

ABSTRACT

Dita Syafriani. 1302050283. Elliptical Clauses in *Red Eye* Movie Script By Carl Ellsworth. Skripsi. English Education Program of Faculty of Teachers' Training and Education, University of Muhammadiyah Sumatera Utara, 2017.

This study deals with the use of Elliptical Clauses in *Red Eye* Movie Script By Carl Ellsworth. The objectives of this study were to find out the types and dominant types of elliptical clauses in *Red Eye* Movie Script. This research was carried out by using descriptive qualitative method. The data were collected from the *Red Eye* movie script. The data of this study was taken from the transcript of "*Red Eye* Movie". The technique used to analyze the data obtained was by identifying the elliptical clauses, classifying the elliptical clauses into their types, and taking the percentage to get the dominant type. There were 40 elliptical clauses used in *Red Eye* movie script. The findings of the data analysis showed that three types of elliptical clauses namely nominal ellipsis with the amount of 13 (32.5%), verbal ellipsis with the amount of 17 (42.5%), and clausal ellipsis with the amount of 10 (25%) were realized in the movie script. From all types of elliptical clauses, it was found that the dominant type was verbal ellipsis with the amount of 17(42.5%).

Keyword : Elliptical Clauses, Types, The Most Dominant Type, *Red Eye* Movie

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Discourse is defined as a meaning that is realized in text. As the sense or notion of discourse is closely related to that of the text in the definition (and in avoiding an interlocking definition), the term text itself needs defining. The definition clearly indicates of language structure beyond the level of sentence, some linguists have tended to use the term discourse without sharp distinction. Halliday (2004),

In delivering message can be seen in elliptical clauses, elliptical clauses is the act of leaving out a word or words from a sentence deliberately when the meaning can be understood without them. The definition means that a word or words can be omitted but must be considered that the meaning of the text not makes any changes. There is a cohesive link to the sentence in which the full form occurs.

The research wants to appear one of the famous issue that is very influencing the mass nowadays, it is movie. movie is one human creation that very spectacular and almost everyone like to watch it. the varieties of movie also helps the audiences attracted to keep watching without feeling that much time they spends just for watching. movie also compiled by audio-visual which the audiences can enjoy it by watching and listening at one time.

Actually, a movie use language both in spoken or written form because the sentences in the dialogues use spoken form and in the script use written form .when the researches watched a movie with the title *Red eye* movie , the researcher interest to analyze the sentences in the movie. The researcher think that this research will be useful in education because movie is one of media that so many people interest in it , and it can be a good media to teach a lesson about language .

In this case, the researcher chose *red eye* movie, *Red eye* is a 2005 American Mystery thriller film directed by Wes Craven and written by Carl Ellsworth based on a story by Ellsworth and Dan Foos. the film follows a hotel manager ensnared in an assassination plot by a terrorist while aboard a red-eye flight to Miami.

This research in elliptical clauses that used in *red eyemoviescript.it* describes the types of elliptical clauses in *red eye* movie script. elliptical clauses is the omission from a text of one or more words that are obviously understood and grammatically correct . This is means elliptical clauses can have the effect of creating a curiosity towards the reader because there are some words that are omitted in the sentences. But not change the meaning. the starting point of the discussion of elliptical clauses can be the familiar notion that it is ‘something left unsaid’ (Haliday and Hasan , 1976:142). This statement is the concept of elliptical clauses which means that what is unsaid is still understood.

Many students don't know about elliptical clauses. They just know about elliptical clauses basically but they don't know that elliptical clauses has some

types. Students also don't know how to analyze the elliptical clauses because if they want to know the types, they have to analyze it first that is why I think elliptical clauses is difficult.

The researcher knows that elliptical clauses is difficult to understand so the researcher try to use movie as the media to analyze the elliptical clauses. *Red Eye* Movie is chosen because the script contains many elliptical clauses in which the dialogue of the conversation is short. Because of that, the researcher is interested to analyze the elliptical clauses by using amovietranscript. The researcher also choose to analyze it by using the script because it makes the researcher easier and the researcher believe that this research will be useful in education to teach elliptical clauses by using a movie script.

B. The Identification of the Problems

Related to the background, the problems of this research are identified as follows

1. the types of elliptical clauses used in *red eye* movie script.
2. the most dominant type of elliptical clauses used in *red eye* movie script.

C. The Scope and Limitation

This study was focused on ellipsis. There are three headings of ellipsis. they are nominal ellipsis, verbal ellipsis , and clause ellipsis. This study analyzed all the three headings of ellipsis in the *Red Eye* movie script.

D. The Formulation of the Problems

The problems of this study are formulated as the following.

1. What types of elliptical clauses are used in *red eye* movie script?
2. What is the most dominant type of elliptical clauses used in *red eye* movie script?

E. The Objectives of the Study

The objectives of study are as follows

1. to find out the types of elliptical clauses in *red eye* movie script .
2. to find out the most dominant type of elliptical clauses in *red eye* movie script.

F. The Significance of the Study

The findings of this research are expected having great contribution theoretically and practically.

Theoretically, this research will give more contribution for the progress in the science of discourse analysis especially in teaching elliptical clauses.

Practically,

1. to the students in learning elliptical clauses, how to make it and understand the meaning of the sentence.
2. to the readers who wants to get more information about elliptical clauses.
3. to the researcher, the findings are intended to be an input how to conduct a good research and expected to the other researchers to be or interested in

analyzing the other English aspects based on the movie script which is one of media in English language.

4. to the teachers as a material in supporting the teaching learning process.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical framework

A research may be based on existing theories of certain field of science. Theoretical Framework is aimed at giving clarification of terms related to this study in order to avoid misinterpretation of the terms used in the theory.

1. Cohesion

Any unit of language whether it is in spoken or written form, of whatever length, that does express meaning is considered text. It may be realized by a sound, word, phrase, clause, sentence or paragraph. A text is normally realized in the form of sentences. Meaning of the lies in the cohesion among the sentences of which it is composed.

According to Halliday and Hasan (1976: 8), "Cohesion is a semantic relation between an element in the text and some other elements that is crucial to the interpretation of it". This means that cohesion refers to relation of meaning that exist within the text. Cohesion can also be defined as the link that hold a text together and give it meaning. Furthermore Hallyday and Hasan (1976: 146) divide cohesion into five general categories namely reference, substitution, elliptical clauses , conjunction, and lexical cohesion .

1.1 Reference

The most common way of providing cohesion is by using various forms of reference. The concept of reference is to refer back to something that has already mentioned. When one topic has been established, speakers or writers can use shorthand expression as they continue to talk about it. According to Halliday and Hasan (1976: 37):

“Three type of reference : personal, demonstrative and comparative. Personal reference deals with the use of a personal pronoun to refer to a previously mentioned noun, e.g. Ali is a smart students. He always gets the first rank in his class. Making use of demonstrative pronouns such as this/these, that/those, here/there is the form of demonstrative reference. For instance *this* in “Grandmother bought a new bicycle for my brother. This made him happy”. Comparative reference uses a comparative pronoun to compare a noun to another one”.

This type of reference is realized by the words like other, another, the other, the same, the contrast as it can be seen in “some of the children played in the yard but *the other* went to the beach”.

1.2 Substitution

Halliday and Hasan (1976: 88) say, “substitution is the replacement of one item by another”, it is used where a speaker or writer wishes to avoid the repetition of a lexical item and then take a variety of expression to replace the item. For example :

A : Which *ice cream* would you like ?

B : I would like the chocolate *one* ?

In this example, *one* replaces the word *ice cream* and is used instead of repeating *ice cream* .

1.3 Elliptical clauses

Speakers or writer often delete a word from a sentence. It happens when, after more specific mention, words are omitted in order to avoid unnecessary repetition. However, the words are left out since they can be predicated from the context of the sentence. According to Jeffries (2006: 185), “elliptical clauses takes substitution one step further by completely omitting very obvious sections of a sentence”. For example:

A : Where are you going?

B : to town.

The full form of B’s reply would be : “I’m going to town”.

1.4 Conjunction

Conjunction is the term used to describe the cohesive tie between clauses, sentences, or sections of the text. Sentences related to each other in meaning are combined by using connectors that indicate that relationship between two sentences.

Conjunction can be classified into four classes :

1. Additive, for example *and, furthermore, besides*.
2. Adversative, for example *but, yet, however, nevertheless*.
3. Clausal, for examples *so, for, because*.
4. Temporal, for example *then, at first, after*.

All these conjunctions denote semantic relation between sentences that link the idea of sentences in text.

1.5 lexical Cohesion

Bloor and Bloor (1995: 100) say, “lexical cohesion refers refers to the cohesive effect of the use of lexical item in text where the choice of an item relates to the choices that have gone before”. It means that lexical cohesion can form relational pattern in text in a way that links sentences to create overall feature of coherence with readers and listeners. One the lexical cohesion types is repetition meaning reoccurrence of a lexical item. For example : “My grandmother has an interest in gardening. She plants many kinds of *flowers* in the back yard. She never forgets watering the *flowers* is repeated in the last sentences.

Trask (1997: 46) says, “Another type of lexical cohesion is collocation. Collocation emphasizes the tendency of certain words to occur together”. For example, the word *toast* is often followed by occurrence of the word *bread*. Both words from collocation in which the words are associated one another.

The last type of lexical cohesion concerns with the use of general nouns. General noun occupies the most general form of a noun and commonly realized by super ordinate. For example, the word *flower* serves as the general noun of the words *roses, jasmine, orchid, etc.*

2. Elliptical Clauses

According to Jeffries (2006: 186), “Elliptical clauses is the missing out of words which are entirely predictable from the context “. It means that there is something missing in a text but nevertheless understood by the reader or listener .it is another kind of device for identifying by referring to what is already stated or

expressed . Elliptical clauses is referred to sentences whose structure is such as to presuppose some preceding items , which then serve as the source of missing information . for example :

Thomas is good at mathematics. Billy at physics.

The second sentence here is linked to the first to the fact that the verb and the complemented “is good” are missing. Since the missing words are predictable then they can be deleted but listener or reader will still know the missing words are. As it is stated by Clark and Clark (1977:17) that elliptical versions the missing words can safely left out because they are predictable from the rest of the sentence.

Aik (1992: 264) says, “The group of words used is not grammatically correct ellipsis if they do not fulfill the condition in which the omitted words cannot be recovered”. The important thing to note is that we can know what the omitted words are. They can be predicted from one of the following :

1. The rest of the sentence, e.g. Tina likes apple more than you (like it)
2. Another sentence, e.g. She sent the application letter. He didn't (sent the application letter)
3. The conversational context and what someone else has just said,

e.g. Jhon : (Are you) Going to the party?

Tom : Maybe (I'll go to the party)

In the first line of this example, “Are you” is deleted as understood because John is speaking directly to Tom. In second line “I'll go to the party” is clear from what John has just said.

From the example above, it is clear that the words which precede the elliptical clauses from make sense in determining the omitted word. In linguistics, what has already been said or the preceding word is known as linguistic context, refer to linguistic unit(s) preceding or following one under study .in other word, the importance of context is stressed in an elliptical clauses .

Furthermore, Heim and Kratzer (1998:249) say. “The elliptical sentence are thus incomplete as sentences in the surface , but they nevertheless have the semantic interpretation of complete sentence”. It means that the use of elliptical clauses in a sentence makes it short and incomplete in from however it coveys the same meaning as it is interpreted by the complete sentence .for example:

1. He smokes. He shouldn't.
2. Laura took a nap, and Lena did too.

The second sentence of the text are missing word(s) on the surface, but it is understood just as if there were “smoke” in (1), “take a nap” in (2). Both sentences above convey the same meaning as it is meant by the complete sentences as follows:

1. He smokes. He shouldn't (smoke).
2. Laura took a nap, and Lena did (take a nap) too.

In these complete sentences, it can been seen that the words within brackets represent the missing words. This also implies that although some words are left out from a sentence , the sentences is understandable. This is the way how elliptical clauses is involved in grasping meaning.

Elliptical clauses commonly occurs in forming a text. Selection of word in text is divided into three heading: they are nominal ellipsis, verbal ellipsis , and clausal ellipsis.

The essential characteristic of ellipsis is something that is present in the selection of underlying (systematic) option that omitted in the structure. ellipsis can be regarded as substitution by zero. It is divided into three kinds, namely nominal ellipsis, verbal ellipsis, and clausal ellipsis.

2.1 Nominal Ellipsis

Nominal ellipsis is the emission of a noun within nominal group. A

nominal group consist of a noun which function as its head and modifiers which may precede or follow the noun. In a *new bookstore in the corner of the street* the head is *bookstore*, the modifier a *new* comes before the head then it is called premodifier and the modifier *in the corner of the street* that follows the head is called post modifier.

According to Bloor and Bloor (1995:98) “The omitted word in Nominal Ellipsis is the head, leaving the modifier as the head of the nominal group.”

For example :

He said that John’s car is not as fast as his (car).

The head (car) is left out from the sentences and its function is replaced by the modifier “his”.

As it is stated previously nominal ellipsis occurs in the nominal group. In detail, nominal ellipsis can be classified into three types namely deictic,

enumerative and epithet ellipsis. The classification is based on their position as head of the nominal group.

The deictic function is realized by determiners, for example : demonstrative *this, that , these* and *those*, possessive *your/your home*, the definite article *the* or the indefinite article *a/an*. For example :

1. My watch is the same as his (watch).
2. She compares his work with my brother's (work).

In the sentence 1, The word “his” is deictic. In the second sentence, the word “work” is omitted then the phrase “my brother’s “serves as the head which predicts the omission of “work”.

Following the deictic there is a enumerative. The enumerative indicates “how many” It denotes some numerical feature of the noun : either quantity or order , either exact or inexact. Enumerative element in the nominal group is expressed by numeral such as ordinal, cardinal and indefinite quantifier. The ordinals are first , sixth , next , etc . Meanwhile cardinal numerals are one, two, three, twenty, forty, etc .the indefinite quantifiers are items such as much, many, more, most, few, etc. For example :

1. The second jacket is quite different from the first (jacket).
2. The first expedition to the Antarctic was quickly followed by the other two (expedition to Antarctic)
3. I'm looking for some magazines but I can't find any (magazines)

Following the enumerative come the epithet. Aik (1992:200) says, “The epithet is typically realized by an adjective. An adjective is a word which

describes a noun or pronoun either by pointing out one of its qualities or by limiting its reference”.

Nominal ellipsis means the ellipsis within the nominal group or the common noun that may be omitted and the function of head taken on by one of other elements (deictic, numerative, epithet or classifier). The deictic is normally a determiner, the numerative is a numeral or other quantifier, the epithet is an adjective and the classifier is a noun. According to Hassan and Halliday, this is more frequently a deictic or a numeral than epithet or classifier. The most characteristic instances of ellipsis, therefore are those with deictic or numerative as head.

a) Deictic as head

Specific Deictic

The specific deictic are demonstrative, possessive and the. The demonstratives are this, that, these, those, and which. Possessives include both noun (Smith’s, my father’s, etc.) and pronoun (my, your, etc.). The latter have a special form when functioning as head: mine, ours, yours, his, hers, theirs, whose, and (rarely) its. For example:

Take these **pills** three times daily. And you’d better have some more of **those** too (Halliday and Hasan, 1976: 157).

Pills, functioning as head, is omitted and is replaced by demonstrative modifier those. The full form of the sentence is Take these pills three times daily. And you’d better have some more of those pills too.

Non-specific deictic

The non-specific deictics are each, every, any, either, no, neither, a and some as well as both. For example:

- (a) Smith and Jones are on Holiday. I wonder if **either** has left an address.
- (b) These **apples** are delicious. Let's buy **some**.(Halliday and Hasan, 1976: 158).

In the second sentence of example (a), the word Smith and Jones are omitted and replaced by either. Hence in the second sentence of example (b), the phrase these apples is omitted and replaced by the word some. Hence, the full forms of those sentence are (a) Smith and Jones are on holiday. I wonder if either Smith or Jones has left an address. (b) These apples are delicious. Let's buy some apples.

Post-deictic

The word functioning as post-deictic elements in the nominal group are adjectives. There are thirty or forty adjectives used commonly in deictic function and a number of others used occasionally in this way; the frequent ones include other, same, different, identical, usual, regular, certain, odd, famous, well-known, typical, obvious. They combine with the, a or other determiner (the combination of a + other written and pronounced as one word another); and they may be followed by a numeral, unlike adjectives in their normal function as epithet which must follow any numerative element, for example I've used up these three yellow folders you gave me. Can I use the other? (Halliday and Hasan, 1976: 160). The elliptical nominal group is signed by combination post-deictic other and specific deictic the. The full form of the

sentence is I've used up these three yellow folder you gave me. Can I use the other three yellow folder?

b) Numeral as Head

Of the element occurring after the deictic in the nominal group, only the numeral and certain types of epithet function at all regularly as the head in ellipsis. The numerative element in the nominal group is expressed by numerals or other quantifying words, which form three subcategories: ordinals, cardinals, and indefinite quantifiers (Halliday and Hasan, 1976: 161).

Ordinal Numeral

The ordinal numerals are first, next, last, second, third, fourth, etc. They are often used elliptically, generally with the or a possessive as deictic, for example Have another chocolate. – No, thanks; that was my third (Halliday and Hassan, 1976: 161). The nominal elliptical group my third is specific deictic of possessive pronoun my and ordinal third. The full form of the sentence becomes Have another chocolate. – No, thanks; that was my third chocolate.

Cardinal Numeral

Cardinal numerals are also frequent in ellipsis, and may be preceded by any deictic and also by post deictic adjectives such as the usual three, the same three. For example Have another chocolate. – No, thanks; I've had my three. The nominal elliptical group my three is specific deictic possessive my and cardinal numeral three. The full form of the sentence is Have another chocolate. – No, thanks; I've had my three chocolate.

Indefinite Quantifiers

The indefinite quantifiers are items such as much, many, most, few, several, a little, lots, a bit, hundreds, etc. In the utterance Can all cats climb trees? – they all can; and most do, the indefinite quantifier, most, presupposes cats.

c) Epithet as Head

The function of epithet is typically fulfilled by an adjective that is superlative and comparative form.

Superlative Adjectives

The superlative adjective precedes other epithet and is usually accompanied by the or a possessive deictic. For example:

- (a) Apple are the cheapest in autumn.
- (b) Apple are cheapest in autumn. (Halliday and Hasan, 1976: 164).

In example (a) the cheapest is an elliptical group presupposing fruit. Example (b) is not elliptical. Fruit ellipted is as head and replaced by the cheapest.

Comparative Adjective

Comparative adjective are inherently presupposing by reference, for examples, (a) Mary is the cleverer; (b) Mary is cleverer (Halliday and Hasan, 1976: 165). Example (a) is comparative ellipsis since it is presupposing by reference whereas (b) is not elliptical comparative.

2.2. Verbal Ellipsis

Verb phrases is a phrase which contains a main verb preceded by up to four auxiliary verbs. All the word in the phrase together serve as the same part of speech in the sentence, e.g. will be taken. The omission of word in verbal group is called verbal ellipsis. For example:

1. A : What are you doing ?
B : (I'm) reading.
2. A : Have you bought the dictionary ?
B : Yes, I (bought the dictionary).

An elliptical verb group presupposes one or more words from a previous verbal group. Verbal ellipsis can be divided into two types, they are :

1. Lexical elliptical clauses. It is the type of elliptical clauses in which the lexical verb is a omitted from the sentences. According to Bloor and Bloor (1995: 258), "Lexical verb is a verb with dictionary meaning that is with semantic content other than purely grammatical".

For example :

I close my eyes and tired to sleep but I couldn't (sleep)

2. Operator elliptical clauses. It is the omission of operator ; the lexical verb always remains. Downing (1992 :317) says, "Operator means any of primary or modal auxiliaries which can stand in initial position". In operator elliptical clauses the subject also is always omitted from the clause. For example :

A : What have you been doing :

B : (I have been) typing.

An elliptical verbal group presupposes one or more words from a previous verbal group. Technically, it is defined as a verbal group whose structure does not fully express its systematic feature. Example:

- a) Have you been swimming? – Yes, I have.
- b) What have you been doing? – Swimming (Halliday and Hasan, 1976: 167)

The two verbal groups in the answers *have* (in *yes I have*) in (a) and *swimming* in (b), are both the instances of verbal ellipsis. Both stand for ‘*have been swimming*’, and there is no possibility of ‘filling out’ with any other items. The example (b) could be interpreted only as *I have been swimming* and it could, furthermore, be replaced by *I have been swimming*, since as in all types of ellipsis, the full form and the elliptical one are both possible. There are two types of verbal ellipsis namely lexical and operator ellipsis.

Lexical Ellipsis

Lexical ellipsis is the type of ellipsis in which the lexical verb is missing from the verbal group. All the modal operators (*can, could, will, would, shall, should, may, might, must, ought to, and is to*) are alike in that one of them can function as a lexical verb. For example: *Is John going to come? – He might. He was to. – He should, if he wants his name to be considered* (Halliday and Hasan, 1976: 170). Here *might, was to, may not* and *should* are all elliptical verbal groups consisting of modal operator. Each one of them could be filled out by the lexical verb *come*.

Question tag form is also example of lexical ellipsis. For example is *John couldn't been going to be consulted, could he?*

Operator Ellipsis

Operator ellipsis is the type of ellipsis which involves only the omission of operators: the lexical verb always remain intact. In operator ellipsis the subject is always omitted from the clause. Look at the examples below:

- (1) They might or might not have objected.
- (2) Has she been crying? – No, laughing.
- (3) What have you been doing? – Being chased by a bull. (Halliday and Hasan, 1976: 175).

The full forms of these sentences are (1) They might or they might not have objected. (2) Has she been crying? – No, she has not been crying, but she has been laughing. (3) What have you been doing? – I have been being chased by a bull

2.3. Clausal Ellipsis

A clausal is group of words that includes a subject and a verb, and forms a sentence or part of a sentences. Clausal ellipsis take clause as the point of departure. Ellipsis in the clause is related to the question-answer processes in dialogue. There are two elements in clausal ellipsis, they are yes/no ellipsis and wh-ellipsis.

In a wh-ellipsis, the omission of words is necessary for the full subject-predicate structure or the item that is response to the wh-element except the wh-element itself. For example :

1. A : You must finish your homework.

B : Why? (must I finish my homework).

2. A : Who can move this table ?

B : I can (move the table).

3. A : Don't open the door?

B : Why shouldn't I? (Open the door)

Sentence 1 is the example of elliptical clauses of entire clause, and wh-element "why" presupposes the missing information. The response to the question be "why I finish my homework?". In sentence 2 and 3, the omission are the part of clause. The same as the second, the omission is realized the clause "I can". The same as the second, the omission is realized by the clause "why should I?" The omission occurs because people tend to use the simplest way to say something.

In Yes/no question-answer sequence, the answer may involve elliptical clauses of the whole clause or part of the clause. The part of the clause acts as an alternative to the elliptical clauses of the whole clause. For example :

1. A : Did you go to the part yesterday ?

B : No. I have a lot of work to do.

2. A : Will you send this letter for me, please?

B : I will.

Sentence 1 is the example of elliptical clauses of the entire clause. The answer "No" presupposes the missing clause. The complete answer is "No" I

didn't go to the party". The second sentence is the example of part of the clause. The complete reply is "I will send that letter for you".

The answer of "perhaps, maybe, sometimes" includes some meaning either yes or no. All these answer appropriate to yes/no question since they presuppose all the remaining elements of clause. Clausal ellipsis typically occurs in a dialogue sequence where in a response enable everything is omitted expect the information bearing element.

Clause in English, considered as the expression of the the various speech functions, such as statement, question, response and so on, has a two-part structure consisting of modal element plus propositional element. For example:

The Duke was going to plant a row of poplars in the park.

(Modal element) (Prepositional element)

(Halliday and Hasan, 1976: 197)

Halliday and Hasan also say that the principle of clausal ellipsis is general to all types of questions (1976: 211).

Modal Ellipsis

The modal element consist of the subject plus the finite element in the verbal group, for example, What was the Duke going to do? – Plant a row of poplars in the park (Halliday and Hasan, 1976: 197). In the answer, the modal element (the subject and the finite operator was) is omitted, hence there is operator ellipsis. The sentence should be What was the Duke going to do? – The Duke was going to plant a row of poplars in the park.

Propositional Ellipsis

The propositional element consist of the residu: the remainder of the verbal group, and any complements or adjuncts that may be present, for example, Who was going to plant a row of poplars in the park? – The Duke was (Halliday and Hasan, 1976: 198). Here there is omission of the complement and the adjunct, and, within the verbal group, of the lexical verb plant: so we have lexical ellipsis in the verbal group. Hence the sentence should be Who was going to plant a row of poplars in the park? – The Duke was going to plant a row of poplar in the park.

Yes/ no Question Ellipsis

Answer to yes/ no questions or polar questions are very simply dealt with the instruction to answer yes or no. They do not mean ‘you are right’ and ‘you are wrong’. But, they mean the answer is positive and the answer is negative.

Table 2.8 Yes/ No Question Ellipsis

Question	Answer, Positive	Answer, negative
a. Are you coming?	Yes (I am)	No (I am not)
b. Aren't you coming?	Yes (I am)	No (I am not)

(Halliday and Hasan, 1979: 209)

WH – Ellipsis

- (1) What did I hit? – A root.
- (2) Who killed Cock Robin? – The dparrow.
- (3) How's the patient? – comfortable. (Halliday and Hasan, 1976: 210)

3. Description of Movie

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

A movie camera or video camera takes pictures very quickly, usually at 24 or 25 pictures (frames) every second. When a movie projector, a computer, or a television shows the pictures at that rate, it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the “soundtrack”), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a “film” even though there usually is no film.

4. The Summary of the Movie

Lisa Reisert (Rachel McAdams) arrives at airport to take a red-eye flight from Dallas/fort worth international Airport back to Miami international Airport back to Miami international airport after attending her grandmother's funeral. While waiting in the check-in line, she meets Jack Rippner (Cillian Murphy), who is boarding the same plane. After their flight is delayed due to bad weather concerns, they meet again at an airport bar and engage in small talk while they wait. When boarding, Lisa discovers to her surprise that Jackson is seated beside her.

Soon after take off, Lisa learns from Jackson that he is working for a domestic terrorist organization planning to assassinate Charles Keefe (Jack Scalia), the current United States Deputy Secretary of Homeland Security. Lisa is instrumental in their plans because of her job at the Keefe's hotel, the Lux Atlantic hotel, as acting manager. Lisa must make a call from the in-flight phone to arrange for Keefe to be moved to the targeted room on an adjacent boat in a harbor, killing Keefe and his family. Jackson threatens to kill her father, Joe (Brian Cox) with a hitman should she refuse to cooperate.

When Lisa begs him not to kill her father, Jackson simply responds by telling her she should stop gambling with his life. He then notices a scar above Lisa's breast, and asks her if someone did that to her. When she tells him no, he believes that she is lying and briefly chokes her before wiping away the message.

Later at the hotel, Keefe and the Secret Service thank Lisa and Cynthia for saving him and his family from the assassination. Bob and Marianna Taylor, two

of the visitors at the hotel confront Lisa and Cynthia and angrily complain about their stay. Lisa tells them to fill out a comment card at the front desk, and then tells them to shove it up their ass.

4.1. The Biography of Carl Ellsworth

Carl Ellsworth is known for his work on *Red Eye* (2005), *Disturbia* (2007) and *The Last House on the Left* (2009). *Red Eye* is a 2005 American mystery thriller film directed by Wes Craven and written by Carl Ellsworth based on a story by Ellsworth and Dan Foos. The film follows a hotel manager ensnared in an assassination plot by a terrorist while aboard a red-eye flight to Miami. The film score was composed and conducted by Marco Beltrami, a frequent collaborator with Craven, who had previously scored the *Scream* film series. It's distributed by DreamWorks Pictures and was released on August 19, 2005. The film received positive reviews from critics and fans of Craven's work and was a box office success.

4.2. The cast of Red Eye movie

Rachel McAdams as Lisa Henrietta Reisert

Cillian Murphy as Jackson "Jack" Rippner

Brian Cox as Joseph "Joe" Reisert

Jayma Mays as Cynthia

Jack Scalia as Deputy Secretary of Homeland Security Charles "Charlie" Keefe

Colby Donaldson as Head Secret Service Agent

Robert Pine as Bob Taylor

Teresa Press-Marx as Marianne Taylor

Angela Paton as Nice lady

Laura Johnson as Blonde woman

Loren Lester as Irate passenger

Max Kasch as Headphone kid

Kyle Gallner as Headphone kid's brother

Brittany Oaks as Rebecca

Colby Donaldson as Keefe's head bodyguard

Marc Macaulay as Coast Guard officer

Jenny Wade as Coffee shop girl

Wes Craven (uncredited) as Airline passenger

Marianne Maddalena (uncredited) as Airline passenger

Carl Ellsworth (uncredited) as Airline passenger

Mason Novick (uncredited) as Airline passenger

Chris Bender (uncredited) as Airline passenger

B. The Previous of Related Study

This research is not the only one that analyze in Elliptical Clause. There are some previous researchers that concern in this topic, they are Tiffani (2016) her study is entitled *Ellipsis in Oz the Great and Powerful Movie by Sam Raimi*. The research entitled *Ellipsis in Oz the Great and Powerful Movie by Sam Raimi*. The objectives of this research are to identify, classify, and analyze descriptively the types of ellipsis in *Oz the Great and Powerful* movie. The writer conducted this

research by using descriptive method. There are three steps to finish this research. First step is preparation, the writer watched the movie to find out the data. Second step is data collection, the writer collected all the sentences which contain ellipsis found in the movie and compared it with the movie script. Third step is data analysis, the writer identified and classified the sentences which contain ellipsis, then analyzed the data used theory of Aarts and Aarts (1982:89) The results of this research show that all of the types of ellipsis according to Aarts and Aarts (1982:89) were found in this movie. There are 56 sentences which contain ellipsis according to Aarts and Aarts (1982:89) found in this movie and they were classified into five types, those are: (1) Ellipsis involving the subject only total 4 sentences, (2) Ellipsis involving the subject and (part(s) of) the predicator total 34 sentences, (3) Ellipsis involving (part(s) of) the predicator total 3 sentences, (4) Ellipsis involving (part(s) of) the predicator and complement or adverbial total 7 sentences, (5) Ellipsis involving (part(s) of) the complement or adverbial total 8 sentences.

The second study from Wahyu (2014) his entitled *An Analysis of Ellipsis in "Ted" Movie Script by Seth MacFarlane*. Ellipsis is omitting part of word, sentences or whole section from a text without altering its original meaning on the assumption that an earlier sentence or the context will make the meaning clear. Every text including ellipsis always deals with context of situation. Context of situation covers field, mode, and tenor. We can find mostly ellipsis in spoken language. In movie script we can use as the medium in learning ellipsis as. One of many movie scripts is Ted movie script by Seth MacFarlane. The purpose of the

research is to find out the types and context of situation of ellipsis used in Ted movie script by Seth MacFarlane. This research is descriptive qualitative research since it analyzes the use of ellipsis including types and the context of situation of ellipsis used in the movie script. I take ellipsis found in Ted movie script Seth MacFarlane as of the data of the research and the dialogues involving John and Ted as the data source. The result of the research shows there are three types of ellipsis found in the Ted movie script by Seth MacFarlane. They are clausal ellipsis (98), verbal group ellipsis (14), and nominal group ellipsis (27). The most dominant type is clausal ellipsis. It means people in having conversation want to be as effective as possible since the most complex grammatical unit is a clause. Dealing with the context of situation especially tenor, ellipsis mostly appears in the dialogues of a friends since they have equal power, high affective involvement, and frequent contact. From this research, hopefully the readers, teachers, and students should apply ellipsis appropriately in their daily conversation in order to avoid misunderstanding in the conversation since ellipsis appears mostly in the informal context and daily conversation and can understand ellipsis usage and the examples so they can apply it in teaching learning process.

The third previous study is written by Yousika Nindiana Awagi (2015) her entitled *Ellipsis in the Headlines of the Jakarta Post*. In the midst of the bustle of daily routine, reading all the news in the news paper is an impossible thing to do. Therefore, a headline should be made as good as possible, because a headline is the first thing that people notice in a newspaper. A good and appealing headline will attract people to read the complete news. But the problem is about space; the

author must select the best words to make a good headline in a limited space. As a consequence, some words within the headlines are missing. This phenomenon is called ellipsis. This study aims to investigate the elliptical words in the headlines of the Jakarta Post and the effect of those elliptical words to the headlines. This study employs a descriptive qualitative design. The data are taken from 198 headlines which are published in online edition of the Jakarta Post during the month of September 2014. The steps in analyzing the data are drawing all chosen data using tree diagrams, classifying the missing words, and explaining the effect of the elliptical words on the headlines. The results of the study show that there are 65 words out of 19 headlines that are missing in The Jakarta Post. The dominant elliptical words in the headlines is determiner (38,5%) followed by conjunction (27,7%), adjective (13,8 %), verb (10,8 %), preposition (4,6 %), noun (3,1%), and adverb (1,5 %). Those elliptical words give effect both to the meaning and the structure of the headline. It counted 10 headlines become ambiguous and three headlines become ungrammatical. To conclude, the elliptical words belonging to the determiners (a, the, all, an) occur most frequently in the headlines of The Jakarta Post. These elliptical words sometimes make the headlines ungrammatical. However, the headlines still can be understood by the reader. It is opposite to the second effect of the elliptical words, which is ambiguous. Because of the elliptical words some headlines have more than one interpretation. Based on the result, the suggestions are addressed to the students of linguistics and future researchers. For the students of linguistics, they may be encouraged to construct the study about ellipsis and used the findings of this study as a reference. For

future researchers, they may conduct further studies on ellipsis using Chinese Boxes or label bracketing.

In a previous study above have differences and similarities with this research. Object in previous study above different with this research. The first and the second are similar in the theory with this research but different in subject while the third is different both in the theory and subject used.

C. Conceptual Framework

It is very important to understand about elliptical clauses. It focused to analyzed the types of elliptical clauses: nominal ellipsis, verbal ellipsis, clausal ellipsis. The type of Elliptical clauses is the missing out of words which are entirely predictable from the context, so after analyze of the datait in the script of *Red Eye* movie, to find out the types and dominant types of Elliptical clauses in the script of the movie. And the result are expected can be useful in education to teach elliptical clauses using a movie script.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using descriptive qualitative method. According to Cresswell (1994: 145) that qualitative research is descriptive, so that the researcher is interested in process, meaning and understanding gained through words and pictures.

Arikunto (2002: 14) said that descriptive qualitative developed concepts based on the available data and followed the flexible research design that is suitable to the context. Descriptive qualitative method, collecting the facts and analyze them. The library study also conducted in collecting the data, which are relevant to the subject matter, in order to find out that might support the reading and the writing.

The researcher was attempted to analyze the elliptical clauses in *Red Eye* movie

B. Source of Data

The source of data in this research was obtained from the transcript of *the Red Eye Movie* that was downloaded from internet. The script consists of 111 scenes and all the scenes were taken as the source of data in this research.

C. The Techniques of Data Collection

The data was collected by applying documentary technique. Documentary technique means that it involved reading, studying and analyzing the reference related to the study.

D. The Techniques of Data Analysis

The data was analyzed by using the following procedures.

1. Identifying the elliptical clauses in *Red Eye* Movie script.
2. Classifying the elliptical clauses into their type.
3. Counting by using percentage of the average type of elliptical clauses are drawn as follow by using Chauvery's formula:

$$X = \frac{F}{N} \times 100\% \text{ (Research methodology 2003:196)}$$

Where :

X = the percentage of the obtained items

F = frequency

N = total numbers of the items

100%t= the standard percentage

4. Finding out the dominant types of elliptical clauses is used in *Red Eye* Movie script.



CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of this study were the script of movie, which had been selected from thriller, the script of *Red Eye*.

There were three types of elliptical clauses namely nominal ellipsis, verbal ellipsis, and clausal ellipsis. Then the data was analyzed to find out , the types of elliptical clauses in the script of movie, and the dominant type of elliptical clauses used in script of the movie.

Below is the table of dialogues which contain the elliptical sentences :

Table 4.1
Representative data of the types of Elliptical Clauses

Movie : <i>Red Eye</i>	
No	Data
1.	Cynthia, is it? Yes, sir (<i>I'm Cynthia</i>)
2.	It's fine, are you logged in yet? <i>Yeah (I'm logged in yet) now what?</i>
3.	Oh, just gearing up for another sleepless night of classic comedy. Hey, before I forget, that book I gave you, you finish it yet? <i>Almost (finish)</i>
4.	<i>(it's)</i> good, they made some headway the last few days
5.	<i>(that's)</i> right , so how's your mom holding up?
6.	I will call you tomorrow <i>(okay! You can call me tomorrow)</i> I love you too, sweeties.
7.	<i>Yeah (I got the ball rolling)</i> reflex, I guess.
8.	You sure? <i>Yeah (sure)</i>
9.	Still an icebreaker with a few kinks, but it will get there. So you are headed home them. <i>Yeah, (I'm)trying</i>

10.	That taste okay? (the taste is) fine
11.	I haven't gone by "jack" since I was ten. Last name's (<i>of jack</i>) Rippner
12.	Well, if it's any comfort. My middle name's Henrietta. Henrietta (<i>is your middle name</i>)
13.	No. you are not sitting here. (<i>it is</i>) 18 G?
14.	Divorced three years. Married for thirty-two. That's a shame. So your mom (where is your mom?)
15.	You need me to write it down? No, (<i>I don't need it</i>)
16.	Don't forget this. Oh, thank (<i>you</i>) Excuse us, please, ma'am.
17.	Hello? Anyone (<i>there</i>) Cynthia, it's Lisa. Lisa? You sound terrible, are you okay?
18.	Yeah, about that –I need you to do me a favor. Lisa, you sure you are okay? You sound (<i>Not okay</i>)
19.	Cynthia, do not ask me if I'm okay again. I'm sorry. No, I'm (<i>sorry</i>)
20.	Peanuts or pretzels? (<i>its</i>) peanuts. Ma'am?
21.	(<i>it's</i>) good Thanks for the quickie.
22.	(<i>Is it</i>) trash?
23.	(<i>you</i>) do it. Lux Atlantic Resort, this is Cynthia.
24.	Yeah, I was checking with dan young from maintenance, we can't put keefe in that room. But he always stays there, doesn't (<i>he</i>).
25.	Outstanding. Close. So (<i>What is next?</i>)
26.	So? What (<i>is that?</i>)
27.	I still need you. (<i>you</i>) go to hell.
28.	What did you say? What (<i>did I say</i>)

29.	Except we've got a bad plumbing problem in 3825. How bad (<i>Is that?</i>)
30.	(<i>is there</i>) anything? Not much. Yacht. Way out there. Fishing, I think.
31.	Whatever you say. (<i>there is</i>) no questions? What good have they don't me so far?
32.	Sorry for the intrusion. (<i>its</i>) no problem.
33.	No, no, don't speak, you don't want to damage your vocal chords anymore, they may have already. You shouldn't be (<i>like that</i>)
34.	Lisa? Dad. Lisa, what (<i>is going on?</i>)
35.	Lux atlantic resort, this is . Chintia, are you okay, is everyone (<i>okay</i>)
36.	this is 911 dispatch, is anyone there? Yes (<i>I'm here</i>)
37.	We will talk again. No, (<i>you</i>) don't move.
38.	I wanted to thank you both. Sir, we have to (<i>more</i>) Just , thank you.
39.	Well here, why don't you take this (<i>comment card</i>) A comment card? You want us to fill out a comment card?
40.	No, Cynthia, you are so mine. You want hit the bar? I mean we should make a toast to being alive or something. (<i>it's a</i>) good idea.

B. Data Analysis

After analyzing and marking the data, they were classified based on the type of elliptical clauses in each movie. Table explain the percentage of every movie and table, explains the whole percentage of elliptical clauses occurred in all script.

Calculating percentage of the elliptical clauses in the script. Following J.Moleong (2016;6) and the formula was as following:

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

Note:

X= The percentage of the obtained items

F= Frequency

N= Total Number of items

Table 4.2
The occurrence of the types of elliptical clauses in the script of *Red Eye* movie

No	Utterances	Types of Elliptical Clauses		
		A	B	C
1.	Cynthia, is it? Yes, sir (<i>I'm Cynthia</i>)			✓
2.	It's fine, are you logged in yet? <i>Yeah (I'm logged in yet) now what?</i>			✓
3.	Oh, just gearing up for another sleepless night of classic comedy. Hey, before I forget, that book I gave you, you finish it yet? <i>Almost (finish)</i>	✓		
4.	<i>(it's)</i> good, they made some headway the last few days	✓		
13.	<i>(that's)</i> right , so how's your mom holding up?	✓		
14.	I will call you tomorrow <i>(okay! You can call me tomorrow)</i> I love you too, sweeties.			✓
15.	<i>Yeah (I got the ball rolling)</i> reflex, I guess.			✓
16.	You sure? <i>Yeah (sure)</i>		✓	
17.	Still an icebreaker with a few kinks, but it will get there. So you are headed home them. <i>Yeah, (I'm)trying</i>	✓		

18.	That taste okay? (the taste is) fine	✓		
19.	I haven't gone by "jack" since I was ten. Last name's (<i>of jack</i>)Rippner		✓	
20.	Well, if it's any comfort. My middle name's Henrietta. Henrietta (<i>is your middle name</i>)			✓
13.	No. you are not sitting here. (<i>it is</i>) 18 G?		✓	
14.	Divorced three years. Married for thirty-two. That's a shame. So your mom(where is your mom?)			✓
15.	You need me to write it down? No,(<i>I don't need it</i>)			✓
16.	Don't forget this. Oh, thank (<i>you</i>) Excuse us, please, ma'am.		✓	
17.	Hello? Anyone (<i>there</i>) Cynthia, it's Lisa. Lisa? You sound terrible, are you okay?		✓	
18.	Yeah, about that –I need you to do me a favor. Lisa, you sure you are okay? You sound (<i>Not okay</i>)		✓	
19.	Cynthia, do not ask me if I'm okay again. I'm sorry. No, I'm (<i>sorry</i>)	✓		
20.	Peanuts or pretzels? (<i>its</i>) peanuts.	✓		
21.	Ma'am? (<i>it's</i>) good Thanks for the quickie.	✓		
22.	(<i>Is it</i>) trash?	✓		
23.	(<i>you</i>) do it. Lux Atlantic Resort, this is Cynthia.		✓	
24.	Yeah, I was checking with dan young from maintenance, we can't put keefe in that room. But he always stays there, doesn't (<i>he</i>).		✓	

25.	Outstanding. Close. So (<i>What is next?</i>)			✓
26.	So? What (<i>is that?</i>)	✓		
27.	I still need you. (<i>you</i>) go to hell.		✓	
28.	What did you say? What (<i>did I say</i>)			✓
29.	Except we've got a bad plumbing problem in 3825. How bad (<i>Is that?</i>)	✓		
30.	(<i>is there</i>) anything? Not much. Yacht. Way out there. Fishing, I think.	✓		
31.	Whatever you say. (<i>there is</i>) no questions? What good have they don't me so far?	✓		
32.	Sorry for the intrusion. (<i>its</i>) no problem.	✓		
33.	No, no, don't speak, you don't want to damage your vocal chords anymore, they may have already. You shouldn't be (<i>like that</i>)		✓	
34.	Lisa? Dad. Lisa, what (<i>is going on?</i>)	✓		
35.	Lux atlantic resort, this is . Chintia, are you okay, is everyone (<i>okay</i>)		✓	
36.	this is 911 dispatch, is anyone there? Yes (<i>I'm here</i>)			✓
37.	We will talk again. No, (<i>you</i>) don't move.		✓	
38.	I wanted to thank you both. Sir, we have to (<i>more</i>) Just , thank you.	✓		
39.	Well here, why don't you take this (<i>comment card</i>) A comment card? You want us to fill out a comment card?		✓	

40.	No, Cynthia, you are so mine. You want hit the bar? I mean we should make a toast to being alive or something. (it's a)good idea.	✓		
	Total	17	13	10

Note :

- A. Verbal Ellipsis
- B. Nominal Ellipsis
- C. Clausal Ellipsis

After analyzing the data and determining the types of elliptical clause in *Red Eye* movie script, it was found that there were three types of elliptical clause that were found in the script of the movie. They were Verbal Ellipsis (13), Nominal Ellipsis (13), Clausal Ellipsis(10).

Table 4.3
The percentage of the types of elliptical clauses found in the script of *Red Eye* movie

No	The type of elliptical clause	Frequency	Percentages (%)
1	Verbal Ellipsis	17	42.5%
2	Nominal Ellipsis	13	32.5%
3	Clausal Ellipsis	10	25%
	Total	40	100%

The table about shows that there were 40 elliptical clauses found in *Red Eye* movie script. From those findings, percentage of each type of elliptical clauses.

There were three types of elliptical clauses found in the script of the movie, they were verbal ellipsis of 17 (42.5%), nominal ellipsis of 13 (32.5%), clausal ellipsis of 10 (25%). The total member of elliptical clause was 40.

The most dominant type of elliptical clauses in the script of *Red Eye* movie is verbal ellipsis in the amount of 17 (42.5%).

C. Findings

Based on the analysis, it was found that three types of elliptical clauses are used in the sentences of the *Red Eye* movie script. They are nominal ellipsis, verbal ellipsis, and clausal ellipsis .it was found that verbal ellipsis is the most dominant type of elliptical clauses in which its frequent occurrence in *Red Eye* movie script in each editions. Itwas also found that nominal elliptical clauses is often used in *Red Eye* movie script. Meanwhile, clausal elliptical clauses is seldom found in the *Red Eye* movie script.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, conclusions can be drawn as the following.

1. There are three types of elliptical clauses in *Red Eye* movie script. They are:
 - a. Nominal ellipsis with the amount of 13 (32,5%)
 - b. Verbal ellipsis with the amount of 17 (42,5%)
 - c. Clausal ellipsis with the amount of 10 (25%)
2. Verbal ellipsis is the most dominant type of elliptical clauses in *Red Eye* movie script in each editions with the amount of 17 (42.5%).

B. Suggestions

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

1. For the students especially at English department are suggested to learn more about elliptical clauses in order to get the clear understanding and deep comprehending. It can also the contribution for English learners.
2. For lecturers who want to teach the students about elliptical clauses , it can use movie as a media in order to overcome the boredom of the students, especially *The Red Eye movie* , because the movie is very funnyand full of expressions so they will interest to learn.

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