivation in making everything better, give her a great love, support, attention and kindness.

9. Her beloved Untung Apriyanto, for his support, prays, help, jokes, advice motivation and happiness.

10. Her close-mates; Serli Widiawati and Dian Hayati who always spends many times in many places with her. Thanks for their helps, jokes, knowledge, and supports.

11. English letters class-mate, Happy C Family, for their support and suggestion in writing her thesis.

12. And all people who hearten her to finish this thesis that cannot be mentioned one by one, thanks for your kindness.

Finally, the writer realizes that this thesis is not perfect, that is why the writer welcomes to receive the critic and suggestion for this thesis to be better. The writer hopes this thesis will be useful, particularly for the writer and for those who interested in this field.

Jakarta, February 2015

The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Research

Language is one of media which cannot be separated from human life. In our lives, language becomes an important aspect. Every person in the world uses language in their speech, either spoken or written. Language allows people to communicate with others in order to express their feelings, their thought, and other communicative needs.\(^1\) It is important to recognize that the language which is already chosen and used by someone will be the key of the success in his or her conversation. Moreover, according to Abdul Chaer and Leonie Agustina, language is a device to send an idea, information and express a feeling in communication.\(^2\)

Communication is a way to express our mind, feelings, ideas, and emotions.\(^3\) We can express it by using gesture or body movement, action, signal and sound. The communicative act or verbal communication is usually represented by the utterances of the speakers. In communication, we need a partner or a hearer to understand and respond what we talk about. Speakers and hearers usually use the same language to communicate so the message can get across easily.

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As explained above, language allows people to communicate with others means that the language is used by all humans when they try to communicate in the society. They used language not only to express their feelings, expressions, and thought, but also to maintain their relationship or their social interaction to the surrounding.

When people communicate each other, they do not only produce utterances containing words that are grammatically structured, they also perform action through their utterances.\(^4\) Basically, people produce an utterance as an action. It means that they can do anything through utterances such as requesting, commanding, asserting, apologizing, thanking, etc.

Actually, based on Austin’s theory about speech act, producing an utterance when the action is performed consists of three acts such as locutionary act, illocutionary act, and perlocutionary act.\(^5\) Locutionary act is the act of saying something; the act of conveying an expression. Illocutionary act is the act performed in communicating a verbal expression; the act typically named by a performative verb. Perlocutionary act is the act carried out by performing an illocutionary or locutionary act; the act intended as the result of communicating an illocutionary act.\(^6\)

According to the explanation above, illocutionary act is the reality of utterance. Every utterance has a special purpose to be accomplished and its purpose can be seen in the certain context. Sometimes, what the speaker said can

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\(^6\) Ibid.
be understood by hearer. However, in some communication cases, speakers could not get their messages across due to a different cultural background or divergences. Divergences may result in some misunderstanding between hearers and speakers in a conversation. Consequently, the message will not be easily well delivered to hearers as the way it is. Some ways to avoid that kind of misunderstanding is by learning about speech acts.

The term of speech act refers to the fact that through speaking, a person accomplishes goals. Speakers choose way of expressing themselves based on their intentions, on what they want hearers to believe, accept, or do. There are many media that can be used in analyzing the speech act. One of them is the electronic media, like movie. The existence of speech act can be found in movie. Movie concerns with the daily life condition. Also, movie depicts everyday happening that make them as mirrors to the real world phenomena.

Same as daily conversation, the usage of speech act is also used in a movie because movie is actually a representation and reflection of the real conversation in natural society. Even conversation in movie is created or arrange in planning situation, but the fact is every situation and the way people conversation adapted from daily activity. Allen and Gomery stated that the making of movie also has a social dimension for several reasons. Movie makers are member of society, and, as such, are no less subject to social pressures and norms than anyone else.

Furthermore, all movie making occurs within social context. Since movie becomes one representative the phenomena of daily life, it is very interesting in

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using movie as the media. Here, the researcher is interested in analyzing *How to Train Your Dragon* 1 and 2 movie script. The researcher interested in this movie because it contains social dialogue. Also, the researcher find many illocutionary act used by character. The dissent, debate, and the fight in this movie show the way they are communicated each other. In this case, *How to Train Your Dragon* 1 and 2 movie can be seen as one of the media that is appropriate to be analysis about illocutionary act.

This movie tells about the story of Hiccup, son of Stoick, wants to be a dragon killer like his dad, but his dad refuses. One night on an invasion of the dragons, Hiccup catches a Night Fury, the rarest and an unseen dragon of them all to prove to his father he is worthy. However, while his father is away to find the nest of dragons, he allows Hiccup to start training to kill dragons, and at the same time, Hiccup trains with his newly found dragon Toothless since when he was caught, lost a part of wing. But while Hiccup tries to persuade the other Vikings that the dragons are good, they have a hard time believing so.⁹

In this movie, there are many utterances which are described as illocutionary act analysis. Hence, this research aims to analyze the types of directives illocutionary act applied in the dialogues *How to Train Your Dragon* 1 and 2 movie script.

There are some reasons why this research studies about directive speech act. First, directive 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

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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 acts the speaker utterances make hearer do something.

Since this research use a script (text) as a data, it means this research relate to discourse. According to Renkema, a good framework for studying discourse in the form-function approach is pragmatics. Based on the reason, this research called as a discourse analysis with pragmatic approach.

B. Focus of the Research

Because the object of speech acts is too large, it is necessary to limit the analysis to avoid the vagueness. This research is focused only on the kinds of directive illocutionary act that used in the dialogues How to Train Your Dragon 1 and 2 movie script. This research only analyze dialogues involving the main characters; Hiccup, Stoick, and Gobber.

C. Research Question

Based on the background of the study, the research questions are:

a. What kinds of directives illocutionary acts found in the dialogues How to Train Your Dragon 1 and 2 movie script?

b. How does the directives illocutionary acts conveyed, directly or indirectly?

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D. Significance of the Research

It is hoped that through this research, the reader’s knowledge in the field of pragmatic especially on speech act about directive illocutionary act analysis will be broadened. Moreover, the research is expected to give contribution for people to understand the process of directive illocutionary act analysis. This research is also expected to give a deeper understanding of the conflict between the characters in the *How to Train Your Dragon* 1 and 2 movies. Hence, the viewers can understand how often the directive illocutionary acts performed and which type of directive illocutionary acts that are most frequently used in the *How to Train Your Dragon* 1 and 2 movies.

E. Research Methodology

1. Objective of the Research

Based on the research question above, the general objectives of the study are as follows:

a. To find out the types of directives illocutionary acts in dialogues *How to Train Your Dragon* 1 and 2 movie script.

b. To know the directive illocutionary act which is conveyed in dialogues *How to Train Your Dragon* 1 and 2 movie script directly or indirectly.

2. Method of the Research

The method that used in this research is qualitative method which relies on verbal data and non numeric as fundamental analysis and problem solving. According to Subroto, cultural study or humanity study (*kultuur wissenschaft*) tends to use qualitative method to describe and interpret the phenomenon in order
to catch the meaning. Based on Merriam (1988), as quoted by Nunan, qualitative case study is an intensive, holistic description and analysis of a single entity, phenomenon, or social unit. In general, qualitative method is a research method that does not use any statistical procedures in serving the data.

3. The Technique of Data Collecting

The data for this research are collected by bibliography technique (teknik kepustakaan). According to Subroto, bibliography technique is using the written sources to get the data. Here, there are four steps of collecting the data. They are:

a. Downloading the script of *How to Train Your Dragon* 1 and 2 movie at its official website [www.imsdb.com](http://www.imsdb.com).

b. Reading the whole script of *How to Train Your Dragon* 1 and 2 movie.

c. Marking the dialogues on the script that contain speech act.

d. Compiling the dialogue of script into data card. Then the data card contains the dialogue and page that refer to the script.

4. Instrument of the Research

In this research, the classified datum from the dialogue of movie script is recorded in a data card. The data card is used for all the dialogue of movie script. Then, the data in data card will be examined one by one.

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14 Ibid., p.42.
5. The Technique of Data Analysis

In this research, non-statistical analysis is used as technique of data analysis. According to Wasito, non-statistical analysis is the most appropriate for qualitative data. This analysis was not performed statistical calculations. Analytical work in this way is done by reading the data that have been processed. It means, by reading and observing the data that has been collected, the writer does the analysis process by using speech acts approach of John. R. Searle.

6. Unit of Analysis

The unit analysis of this research is the script of How to Train Your Dragon 1 movie by Dean DeBlois, released in July 2010 and How to Train Your Dragon 2 released in June 2014.

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CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

There are many researches which use the study about illocutionary act. The research about illocutionary act in State Islamic University Syarif Hidayatullah of Jakarta has been done by Abdul Jabbar (2010). In his thesis by the title “Illocutionary Act in the Film The Chronicles osf Narnia: The Lion, The Witched, and The Wardrobe”, he uses theory of Searle to analyze the data. In his research, he tries to find out the types and function of illocutionary act. He also explains the descriptively all the data. The difference between Abdul’s and this research is on the data used and in the classification of illocutionary act used. In his research, he does not focus on directive illocutionary act.16

Besides that, another research related to illocutionary act is from Rosiana Sari Dewi (2012) by the title “An Analysis of Ilocutionary Act in Dialogues of Cecilia Ahern’s P.S. I Love You”. She uses theory of Searle to analyze the data. In her research, she tries to find out the types and classifies the words or phrases or sentences of illocutionary act. The difference between Rosiana’s and this research is on the data used. She used novel as her data, while this research use the movie as the data to analyze. She also does not focus on the directive illocutionary act.17

Furthermore, Nur Azni Wardani (2012), in her thesis by the title “An Analysis of Illocutionary Act in *Prince of Persia: The Sand of Time* movie”, she also uses the theory of Searle to analyze the data. In her research, she tries to find out the types of illocutionary act and context under illocutionary act that used in the movie. The difference between Nur’s and this research is on the data used and in the classification of illocutionary act used. In her research, she does not focus on directive illocutionary act.  

Ade Rochmalia Yudhiyanti (2008) from University of Indonesia also observes the illocutionary power in the horoscope article with title *Daya Ilokusi dalam Artikel Horoskop pada Majalah Brigitte Edisi Nomor 4*. In her research, she tries to find out the power of illocutionary act that used in the horoscope article. Here, she uses Austin theory to analyze the data.  

Other research, Indrawan Puspa Negara (2012) from University of Indonesia also observes illocutionary act with his research’s title *Efek Tindak Tutur Tokoh Charlie Kenton Terhadap Max Kenton dalam Film Real Steel: Analisis Ilokusi Kompetitif*. In his research, he tries to find out the use of phrases in the dialogue spoken by two figures. Here, he used Leech theory about competitive illocutionary act. 

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So, which makes this research different from previous researches is this thesis only focuses on one kind of illocutionary act (directive act) that contained on the dialogues *How to Train Your Dragon* 1 and 2 movie script.

**B. Discourse Analysis**

Discourse is structural descriptions characterize discourse at several levels or dimensions of analysis and in term of many different units, categories, schematic pattern or relations.\(^{21}\) According to Schiffrin, the study of discourse is the study of any aspect of language use.\(^{22}\) Brown and Yule stated that the analysis of discourse is, necessary, the analysis of language in use.\(^{23}\)

For at least ten years now, ‘discourse’ has been a fashionable term. In many case, the word ‘discourse’ is the general idea that language is structured according to different domains of social life. Discourse analysis is the analysis of these patterns.\(^{24}\) Discourse analysis, or discourse studies, is the discipline devoted to the investigation of the relationship between form and function in verbal communication.\(^{25}\)

The meaning of the relationship between form and function is considered the following example of a fragment of verbal communication.

A: Say, there’s a good movie playing tonight.

B: Actually, I have to study.


\(^{22}\) Ibid., p. 31

\(^{23}\) Ibid.


A: Too bad.

B: Yes, I’m sorry.

A: Well, I guess I don’t need to ask you if you want me to pick you up.

In this example, A’s first utterance is in the form of a statement that there is a good movie playing that night. The function of this statement, however, is that of an invitation to B. B knows that A’s statement is meant to be an invitation. B could have responded by simple saying, “That’s nice” or “I didn’t know that.” But B responds with a statement in turn expressing a need to study that evening. B’s response counts as a refusal of the invitation. A’s statement of regret shows that this interpretation is not mere conjecture. In this fragment the form ‘statement’ has the function of an ‘invitation’ (first utterance of A) and a refusal thereof (first utterance of B).26

The field of discourse studies, which investigates the relationship between form and function in verbal communication, is a branch of pragmatics.27 Pragmatics, literally ‘the study of acts’, is derived from a philosophical approach to the phenomenon ‘sign’. Research on the relationship between form and function has been greatly influenced by speech act theory.28 In speech act theory, language is seen as a form of acting. Therefore, the particular issues in speech act theory lead into discourse studies.

26 Ibid.
27 Ibid., p. 21.
28 Ibid.
C. Pragmatics

Pragmatics is the branch of linguistics which seeks to explain the meaning of linguistics messages in terms of their context of use.\textsuperscript{29} In linguistics research, the term of pragmatics is often used to refer to the study of the interpretation of meaning. There are several definitions about pragmatics. According to Griffiths, pragmatics is about the use of utterances in context, about how we manage to convey more than is literally encoded by the semantics of sentences. Pragmatics builds on what is semantically encoded in the language.\textsuperscript{30}

In many ways, pragmatics is the study of ‘invisible’ meaning, or how we recognize what is meant even when it is not actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumption and expectation when they try to communicate.\textsuperscript{31} Moreover, Levinson said that pragmatics consist of several aspects including deixis, implicature, presupposition, speech acts, and aspect of discourse structure.\textsuperscript{32}

Besides, another linguistic expert, Yule states that there are four areas that pragmatics are concerned with. First, pragmatics is the study of speaker meaning. Here, pragmatics is concern with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Second, pragmatics is the study of contextual meaning. This type of study necessarily involves the

interpretation of what people mean in a particular context and how the context influences what is said. Third, pragmatics is the study of how more meaning gets communicated than it said. This type of the study explores how a great deal of what is unsaid is recognized as part of what is communicated. Last, pragmatics is the study of the expression of relative distance. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance.\textsuperscript{33}

From the definition above, pragmatics can be stated as the study of speakers meaning used in certain time and condition. There are many aspects discussed in pragmatics, such as politeness, cooperation and implicature, conversation analysis, and speech acts. Because the study is about speech act, the next section will be described about the speech act theory.

D. Speech Act

Speech acts is a central point of pragmatics. One of the philosophical foundations of pragmatics can be found in the notion of speech acts as developed by J.L. Austin and J.R. Searle. The idea behind a speech act is that meaning can be explained in terms of action, rather than in terms of concepts like reference and truth condition.\textsuperscript{34}

Speech act is the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers. For example,

\textsuperscript{33} George Yule, \textit{Op.Cit.}, p. 3.

there is a bear behind you may be intended as a warning in certain context, or may in other context merely be a statement of fact.  

As explain previously, speech act theory began with the work of Austin in the 1960s, whose ideas were expanded and incorporated into linguistics theory by Searle. Based on their theories, when the speaker utters a sentence, he is doing something according to what they say. The Austin opinions, ‘by saying something we do something’. Austin began his note by pointing out that not every speech seems to lead the statement. The speech that is a sentence or half of a sentence to do common act for saying something; is performative speech, and he distinguished it from constatives speech, a declarative statement in which truth or falsehood can be accounted.

Searle also states that speech act is an action such as making a statement, giving orders, asking questions, making appointments, etc.,...this action is generally made possible by and conducted in accordance with certain rules for the use of linguistic element.

In every general term, we can usually recognize the type of ‘action’ performed by a speaker with the utterance. We use the term speech act to describe actions such as ‘requesting’, ‘commanding’, ‘questioning’, or ‘informing’. We can define speech acts as the action performed by a speaker with an utterance. If we

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37 Ibid.
say, I’ll be there at six, you’re not just speaking, you seem to be performing the speech acts of ‘promising’.

In the discussion of speech act, there are three essential elements as proposed by Austin, the speaker saying something, the speaker perform action through utterance, and the speech act causes an effect on the listeners or the participants. Then, the types of speech acts are:

1. Locutionary Act

Locutionary act is the basic of utterance. It produces a meaningful linguistics expression. According to Austin, a locutionary act is the basic act of speaking, which itself consists of three related subacts. They are (i) a phonic act of producing an utterance inscription, (ii) a phatic act of composing a particular linguistic expression in a particular language, and (iii) a rhetic act of contextualizing the utterance-inscription.

In other words, the first of these three subacts is concerned with the physical act of making a certain sequences of vocal sounds or a set of written symbols. The second refers to the act of constructing a well-formed string of sounds or symbols, be it a word, phrase or sentence, in a particular language. The third subact is responsible for tasks such as assigning reference, resolving deixis, and disambiguating the utterance-inscription lexically and/or grammatically.

Utterances like “The sun rises in the east and sets in the west” and “Dogs have four legs” are examples of locutionary act. Those utterances are uttered by

the speaker only to inform something without tendency to do something, let alone to influence the hearer. Thus, locutionary act is defined as the act of saying something and producing a sentence.

2. Illocutionary

According to Austin, illocutionary act is called the act of doing something. When we say something, we usually say it with some purpose in mind. This is the illocutionary act. In other words, an illocutionary act refers to the type of function the speaker intends to fulfils, or the type of action the speaker intends to accomplish in the course of producing an utterance. It is an act defined within a system of social conventions. In short, it is an act accomplished in speaking.

The illocutionary act carried out by a speaker meaning of an utterance is the act viewed in terms of the utterance’s significance within a conventional system of social interactions.

Example of illocutionary acts include accusing, apologizing, blaming, congratulating, giving permission, joking, nagging, naming, promising, ordering, refusing, swearing, and thanking. The functions or actions just mentioned are also commonly referred to as the illocutionary force or point of the utterance.

Illocutionary acts are acts which are internal to the locutionary act, in the sense that, if the contextual conditions are appropriate, once the locutionary act

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has been performed, so has the illocutionary act. For example, if someone says to another I promise to buy you a ring they have, by simple saying these words, performed the act of promising. Notice that it make sense to say: I tried to persuade her to come, but I failed, or: I tried to cheer him up, but failed, but it makes no sense to say: I tried to promise to come, but I failed, except in the sense that one failed to utter the words.

An utterance can have more than one illocution. It is useful to introduce the distinction between direct and indirect illocutions. The direct speech act is a declaration used to make a statement while indirect speech act is a declaration used to make a request.

Some illocutionary are definable in terms of the intended perlocutionary effect, some not. Thus requesting is, as a matter of its essential condition, an attempt to get a hearer to do something, but promising is not essentially tied to such effect on or responses from the hearer.

3. Perlocutionary Acts

According to Austin, perlocutionary act is called by the act of affecting something. Perlocutions bring the hearer becomes convincing, persuading, deterring, and even, say, surprising or misleading. A perlocutionary act concerns the effect an utterance may have on the addressee. In other words, a

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48 Ibid.
perlocutionary act is a certain effect on the hearer which is produced from illocutionary act.

The effect of the act being performed by speaking is generally known as the perlocutionary effect.\(^{53}\) For example, suppose speaker A says to the hearer B “There’s a hornet in your left ear”, this utterance can cause B to panic, scream and scratch his ear. Emotions and actions of B is the perlocution of A’s utterance.

E. Classification of Illocutionary Act

In studying speech act, many of speech act theorist have been describing and classifying speech act. Here, I find the distinctive classification of speech act proposed by Austin and Searle. First, Austin suggests that the illocutionary act always contains explicit meaning through the use of performative sentences. Therefore, he groups them into five types. They are verdictives, exercitives, commissives, behabitives, and expositives.\(^{54}\)

1. Verdictives

Verdictives are typified by the giving of a verdict, as the name implies, by a jury, arbitrator, or umpire. But they need not be final; they may be, for example, an estimate, reckoning, or appraisal.\(^{55}\)

2. Exercitives

Exercitives are the exercising of powers, rights, or influence. For example, appointing, voting, ordering, urging, advising, and warning.\(^{56}\)

\(^{53}\) Ibid.


\(^{55}\) Ibid.

\(^{56}\) Ibid.
3. Commissives

Commissives are typified by promising or otherwise undertaking; they commit you to doing something, but include also declarations or announcements of intentions, which are not promises, and also rather vague things which we may call espousal, as for example, siding with. They have obvious connections with verdictives and exercitives.\(^57\)

4. Behabitives

Behabitives are a very miscellaneous group, and have to do with attitudes and social behavior. For example, apologizing, congratulating, commending, condoling, cursing, and challenging.\(^58\)

5. Expositives

Expositives are make plain how our utterances fit into the course of an argument or conversation, how we are using words, or, in general, are expository. For example, ‘I reply’, ‘I argue’, ‘I concede’, ‘I illustrate’, ‘I assume’, and ‘I postulate’.\(^59\)

Based on Searle’s theory, the classifications of illocutionary act are divided into five types of general function performed. They are representative, directive, commissive, expressive, and declarative.\(^60\)

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\(^{57}\) Ibid., p. 150-151.  
\(^{58}\) Ibid., p. 151.  
\(^{59}\) Ibid.  
\(^{60}\) Yan Huang, Op.Cit., p. 106.
1. Representative

Representative is the kinds of speech act that commit the speaker to the truth of the expressed proposition, and carry a truth-value. They express the speaker’s belief.\(^61\)

Paradigmatic cases include asserting, claiming, concluding, reporting, and stating. In performing this type of speech act, the speaker represents the world as he or she believes it is, thus making the words fit the world of belief.\(^62\) For example, (i) Chinese characters were borrowed to write other languages, notably Japanese, Korean and Vietnamese. (ii) The soldiers are struggling on through the snow.

2. Directive

Directive is the kinds of speech act that represent attempts by the speaker to get the addressee to do something. They express the speaker’s desire/wish for the addressee to do something.\(^63\) The illocutionary point of these consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by speaker to get the hearer to do something.\(^64\)

Paradigmatic cases include ask (say somebody that you want them to do something), challenge (invite somebody to take part in a game, fight, etc.), command (order somebody to do something), insist (demand something strongly),

\(^{61}\) Ibid.
\(^{62}\) Ibid.
\(^{63}\) Ibid., p. 107.
\(^{64}\) John R. Searle, *op.cit*, p.13.
and request (ask for something politely). In using a directive, the speakers intends to elicit some future course of action on the part of the addressee, thus making the world match the words via the addressee.65

For example: (i) I asked them to close the window. (ii) Fight me! (iii) Turn the TV down. (iv) Hurry up. (v) Could you please get that lid off for me?

3. Commissive
Commissive is the kinds of speech act that commit the speaker to some future course of action. They express the speaker’s intention to do something.66

Paradigmatic cases include offers, pledges, promises, refusals, and threats. In the case of a commissive, the world is adapted to the words via the speaker him or herself.67 For example, (i) I’ll be back in five minutes. (ii) I’ll never buy you another computer game.

4. Expressive
Expressive is the kinds of speech act that express a psychological attitude or state in the speaker such as joy, sorrow, and like or dislike.68

Paradigmatic cases include apologizing, blaming, congratulating, praising, and thanking.69 For example, (i) Well done, Elizabeth! (ii) I’m so happy. (iii) Wow, great!

65 Yan Huang, Op.Cit., p. 106
66 Ibid.
67 Ibid.
68 Ibid.
69 Ibid.
5. Declaration

Declaration is the kinds of speech act that effect immediate changes in some current state of affairs just via utterance. Usually, they will rely on elaborating extralinguistics institutions for successful performance; they may be called institutionalized performatives.\(^{70}\)

Paradigmatic cases include bidding in bridge, declaring war, excommunicating, firing from employment, and nominating a candidate.\(^{71}\) For example, (i) President: I declare a state of national emergency. (ii) Chairman: The meeting is adjourned.

Moreover, this research uses Searle’s theory in finding classification of directive illocutionary act as the main theory in this movie transcription. It is aware that there is almost no difference between Austin’s theory and Searle’s theory. According to the researcher, Searle’s theory about classifying of illocutionary act is good and significant because he grouped it into five categories based on the aim of speech. Austin’s theory is not like that. He divided the illocutionary act into five criteria based on the explicit meaning of performative sentence.

F. Direct and Indirect Speech Act

Direct speech acts are directly cooperative in nature. The obvious answer to the question discussed earlier, \textit{where’s my chocolates?}, would be \textit{I don’t know}, or \textit{you’ve eaten them}. Both are immediately relevant and perform the act of

\(^{69}\) Ibid.
\(^{70}\) Ibid., p. 108.
\(^{71}\) Ibid.
information. But a view of language which saw it simply as the performance of direct acts of this sort would be greatly impoverished. Much of what we communicate is done through indirect speech acts.

Indirect acts are indirectly cooperative. They depend on us being able to pick up the relevant clues from intonational and thematic force, together with the context of utterance, in order to arrive at a correct interpretation of the speaker’s meaning. Not surprisingly, indirect speech acts often involve deviations from the cooperative principle.

A different approach to distinguishing types of speech acts can be made on the basis of structure. When an interrogative speech act such as *Did you...?*, *Are they...?*, or *Can we...?* is used with the function of a question, it is described as a direct speech act. For example, when we don’t know something and we ask someone to provide the information, we usually produce a direct speech such as *Can you ride a bicycle?*.

Compare that utterance with *Can you pass the salt?*, we are not really asking a question about someone’s ability. In fact, we don’t normally use this structure as a question at all. We normally use it to make a request. That is, we are using a syntactic structure associated with the function of a question, but in this case with the function of a request. The utterance above is an example of an indirect speech act.

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73 Ibid. p. 162.
75 Ibid.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

In conducting this research the writer uses qualitative method and data collecting technique used by me is bibliography technique. The research is using written sources to get the data. The steps to collect the data are:

1. Downloading the movie script at www.imsdb.com;
2. Reading the whole dialogue script of How to Train Your Dragon 1 and 2 movie carefully;
3. Marking (√) to the dialogues that assumed contained a directives illocutionary act.
4. Compiling those dialogues into data card, so, the data card contains the dialogues and page that refer to the script. The data card also numbered. Until this stage, the writer obtained 30 data from How to Train Your Dragon 1 movie script and 29 data from How to Train Your Dragon 2 movie script. The details are shown in this table.

Table 1: The Types of Directives Illocutionary Act on How to Train Your Dragon 1 and 2 Movie Script.

<table>
<thead>
<tr>
<th>No.</th>
<th>The types of Directives Illocutionary Act</th>
<th>Total Movie HTTYD 1</th>
<th>Total Movie HTTYD 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ask</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>Challenge</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Command</td>
<td>17</td>
<td>22</td>
</tr>
<tr>
<td>4.</td>
<td>Insist</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>5.</td>
<td>Request</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>30</td>
<td>29</td>
</tr>
</tbody>
</table>
5. After the data have been collected, the next step is collecting the data. In this phase, the amount of samples will be specified. The writer uses random sampling technique to specify the samples. Then, the writer uses raffle technique with these steps:

1. Each member of population compiled into list and numbered.
2. Each of numbered lists of population’s member is written on a small piece of paper.
3. The paper is rolled up and inserted in the box.
4. After shake the box, the rolls of paper is taken in accordance with the amounts of wanted sample.⁷⁶

Through that process, 31 corpus data have been selected. They are 15 data from *How to Train Your Dragon* 1 movie script and 16 data from *How to Train Your Dragon* 2 movie script. The last step is to classify the data. As the writer said earlier, in this data description, the writer focuses on form of directive illocutionary act (ask, challenge, command, insist, and request) as proposed by John R. Searle. The details of the data can be seen in the following table:

Table 2: The Result of Simple Random Sampling of Directive Illocutionary Types

<table>
<thead>
<tr>
<th>No.</th>
<th>Data</th>
<th>Indication</th>
<th>Direct or Indirect</th>
</tr>
</thead>
</table>
| 1.  | Datum 13, HTTYD 1. Hiccup: I, uh… **I have to talk to you, dad.**  
Stoick: I need to speak with you too, son.  
Hiccup: I’ve decided I don’t want to fight dragons. | Ask | This dialogue is uttered directly. |
| 2.  | Datum 21, HTTYD 1.  
Stoick: Stop the fight.  
Hiccup: No. **I need you all to see this.** The crowd gets restless.  
Stoick: I said stop the fight! | Ask | This dialogue is uttered directly. |
| 3.  | Datum 29, HTTYD 2.  
Drago: What’s the matter with you?  
Hiccup: Now, do you get it? This is what it is to earn a dragon’s loyalty.  
**Let this end now.**  
Drago: Never! Come on. | Ask | This dialogue is uttered directly. |
| 4.  | Datum 26, HTTYD 1.  
Stoick: Here!  
Gobber: **No, Here! Come on! Fight me!**  
Stoick: No, Me! | Challenge | This dialogue is uttered directly. |
| 5.  | Datum 26, HTTYD 2.  
Valka: You can’t take our dragons!  
They are controlled by the Alpha!  
Drago: Then it’s a good thing I | Challenge | This dialogue is uttered directly. |
<table>
<thead>
<tr>
<th>Dialogue ID</th>
<th>Datum</th>
<th>HTTYD</th>
<th>Dialogue Content</th>
</tr>
</thead>
</table>
| 1 | 1 | HTTYD | Valka: No…
| 2 | 1 | HTTYD | Drago: **Come on! Take down the alpha.**
| 3 | 2 | HTTYD | Stoick: Hiccup!? What are you doing out?! **Get inside!**
| 4 | 2 | HTTYD | Hiccup: Yes I do.
| 5 | 3 | HTTYD | Stoick: **Hiccup!?** What are you doing out?! **Get inside!**
| 6 | 2 | HTTYD | Hiccup: Yes I do.
| 7 | 10 | HTTYD | Stoick: **STOP! Just stop!**
| 8 | 11 | HTTYD | Hiccup: Between you and me, the village could do with a little less feeding, don’t you think?
| 9 | 11 | HTTYD | Stoick: This isn’t joke, Hiccup!
| 10 | 12 | HTTYD | Hiccup: I can’t stop myself. I see a dragon and I have to just kill it. You know? It’s who I am, dad.
| 11 | 12 | HTTYD | Stoick: **Get back to the house!**
| 12 | 18 | HTTYD | Stoick: **Your mother would’ve wanted you to have it. Wear it proudly. You deserve it. You’ve held up your end**
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 11. | Datum 20, HTTYD 1.  
Hiccup: I’m ready…  
Stoick: **Stop the fight!**  
Hiccup: No. I need you all to see this. | Command  
This dialogue is uttered directly. |
Hiccup: No! Please just don’t hurt him. Please don’t hurt him.  
Stoick: **Put it with the others!**  
Hiccup: Dad… | Command  
This dialogue is uttered directly. |
Hiccup: **There! Go help the others!**  
Astrid: (Take off)  
Snotlout: It’s working.  
Fishlegs: Yeah, it’s working. | Command  
This dialogue is uttered directly. |
Astrid: He is up! **Get Snotlout out of there!**  
Tuffnut: I’m on it! I’m on it!  
Ruffnut: I’m on it first! I’m ahead of you. | Command  
This dialogue is uttered directly. |
| 15. | Datum 1, HTTYD 2.  
Stoick: **Get them, Astrid!**  
Tuffnut: It’s my glory!  
Ruffnut: You’re always ruining everything!  
Astrid: Gotcha! Ha ha! | Command  
This dialogue is uttered directly. |
| 16. | Datum 4, HTTYD 2. | Command  
This dialogue is |
<table>
<thead>
<tr>
<th>Number</th>
<th>Datum</th>
<th>HTTYD 2</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Datum 5</td>
<td>HTTYD 2</td>
<td>Eret: He promised to be far less understanding in the future. Hiccup: Alright, we don’t know anything about a dragon thief or an ice spitting dragon… Or you lunatic boss and his dragon army, okay? <strong>Just give us back our dragon and we’ll go, strange, hostile person whom we’ve never met.</strong> Eret: Oh, where are my manners? Ha, I’m Eret, son of Eret. Finest dragon trapper alive, after all it’s not just anyone who can capture a Night Furry.</td>
</tr>
<tr>
<td>19.</td>
<td>Datum 12</td>
<td>HTTYD 2</td>
<td>Gobber: Come on! You heard the</td>
</tr>
</tbody>
</table>
man, **lock it down.**  
Stoick: No dragons or viking sets foot of this island until I give the word.  
Hiccup: Wait, because some guy you knew is stirring up trouble in some far away land.

<table>
<thead>
<tr>
<th>20.</th>
<th>Datum 15, HTTYD 2.</th>
<th>Command</th>
<th>This dialogue is uttered directly.</th>
</tr>
</thead>
</table>
| Eret: Heads! Off the port, rush them lads, take them down! You’re not getting away this time. **FIRE!**  
Hiccup: Nope. It’s you’re lucky day, we give up. |

<table>
<thead>
<tr>
<th>21.</th>
<th>Datum 16, HTTYD 2.</th>
<th>Command</th>
<th>This dialogue is uttered directly.</th>
</tr>
</thead>
</table>
| Hiccup: I can change yours, right her, right now. Ah, may I?  
Eret: Dragon Riders!  
Hiccup: **Put me down!** Snoutlot.  
What are you doing?  
Snoutlot: See how well I protect and provide. |

<table>
<thead>
<tr>
<th>22.</th>
<th>Datum 21, HTTYD 2.</th>
<th>Command</th>
<th>This dialogue is uttered directly.</th>
</tr>
</thead>
</table>
| Fishlegs: Meatlug!  
Snoutlot: Hookfang!  
Drago: **Don’t move!** |

<table>
<thead>
<tr>
<th>23.</th>
<th>Datum 22, HTTYD 2.</th>
<th>Command</th>
<th>This dialogue is uttered directly.</th>
</tr>
</thead>
</table>
| Drago: First there was one rider, now all of Berk. And you lead them to me!  
Eret: Drago.  
Drago: **Stop all preparations, we** |
must attack the dragon rider’s nest at once. We will take down their alpha and then we will take Berk!

Tuffnut: Dragon Rider’s coming through!  
Fishlegs: **FIRE!**  
Snoutlout: Ha ha ha!  
Tuffnut: Woah ho ho! Yeah!

25. Datum 27, HTTYD 2.  
Hiccup: Dad, no, you…  
No no no no…  
**No! Get away from him! Go on, get out of here! Get away!**  
Valka: It’s not his fault. You know that.

Stoick: This is serious, son! When you carry this axe…you carry all of us with you. Which means you walk like us. You talk like us. No more…  
Hiccup: You just gestured to all of me.  
Stoick: **Deal? DEAL?!!**

27. Datum 5, HTTYD 1.  
Hiccup: **Ah, come on. Let me out, please. I need to make my mark.**  
Gobber: Oh, you’ve made plenty of marks. All in the wrong places.  
Hiccup: **Please, two minutes. I will**
kill a dragon. My life will get infinitely better. I might even get a date.

Stoick: How did you find it?
Hiccup: Oh no. No, dad. No.
Dad, it’s not what you think. You don’t know what you’re up against.
Dad, please. I promise you that you can’t win this one.
No, Dad. No. For once in your life, **would you please just listen to me?!**
Stoick: You’ve thrown your lot in with them. You’re not a Viking.

29. Datum 7, HTTYD 2.
Hiccup: Hey, dad. **Can I have a word?**
Stoick: Something you’re itching to tell me?
Hiccup: Ah, not quite the itch you’re thinking of, but yes.

30. Datum 20, HTTYD 2.
Valka: Oh, incredible.
Hiccup: Not bad yourself.
Valka: All this time you took after me, and where was I? I’m so sorry **Hiccup, can we start over? Will you give me another chance?** I can teach you all that I’ve learned these past twenty years, like…
(she massage Toothless which causes him to reveal spitting fins.)
Valka: Now, he can make those tight turns.
Hiccup: Did you know about this?

31.
Datum 23, HTTYD 2.
Stoick: I thought I’d have to die before we done that dance again.
Valka: No need for drastic measures.
Stoick: For you my dear, anything.
Will you come home Val? Will you be my wife once again? We can be a family, what do you say?
Valka: Yes.

B. Data Analysis

1. Ask

Datum 13, HTTYD 1:

Setting: In Stoick’s house
Participants: Hiccup and Stoick
Hiccup: I, uh… I have to talk to you, dad.
Stoick: I need to speak with you too, son.

Hiccup: I’ve decided I don’t want to fight dragons.

This dialogue tells about Hiccup and Stoick that discuss something in the house. Coming home from caring night furry, Hiccup sees his father stands in the room. Hiccup immediately asked his father to talk. His father also has the same thing about it. He wants to talk to Hiccup too. After knowing that the dragon is
not what Viking’s thought, Hiccup decided that he did not want to fight dragons. But unfortunately, his father refused it.

Based on the context, certainly indeed the utterance contains the illocutionary acts of directive, and one of directive is asking. Hiccup says “I have to talk to you, dad”. It is mean Hiccup ask Stoick to talk with him, and Stoick also did it. Then, they have conversation each other. The dialogue above also shows that there is no other paradigmatic case that include besides an asking. In this case Hiccup says directive type of illocutionary acts directly. It is because Hiccup directly cooperative in nature and he normally use it to make an asking.

Datum 21, HTTYD 1:

Setting : In training grounds

Participants : Stoick and Hiccup

Stoick : Stop the fight.

Hiccup : No. I need you all to see this. (The crowd gets restless)

Stoick : I said stop the fight!

This dialogue happen communication between Stoick and Hiccup in the training grounds. When Hiccup scheduled to fight the dragon, Hiccup shows to all Viking that he did not want to kill the dragon. He showed that dragon is not Viking’s enemy. He also threw the crowd in front of the whole Viking. Suddenly, Stoick shouted and ordered to stop the fight. But, Hiccup denied him and asked all Viking to see what he should do.

Based on the context, certainly the utterance contains the illocutionary acts of directive, one of asking. In this case, Hiccup asked all hearers to see him by his
utterance “I need you all to see this”. Consequently, the hearers (Vikings) saw on him and Stoick also responded immediately. The dialogue above also shows that there is no other paradigmatic case that include besides an asking. From the dialogue, Hiccup says directive type of illocutionary acts directly. It is because Hiccup directly cooperative in nature and he normally use it to make an asking.

**Datum 29, HTTYD 2:**

Setting : In Berk Island

Participants : Drago and Hiccup

Drago : What’s the matter with you?

Hiccup : Now, do you get it? This is what it is to earn a dragon’s loyalty. **Let this end now.**

Drago : Never! Come on.

This dialogue happen communication between Drago and Hiccup in the training grounds. When Drago come to Berk Island and start controlling the whole dragon, Hiccup trying to challenge and resulted a war between them. In the midst of war, Hiccup asked Drago to stop the war. However, Drago refused it and suddenly attacked Hiccup.

Based on the context, certainly indeed the utterance contains the illocutionary acts of directive, and one of directive is asking. Hiccup says "Let this end now". It is mean Hiccup ask Drago to stop the war. The dialogue above also shows that there is no other paradigmatic case that include besides an asking. In this situation, Hiccup says directive type of illocutionary acts directly. It is
because Hiccup directly cooperative in nature and he normally use it to make an asking.

From all descriptions above, most of directive in a form of “asking” is done by Hiccup.

2. Challenge

Datum 26, HTTYD 1:

Setting: Dragon Island

Participants: Stoick, Gobber, and Dragon.

Stoick: Here!

Gobber: No, Here! Come on! Fight me!

Stoick: No, Me!

This dialogue tells about conversation of Stoick, Gobber, and Dragon in Dragon Island. After attacking dragon nest, something is not right. Stoick hears something and he turns to peer down the dark throat of the cavern. A deep, rumbling roar echoes from the cavern. The ground underfoot trembles. The ships rock and their sails fill with a blast of air. Suddenly, the king dragon raises its head to the sky and bellows. The sound shakes the beach, knocking Viking off their feet. Gobber drops beside Stoick, like two soldiers in a trench. Fire blasts over head and causing them to duck. Stoick rips a sharpened post from the ground and hurls it into the dragon’s face. They challenge the dragon together.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is challenging. Stoick and Gobber convey his desire for addressee to do something (challenge). Their words are aimed at
making the hearer to do something. Afterwards, Stoick and Gobber challenge the
dragon to fight them, then the dragon start to attack them. The dialogue above also
shows that there is no other paradigmatic case that include besides challenging.
Stoick and Gobber say the directive directly. It is because they directly
cooperative in nature and they normally use it to make an asking.

Datum 26, HTTYD 2:

Setting : Valka Island
Participants : Valka and Drago

Valka : You can’t take our dragons! They are controlled by the Alpha!
Drago : Then it’s a good thing I brought a challenger.
Valka : No…
Drago : Come on! Take down the alpha.

This dialogue tells about conversation of Valka and Drago in Valka Island.
When Drago attack Stoick, Valka, Hiccup, and his friends, Valka confirmed to
Drago that he would not be able to take their dragons. Valka said that their dragon
was controlled by Alpha (king dragon). Drago also feel challenged by it and reply
them with a challenge as well.

Based on the context, certainly the utterance contains the illocutionary acts
of directive, and one of directive is challenging. Valka convey her desire for
addressee to do something (challenge). Her words are aimed at making the hearer
to do something. Which is shown by Drago’s answer, “Then it’s a good thing I
brought a challenger. Come on! Take down the alpha”. It is mean he approves
her challenge to fight the Alpha. The dialogue above also shows that there is no
other paradigmatic case that include besides challenging. Drago says the challenge directly. It is because he directly cooperative in nature and he normally use it to make an asking.

From all descriptions above, the directive in a form of “challenging” is more often used by non main characters.

3. Command

Datum 2, HTTYD 1:

Setting : In a yard
Participants : Stoick and Hiccup
Stoick : Hiccup!? What are you doing out?! Get inside!
Hiccup : Yes I do.

This dialogue tells about conversation which occurred between Gobber and Hiccup. In the morning, there was a dragon attacking the Berk village. All Viking are trying to fight the dragon. Dragons sweep back and forth, dodging axes and blasting the Vikings who throw them. A burly warrior gets tossed in an explosion, knocking Hiccup to the ground. Hiccup gets to his feet and continues to rush past gigantic men and women. Stoick yanks Hiccup from the path of a strafing dragon and hold aloft to the crowd. Then, he told Hiccup to get inside.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick convey his desire for addressee to do something. He commands the hearers to do something by his utterance “Get inside!” Then, Hiccup answers that he would do. The dialogue above also shows that there is no other paradigmatic case that include besides
commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 10, HTTYD 1:**

<table>
<thead>
<tr>
<th>Setting</th>
<th>In the plaza</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>Stoick and Hiccup</td>
</tr>
<tr>
<td>Hiccup</td>
<td>Sorry, dad.</td>
</tr>
<tr>
<td>Stoick</td>
<td><strong>STOP! Just stop!</strong></td>
</tr>
<tr>
<td>Hiccup</td>
<td>Between you and me, the village could do with a little less feeding, don’t you think?</td>
</tr>
<tr>
<td>Stoick</td>
<td>This isn’t joke, Hiccup!</td>
</tr>
</tbody>
</table>

This dialogue tells about conversation which occurred between Stoick and Hiccup. Viking scatter as Hiccup dodges a near fatal blast. The Nightmare’s sticky, Napalm-like fire splashes up unto buildings, setting them alight. Hiccup ducks behind the last standing brazier –the only shelter available. The Nightmare blasts it, spraying fire all around him. Hiccup peers the smoldering post. No sign of the Nightmare. He turn back to find it leering at him, blocking his escape. It takes a deep breath. Hiccup is finished. Suddenly, Stoick leaps between them, tackling the Nightmare to the ground. They tumble and wrestle, resuming their earlier fight. The Nightmare tries to toast him, but only coughs up smoke. After the incident, Hiccup apologized to his father. He explained that he had managed to shoot Nightfurry. But his father thinks it was nonsense and ordered him to stop talking.
Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. In this case, Stoick commands or orders his son to stop talking. By the utterance “STOP! Just stop!”, it is clear that the utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick also say the directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 11, HTTYD 1:**

**Setting**: In the Plaza

**Participants**: Hiccup and Stoick.

**Hiccup**: I can’t stop myself. I see a dragon and I have to just kill it. You know? It’s who I am, dad.

**Stoick**: Get back to the house!

This dialogue tells about conversation which occurred between Hiccup and Stoick. Same as the previous context, after the incident, Hiccup apologized to his father. He explained that he had managed to shoot Nightfurry. But his father thinks it was nonsense and ordered him to stop talking. Stoick thinks that every time Hiccup step outside, disaster follows. Therefore, Stoick also commands Hiccup to get back to the house.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick conveys his desire for addressee to do something. His words “Get back to the house!” are aimed at
making the hearer do something. Then, Hiccup gets back to the house. The
dialogue above also shows that there is no other paradigmatic case that include
besides commanding. Stoick says the commanding directly. It is because he
directly cooperative in nature and he normally use it to make a command.

**Datum 12, HTTYD 1:**

Setting : In the hall
Participants : Stoick and Gobber

Stoick : What am I going to do with him Gobber?
Gobber : **Put him in training with the others.**
Stoick : No, I’m serious.

This dialogue tells about conversation that occurred between Stoick and
Gobber. Here, Stoick feel very disappointed to Hiccup because he could not be
what he wants. Therefore, Stoick ask Gobber opinion about this problem. In this
situation, Gobber asked Stoick that he must put Hiccup in training with the others.
But, after hearing Gobber opinion, he felt that it was not the right answer.

Based on the context, certainly indeed the utterance contains the
illocutionary acts of directive. In this case, the utterance is an act of commanding.
Which is shown by Gobber words “**Put him in training with the others**”, it is
mean that Gobber command Stoick to put his son in the training for doing the
exercise with the other. The dialogue above also shows that there is no other
paradigmatic case that include besides commanding. Moreover, Gobber says
directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 18, HTTYD 1:**

Setting : Hiccup’s room

Participants : Stoick and Hiccup

Stoick : Your mother would’ve wanted you to have it. Wear it proudly. You deserve it. You’ve held up your end of the deal.

Hiccup : I should really get to bed.

Stoick : Well, good night.

This dialogue tells about conversation which occurred between Stoick and Hiccup. Hiccup is lost in thought; his head lay of a desk full of Toothless drawings. Suddenly, Stoick appears in the doorway. Hiccup jumps and quickly covers up his desk. His father comes looking for Hiccup. He already knows that his son has the ability to conquer the dragon. Stoick was decided to give the horned helmet to Hiccup. Initially Hiccup refused it, but his father was command him to wear it.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick conveys his desire for addressee to do something. His words “Wear it proudly. You deserve it. You’ve held up your end of the deal.” are aimed at making the hearer do something. He wants Hiccup to wear the horned helmet while fight the dragon. Then, Hiccup says to his father that he wants to get sleep and put the horned helmet on the desk. The dialogue above also shows that there is no other paradigmatic case that
include besides commanding. Stoick says the commanding directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 20, HTTYD 1:**

Setting : In the training grounds
Participants : Stoick and Hiccup

Hiccup : I’m ready…

Stoick : **Stop the fight!**

Hiccup : No. I need you all to see this.

This dialogue tells about conversation which occurred between Stoick and Hiccup in the training grounds. The grounds have been transformed. Banners and flags in the morning sun. Surrounding the ring, a festive crowd had gathered. All of Berk has turned out for the event. The door bolt is raised. The crowd grows quiet. The doors blast open with a stream of sticky fire. Followed by a Monstrous Nightmare, coat in the flames. It tears out of its cave like an irate bull – as the crowd roars and jeers. It climbs the walls and chain enclosure like a bat, hissing at the provoking crowd and blasting fire. It spots Hiccup and descends, leering and licking the flaming drool from its lips. With the Monstrous Nightmare’s eyes locked upon him, Hiccup deliberately drops his shield and dagger stepping away from them. The dragon pauses, confused. Stoick also confused. Hiccup reaches up and removes the helmet. All eyes turn to him and Stoick immediately command to stop the event.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick conveys his desire for
addressee to do something. His words **“Stop the fight!”** are aimed at making the hearer do something. He wants Hiccup stops the fight. Then, Hiccup says to his father that he didn’t want stop the fight. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says the commanding directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 22, HTTYD 1:**

**Setting** : In the training grounds  
**Participants** : Hiccup and Stoick  
**Hiccup** : No! Please just don’t hurt him. Please don’t hurt him.  
**Stoick** : Put it with the others!  
**Hiccup** : Dad…

This dialogue tells about conversation which occurred between Stoick and Hiccup in the training grounds. Stoick wrenches the grated door to the arena and jumps through. The Monstrous Nightmare is only a few feet behind Hiccup. Astrid is now in the ring. Toothless bounds over the crowd and blast a hole through the chain enclosure. He flies through it and disappears in the boiling smoke. Viking rush to railings. Stoick gets to his feet, fuming, shaken. A Viking presents Stoick with an axe. He eyes Toothless a moment, and then pushes the axe back into the Viking’s hands.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick convey his desire for
addressee to do something. He commands the hearers to do something by his utterance “Put it with the others!” Then all Viking doing what Stoick’s ordered. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 29, HTTYD 1:**

Setting : In Dragon Island
Participants : Hiccup and Astrid

Hiccup : **There! Go help the others!**
Astrid : (Take off)
Snotlout : It’s working.
Fishlegs : Yeah, it’s working.

This dialogue tells about conversation which occurred between Hiccup and Astrid in Dragon Island. The monster shakes off the blast and snaps in their wake. Hiccup directs his squadron out of harm’s way. They climb out of reach and circle each other. Hiccup and Astrid peel away. The teens bank and dive toward the monster, spitting it. The Twins race alongside the monster’s head, taunting it. The Red Death unloads a spray of fire at the Twins. They barely dodge it. Hiccup steers the Nadder over the deck and hands Astrid the reins. He lines up his jump and hops off, guarding his face from the flames. He lands on the burning deck and order Astrid to help the others.
Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Hiccup conveys his desire for addressee to do something. He commands the hearers to do something by his utterance “Go help the others!” Then Astrid doing what Hiccup’s ordered. She takes off immediately to help the others. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Hiccup says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

Datum 30, HTTYD 1:

Setting : In the Ground
Participants : Astrid and Tuffnut

Astrid : He is up! Get Snotlout out of there!
Tuffnut : I’m on it! I’m on it!
Ruffnut : I’m on it first! I’m ahead of you.

This dialogue tells about conversation which occurred between Astrid and Tuffnut in the Ground. The monster’s tail sweeps across the burning ships, snapping masts like twigs. The Red Death blasting at the teens, enraged. The monster’s giant foot crashes through frame, smashing the bow under its impressive weight. Hiccup climbs onto Toothless and buckles himself in. He spurs Toothless on and charged with his father’s belief in him. They rocket into the sky as Stoick watches. Astrid sees Toothless streaking through the sky,
gaining altitude. She turns to Ruffnut and Tuffnut, who are arguing and throwing punches at each other.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Astrid conveys her desire for addressee to do something. She commands the hearers to do something by his utterance “Get Snotlout out of there!” Then Tuffnut and Ruffnut doing what Astrid’s ordered. They spot Snotlout on the giant dragon and steer their zippleback in their directions. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Astrid says directive type of illocutionary acts directly. It is because she directly cooperative in nature and she normally use it to make a command.

Datum 1, HTTYD 2:

Setting : In Dragon Racing
Participants : Stoick ans Astrid
Stoick : Get them, Astrid!
Tuffnut : It’s my glory!
Ruffnut : You’re always ruining everything!
Astrid : Gotcha! Ha ha!

This dialogue tells about conversation which occurred between Stoick and Astrid in Dragon Racing. To the island village of Berk, festively adorned with flags and banners. Major new additions alter its familiar skyline. It’s like an aerial version of the Monte Carlo race. Spectators roar from wooden bleachers, fastened
to cliff faces and perched over the sea. Astrid rolls her eyes, peels away from the other dragon racers, and yanks open a spot on the overhead network of aqueducts, dousing the flames with a surge of water. Stoick pulls the trigger, launching the black sheep into the air. Astrid spots it and steers Stromfly into a steep climb toward it. Then, Stoick orders her to catch the sheep.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Stoick conveys his desire for addressee to do something. He commands the hearers to do something by his utterance “Get them, Astrid!” Then Astrid doing what Stoick’s ordered. She tumbles through the air onto Stromfly, sticking a perfect landing, black sheep in hand. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

Datum 4, HTTYD 2:

Setting : At Lapland woods
Participants : Hiccup, Astrid, Eret, and the man fire.

Hiccup : Astrid, look out!
Astrid : No, Hiccup!
Eret : Watch the tail! Ah! Tie those legs up!
Hiccup : Stop!

This dialogue tells about conversation which occurred between Hiccup, Astrid, Eret, and the man fire at the Lapland woods. Hiccup and Toothless fly
over the fjord, winding the deep through undulating crimson and gold forest. Astrid and Stromfly catch up as the autumn colors suddenly give away to charred timbers. They fly deeper through ash and wafting smoke. Ahead, in a sheltered harbor, an explosion of ice stands as an eerie marker of what used to be a trapper’s fort. They fly through the suspended remains of the buildings, splintered, and frozen in mid-destruction. It’s at once harrowing and puzzling. Toothless spots an enormous dragon footprint in the muddy shoreline below, leaving him uneasy. As they crest the ice formations, Astrid spots a crew of men at the stern of a moored ship. Suddenly, Eret commands his man to catch Hiccup and Astrid.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Eret order his men to fire Hiccup and Astrid. It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Astrid says directive type of illocutionary acts directly. It is because she directly cooperative in nature and she normally use it to make a command.

**Datum 5, HTTYD 2:**

- **Setting**: In the Island
- **Participants**: Eret and Hiccup
- **Eret**: He promised to be far less understanding in the future.
Hiccup : Alright, we don’t know anything about a dragon thief or an ice spitting dragon… Or you lunatic boss and his dragon army, okay? **Just give us back our dragon and we’ll go, strange, hostile person whom we’ve never met.**

Eret : Oh, where are my manners? Ha, I’m Eret, son of Eret. Finest dragon trapper alive, after all it’s not just anyone who can capture a Night Furry.

This dialogue tells about conversation that occurred between Eret and Hiccup in the island. While Hiccup and Astrid play with their dragons, they passed an island. They saw something strange on the island. At that time, Eret saw them from a distance. Immediately, he ordered his men to attack them. When Eret and his men managed to catch Hiccup, Astrid, and their dragons, hiccup asked him to return their dragons and let them go without leaving the problem anymore.

Based on the context, certainly indeed the utterance contains the illocutionary acts of directive. The directive illocutionary acts form is commanding. In this case, Hiccup ask Eret to return their dragon by the words **“Just give us back our dragon and we’ll go, strange, hostile person whom we’ve never met”**. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Moreover, Hiccup’s directive illocutionary act is also act directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 10, HTTYD 2:**

Setting : In Dragon Stable

Participants : Stoick, Hiccup, and Vikings.

Stoick : Bludvist… Drago Bludvist.
Hiccup : Ah yeah… Wait, you know him?

Stoick : **Ground all dragons!**

Hiccup : What? Why?

Stoick : **Seal the gates, lower the stalls doors.**

This dialogue tells about conversation which occurred between Stoick, Hiccup, and Vikings in the Dragon Stable. The upper plaza, where a gathered crowd of Vikings and their dragons are cued up outside of Gobber’s Blacksmith Stall, awaiting their turns. Stoick maneuvers through the crowd, spouting, and jovial greeting in passing. He makes a bee-line for Gobber, who is busily grinding a metal dragon tooth into shape. A Zippleback waits patiently, his head cocked open like a car hood while the other head watches, sympathetically. Gobber flips up his welding guard, revealing a matching area of unsoiled skin. A sudden excitement in the crowd heralds Hiccup and Astrid’s return. They touch down on Toothless and Stormfly. Hiccup stows his helmet and heads toward Stoick with urgency. He informs about Drago Bludvist to his father directly. Knowing that, Stoick immediately ordered all Viking to keep the whole Dragon.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Stoick order all Viking to ground all dragons. It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts
directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 12, HTTYD 2:**

Setting : In Dragon Stable.

Participants : Gobber, Stoick and Hiccup.

Gobber : Come on! You heard the man, **lock it down**.

Stoick : No dragons or viking sets foot of this island until I give the word.

Hiccup : Wait, because some guy you knew is stirring up trouble in some far away land.

This dialogue tells about conversation which occurred between Gobber, Stoick and Hiccup in the Dragon Stable. Same as the previous context, Stoick rushes down circular stone staircase into the vast, bustling cave that houses the dragon stable. Hiccup, Astrid, Gobber, and Toothless chase after Stoick. After he orders all Viking to ground all dragons, he also commands all Viking to do not set foot off the island.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Stoick order Berk to hide all dragons and Viking. It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.
Datum 15, HTTYD 2:

Setting: Eret’s Ship

Participants: Eret and Hiccup

Eret: Heads! Off the port, rush them lads, take them down! You’re not getting away this time. **FIRE!**

Hiccup: Nope. It’s your lucky day, we give up.

This dialogue tells about conversation which occurred between Eret and Hiccup in the Eret’s Ship. Eret’s ship carves a defiant path north, leaving the last glimpses of Lapland in its wake. Eret stands on the bowsprit, eyeing the waves intently, searching the surface. He turns toward the deck, where his crewmen man the gunwale cannons, sights trained to the sky. Eret loads cannon and takes aim. He spots Hiccup and Astrid riding the dragons. The nets fly through the air. Hiccup and Astrid outmaneuver them and dive toward the ship, landing on the deck with a clatter.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Eret convey his desire for addressee to do something. His words are aimed at making the hearer to do something. He commands the hearers to do something by his utterance "**Fire!**" Then crewmen catch Hiccup and Astris as ordered Eret. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.
Datum 16, HTTYD 2:

Setting: Eret’s Ship

Participants: Hiccup and Snoutlot

Hiccup: I can change yours, right here, right now. Ah, may I?

Eret: Dragon Riders!

Hiccup: Put me down! Snoutlot, What are you doing?

Snoutlot: See how well I protect and provide.

This dialogue tells about conversation which occurred between Hiccup and Snoutlot in the Eret’s Ship. Hiccup sets Toothless’ tail in the locked and splayed position. Eret sneers and suspicious. Suddenly, Hiccup is snatched into the air and dragons blur fast. The crewman scrambles to the net cannons as a flurry of wings steak past, gashing holes in the sails and slicing through rigging. Toothless shrieks and bounds up the mast spotting Hiccup in the talons of a Hookfang (Snoutlot’s dragon). Then, Hiccup orders Snoutlot to put him down.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. Hiccup conveys his desire for addressee to do something. His words are aimed at making the hearer to do something. He commands the hearers to do something by his utterance “Put me down!” The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.
**Datum 21, HTTYD 2:**

Setting : In Drago’s Ship

Participants : Fishlegs, Snoutlot, and Drago’s men.

Fishlegs : Meatlug!

Snoutlot : Hookfang!

Drago : **Don’t move!**

This dialogue tells about conversation which occurred between Fishlegs, Snoutlot, and Drago in Drago’s Ship. Drago Bludvist, a hulking figure draped in a dragon skin cloak, crouches over the prow of the fleet's grisly flagship, adorned in massive dragon bones and skulls. His scarred face is masked by thick, grizzled dreadlocks. Drago turns to see Astrid, Eret, and the gang being forcibly escorted onto the deck. Suddenly, he commands Eret, Astrid, and the gang to stay at their place.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Drago commands Eret, Astrid, and the gang to stay at their place and don’t make a move by utterance “Don’t move!” It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Drago says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.
Datum 22, HTTYD 2:

Setting: In Drago’s Ship

Participants: Drago, Eret, and Drago’s men.

Drago: First there was one rider, now all of Berk. And you lead them to me!

Eret: Drago.

Drago: Stop all preparations, we must attack the dragon rider’s nest at once. We will take down their alpha and then we will take Berk!

This dialogue tells about conversation which occurred between Drago, Eret, and Drago’s men in Drago’s Ship. Drago places his boot upon Hookfang’s snout, pressing it into the deck planks. He notices the saddle on Hookfang’s back. His eyes wander to the saddle on Meatlug. In a flash, Drago stops toward Eret and seizes him by the throat. Drago drops Eret as Astrid advances, staring Drago down. Suddenly, Astrid told all about Berk, Hiccup and Stoick to Drago. Drago’s eyes narrow upon hearing Stoick’s name. When Drago knew all Berk has the ability to control the dragon, he sent all his crewmen to cease all preparations and rushed to Berk.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Drago commands his crewman to cease all preparations by utterance “Stop all preparations, we must attack the dragon rider’s nest at once. We will take down their alpha and then we will
**take Berk!**” It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Drago says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

**Datum 24, HTTYD 2:**

**Setting:** In Dragon Mountain

**Participants:** Fishlegs and Tuffnut.

- Tuffnut: Dragon Rider’s coming through! **FIRE!**
- Fishlegs: (Fire)
- Snoutlout: Ha ha ha!
- Tuffnut: Woah ho ho! Yeah!

This dialogue tells about conversation which occurred between Fishlegs and Tuffnut in Dragon Mountain. Toothless and Cloudjumper suddenly perk up sensing something unheard. Dragons swarm past Valka's chamber, racing toward some unknown disturbance. Valka rushes out to find and she found Drago's armada was in the lagoon below and his forces of thousands now landed upon the beach. They launch catapults and ballistas into the icy spires, gaining entrance into the mountain's tunnels. Valka's dragons swoop down to engage the attackers, picking up soldiers and carrying them off while Drago stands in the line of fire, unflinching. Suddenly, Astrid, Eret, Tuffnut, and Snoutlout come and Tuffnut command his dragon to attack them.
Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Tuffnut commands his dragon to attack Drago by utterance “Fire!” It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Tuffnut says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a command.

Datum 27, HTTYD 2:

**Setting**: In Dragon Mountain

**Participants**: Hiccup and Toothless

**Hiccup**: Dad, no, you…

**No no no no…**

**No! Get away from him! Go on, get out of here! Get away!**

**Toothless**: (Get away)

**Valka**: It’s not his fault. You know that.

This dialogue tells about conversation which occurred between Hiccup and Toothless in Dragon Mountain. Drago points to Toothless. The Bewilderbeast insists, with a mesmerizing glare and a low, throaty grumble until Toothless finally succumbs to its control. He raises his head, his stare vacant and robotic, as his pupils turn to slits. Hiccup is backed against fallen ice, with Toothless advancing mindlessly, and nowhere to run. Toothless opens his yawning mouth. Gas seeps from his throat. Stoick barrels through ice formations and over war
machines, racing against time. Hiccup sees Stoick about to run into the fray. Toothless blasts. Stoick leaps in front of it, shoving Hiccup out of the way and absorbing the blast in the process. He's thrown against the ice with great impact. Stunned, Hiccup comes to and sees Stoick in the rubble. He rushes past the still-entranced Toothless, straining to scatter the ice boulders on top of Stoick's body. Exactly, Hiccup angry at him and shooing him.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is commanding. It is the act which involves someone else to do something. In this case, Hiccup orders Toothless to get away from him. It is clear that utterance is commanding, includes in the pragmatic case of directive. The dialogue above also shows that there is no other paradigmatic case that include besides commanding. Hiccup says directive type of illocutionary acts indirectly. He does not normally use this structure as a command at all. He normally uses it to make an insisting.

From all descriptions above, most of directive in a form of “commanding” is used by main characters; Stoick and Hiccup.

4. Insist

Datum 15, HTTYD 1:

Setting : In Stoick’s house

Participants : Stoick and Hiccup

Stoick : This is serious, son! When you carry this axe…you carry all of us with you. Which means you walk like us. You talk like us. No more…

Hiccup : You just gestured to all of me.

Stoick : Deal? DEAL?!
Hiccup : Deal.

This dialogue tells about conversation which occurred between Hiccup and Stoick in Stoick’s house. When Hiccup tells his father that he did not want kills the dragon, his father order him to go into training with the others. Although Hiccup already explained him that he did not want to, Stoick forced him to kill the dragon. He forces the axe into Hiccup’s hands and told his son by the word “deal.”

Based on the context, the utterance contains the illocutionary acts of directive. Here, the speaker orders the hearer to do something. Stoick is become the speaker and Hiccup as the Hearer. Then, Stoick insist Hiccup to do something. It’s shown by the words “Deal? DEAL?!” Immediately, Hiccup answers him by the words “Deal” too. The dialogue above also shows that there is no other paradigmatic case that include besides insisting. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make an insisting.

From the description above, the directive in a form of “insisting” is used by main characters; Stoick.

5. Request

Datum 5, HTTYD 1:

Setting : In Stoick’s house

Participants : Hiccup and Gobber.

Hiccup : Ah, come on. Let me out, please. I need to make my mark.
Gobber : Oh, you’ve made plenty of marks. All in the wrong places.

Hiccup : Please, two minutes. I will kill a dragon. My life will get infinitely better. I might even get a date.

This dialogue tells about conversation which occurred between Hiccup and Gobber in Stoick’s house. In early morning, the fire brigade charges through the plaza. Four teens, tugging a large wooden cask on wheels. So, they fill buckets of water to douse the flames. Hiccup leans out of the stall to watch them. Hiccup tries to join them as they pass, but he is hooked by Gobber and hoisted back inside. Therefore, he request to Gobber to let him go aotside and join with them.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is requesting. Hiccup conveys his desire for addresses to do something. His words “Let me out, please. I need to make my mark. Please, two minutes” are aimed at making the hearer to do something. Afterwards, Gobber did not grant what he expects. The dialogue above also shows that there is no other paradigmatic case that include besides requesting. Hiccup says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a request.

Datum 23, HTTYD 1:

Setting : In Stoick’s house

Participants : Hiccup and Stoick

Stoick : How did you find it?

Hiccup : Oh no. No, dad. No.

Dad, it’s not what you think. You don’t know what you’re up against.
Dad, please. I promise you that you can’t win this one.

No, Dad. No. For once in your life, **would you please just listen to me?!**

Stoick: You’ve thrown your lot in with them. You’re not a Viking.

This dialogue tells about conversation which occurred between Hiccup and Stoick in Stoick’s house. After the incidents in the training ground, Hiccup tried to explain to his father that Toothless and all existing dragon in not dangerous. Hiccup told his father that the whole Viking’s thoughts were wrong. Unfortunately, his father did not listen to him and Hiccup begged his father to listen to him.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is requesting. Hiccup conveys his desire for addresses to do something. His words “**would you please just listen to me?!**” are aimed at making the hearer to do something. Afterwards, Stoick did not grant what he expects. The dialogue above also shows that there is no other paradigmatic case that include besides requesting. Hiccup says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a request.

**Datum 7 HTTYD 2:**

Setting: In Stoick’s house

Participants: Hiccup and Stoick

Hiccup: **Hey, dad. Can I have a word?**

Stoick: Something you’re itching to tell me?

Hiccup: Ah, not quite the itch you’re thinking of, but yes.
This dialogue tells about Hiccup and Stoick that make a conversation in the house. Coming home from the new island, Hiccup immediately asked his father to talk. He wants to tell his father about new island which he found. Although there are many Viking, Hiccup request his Father to talk in private. Firstly his father refused that. But, after hearing the word “Drago Bludvist”, his father takes it seriously.

Based on the context, certainly indeed the utterance contains the illocutionary acts of directive, and one of directive is requesting. Hiccup says "Can I have a word?”. It is mean Hiccup ask Stoick to talk with him, and Stoick also did it. Then, they have conversation each other. The dialogue above also shows that there is no other paradigmatic case that include besides requesting.

Hiccup says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a request.

**Datum 20, HTTYD 2:**

Setting : In Dragon Mountain

Participants : Valka and Hiccup

Valka : Oh, incredible.

Hiccup : Not bad yourself.

Valka : All this time you took after me, and where was I? I’m so sorry

**Hiccup, can we start over? Will you give me another chance?**

I can teach you all that I’ve learned these past twenty years, like…

(she massage Toothless which causes him to reveal spitting fins.)
Valka : Now, he can make those tight turns.

Hiccup : Did you know about this?

This dialogue tells about conversation which occurred between Valka and Hiccup in Dragon Mountain. Valka and Hiccup rise on their dragons, carried skyward by a strong coastal wind that thrusts vertical up shoreline cliff. One by one, dragons leap from the cliff and catch the strong updraft, popping their wings open like kites. They ride the wind and orbit around each other in a colorful, mesmeric dance. Suddenly, Valka said something to Hiccup. She begged him to give her another chance.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is requesting. Valka conveys her desire for addresses to do something. Her words “Hiccup, can we start over? Will you give me another chance?” are aimed at making the hearer to do something. Afterwards, Hiccup smiles on her shows that he grants it. The dialogue above also shows that there is no other paradigmatic case that include besides requesting. Valka says directive type of illocutionary acts directly. It is because she directly cooperative in nature and she normally use it to make a request.

Datum 23, HTTYD 2:

Setting : Dragon Mountain

Participants : Stoick and Valka

Stoick : I thought I’d have to die before we done that dance again.

Valka : No need for drastic measures.
Stoick : For you my dear, anything. **Will you come home Val? Will you be my wife once again? We can be a family, what do you say?**

Valka : Yes.

This dialogue tells about conversation which occurred between Stoick and Valka in Dragon Mountain. Stoick places his hands on Valka's shoulders. She flinches and dropping the plate. Stoick can see that Valka is overwhelmed. He lays a hand upon Hiccup's shoulder and calming him. Valka crosses the room to fill a flask with water, back turned to the group, as Stoick eyes her sympathetically. He decides on a different approach and whistles a familiar tune. Valka’s eyes widen, stirred and recognizing the melody. She turns away from Stoick as the water overflows from the flask. Stoick approaches her delicately. Stoick and Valka reminisce. Then, Stoick begged Valka to start everything from the beginning.

Based on the context, certainly the utterance contains the illocutionary acts of directive, and one of directive is requesting. Stoick conveys his desire for addresses to do something. His words **“Will you come home Val? Will you be my wife once again?”** is aimed at making the hearer to do something. Afterwards, Valka between tears and laughter turns to Hiccup. The dialogue above also shows that there is no other paradigmatic case that include besides requesting. Stoick says directive type of illocutionary acts directly. It is because he directly cooperative in nature and he normally use it to make a request.

From all descriptions above, most of directive in a form of “requesting” is used by main characters; Stoick and Hiccup.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

In this chapter, as closing of this research, the research of directive illocutionary act has been concluded based on the movie script of *How to Train Your Dragon* 1 and 2.

Based on the research problems in the first chapter and the research findings of the data presentation in the third chapter, the writer found that there are five types of directive illocutionary act occur in script of *How to Train Your Dragon* 1 and 2 movie based on the theory proposed by John Searle. They are asking, challenging, commanding, insisting, and requesting.

Based on the analysis, there are thirty data from *How to Train Your Dragon* 1 movie script and twenty nine data from *How to Train Your Dragon* 2 movie script. But, only thirty one data of movie script which is analyzed by the researcher. They are fifteen data from movie *How to Train Your Dragon* 1 movie script and sixteen data from *How to Train Your Dragon* 2 movie script. The thirty one data that has been analyzed consist of three data of asking, two data of challenging, twenty data of commanding, one data of insisting, and five data of requesting. One of thirty one data conveyed indirectly and the rest are directly. This indirect act represents friendship bound between the characters.

In addition, the directive illocutionary act that often occurs in both movies is commanding. Commanding is order somebody to do something. In this case, commanding is often used in the movie because this is an action and adventure
movies where there is a lot of debate and battle inside. Likely, it is mostly occurs because the main characters: Hiccup and Stoick have a strong ambition to keep the dragon and won the battle.

The writer observes that the context of the situation particularly on the event. The participants and the topic are really helpful in determining the directive illocutionary act as well as in understanding the script of *How to Train Your Dragon* 1 and 2 movie.

**B. Suggestion**

From the conclusion above, the researcher proposes to explain how directive illocutionary act occur in the dialogue of *How to Train Your Dragon* 1 and 2 movies. This research discuses types of directive illocutionary act and they convey directly or indirectly in the script of *How to Train Your Dragon* 1 and 2 movie. For linguistics students who want to conduct a research in the same field, wishing this research could be the reference for them. The researcher also hopes to the readers or other researchers that this study will be useful for future improvement of the study of pragmatics, basically theory of illocutionary act as applied in the movie.

As illustrated in the previous discussion, the researcher would like to suggest the future researchers more concern to analyze the illocutionary act, not only directive illocutionary act, but also others like commissive, declarative, expressive, and representative.

Furthermore, for future researchers who are interested in pragmatics, they can use some other media to analyze the illocutionary act. Not only from the
movie script, but also from the other media; such as TV shows, newspapers, radio broadcast, etc. It will give the variety of analyzing an illocutionary act in the university and will give a better understanding of speech act in communication of daily life.
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APPENDIX

HOW TO TRAIN YOUR DRAGON 1

Datum: 13
STOICK
Hiccup.

HICCUP

(CAUGHT)
Dad. Uh...
Stoick stands, takes a deep breath.

HICCUP (CONT'D)
I, uh... I have to talk to you, Dad.

STOICK
I need to speak with you too, son.
Hiccup and Stoick STRAIGHTEN at the same moment.

HICCUP
I've decided I don't want to I think it's time you learn fight dragons. to fight dragons.

Datum: 21
STOICK
Stop the fight.

HICCUP
No. I need you all to see this.
The crowd gets restless.

HICCUP
They're not what we think they are. We don't have to kill them.

STOICK
I SAID STOP THE FIGHT!

Datum: 26
GOBBER
Then I can double that time.
Stoick grins. Friends to the bitter end. They BREAK COVER and dash into the open, SPLITTING UP. Stoick rips a sharpened post from the ground and hurls it into the monster's face.

STOICK
HERE!

GOBBER
NO, HERE!
It spots both of them. He fuels up to fire, glancing back and forth between the two men. He focuses on Stoick.

GOBBER
Come on! Fight me!

STOICK
No, me!

Datum: 2
(TO HICCUP)
STOICK
What are you doing out?! Get inside!
The flames light up his scowling face and matted red beard.
He sets Hiccup down and turns to the sky, searching.

HICCUP
(IN AWE)
That's Stoick the Vast. Chief of the tribe. They say that when he was a baby
he popped a dragon's head clean off of its shoulders. Do I believe it?
Stoick grabs a wooden cart and hurls it, knocking the strafing dragon out of
the sky.

HICCUP
Yes I do.
An EXPLOSION forces Vikings to DUCK. Stoick stands firm, brushing flaming
debris off of his shoulder.

Datum: 10
STOICK
--STOP! Just....stop.
He releases Hiccup. Everyone goes silent, staring expectantly.

STOICK
Every time you step outside, disaster follows. Can you not see that I have
bigger problems? Winter's almost here and I have an entire village to feed!
Hiccup looks around. All eyes are upon him.

HICCUP
Between you and me, the village could do with a little less feeding, don't
ya think? A few rotund Vikings stir self-consciously.

Datum: 11
(EXASPERATED)
Why can't you follow the simplest orders?

HICCUP
I can't stop myself. I see a dragon and I have to just... kill it, you know?
It's who I am, Dad.

STOICK
You are many things, Hiccup. But a dragon killer is not one of them. Sting.
Hiccup looks around to see many nods of agreement.

STOICK (CONT'D)
Get back to the house.

Datum: 12
GOBBER
Oh, perfect. And while I'm busy, Hiccup can cover the stall. Molten steel,
razor sharp blades, lots of time to himself...what could possibly go wrong?
Stoick sinks onto the bench beside Gobber, his brow burdened.
STOICK
What am I going to do with him Gobber?

GOBBER
Put him in training with the others.

STOICK
No, I'm serious.

GOBBER
So am I.

Datum: 18
(HEARTFELT)
It's half of her breast plate.
Stoick taps his own helmet and smiles.

STOICK
Matching set. Keeps her close,y'know? Hiccup eyes the mismatched helmets, grimacing.

STOICK
Wear it proudly. You deserve it. You've held up your end of the deal.
Stoick beams with pride. Hiccup squirms. He forces a YAWN.

HICCUP
I should really get to bed.

Datum: 20
HICCUP
I'm not one of them.

GASPS and MURMURS race through the crowd.
ON STOICK, as all eyes turn to him. He's welling with upset. Hiccup avoids Stoick's glare and remains focused on the Nightmare, holding his hand out.
It paces around him, calming down.

STOICK
Stop the fight.

HICCUP
No. I need you all to see this.
The crowd gets restless.

HICCUP
They're not what we think they are. We don't have to kill them.

STOICK
I SAID STOP THE FIGHT!

Datum: 22
HICCUP
(DESPERATE)
No! Please...just don't hurt him. Please don't hurt him.

Stoick gets to his feet, fuming, shaken. A Viking presents Stoick with an axe. He eyes Toothless a moment, then pushes the axe back into the Viking's hands.
STOICK
Put it with the others!
His burning glare turn to Hiccup.

Datum: 29
ON HICcup AND ASTRID
searching for Toothless. Hiccup spots him among the burning ships.

HICCUP
There!
He steers the Nadder over the deck and hands Astrid the reins. He lines up
his jump... and hops off, guarding his face from the flames. He lands on the
burning deck.

HICCUP
(TO ASTRID)
Go help the others!
She and the Nadder take off.
As Hiccup fights his way to Toothless. He unbuckles the muzzle. Toothless
shrieks.

HICCUP
Okay, hold on. Hold on.
He gets to work on the chains.

Datum: 30
IN THE AIR
Astrid sees Toothless streaking through the sky, gaining altitude.

ASTRID
He's up!
She turns to Ruffnut and Tuffnut, who are ARGUING and
THROWING PUNCHES at each other.

ASTRID
Get Snotlout out of there!
IN MID-PUNCH, the twins look over to see Snotlout stranded on the monster's
head. They eye each other.

TUffNUT RUFFNUT
I'm on it! I'm on it!

TUffNUT
I'm on it first! I'm ahead of you.
The twins spot Snotlout on the giant dragon and steer their Zippleback in
his direction.

Datum: 15
STOICK
When you carry this axe... you carry all of us with you. Which means you
walk like us. You talk like us. You think like us. No more of...

(GESTURING NON- specifically at Hiccup)
... this.

HICCUP
You just gestured to all of me.
STOICK
Deal?

HICCUP
This conversation is feeling very one-sided.

STOICK
DEAL?!

Hiccup glances at the axe in his hands. It's a no-win argument.

HICCUP
(RESIGNED)
Deal.
Satisfied, Stoick grabs his helmet and duffel bag... and heads for the door.

Datum: 5
Astrid.
A SLOW-MOTION explosion erupts behind her, framing her in a sexy ball of fire. The others join her, looking awesome and heroic.

HICCUP
Their job is so much cooler.
Hiccup tries to join them as they pass, but he's hooked by Gobber and hoisted back inside.

HICCUP
(PLEADING)
Ah, come on. Let me out, please. I need to make my mark.

GOBBER
Oh, you've made plenty of marks. All in the wrong places.

HICCUP
Please, two minutes. I'll kill a dragon. My life will get infinitely better. I might even get a date.

GOBBER
You can't lift a hammer. You can't swing an axe...
Gobber grabs a bola (iron balls connected by rope).

Datum: 23
HICCUP
Dad. It's not what you think. You don't know what you're up against. It's like nothing you've ever seen.
He grabs Stoick by the arm, tugging with all his might. He has no effect whatsoever.

HICCUP
Dad. Please. I promise you that you can't win this one. Nothing.

HICCUP
No. Dad. No. For once in your life, WOULD YOU PLEASE JUST LISTEN TO ME?!
He throws Hiccup off of him, SWATTING him to the floor. Icy stillness. Hiccup stares back, stunned.

STOICK
You've thrown your lot in with them. You're not a Viking.
(BEAT)
You’re not my son.
Stoick pushes through the door, leaving Hiccup alone, devastated.

STOICK
(CALLING OUT)
Ready the ships!

HOW TO TRAIN YOUR DRAGON 2

Datum: 29

Hiccup: He’s challenging the alpha!

Valka: To protect you!

[Toothless fires at the alpha and gains control of the other dragons. Toothless tells them to come and fight.]

Drago: No, no, no, no. NO! Fight back! Fight back!
Drago: What's the matter with you!?

Hiccup: Now do you get it? This is what it is to earn a dragon’s loyalty. Let this end now.

Drago: Never! Come on.

[All dragons begin to fire at Drago’s Bewilderbeast.]

Datum: 26

[The alpha freezes some of Drago’s soldiers and traps.]

[Zipplebacks attack in balls of fire. One gets caught in a trap.]

Hiccup: Come on, Toothless! Show them what you got, bud!

[Toothless fire and frees the Zippleback.]

Hiccup: Whoo-hoo-hoo! ATTABOY!

Drago: I've waited a long time for this.

Valka: You cannot take our dragons! They are controlled by the alpha!

Drago: Then it’s a good thing I brought a challenger.

[Drago summons another Bewilderbeast.]
Hiccup: Another one?

Fishlegs: That is a class ten! Class ten!

Valka: No...

Drago: Come on! Take down the alpha.

Valka: No!

[Valka attacks Drago. Drago trips her and stands on her, about to kill her with his bull hook.]

Datum: 1 & 4

[Toothless makes a stressed sound, and finds an enormous footprint in the mud.]

Hiccup: Alright, easy, bud.

Astrid: Hiccup!

Eret: FIRE!

Hiccup: ASTRID, LOOK OUT!

[A net is thrown at Toothless but catches Stormfly instead]

Astrid: No! Hiccup!

[She slips from Stormfly and falls towards the ground. Toothless catches her]

[Dragon hunters try to trap Stormfly. She escapes the net and throws spikes.]

Eret: Watch the tail! Ah! Tie those legs up!

[Toothless flies past, and Eret looks at him in wonder]

Datum: 5

[Shows a scar on his shoulder from under his shirt]

Eret: He promised to be far less understanding in the future.

Hiccup: Alright, we don't know anything about a dragon thief or an ice-spitting dragon...

[Eret nods to his men hidden behind Hiccup and Astrid]
**Hiccup:** Or your lunatic boss and his dragon army, okay? Just give us back our dragon and we'll go, strange, hostile person whom we've never met.

**Eret:** Oh, where are my manners? Ha, I'm Eret, son of Eret. Finest dragon trapper alive, after all it's not just anyone who can capture a Night Fury.

*Toothless growls*

**Datum:** 10

*[Inside the Dragon hangar]*

**Stoick:** Ground all dragons!

**Hiccup:** What? Why?

**Stoick:** Seal the gates, lower the stalls doors.

**Hiccup:** Woah woah woah, wait, wait. What is happening?

**Gobber:** Come on! You heard the man, lock it down.

**Stoick:** No dragon or viking sets foot of this island until I give the word.

**Datum:** 15

*[Eret's ship is seen sailing through the ocean]*

**Eret:** Keep your eyes peeled lads, at this wind we'll reach Drago by daybreak. So best we fill this ship up with dragons and quick, there's no time to be picky.

**Dragon trapper:** Ah, Eret.

**Eret:** Not if we want to keep our...

*[Toothless and Stormfly are spotted flying towards them]*

**Eret:** HEADS! Off the port(...)Rush 'em lads, take 'em down.

**Eret:** You're not getting away this time. Fire!

**Eret:** And here I was worried we might turn up empty handed.

**Hiccup:** Nope. It's you're lucky day, we give up.

**Hiccup:** That's one Night Fury, one Deadly Nadder and two of the finest dragon riders west of Luck Tuck. That'll make the boss happy right? Excuse us.
Astrid: What are you doing?

Hiccup: Ah, Toothless stay. The dragon’s don’t really care for cramped spaces so they’ll just hang out with you, they won’t be any trouble.

[The dragon trappers pull out their swords.]

Datum: 16

[Hiccup gets snatched by Snoutlout.]

Eret: Dragon Riders!

[Toothless roars and climbs onto the top of the boat. Confused once he sees Snoutlout, the twins and Fishlegs.]

Hiccup: Put me down. Snoutlout. What are you doing?

Snoutlout: (To Ruffnut) See how well I protect and provide.

Tuffnut: What’s with all the nets?

Ruffnut: Hey watch it. That was close.

[In slow motion] Ruffnut: Oh my, me like-y. Take me

[Hiccup pushes off Hookfang]

Datum: 21

[Drago’s men tranquilize and capture the teens]

Fishlegs: Meatlug!

Snoutlout: Hookfang!

Drago’s men: Don’t move!

Eret: Drago! Get off me. Ha-ha, always great to see you my friend, keeping warm up here? Well as you can see, I’m here right on time with a new batch of dragons. Just like I’ve promised.

[Hookfang wakes up]

Datum: 22

Drago: First there was one rider, now all of Berk. And you lead them to me!

Eret: Drago.
**Drago:** Stop all preparations, we must attack the dragon rider’s nest at once. We will take down their alpha and then we will take Berk!

**Eret:** Drago!

**Drago:** And get rid of him!

**Eret:** Oh, Drago please. I-

[One of Drago’s men throws a weapon at Eret. Stormfly protects Eret from weapons.]

[Stormfly gets tranquilized.]

**Datum:** 24

[Zippleback gas surrounds one of the traps. It ignites]

**Tuffnut:** SURPRISE! YEAH!

**Drago:** WHAT?!

**Fishlegs:** Woo-oo-oo.

**Astrid:** (To Eret) You really are full of surprises! Let’s go!

**Tuffnut:** Dragon Riders coming through!

**Fishlegs:** Fire!

**Snoutlout:** Ha-ha-ha!

**Tuffnut:** Woah-ho-ho! Yeah!

[Dragons escape from Drago’s traps, free.]

**Datum:** 27

[Stoick jumps in front of Hiccup and gets shot. Dying instantly.]

**Hiccup:** No. Dad!

**Valka:** Stoick

**Hiccup:** Dad... no, you...

[Valka checks for heartbeat but hears nothing.]

**Hiccup:** No. No, no, no.
Toothless snaps out of it and goes to Stoick’s body.

Hiccup: No! Get away from him! Go on, get out of here! Get away!

Valka: It's not his fault. You know that.

[The alpha takes control of the dragons again.]

Valka: Good dragons under the control of bad people... do bad things.

[Toothless tries to fly, Drago rides him.]

Datum: 7

Gobber: Look who's finally decided to show up for work.

Hiccup: Sorry, got held up.

Hiccup: Hey, Dad. Can I have a word?

Stoick: Something you're itching to tell me?

Hiccup: Ah, not quite the itch you're thinking of, but yes.

Stoick: Ah! Good man! Now, lesson one; a Chief's first duty is to his people. So... [Calling out to villagers waiting for their saddles to be made] Fourty-one?

Hiccup: Wha-- Could we just talk in private?

Stoick: Fourty--

Datum: 20

[Toothless and Hiccup land in the snow.]

Hiccup: Ha! Woohoo, man almost. We just about had it that time.

Valka: Oh, incredible.

Hiccup: Not bad yourself.

Valka: All this time you took after me, and where was I? I’m so sorry Hiccup, can we start over? Will you give me another chance? I can teach you all that I’ve learned these past twenty years, like...

[She massages Toothless which causes him to reveal splitting fins.]

Valka: Now, he can make those tight turns.
**Hiccup:** Did you know about this?

**Valka:** Every dragon has it’s secrets, and I’ll show them all to you. We’ll unlock every mystery, find every last species together, as mother and son.

**Valka:** This gift we share, it bonds us. This is who you are son, who we are. We will change the world for all dragons, we will make it a better, safer place.

**Hiccup:** Yeah! That sounds amazing. Ah, this is so great. Now you and I can go talk to Drago together.

**Datum: 23**

**Stoick:** I thought I’d have to die before we done that dance again.

**Valka:** No need for drastic measures.

**Stoick:** For you my dear, anything. Will you come home Val? Will you be my wife once again? We can a be a family, what do you say?

**Valka:** Yes.

**Gobber:** Great! I’ll do the cooking.

**Stoick:** Thank Odin you didn’t listen to me son, we would’ve never found each other.