

**LEXICAL AND GRAMMATICAL COHESION IN *THE LION KING*
MOVIE SCRIPT**

SKRIPSI

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

By:

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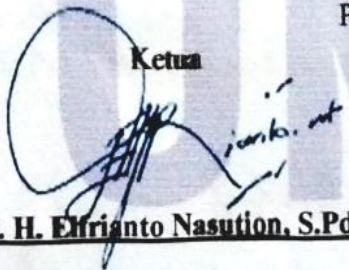
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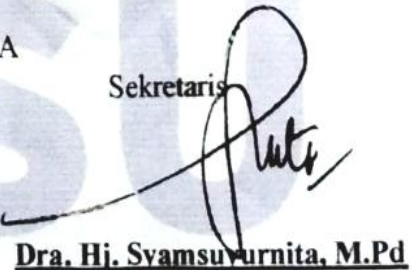
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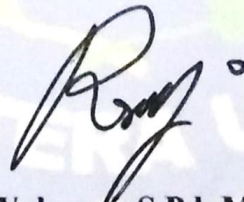
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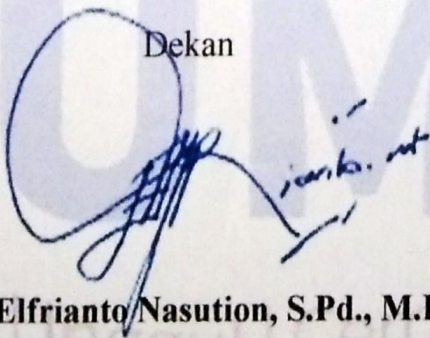


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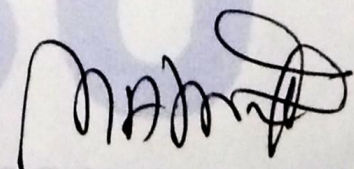
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Dengan ini menyatakan bahwa skripsi saya yang berjudul “*Lexical and Grammatical Cohesion in The Lion King Movie Script*” adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,



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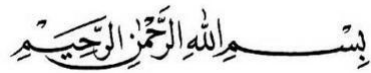
ABSTRACT

Oktaviany. 1602050078. Lexical and Grammatical Cohesion in *The Lion King Movie Script*. Skripsi. English Department of Faculty of Teacher Training and Education of University Muhammadiyah of North Sumatera (UMSU). Medan. 2020.

The objectives of this research were to identify the types of grammatical and lexical cohesive devices used in *The Lion King Movie Script*, to describe the grammatical and lexical cohesion devices used in *The Lion King Movie Script* and to investigate the grammatical and lexical cohesion devices used in *The Lion King Movie Script*. The researcher used descriptive qualitative method to obtain the objectives of the research. The data of this research was grammatical and lexical cohesion while the data source of this research was script of “*The Lion King Movie*”. The results in this research were found 312 ties of grammatical cohesive devices and 196 lexical cohesive devices used in the script. The realization of cohesive devices used in *The Lion King Movie script* was semantic concept between lexical and grammatical cohesion devices, this referred to the relationship meaning that exists within or outside the text. The most types of grammatical cohesion used were personal reference and demonstrative reference because they used to refer something which was mentioned elsewhere in the script. Meanwhile, clausal substitution as only type of grammatical cohesion didn’t occur in the whole scene. The most types of lexical used were repetition because they used to rewrite an item in preceding element with the same form to following element. Finally, the findings showed almost all types of lexical and grammatical cohesion contained reference, substitution, ellipsis, conjunction, repetition, synonymy, antonymy, hyponymy, meronymy, and collocation contained in *The Lion King Movie script*.

Keywords: Cohesion, The Lion King Movie script

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Assalamua'laikum Warahmatullahi Wabaratuah,

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In writing this study entitled “Lexical and Grammatical Cohesion in *The Lion King Movie Script*” there were so many troubles, without much help from the following people, it was impossible for her to complete and finish her proposal.

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The researcher realizes that her research was still far from being perfect. So, the researcher expects suggestion and comments from all of the readers or other researcher who want to learn about this research. May Allah SWT the most almighty always bless all of us.

Medan, October 2020

The Researcher

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CHAPTER I

INTRODUCTION

A. Background of the Study

Cohesive device is a connector between two sentences and indicator the relationship both of them. Text can easier to understand with cohesion because the element is related to each others. This relationship implies the continuity between one sentence to another. According to Halliday and Hasan (1976:4) state that cohesion refers to the relation of meaning that exists within the text and defines it as a text. Cohesion occurs when the interpretation of some elements in the discourse”.

Halliday and Hasan (1976) in Johnson (2017:3) state that writers often use cohesive devices to guide readers through a text. The devices can be classified as forms of grammatical cohesion or forms of lexical cohesion. Grammatical cohesion is achieved through reference, ellipsis, substitution, and conjunction. Types of reference can be broken down as anaphoric reference (referring back to something already mentioned), cataphoric reference (referring forward to something that has not yet been mentioned), and exophoric reference (referring to something in the culture that is understood). According to Paltridge (2012:117), lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them. The main kinds of lexical cohesion are repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

Writing is one of the four language skills that must be learned by people especially for students. Haycraft (1978:8) states that there are various skills in a language; receptive skills-listening and reading, and productive skills-speaking and writing. Writing is one of the productive skills by which people express ideas and provide some information in written language by constructing words into meaningful sentences and sentences into a paragraph. In the script writing, the author explains the movement, actions, expression and dialogue of the characters in screenplay. In the script writing contain a lot of cohesive devices to avoid ambiguous sentences.

Grammar is the most important aspects in writing. In order to make a well structured writing, one should be matered in grammar. As Harmer (2002:12) states that grammar of a language is the description of the ways in which words can change their forms and can be combined into sentences in that language. It consist of rules cohesion and coherence of whole text. In a good writing must have cohesive devices. But the problem was found several students did not understand the use of cohesive devices in the sentences then make them did not know how to write a good sentence grammatically correct. It can be seen from the sentences which have been often do not cohesive in connecting a word into sentences, a sentence into paragraphs, and a paragraph into a discourse. Although the delivery of meaning was quite clear, and the result of writing was quiet neat, but a written text is required to well-arrangement and if possible without fault. This reason caused error within cohesive in writing. Besides, it may be caused

lack of training to use the cohesive devices and the students paid less attention in the use of cohesive devices in writing. It is because in Indonesia, English writing is still one of the difficult skills for students.

This phenomenon encourages the researcher to investigate further cohesive devices in the Lion King Movie script. After knowing cohesive devices in movie script, people will understand the use of lexical and grammatical cohesion in their writing. As her study object, the researcher focused on lexical and grammatical cohesion in the Lion King Movie script because this movie script contained a lot of lexical and grammatical cohesion that can be analyzed.

B. The Identification of the Problem

Based on the background of the study explanation, the problem was several students did not understand the use of cohesive devices in the sentences then make them did not know to write a good sentence grammatically correct. It can be seen from the sentences which have been often do not cohesive in connecting a word into sentences, a sentence into paragraphs, and a paragraph into a discourse. Although the delivery of meaning was quite clear, and the result of writing was quiet neat, but a written text is required to well-arrangement and if possible without fault. This reason caused error within cohesive in writing. Besides, it may be caused lack of training to use the cohesive devices and the students paid less attention in the use of cohesive devices in writing. It is because in Indonesia, English writing is still one of the difficult skills for students.

C. Scope and Limitation

The scope of this study was grammar. The limitation of this research was focussed in the cohesive device of The Lion King Movie script. Cohesive device as the data in this study was lexical cohesion and grammatical cohesion. Grammatical cohesion in Halliday and Hasan's theory contained of reference, substitution, ellipsis, and conjunction. While, lexical cohesion in Paltridge's theory contained of repetition, synonymy, antonymy, hyponymy, superordinate and collocation. Specifically, this study combined theory because both theories explained about lexical and grammatical cohesion detailly and it supported each other.

D. The Formulation of the Problem

The formulation of the study as follows :

1. What types of grammatical and lexical cohesive devices used in The Lion King Movie Script ?
2. How are the grammatical and lexical cohesion devices used in The Lion King Movie Script ?
3. Why are the grammatical and lexical cohesion devices used in The Lion King Movie Script the way they are ?

E. The Objective of the Study

The objectives of the study as follows :

1. To identify the types of grammatical and lexical cohesive devices used in The Lion King Movie Script.
2. To describe the grammatical and lexical cohesion devices used in The Lion King Movie Script.
3. To investigate the grammatical and lexical cohesion devices used in The Lion King Movie Script.

F. The Significance of the Study

The significance which are expected from this research are as follows :

1. Theoritically

In this research, the researcher was intended to apply her knowledge in discourse analysis such as cohesion device. The researcher expected to provide a contribution for some advantages in linguistic study, particularly the branch of cohesion. Moreover, this research became a reference about Halliday and Hasan's theory and Paltridge theory. The researcher wanted to broaden the knowledge of written discourse, especially in the study of cohesion.

2. Practically

a. Lecturer from English Department

The findings can be used as an example of how to analyze lexical and grammatical cohesion in the movie and can be an alternative idea to teach English using movie as the medium.

b. English Department Student

The students can understand and know the types of grammatical and lexical cohesion, this study also can improve their skill in English especially in discourse analysis.

c. Other Researchers

This research can be used as reference for other researcher who try to conduct the similar research dealing with discourse analysis.

d. Reader

For readers who want to know about cohesion as a reference or just for knowledge.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

To conduct a research, there were some theories needed to explain some concept or terms applied in the research concerned. This study also used some concern terms that need to the theoretical explained. The theoretical elaboration on the concepts and term used will be presented in the following.

1. Grammar

The term grammar can define in many ways. Wilcox (2004: 23) states that grammar can mean a system of rules which allows the users of the language in question to create meaning, by building both meaningful words and larger constructions of sentences. Another statement from Thornbury (2004: 1) states that grammar is partly the study of what forms (or structures) are possible in a language. Grammar is concerned with analysis of the sentence which is describe the rules how language sentences are formed. Erwin (2017:7) also states that grammar is the whole system and structure of a language or of languages in general, usually taken as consisting of syntax and morphology (including inflections) and sometimes also phonology and semantics.

Based on definition above, it can be concluded that grammar is the rule system of a language which words can change their forms and can be combined into meaningful sentences in the language.

2. Cohesion

According to Mayer (2009:102) states that cohesion is sequences processes that give a connection between clauses. This definition in line with Halliday and Hassan (1976:4) state that the concept of cohesion is a semantic one: it refers to the relations of meaning that exist within the text. Halliday and Hassan (1976:4) state that cohesion occurs where the interpretation of some elements in the discourse is dependent on that of another. That one presupposes the other, in the sense that it cannot be effectively decoded except by resource to it. When this happens a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text. The statement has similar with Cook (1990:156) which states that cohesion is formal links between sentences and between clauses. Another statement is Moeliono (1988) in Ekowati et al. (2019:169) states that cohesion is the harmonious relationship between one element and another element in the discourse so that it creates a neat or coherent understanding.

Combining some statements above the writer can conclude that cohesion refer to the ways of sentences are connected by cohesive devices through which readers can perceive the semantic relationship between the sentences. Cohesion means that text is made up from semantic ties which a tie is dependent link between items that combine to create meaning.

3. Kinds of Cohesion Devices

Cohesion as the set of possibilities that exist in the language for making text hang together. The guiding principle of language is that grammar expressing more general meaning and vocabulary expressing more specific meaning of the language. Cohesive relation is compatible of those patterns, cohesion is expressed partly through grammar and partly through vocabulary. In other words, some of cohesion expressed through grammatical and some other of cohesion expressed through lexical.

In Cohesion in English, Halliday and Hasan (1976:6) state that there are two kinds of cohesion, grammatical cohesion and lexical cohesion. Grammatical cohesion is a semantic relation that expressed through grammatical system while lexical cohesion is a semantic relation that expressed through lexical system. In other words, grammatical cohesion is semantic relation among element marked by grammatical devices (a language used in relation to grammar). Grammatical cohesion is divided into four devices: reference, substitution, ellipsis and conjunction. While, lexical cohesion is lexical relation among parts of discourse to get harmony structure in a cohesive manner. Lexical cohesion is divided into two devices: reiteration and collocation.

Another theory from Paltridge (2012:115) states that the main patterns of cohesion are reference, lexical cohesion, conjunction, substitution and ellipsis. While, lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them. The

main kinds of lexical cohesion are repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

4. Grammatical Cohesion

Grammatical cohesion refers to the linguistic structure. The highest structural unit in the grammar is the sentence (Halliday and Hasan, 1976: 28). The structure determines the order in which grammatical elements occur and the way they are related within a sentence. Cohesive relationships with other sentences create a certain linguistic environment, and the meaning of each sentence depends on it. Various linguistic means help to identify whether a text can function as a single meaningful unit or not. Grammatical cohesion refers to the various grammatical devices that can be used to make relations among sentences more explicit. The devices used are intended to tie pieces of text together in a specific way and help the reader understand the items referred to, the ones replaced and even the items omitted (Harmer, 2004) in Putra (2018:73).

Based on some statements above the researcher can draw conclusion that grammatical cohesion is the way that grammatical features are together across sentence boundaries to make relations among the sentences more explicitly.

5. Types of Grammatical Cohesion

Grammatical cohesion refers to the various grammatical devices that can be used to make relations among sentences more explicitly. It contains of reference, substitution, ellipsis, and conjunction.

a. Reference

According to Halliday and Hasan (1976) reference is the relation between an element of the text which is interpreted by the participants. Reference is potentially cohesive because the thing that serves as the source of the interpretation may itself be an element of text. Another statement from Kreidler (2019: 43) states that reference is the relation between a language expression such as this door, both doors, the dog, another dog, and whatever the expression pertains to in a particular situation of language use, including what a speaker may imagine.

Halliday and Hasan (1976:33-78) classify reference into exophora and endophoric as a general name for reference within the text:

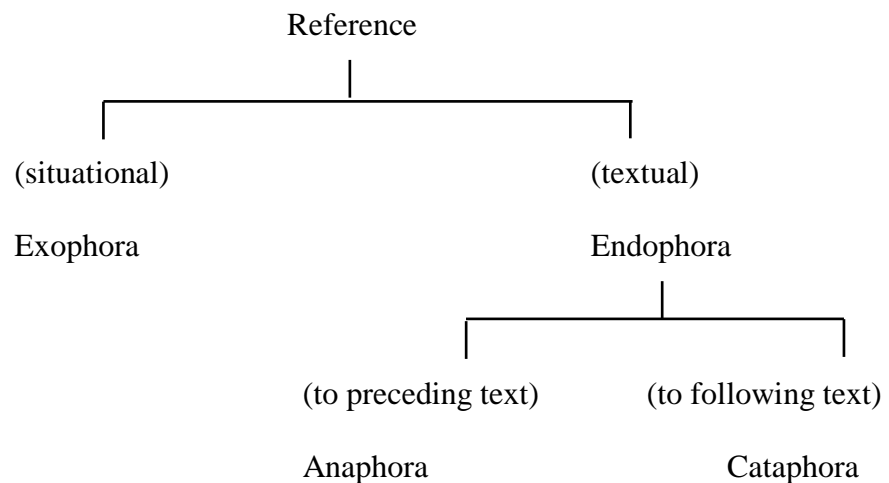


Figure 2.1. Reference

From the figure above, as a general rule, reference items may be exophoric or endophoric: and if it is endophoric, it may be anaphoric or cathaphoric. Exophora, according to them is one, which does not name anything; it signals that reference must be made to the context of situation. Endophora is textual reference,

that is, “referring to anything as identified in the surrounding text”. Endophora reference is further classified into anaphora (reference to preceding text) and cataphora (reference to following text).

Halliday and Hasan also divided reference into three types they are personal, demonstrative, and comparative reference.

a. Personal Reference

Personal reference is a reference by means a function in the speech situation through the categories of person. The categories of personal reference include three classes of personal pronoun, possessive determiner (adjective pronoun), and possessive pronoun. It can be seen from the table below;

Table 2.1

Personal reference

Person	Personal Pronoun	Possessive Adjective	Possessive Pronoun
Speaker	I, Me	My	Mine
Addressee (s) with / without other person (s)	You	Your	Yours
Speaker and other person (s)	We, Us	Our	Ours
Other person; male	He , Him	His	His
Other person; female	She , Her	Her	Hers
Other person; object	They, Them	Their	Theirs
Object passage of text	It	Its	Its

b. Demonstrative Reference

Demonstrative reference is essentially a form of verbal pointing. The speaker identifies the referent by locating it on a scale of proximity. They are *this*, *these*, *that*, *those*, and *there*. Imply distance from the speaker. Demonstrative

reference is a type of reference that is identified through the scale of proximity. It can be functioned as head, modifier, and adjunct. “this” and “that” refer to singular participant, while “these” and “those” refer to plural participant. On the other hand, “here” and “there” and “there” are related to the place, and “now” and “then” are related to time.

Table 2.2
Demonstrative Reference in Halliday and Hasan (1976 :38)

Semantic category	Selective		Non-selective
Grammatical function	Modifier/head	Adjunct	Modifier
Class	Determiner	Adverb	Determiner
Proximity : Near Far Neutral	This these That Those	Here now There than	The

c. Comparative Reference

Mayer (2009: 103) states that comparative reference expressed by adjectives and adverbs that serves to compare elements in discourse in of view in terms of identity or in common. Comparative reference divided into two: general comparison and particular comparison. According to Halliday and Hasan (1976) general comparison is expressed by a certain class of adjective and adverbs (separated from each other by a comma in the above lists). Than particular comparison that express comparability between things in respect of a particular property.

Halliday and Hasan (1976: 37) argue comparative reference refers a type of reference that is used as a means of similarity of identity.

Table 2.3
Comparative Reference (Halliday and Hasan 1976 :39)

Comparison				
General			Particular	
Identity	Similarity	Difference	Numerative	Epithet
<i>Some</i>	<i>Such</i>	<i>Other</i>	<i>More, fewer</i>	Comparative Adjectives and Adverbs : e.g: better : <i>So-as-more-less</i> <i>-equally</i>
<i>Equal</i>	<i>Similar,</i>	<i>Difference</i>	<i>Less, further,</i>	
<i>Idetical</i>	<i>So</i>	<i>Else,</i>	Additional: <i>So - as</i> <i>Equally</i>	
<i>Identically</i>	<i>Similarly,</i> <i>Likewise</i>	<i>Differently,</i> <i>Otherwise</i>	+ Qualifier e.g: so many, as many	
				+ Comparative adjectives and adjective e.g:equally good

b. Substitution

Conjunction or conjunctive relation, as stated by Egins (2004:47) is a term used to describe “how the writer coins and expresses logical relationships between parts of the text”. Halliday and Hasan (1976:89) state that substitution is relation between linguistics items, such as words or phrases; whereas reference is a relation between meanings. In term of linguistics system, reference is a relation on the semantics level, than substitution is a relation on the lexicogrammatical level. The level of grammar and vocabulary or linguistics ‘form’. Halliday and Hassan (1976) state that substitution takes place when one feature (in a text) replaces a previous word or expression, for instance: “I left my pen at home, do you have one?” In this example, “one” is replaced or substitution for “pen”.

From some statements above the researcher can draw conclusion that substitution is used to substitute or replace one linguistic item by another one. A substitution was relation between linguistic items like words or phrases.

Halliday and Hasan divide substitution into three parts: nominal substitution, verbal substitution, and clausal substitution.

a. Nominal Substitution (*one, ones, same*)

Nominal substitution is a replacement of lingual unit that categorized nominal with other part lingual that have same category. It is usually expressed by substitute *one/ones* (singular/plural) and *same*. However, *one* is not only as a substitution but also as personal pronoun *one*, cardinal number *one*, determiner *one*, and general noun or pronoun *one*.

Example: *There are some new tennis balls in the baf. These ones have lost their bounce*

In this example, “*tennis balls*” is replaced by the item “*ones*”

b. Verbal Substitution (*do/does*)

Verbal substitution is a replacement of lingual unit that categorized verbal with other part lingual that have same category. That verbal substitute is *do*. This operate as Head of a verbal group, in the place that is occupied by lexical verb; and its position is always at the end of group.

Example: *I don't know the meaning of half those long words, and, what's more, I don't believe you do either.*

“**Do**” in that sentence substitutes for “**know the meaning of half those long words**”

c. Clausal Substitution (*so, not*)

Clausal substitution is where a clause can be usually substituted by “so” or “not”. Clausal substitution is an entire clause instead of within the clause. Three environments that clausal substitution take place are report, condition, modality. It may take either positive or negative form. The positive form is expressed by “so”, and the negative form is expressed by the word “not”.

Example: *Britney will hold a concert in Wonogiri if she said so.*

In the example, the word *so* substitutes for *will hold a concert in Wonogiri*

c. **Ellipsis**

Ellipsis is distinguished by structure having some missing elements. Cook (1989:20) states that ellipsis is omitting part of sentence on the assumption that an earlier sentence or the context will make the meaning clear. Ellipsis and substitution are type of cohesive relation. According to Halliday and Webster (2009: 155), ellipsis refers to resources for omitting a clause, or some part of a clause or group, in contexts where it can be assumed. In English conversation, rejoinders are often made dependent through omissions of this kind: *Did they win? - Yes, they did.* Ellipsis is where words are left out of a text and we are able to work out from the surrounding text what is missing. One way of achieving phoricity is through ellipsis, a grammatical form in which certain features are not

realized in the structure. Meanwhile, substitution is where a word such as ‘one’, ‘do’, or ‘so’ substitutes for another word or phrase in Paltridge (2000:131). Substitution appears for the reason instead of repeating the same words, phrase, clause in the text, better to change and substitute the form.

There are three types of ellipsis; Nominal ellipsis, Verbal ellipsis, and Clausal ellipsis.

a. Nominal Ellipsis

Nominal ellipsis means the omission of the nominal group or ellipsis within the nominal group.

Example : *These **students** are clever. Those are stupid.*

If the elliptical group is filling out, the sentence is should be; *These **students** are clever. Those **students** are stupid.*

b. Verbal Ellipsis

Verbal ellipsis means verbal ellipsis within the verbal group.

Example : *Have you **been** swimming? –Yes, I have.*

The verbal group in the answer have (yes I have) instances of verbal ellipsis. It can be said that *Yes I have **been** swimming.* And there is no possibility of filling out with any others items.

c. Clausal Ellipsis

Clausal ellipsis means ellipsis within the clause. Clause in English is expressed by various speech functions, such as statement, question, response, who has two part of structure, consists of Modal Element and Proportional Element.

Example : *The Duke was ----- going to plant a row of poplars in the park*

(modal element)

(proportional element)

What was the Duke going to do? – Plant a row of poplars in the park. In the answer, the modal element is omitted; the subject and verbal group, the finite operator was. Therefore, there is operator ellipsis in the verbal group. If the clause is not omitted, it should be;

A : What was the Duke going to do?

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

d. Conjunction

Conjunction is the word which connect words, phrases, clauses, or sentences. the most common ones are ‘and’, ‘or’, and ‘but’. These words all have different nuances and connotations but they all help to build up meaningful relationships within a sentence.

Crystal (2008:101) state that conjunction a term used in the grammatical classification of words to refer to an item or a process whose primary function is to connect words or other constructions. Another statement from Renkema (1993:6) states that conjunction is the relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following

(part of the) sentence. In addition, the relationship in conjunction can be hypotactic (combine a main clause with subordinate clause or phrase) or paratactic (have two main clauses).

According to Williams (1983) in summarized the different kinds of conjunctions in a text, based on the work of Halliday and Hassan (1976) in the following table.

Table 2.4

Types of conjunction

Family	External/external relationship	Examples
Additive	Additive “simple” Alternative After thought Negative Expository Exemplification Similar Dissimilar	And, and also. Alternatively Incidentally, by the way. Nor, and...not. That is, I mean, in other words. For instance, thus. Likewise, similarly, in the same way. On the other hand, by contrast.
Adversative	Adversative “proper” Avowal Correction Dismissal	Yet, though, only, but, however, nevertheless, despite this. In fact, actually, as a matter of fact. Instead, rather, on the contrary, at least, I mean. In any case, in either case, whichever way it is, anyhow, at any rate, however it is.
Causal	Causal general Reversed causal Reason Result Purpose Conditional (direct) Conditional(reversed	So, then, hence, therefore, consequently, because of this. For, because. For this reason, on account of this, it follows, on this basis. As a result, in consequence, arising out of this. For this purpose, with this in mind, to this end. Then, in that case, in such an event, that being so, under the circumstances. Otherwise, under other circumstances

	polarity) Respective (direct) Respective (reversed polarity)	In this respect, in this regard, with reference to this. Otherwise, in other respects, a side from this.
Temporal	Sequential Summarizing Past Present Future Durative Interrupted Immediate Repetitive Specific Terminal Punctiliar Preceding Simultaneous Conclusive	Then, next, after that, To sum up, in short briefly, to resume, to return to the point. Up to now, hitherto. At this point, here. From now, hence forward. Meanwhile. Soon, after a time. At once, thereupon. Next time, on another occasion. Next day, an hour later. Until then. At this moment. Previously, before that. Just then, at the same time. Finally, at last.

6. Lexical Cohesion

Lexical cohesion is about meaning in text. It concerns the way in which lexical items relate to each other and to other cohesive devices so that textual continuity is created. Puspita et al. (2019:508) lexical cohesion refers to a study of cohesive element in the text. Lexical cohesion refers to the way related words are chosen to build a text. The types of lexical cohesion namely repetition, synonymy, antonymy, hyponymy, superordinate and collocation. Halliday and Hasan (1976:278) state that as the elements of it, in lexical cohesion consist of two elements, they are Reiteration and Collocation. Reiteration is one form of lexical cohesion which involves the repetition of a lexical item, at one end of scale, the use of general word to refer back to lexical item, at the other end of scale, and a

number of things in between—the use of a synonym or near-synonym, super-ordinate.

7. Types of Lexical Cohesion

According to Paltridge (2012:117) Lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them. The main kinds of lexical cohesion are repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

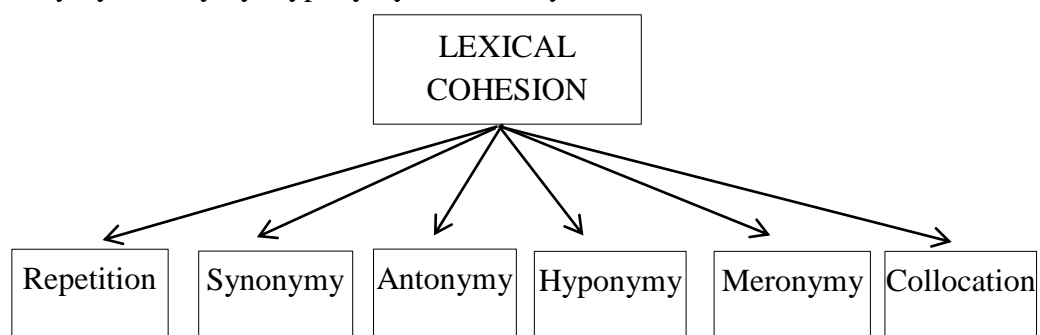


Figure 2.2. Types of Lexical Cohesion by Paltridge

a. Repetition

Paltridge (2000:134) states that “Repetition refers to words that are repeated in the text, as well as words that have changed to reflect tense or number such as feel, and felt (reflecting a change in tense), and feeling and feelings (reflecting a change in number)”. It belongs to one lexical item refers back to another, to which is related by having a common referent.

For example : *Explicit instruction is helpful not only when **discovery** is impossible, but when **discovery** may be inaccurate, inadequate, incomplete, or inefficient. (The researcher’s documentation).*

The word discovery is repeated one time in one sentence. It belongs to simple repetition because the meaning is still related each other.

b. Synonymy

Synonymy refers to lexical cohesion results from the choice of a lexical item that is in the some sense synonymous with a preceding one. Halliday and Hasan (1976:33) stated “lexical cohesion results from the choice of a lexical item that is in some sense synonymous with a preceding one...”. Another statement from Kreidler (2019:96) states that synonym used in predications with the same referring expression, the predications have the same truth value.

For example : *Accordingly, I took the cave, and turned to the **ascent** of the peak. The **climb** is perfectly easy.*

“*ascent*” refers back to the “*climb*”, which is a synonymy. Synonymy is the words that have means almost similar to each other. The relation of synonymy is usually used to make the variation in the sentence or text itself.

c. Antonymy

The term antonymy belongs to the relationship between the words that have opposite in meaning or the meaning is different. Antonymy refers to opposite or contrastive meanings such as good and bad, happy and sad (Paltridge, 2000:134). Another statement from Kreidler (2019:100) states that antonymy refers to two sentences that differ in polarity like these are mutually contradictory. If one is true, the other must be false. It can be concluded that antonymy is

opposite in meaning and when they occur as predicates of the same subject the predications are contradictory.

For example : *His sister is beautiful. But, his brother is ugly. The meanings of beautiful and ugly are opposite.*

Both refer to such a pairs of lexical item which characterize antonym. It presents the relation of different meaning.

d. Hyponymy

Paltridge (2012:119) states that hyponymy refers to classes of lexical items where the relationship between them is one of ‘general-specific’, ‘an example of’ or in a ‘class to member’ type relationship. In this case, it shows the more specific item to create the link with the general item. According to Kreidler (2019:93) states that the denotation of the hyponym is included in the denotation of the superordinate, and the meaning of the superordinate is included in the meaning of the hyponym. A sentence with a hyponym is more informative than a sentence with the corresponding superordinate. The relation between among members are called co-hyponym.

For example : *A tulip is a flower*

Tulip is a hyponymy of flower. Any lexeme that can be substituted for a hyponym is also hyponym. **Daffodil, rose, orchid and jasmine** are four co-hyponymy of tulip. It can be presented figure as bellow:

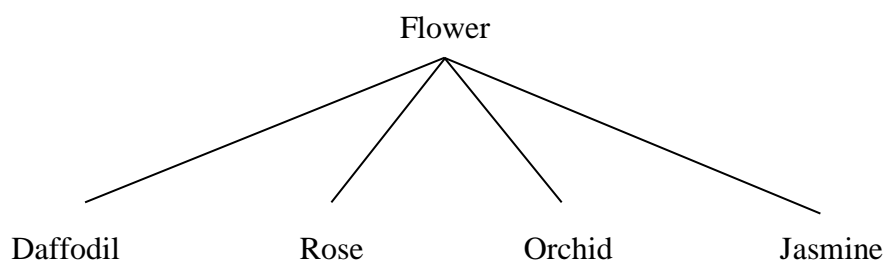


Figure 2.3 : Hyponymy

e. Meronymy

Meronymy belongs to the lexical item to express part or member make a cohesive link with the first item express whole. The cover term tree is constituted by its parts as root, *trunk*, *branch*, *twig*, *leaf*, and *bloom*. The relation between tree and root is one of meronymy, in which tree is vertically related to root, whereas the relation between or among the parts, which is horizontal in nature as indicate in figure, is one of co-meronymy.

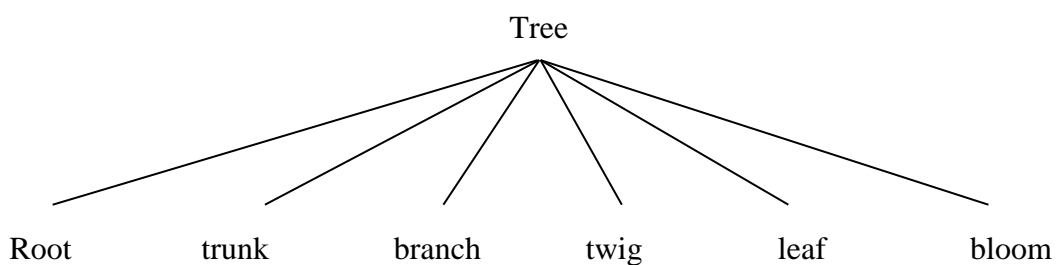


Figure 2.4. Meronym

f. Collocation

According to Paltridge (2012:121), collocation describes associations between vocabulary items which have a tendency to co-occur such as combinations of adjectives and nouns, as in ‘real-estate agent’, the ‘right

direction’ and ‘Aussie men’ in the following example. Collocation includes the relationship between verbs and nouns such as ‘love’ and ‘book’ and ‘waste’ and ‘time’ also in the following example. It also includes items which typically co-occur such as ‘men’ and ‘women’ and ‘love’ and ‘hate’

Sarah Hughes, 21, a *real-estate agent* , agrees that *Aussie men* need more help than most when it comes to romance. ‘They’re useless! They need a good push in the *right direction* . I *loved* the *book* and its message about not *wasting* your *time* – but if a man’s shy there’s no way it’ll happen unless you do the asking.’ (Cooper 2005 : S38) in Paltridge (2012:121)

In addition, according to Halliday and Hasan (1976:287) states that collocation is lexical cohesion that achieved through the association of lexical items that regularly co-occur. It is not only represented by synonym or superordinate, but also by pairs of opposites in various kinds.

For example;

Complementary; *boy...girl...; stand up...sit down...*,

Antonym; *like...hate...; short...tall..*

Moreover, collocation is regular combination of words in which to fulfill the meaning, these words must be appear together such as *black coffee* instead of *thick coffee* and *drink medicine* instead of *eat medicine*.

The pattern of collocation :

- a. Adverb + Adjective : completely satisfied (not downright satisfied)
- b. Adjective + Noun : excruciating pain (not excruciating joy)
- c. Noun + Noun : a surge of anger (not a rush of anger)

- d. Noun + Verb : lions roar (not lions shout)
- e. Verb + Noun : commit suicide (not undertake suicide)
- f. Verb + Expression with Preposition : burst into tears (not blow up I tears)
- g. Verb + Adverb : wave frantically (not wave feverishly)

8. The Lion King Movie

From Wikipedia states that The Lion King is a 2019 American musical film directed by Jon Favreau and written by Jeff Nathanson. As a remake of the 1994 animated film of the same name, the film was released by Walt Disney Pictures on July 19, 2019. The plot follows Simba, a young lion who must embrace his role as the rightful king of his native land following the murder of his father, Mufasa, at the hands of his uncle, Scar.

Plans for a remake of 1994's The Lion King were confirmed in September 2016 following box office successes for Disney remakes such as The Jungle Book (2016), which was also directed by Favreau. Favreau was inspired by certain roles of characters in the Broadway adaptation, and developed upon elements of the original film's story. Much of the main cast signed in early 2017, and principal photography began in mid-2017 on a blue screen stage in Los Angeles. The "virtual-reality tools" utilized in The Jungle Book's cinematography were used to a greater degree during filming of The Lion King. Composers Hans Zimmer, Elton John, and lyricist Tim Rice, all of whom worked on the original's soundtrack, returned to compose the score alongside Knowles-Carter, who assisted John in the reworking of the soundtrack and wrote a new song for the

film, titled "Spirit", which she also performed. The film serves as the final credit for editor Mark Livolsi, and it is dedicated to his memory. With an estimated budget of around \$260 million, it is one of the most expensive films ever made.

The film was theatrically released in the United States on July 19, 2019, grossing over \$1.6 billion worldwide. Despite not being advertised as an animated film, *The Lion King* surpassed *Frozen* to become the highest-grossing animated film of all-time. It is also the second highest-grossing film of 2019, and the seventh-highest of all-time. The film received mixed reviews from critics, with praise for its visual effects, music, and vocal performances (particularly Rogen and Eichner), but criticism for its lack of originality, and facial emotion on the characters. The film received nominations for Best Animated Feature Film and Original Song categories at the 77th Golden Globe Awards and 25th Critics' Choice Awards. It was also nominated at 73rd British Academy Film Awards and 92nd Academy Awards, both for visual effects.

B. Previous Related Study

In this research, the writer has reading several paper, the previous study those are :

1. A journal made by Galih Setia Puspita, Farida Rizkiyah and Dasep Suprijadi (2019) entitled “Lexical Cohesion In News Article On The Jakarta Post Entitled “Why Full Day School Will Not Work In Indonesia?”, concluded that the writer use Paltridge Theory such as repetition, synonymy, antonymy, hyponymy, meronymy and collocation. The result that there are six types of lexical cohesion and the types of lexical, which is mostly used by the writer is repetition. But, the writer also did not use an antonym in his text. It can be seen that the meaning relation in the text occurs among the six types of lexical cohesion. From the previous study, the similarity from researcher’s study is theory of lexical cohesion by Paltridge’s theory that contain repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. The researcher made different from previous study that was from the subject of the study, the researcher uses script on the Lion King Movie.
2. A journal made by Yuliani Trisnaningrum, Alek and Didin Nuruddin Hidayat (2019) entitled “Discourse Analysis Of Grammatical Cohesion Devices In College Students’ Academic Essays Writing”, concluded that the result shows that reference becomes the most dominant device compared with others. Conjunction takes the second place, followed by substitution and ellipsis. In the reference category, personal reference

becomes the most dominant cohesive device use. Meanwhile, in the conjunction category, additive is the most frequent use in the text and nominal for substitution category. From the previous study, the similarity from researcher's study is theory of grammatical cohesion by Halliday and Hasan's theory contain of reference, substitution, ellipsis, and conjunction. The researcher made different from previous study that was the method used. In Journal used mix method research which combines quantitative and qualitative. While in this thesis, researcher conducted a qualitative method. Miles and Huberman (1994:10), analysis can be define as consisting as three current flows of activity that was data reduction, data display, and conclusion drawing/verification. The qualitative aspect of the study focused on analyzing the transcript of information in the movie script.

3. A journal made by Al Malikul Ikhwanda Putra (2018) entitled "An Analysis of the use of Grammatical and Lexical Cohesion in Theses Written by Undergraduate Students Majoring in English of Islamic University of Riau" concluded students still had errors in the use of grammatical and lexical cohesion especially in terms of collocation and repetition. The results showed that the highest occurrence and percentage of the use of grammatical and lexical cohesion was 47.50% on conjunction and the lowest was 0.07% on substitution. The reasons why students made errors in the use of cohesive devices in writing their theses were the students still lack of grammar knowledge, and the students also paid less

attention to the use of cohesive devices in writing their theses. This study used qualitative research design or content analysis to be specific. The researcher made different from previous study that was conducted the content analysis. In journal used was conducted content analysis by Cohen, Manion, and Marrison (2007, p. 476) mention that content analysis consists of four “C”s process, i.e. coding, categorizing, comparing and concluding. While in this thesis, researcher conducted a qualitative method. Miles and Huberman (1994:10), analysis can be define as consisting as three current flows of activity that was data reduction, data display, and conclusion drawing/verification. The qualitative aspect of the study focused on analyzing the transcript of information in the movie script. In this journal used the theory of Hassan and Halliday about lexical and grammatical cohesion but in this thesis used the theory Hassan and Halliday (1976) about grammatical cohesion collaborated with theory Paltridge (2012) about lexical cohesion.

C. Conceptual Framework

The Lion King Movie script is written form of a film that consist of several scene and detail dialogue. Script can be use to understand more about lexicon and grammar. The movie script connects with discourse. Discourse is the study of the relationship between language and the contexts in which it is used. Discourse analysis study language in written texts or spoken data. A good discourse has cohesion and coherence element.

Cohesion is the ways of sentences are connected by cohesive devices through which readers can perceive the semantic relationship between the sentences. Cohesion to be able to connected one sentences and another sentences. Cohesion can divided into two such as lexical cohesion and grammatical cohesion.

According to Halliday and Hassan's theory that grammatical cohesion includes reference, substitution, ellipsis and conjunction. On the other hand, lexical cohesion in Paltridge's theory that lexical cohesion includes repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

In conclusion, the aim of lexical and grammatical cohesion to construct the sentences in written form into a good discourse. Consequently, the researcher think that an analysis of the lexical and grammatical cohesion by using Hassan and Halliday's theory combines Paltridge's theory in The Lion King Movie script is important because it helps the reader to understand the relationship sentences and another sentences meaning in script.

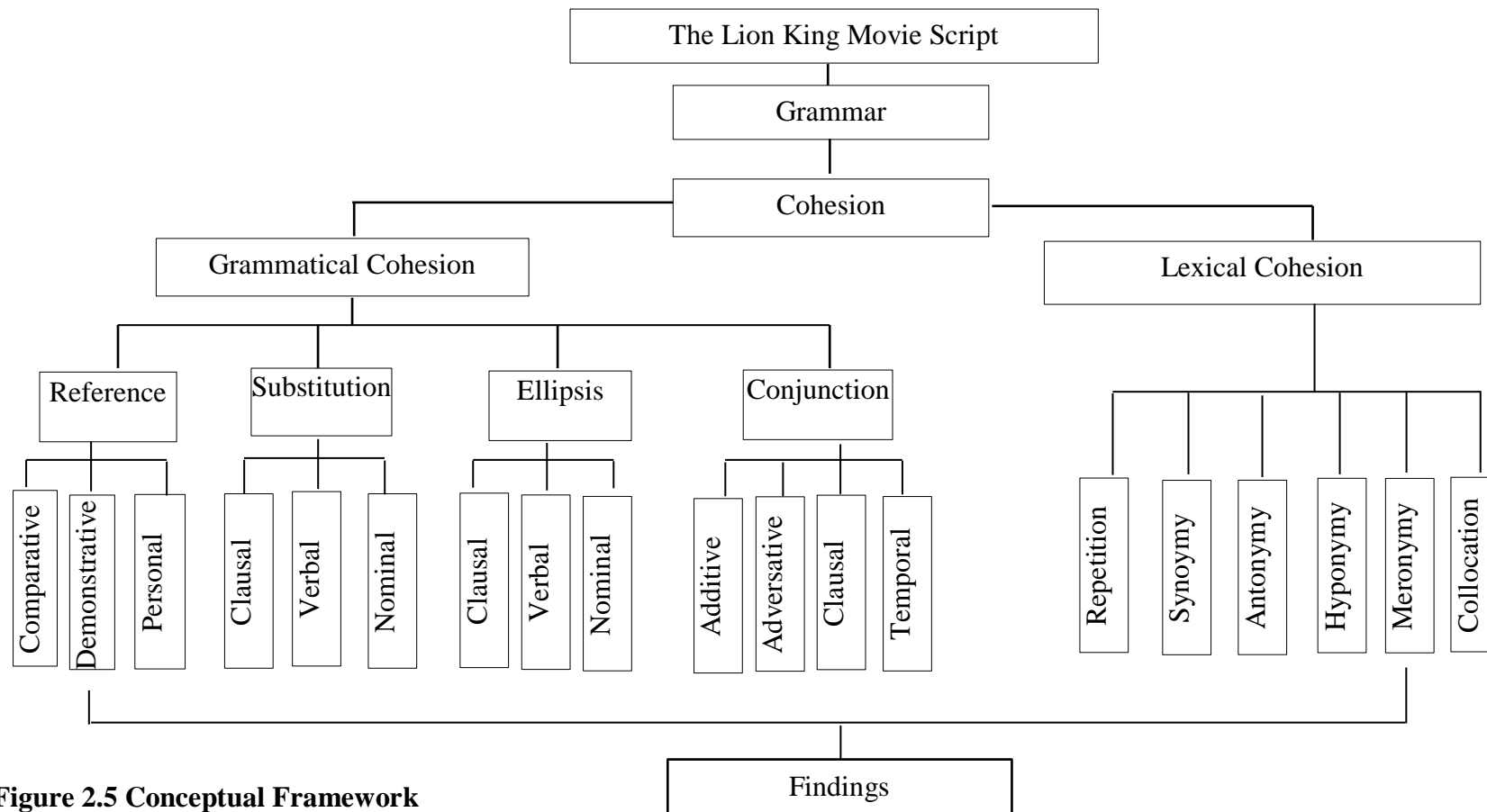


Figure 2.5 Conceptual Framework

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

In conducted this research, the researcher used descriptive qualitative method. Litosseliti (2010:52) states that qualitative research is concerned with structures and patterns and how something is, it is also the theory was derived from textual (data). Furthermore, this study used qualitative method because the researcher this research will analyze, describe and find the result of grammatical and lexical cohesion in the script. The researcher describes theory of Halliday and Hasan's theory (about cohesive device) collaborates with Paltridge's theory (about lexical cohesion). In this study the researcher used descriptive qualitative research. As the statement from Aminuddin (1990:16) defines that the qualitative descriptive method is to analyze the form of description, not a number or coefficient of relationship between variables.

B. Source of Data

The source of data was taken from the script entitled "The Lion King Movie" by Jonathan Favreau. The data source was the movie script that taken from the internet by [https://transcripts.fandom.com/wiki/The_Lion_King_\(2019\)](https://transcripts.fandom.com/wiki/The_Lion_King_(2019)) and 18 scenes. The data of this study was the whole dialogue from the script related with grammatical cohesion such as references, substitution, ellipsis

conjunction and lexical cohesion such as repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

C. Technique of Collecting Data

To collect the data, the following steps are process.

1. The researcher searched the script of “The Lion King Movie” from website.
2. The researcher read the script of “The Lion King Movie”
3. The researcher identified and wrote one by one of grammatical words such as reference, substitution, ellipsis and conjunction, and lexical words such as repetition, synonymy, antonymy, hyponym, meronymy and collocation in the script on the paper.
4. The researcher classified grammatical and lexical cohesive devices then found the meaning.

D. Technique of Analyzing Data

Data analysis step was the process to categorize the data, manage the data, accumulate the data and decide which one would be told to others. According to Miles and Huberman (1994:10), analysis can be define as consisting as three current flows of activity that is data reduction, data display, and conclusion drawing/verification. In this research, the researcher used Miles and Huberman’s theory in analyzing the data. The analysis of data analyzed by the following steps:

1. Data Reduction

Data reduction become the first steps to do in analyzing the data in this research. According to Miles (1994:10), data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data in written up field note or transcript. In this research the data was in the form of movie and transcription of The Lion King Movie. Based on Miles theory, in this step the researcher firstly analyzed the data by watched the movie, listened carefully and checked the data by read the transcription to see the context. Next, the researcher selected dialogue of the lion king movie transcript which contains the grammatical and lexical cohesion to be analyzed. After that, the researcher categorized the data based on lexical and grammatical cohesion categories, grammatical cohesion was reference, substitution, ellipsis and conjunction. While, lexical cohesion was repetition, synonymy, antonymy, hyponym and meronymy. The researcher also took some notes related to the theory and lexical and grammatical cohesion found in the transcription of The Lion King Movie and also made summaries to easier in analyzed the data and continued the next steps.

2. Data Display

The second step was data display. A display is an organized, compressed assembly of information that permits conclusion drawing and the action Miles and Huberman (1994:11). In the process of the reducing and displaying the data, it was based on the formulation of the research problem. The formulation of the research problems are: 1) What types of grammatical and lexical cohesive devices

used in the Lion King Movie Script? 2) How are the grammatical and lexical cohesion devices used in the Lion King Movie Script? And 3) Why are the grammatical and lexical cohesion devices used in the Lion King Movie Script the way they are?.

This step was done by presenting a set of information that was structured and possibility of drawing conclusions, because the data obtained during the process of qualitative research usually in the form of narrative, thus requiring simplification without reducing its contents. After displaying the data, a conclusion was drawn.

3. Conclusion Drawing

After finishing doing data reduction and data display, the last steps to analyze the data in this research was drawing conclusion. According to Miles (1994:11), final conclusion may not appear until data collection is over, depending on the size of the corpus of field notes; coding storage and retrieval methods of the funding agency, but they often have been prefigured from the beginning even when a researcher claims to have been proceeding inductively. In this step the researcher concludes the result of the research based on the research problem.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data in this research were taken from The Lion King Movie Script. Data gathered through watching the movie, listened carefully and checked the data by read the transcription to see the context. Next, the researcher selected dialogue of the lion king movie transcript which contains the grammatical and lexical cohesion to be analyzed. After that, the researcher categorized the data based on lexical and grammatical cohesive devices. The researcher analyzed the data with Miles and Huberman. This theory was useful to explain the grammatical and lexical cohesion in the script. The data were analyzed could be seen in appendix.

The data were collected in 18 scenes. The first scene with 26 dialogue, second scene with 1 dialogue, third scene with 36 dialogue, fourth scene with 15 dialogue, fifth scene with 13 dialogue, sixth scene with 67 dialogue, seventh scene with 45 dialogue, eighth scene with 29 dialogue, ninth scene with 26 dialogue, tenth scene with 43 dialogue, eleventh scene with 4 dialogue, twelfth scene with 150 dialogue, thirteenth scene with 34 dialogue, fourteenth scene with 29 dialogue, fifteenth scene with 22 scenes, sixteenth scene with 55 dialogue, seventeenth scene with 39 dialogue, eighteenth scene with 134 dialogue.

B. Data Analysis

Bellow were the results data of lexical and grammatical cohesive devices used in the script:

Table 4.1
The Result Data of Lexical and Grammatical Cohesive Devices

Scene	Ties	Cohesive items
Scene 1	33	Personal reference: my, their, you, I, we, him, me, your, him, he, our. Demonstrative reference: the, this, that Comparative reference: some, others, as long as Nominal substitution : one Verbal Ellipsis: rule Additive Conjunction : and Adversative Conjunction: but Temporal Conjunction : then Repetition : his majesty, answer, first in line, turn your back, the king Synonymy : his majesty-his royalness Antonymy : disrespect-respect Hyponymy : royalty (king-queen-commoners-prince) Collocation: precious prince, brute strength, concussed regularly.
Scene 2		Nothing
Scene 3	41	Personal reference : you, your, he, I, they, he, we, me, our, it, she Demonstrative reference: this, here, the, that, those Nominal Substitution : one Additive conjunction : and Adversative conjunction : but Repetition : come, let's do, awake, the sun, king, home, antelope, grass, cheetah, baboon, everything the light touches, cubs Synonymy : up-awake, come on-let's go, very good-great. Antonymy : rises-falls, take-give, set-rise Hyponymy : animal (antelope-flamingos, giraffe, bees, leopards, birds, cheetah, baboon, hyenas) Collocation : a great responsibility, taking a stand, delicate balance.
Scene 4	27	Personal reference : you, I, my, me, it, he, we, our, your.

		<p>Demonstrative reference : the, that, there, those</p> <p>Verbal substitution : do</p> <p>Additive conjunction : and</p> <p>Adversative conjunction : though</p> <p>Repetition : babysit, king, the whole kingdom, an elephant graveyard, rotting bones, oozing mud</p> <p>Antonymy : sooner-later</p> <p>Meronymy : the shadows beyond the northern borders (rotting bone-burning pools of oozing mud-an elephant graveyard)</p> <p>Collocation : downwind, graveyard, babysit</p>
Scene 5	17	<p>Personal reference: we, she, her, I, it, myself, you, my, them</p> <p>Demonstrative reference: there, the</p> <p>Verbal ellipsis : go</p> <p>Additive conjunction : and</p> <p>Adversative conjunction : but</p> <p>Repetition : come on</p> <p>Collocation : messing up</p>
Scene 6	35	<p>Personal reference : we, you, me, it, I, my, his, he, she your, him</p> <p>Demonstrative reference: the, there, this, that</p> <p>Additive conjunction : and</p> <p>Adversative conjunction : but</p> <p>Repetition : married, king, no one saying, see here, see you down there, just can't wait to be king, everybody look, future queen</p> <p>Synonymy : afraid-worry, incredible-amazing, look-see</p> <p>Antonymy : left-right, king queen</p> <p>Meronymy : married (betrothed-intended-affianced)</p> <p>Collocation : imminent threat, pretty pathetic, spotlight</p>
Scene 7	30	<p>Personal reference : we, him, I, you, your, we, it, they, my, he, me, them</p> <p>Demonstrative reference : the, that, this, here</p> <p>Nominal ellipsis : a meal</p> <p>Adversative conjunction : rather</p> <p>Repetition : danger, stay for dinner, king, mistake, war, never, son, rule</p> <p>Synonymy : run-get away, meal-snack</p> <p>Antonymy : sit-run</p> <p>Collocation : bloodline</p>
Scene 8	33	<p>Personal reference : him, I, he, my, you, me, your, us, we, our, them</p> <p>Demonstrative reference : that, the, those, there</p> <p>Comparative reference : more than, scareder</p> <p>Nominal ellipsis : brave</p>

		<p>Verbal ellipsis : scared Additive conjunction : and Adversative conjunction : but Repetition : cub, look, brave, scared, right, kings, look, keep looking, stars Synonymy : danger-jeopardized</p>
Scene 9	30	<p>Personal reference : me, you, I, he, him, your, they, we, us, yours, it Demonstrative reference : this, the, those, that Comparative reference : stronger Additive conjunction : and Adversative conjunction : but Temporal conjunction : next time Repetition : eat, kill, hunting, be prepared, ambition Synonymy : wonder-great, powerful-very brave, respected-saluted, want-need Antonymy : give-take Collocation : tenacity spanning</p>
Scene 10	35	<p>Personal reference : my, me, we, I, you, him, it, he, your, their, his, them, we, she Demonstrative reference : here, there, that, this, these, the Verbal ellipsis : mean Additive conjunction : and Adversative conjunction : but Repetition : gift, forget, gorge, help, run away, kill, cub Antonymy : never-ever, down-above Hyponymy : family member (son-father-mother)</p>
Scene 11	14	<p>Personal reference : I, it, our, them, your, we Demonstrative reference : the, this Comparative reference : greatest Additive conjunction : and Adversative conjunction : but Repetition : tragedy Synonymy : gone-death, great-glorious</p>
Scene 12	60	<p>Personal reference : I, it, you, me, we, your, him, he, his, my, our, them, us, they Demonstrative reference : the, here, that, there, these, this, Comparative reference : bigger , closer, best Nominal substitution : one Additive conjunction : and Adversative conjunction : but, yet Temporal conjunction : meanwhile, next Repetition : lion, get one, wait, keep, side, help, change, hakuna matata, count, motto, zebra, eat, slimmy,</p>

		satisfying, think, sorry, look, stop, better, saved, problem, live, insisted Synonymy : look-see, terrible-bad, nice-beautiful Antonymy : right-wrong, mess-clean, little-big, past-future
Scene 13	23	Personal reference : us, you, I, we, it, our, him, me, my, they, he Demonstrative reference : the, here, this. Nominal substitution : one Additive conjunction : and Adversative conjunction : but Temporal conjunction : then Repetition : home, selfish Antonymy : leave-stay Hyponymy : crown (king-queen)
Scene 14	24	Personal reference : I, you, him, he, it, we, your, yourself, me, my, us Demonstrative reference : that, the, there, this Additive conjunction: and Adversative conjunction : but, I mean Temporal conjunction : then Repetition : circle, gonna get, line, meaningless, circle
Scene 15	19	Personal reference : you, I, they, me, us, it Demonstrative reference : the, there, those, that Additive conjunction : and Repetition : that's insane, watching over us, fireflies, wonder Synonymy : watching over-looking out Antonymy : end-start, dead-alive Hyponymy : insects (fireflies-termites-cricket-grubs)
Scene 16	32	Personal reference : your, I, you, me, it, we, my, she, they, he, our, us Demonstrative reference : there, this, the, that, here Verbal substitution : does Nominal ellipsis : simba Verbal ellipsis : stay Additive conjunction : and Adversative conjunction : but Repetition : run, dead, bestfriend, love, tonight Synonymy : incredible-amazing, beautiful-great Antonymy : never-ever, leave-stay Collocation : sound like
Scene 17	21	Personal reference : my, your, he, she, me, I, you, him Demonstrative reference : the Nominal substitution : one Clausal ellipsis : take my place in the circle of life

		Additive conjunction : and Repetition : question, confused, see, remember, nobody Synonymy : come on- let's go, look-see, quickly-hurry Antonymy : died-alive, quickly-slow down
Scene 18	37	Personal reference : I, you, me, my, it, our, we, him, us, them Demonstrative reference : here, this, that, the Verbal substitution : do, did Verbal ellipsis : fight Clausal ellipsis : protect everything the light touches Additive conjunction : and Adversative conjunction : but Causal conjunction : because Temporal conjunction : then Repetition : home, murderer, chubby, mercy, fooled, line, eyes, run, got Synonymy : concerned-worried, plumb-cubby Antonymy : truth-lies Hyponymy : family member (son-mother-father-brother-uncle) Collocation : revolting scavengers, gets old

This research was aimed to describe the types of grammatical and lexical cohesive devices used in the Lion King Movie Script and to investigate the reasons why grammatical and lexical cohesion devices used in the Lion King Movie Script. From the table above, there were 12 types of grammatical cohesive devices used in the script which are personal reference, demonstrative reference, comparative reference, nominal substitution, verbal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction, temporal conjunction and 6 types of lexical cohesive devices used in the script which are repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. The researcher analyzed the text which contains cohesion devices per dialogue with sign “D”.

Grammatical and Lexical Cohesion.

1. Reference

a. Personal Reference

Personal Reference is reference by means of function in speech situation through the category of person and classify reference into exophoric, anaphoric and cataphoric. As displayed in the following data bellow:

D16 in Scene 1 : Scar : Oh, no, Mufasa, perhaps you shouldn't turn your back on me.

D28 in Scene 13 : Scar : Then from now on... the lions will eat after the hyenas. And they don't leave much behind.

D7 in Scene 1 : Scar : Are you hungry, Zazu? Perhaps we could have a bite together!

D44 in Scene 7 : Mufasa: You've been warned, Shenzi.

D1 in Scene 1 : Scar: Life's not fair... is it, my little friend? While some are born to feast...others spend their lives in the dark, begging for scraps. The way I see it...you and I are exactly the same. We both want to find a way out.

From the reference above, we can know that D16 in Scene 1 was anaphoric reference because “you” and “your” refer to mufasa in preceding text. “You” was categorized of personal pronoun and “your” was categorized possessive adjective. Another anaphoric reference, we can know from D28 in Scene 13 that was “they” was categorized of personal pronoun and “they” referred to hyenas in preceding text.

Meanwhile, we can know that D7 in Scene 1 was cataphoric reference because “you” referred zazu in following text. “You” was categorized of personal pronoun and to mention zazu. Another cataphoric reference from D44 in Scene 7 that was “you” referred forward to shenzi.

Next, we can know that D1 in Scene 1 is exophoric reference because “I”, “it”, “you”, “we” didn’t refer anything , it was only situational in the movie and they were categorized of personal pronoun.

Personal reference was used by author to avoid repetition of the subject. It referred previous mentioned subject, but it has to put exactly as personal pronoun or possessive adjective in order to not create an ambiguity.

b. Demonstrative Reference

Demonstrative reference is identification of the distances as the scale of where the referred item located. Neutral demonstrative represented by “the”. Adverbial demonstrative represented by “here” and “there”. Nominal demonstrative represented by “this”, “these”, “that” and “those”. As displayed in the following data bellow:

D2 in Scene 1 : Zazu : The king approaches! This is not a drill. His Majesty has requested an audience. Upon his entrance, you will rise and genuflect.

*D4 in Scene 9: Kamari: You could lay anywhere in **this** cave.*

*D111 in Scene 12: Timon : I'm telling ya, kid, this is the great life. No rules. No responsibilities. Ooh! The little cream-filled kind. I love **these**!*

D11 in Scene 15: Pumba : That's a good one! That's insane! That's insane!

*D21 in Scene 9 : Shenzi : The Pride Lands are not yours to give. The king controls **those** hunting grounds.*

*D4 in Scene 15 :Pumbaa: Hey, Timon. Do you ever look up **there** and wonder what those sparkly dots are?*

D2 in Scene 10 : Scar : That's why we're **here**, Simba. I think I know a way for you to make it up to him. A gift that will make him forget it ever happened.

From the demonstrative reference above, there were 7 markers which build the dialogue. There were the, this, these, that, those, here and there. Then, they explained as follows:

“The” was a signal of identity that shows to identify person or object. We can see that D27 in Scene 1 “**The** king approaches!...” that showed to identify Mufasa as king in The Pride Rock. “The” was cataphoric reference because it refers to mufasa in following dialogue. “The” was categorized into neutral demonstrative pronoun.

“This” was identified the scale of proximity. We can see that D4 in Scene “You could lay anywhere in **this** cave” was cataphoric reference because it referred to cave. “This” can be functioned as singular object or participant. The author used this to point out something according to near own proximity.

“These” was categorized into selective nominal demonstrative. We can see that D111 in Scene 12 “I'm telling ya, kid, this is the great life. No rules. No

responsibilities. Ooh! The little cream-filled kind. I love **these!**” was anaphoric reference because it looked back to the little cream-filled kind. “These” meant delicious taste of food which are delicious grubs. “These” can be functioned as plural object. The author used these to point out something according to near own proximity. In the fact, people always use these to refer objects that have long distance and tell more than one object.

“That” and “Those” were categorized into selective nominal demonstrative. We can see that D11 in Scene 15 “**That's** a good one! **That's** insane! **That's** insane!” was anaphoric reference because it looked back to the great kings are watching over us. “That” in dialogue told about the king who had died could see from the sky. Sky was far away from the earth. Then, D21 in Scene 9 “... The king controls **those** hunting grounds” was anaphoric reference because they referred to The Pride Lands. It happened when Shenzi was told to another hyenas that Mufasa as a king kept his kingdom and rule all the hunting grounds in The Pride Lands. “Those” in dialogue used to refer many hunting grounds in Pride Rock that far from Elephant Graveyard where hyenas live. The author used that to point out something according to far own proximity. In the fact, people always use “those” to refer objects that are far away and describe more than one objects or be function as plural.

“There” and “Here” were categorized into adverbial demonstrative reference. We can see that D4 in Scene 15 “...Do you ever look up **there**...” was exophoric reference because it didn't refers anything in dialogue. It was situational when they looked up “there” means that looked at the sky and it can be

clear in the next dialogue that the sky has sparkly dots meant that stars in the sky. “There” was a part of particularly selective circumstance of place. “There” was used by people to point out far of a place or something.

Meanwhile, D2 in Scene 10 “That's why we're **here**...” was exophoric reference because it didn't refer anything in dialogue and it's only situational in the scene “here” meant that The Gorge where Simba and Scar met in the scene. People always use “here” to tell current location where they are.

c. Comparative Reference

Comparative reference is the form of reference that shows comparison between one thing with another. Comparative reference divided into general and particular comparison. General comparison expresses likeness between things that express adjective or adverb and serve to compare within text in term of identity and similarity. As displayed in the following data below :

*D1 in Scene 1 : Scar : Life's not fair... is it, my little friend? While **some** are born to feast... **others** spend their lives in the dark, begging for scraps. The way I see it... you and I are exactly the **same**. We both want to find a way out.*

“Some” was identity general comparison, which meant the number that something born to feast. “Other” was the comparative reference in a form of difference. It meant compare something spend lives in the dark and begging for scraps with something born to feast. “Same” was identity general comparison that

meant the same worse situation between you and I to spend lives in the dark and begging for scraps.

Moreover, Particular comparison expresses comparability between things in respect of a particular property. The property in question may be a matter of quantity or of quality.

D15 in Scene 8 : Mufasa: More than you could ever know.

D1 in Scene 9 : Azizi: Mufasa is strong. Like, way stronger than us.

From the particular comparison above, we can see that D15 in Scene 8 was numerative comparison reference which “more” refers to kings get scared in preceding dialogue. “Stronger” in D1 is particular comparison which “stronger” was an epithet. Stronger referred mufasa as the king that has powerful than hyenas. People use particular comparison to compare two objects, whether one object has "more properties" than other objects and start from the "more" level to the "most" level.

2. Substitution

Substitution takes place when one feature (in a text) replaces a previous word or expression. Substitution divided into nominal, verbal, and clausal.

a. Nominal Substitution

Nominal Substitution happen where the noun or a nominal group can be replaced by a noun. It consist of one and ones which function as head of a nominal group and same which substitutes for an entire nominal group. As displayed in the following data bellow:

*D104 in Scene 12 : Elephant Shrew: This **one's** got some nuttiness!*

In the context ‘one’ was form of nominal item because one substitute **grub** in preceding dialogue.

b. Verbal Substitution

Verbal substitution occurred when the verb or a verbal group can be replaced by another verb which is “do”(does, did, doing, done). This functions as a head of verbal group, and it is usually placed at the end of the group. As displayed in the following data bellow:

*D101 in Scene 18 : Timon : You **feel better**, Pumbaa?*

*D102 in Scene 18 : Pumbaa: I **do**.*

*D103 in Scene 18 : Timon : You **got that out of your system?***

*D104 in Scene 18 : Pumbaa: I **did**.*

*D53 in Scene 16 : Nala : Good. I'm glad one of us **does**.*

“Do” in D101 was substituted **feel better** in preceding dialogue. “Did” in D104 was substituted **got out of system** in preceding dialogue. “Does” in D53 was substituted **starting to sound like simba’s father** in preceding dialogue. “Do”, “did”, “does” were verbal items. “Do” and “does” used in the current situation, “did” is used in the past situation that has happened.

3. Ellipsis

Ellipsis is the omission of an item referring to an element in the preceding text. Ellipsis divided into nominal, verbal and clausal.

a. Nominal Ellipsis

Nominal ellipsis is the ellipsis within the nominal group, where the omission of nominal group is served a common noun, proper noun or pronoun. As displayed in the following data bellow:

D9 in Scene 8 : Mufasa: I'm only brave when I have to be (brave), when there's no other choice.

From the data above, the nominal ellipsis was “brave”. It presupposed the preceding sentences. It can be interpreted as *I'm only brave when I have to be (brave)*. Nominal ellipsis used by people to omit nominal group within dialogue.

b. Verbal Ellipsis

Verbal Ellipsis refers to the omission of an item within the verbal group where the elliptical verb depends on a preceding verbal group. As displayed in the following data bellow:

D21 in Scene : Mufasa: Not always (rules), Scar. One day, it'll be my son who rules. Simba will be your king.

The verbal ellipsis in dialogue above was “rules”. An omission *Not always (rules), Scar*.

c. Clausal Ellipsis

Clausal ellipsis functions as verbal ellipsis, where the omission refers to a clause. As displayed in the following data below:

D3 in Scene 18 : Simba : My father once told me to protect everything the light touches. If I don't fight for it, who will?

D4 in Scene 18 : Nala : I will (protect everything the light touches)

The clausal ellipsis form was “protect everything the light touches” because it used to omit within the clause. If the clause of “protect everything the light touches” was not omitted, it should be *I will protect everything the light touches*

4. Conjunction

Conjunction is signals the way the writer wants the reader to relate what is about to be said to what has been said before. Conjunction divided into additive, adversative, causal, and temporal.

a. Additive Conjunction

Additive conjunction contributes to give additional information without changing information in previous clause or phrase. As displayed in the following data below:

*D11 in Scene 5 : Sarabi : Just to the watering hole **and** no further **and** stay downwind **and** one more little thing zazu will be going with you.*

“And” was expressed additive conjunction. It contributed to give additional information without changed information in the previous clause or

phrase. Additive conjunction is used by author to pour addition of ideas within an existing idea. We can see on data that sarabi said command orders to simba didn't leave from the watering hole. She said that simba must stay in watering hole and stay downwind and zazu always go with simba. "And" was used to give additional information and connect two or more sentences.

b. Adversative Conjunction

Adversative relation in contrary to expectation that may be derived from the content of what is being said. As displayed in the following data bellow:

*D7 in Scene 9 : Azizi : Okay. Not to take anything away from you. You were great. **But** he is...*

*D11 in Scene 4 : Scar: Oh, dear. I've said too much. **Though** I suppose you'd have found out sooner or later...you being king and all.*

*D5 in Scene 7 : Nala : You could say that again. I'd **rather** marry an aardvark.*

*D106 in Scene 12 : Pumbaa: Slimy, **yet** satisfying.*

*D4 in Scene 14 : Animal: I thought it was a lion. You know, the other kind of lion. You know, a real lion? **I mean**, not that you're not a real lion. **But** you know, the kind that eats... I'm gonna go.*

"But", "I mean", "though" and "yet" were categorized into adversative conjunction because they used to opposite or contrast between two words or sentences. "But" in D7 used to opposite that tell kamari was great but mufasa as a king was very brave and good energy. "Though" in D11 used to opposite I've said

too much and I suppose you'd have found out sooner or later. It meant that simba will found sooner or later without scar didn't say anything. "Yet" in D106 is used to contrary sentences in dialogue that told slimy yet satisfying. The author used to connect contradiction of sentences.

"Rather" was categorized into correction adversative conjunction. "Rather" in this category has used minimally because of their specific functions. "Rather" in D5 explained simba said nala was a queen but nala said rather marry an aardvark.

c. Causal Conjunction

Causal conjunction is a type of conjunction that is used as a connector between two things; one is cause and other is effect. As displayed in the following data bellow:

D19 in Scene 18 : Timon : Because, you know...

"Because" in D19 was categorized reversed causal conjunction because it used words and phrases which introduced a cause, reason or explanation for a given action within a sentence. Causal conjunctions has linked an action to its supposed cause. Because in D19 has used the action pumba and timon were concerned because simba was pumba and timon's friend.

d. Temporal Conjunction

Temporal conjunction specifies the time sequence relationship which exists between sentences. As displayed in the following data below:

*D22 in Scene 14 : Pumbaa: And we're all just running towards the end of the line. And **then** one day we'll reach the end...*

*D140 in Scene 12 : Timon : **Meanwhile** I look exactly the same*

*D42 in Scene 12 : Pumbaa: And only embrace what's **next!***

*D12: Kamari : **Next time** I see Mufasa... I'm gonna teach him a lesson he will never forget.*

From the temporal conjunction above, there were 4 markers which build the dialogue. There were then, meanwhile, next, and next time. Then, they explained as follows:

Then was categorized into sequential temporal conjunction because it used as a sequence of time. In D22, the first moment was we are all just running towards the end of the line and the second moment was one day we are all reach the end. The author has used to connect 2 moments relateable.

Meanwhile was categorized into durative temporal conjunction. Meanwhile in D140 has used to mention and relate to continuity of event that timon grown 400 pounds since we started meanwile timon look exactly the same now.

Next was categorized into sequential temporal conjunction. Next in D42 has used to continuity of event in the dialogue.

Next time was categorized into repetitive temporal conjunction because it used as a sequence of time. In D12, next time used to mention and relate to continuity of event in the previous scene. The event was hyenas gonna teach mufasa a lesson if they met again.

5. Repetition

Repetition is to refer back to the previous sentence. Repetition is a component of lexical cohesion involving lexical item repetition. As displayed in the following data bellow:

*D15 in Scene 3 : Mufasa: While others search for what they can take... a true **king** searches for what he can give. Everything you see exists together in a delicate balance. As **king**, you need to understand that balance...and respect all the creatures... from the crawling ant to the leaping antelope.*

From the dialogue above, the word “king” has repeated. The highest words which has been repeated in script are King. It can been happened because the title of the movie is “The Lion King Movie”. The king was the most important word to build up that dialogue.

6. Antonymy

Antonymy may be defined as the opposite of meaning. In other defined that antonymy is a word or phrase whose meaning is the opposite of another word or phrase. As displayed in the following data bellow:

*D13 in Scene 17 : Simba : He **died** a long time ago.*

*D14 in Scene 17 : Rafiki : He's **alive!** And I can take you to him. Follow me. I will show you!*

“Dead” and “alive” were antonymy because both of words has opposite or contrastive meaning. “Dead” meant that someone who are no longer living or has passed away which has opposite meaning with “alive” meant that someone still alive or still exist. In dialogue above has told between simba and rafiki debated about simba’s father that we has known in movie simba’s father has passed away but rafiki said that he still alive. In this case, antonym characterize of such pairs of lexical items that denial of the one implies the denial of other.

7. Synonymy

Synonymy implies that two or more forms may have one meaning, or that two or more meanings may have the same forms. As displayed in the following data bellow:

*D7 in Scene 8 : Mufasa : You could have been killed. And what's worse, you put Nala in **danger**. Do you understand what's at stake? You **jeopardized** the future of our pride.*

“Danger” and “jeopardized” were part of synonymy because had same meaning to cause something to be harmed or damaged, or to put something in danger. The author has used synonymy because to avoid too much repetition on the dialogue and used distinct words but has similar meaning to make the text variation.

8. Hyponymy

Hyponymy is a relationship between a particular class and its subclasses. It implies that the item that refers to the overall class is called superordinate and hyponymy is called the item that refers to the subclasses. It refers to one of lexical item that there is the relationship is one of general to specific. In this case, it shows the more specific item to create the link with the general item. As displayed in the following data bellow:

*D10 in Scene 1 : Scar : Well, look who's come down to mingle with the **commoners**.*

*D12 in Scene 1 : Scar : Was that today? Must've slipped my mind. Of course I meant no disrespect towards His Majesty.. or Sarabi. As you know, I have tremendous respect for the **queen**.*

*D14 in Scene1 : Scar : I was first in line. Or don't you remember? That is, until the precious **prince** arrived.*

*D22 in Scene1 : Scar : Then long live the **king**.*

It can be seen that hyponymy related to the class of lexical items in which the relationship was one of a general or a sort of word “Royalty”, they were **king in D22, queen in D12, commoners in 10, prince in D14**. There were “royalty” as the part in the castle. Hyponymy has used by author because contain same clause member type relationship each other. Then, the author used hyponymy to build up the dialogue and to give more general.

9. Meronymy

Meronymy relates to a part-whole relationship or concept used in the linguistic community that deals specifically with part and whole relationships. As displayed in the following data bellow:

*D18 in Scene 6 : Zazu : Well, one day the two of you will be **betroted**, **intended**, **affianced**.*

*D20 in Scene 6 : Zazu : Married! Come on. One day you will be **married**.*

The words of **betroted**, **intended** and **affianced** were meronymy of married which “betroted”, “intended” and “affianced” were parts or lexical set of married. Meronymy have used by author because to express part or member then make a cohesive link with the first item express whole.

10. Collocation

Collocation is part of lexical cohesion that is achieved through the association of lexical items that regularly co-occur. Collocation is regular combination of words in which to fulfill the meaning, these words must occur together. Collocation describes associations between words that tend to occur, like the combination of adjectives-nouns, the relationship of verbs-nouns and the pairs of nouns. As displayed in the following data bellow:

*D11 in Scene 3: Mufasa: It belongs to no one, but will be yours to protect. A **great responsibility**.*

*D11 in Scene 4 : Sarabi : Just to the watering hole and no further. And stay **downwind**. And one more little thing. Zazu will be going with you.*

*D36 in Scene 7 : Shenzi : Hyenas and lions have been at war since the beginning of time. But Mufasa's **bloodline** will end here!*

The collocation found in the phrase **great responsibility, downwind and bloodline** which happen in clause. “Great responsibility” in D11 has made interrelated sentence by using the combination of adjective and noun group. “Great responsibility” was common collocation that appeared together than “prestigious responsibility”. “Downwind” in D1 from the pattern collocation verb and noun. “Downwind” was common word than direction wind. “Blood line” was part of collocation. “Blood line” in D36 from the pattern collocation noun and noun. “Blood line” was more common collocation than “line of descent”. The author has used collocation because to regular combination of words in which to fulfill the meaning and these words must be appear together.

B. Findings

After analyzed the data which found in the Lion King Movie script, the researcher stated that there were findings of this study as follow :

1. The types of lexical and grammatical cohesive devices used in the script. There were 511 ties of grammatical and lexical cohesive devices which found in the script. There were 312 ties of grammatical cohesive devices and 196 ties of lexical cohesive devices used in the script. Grammatical cohesion divided into reference, substitution, ellipsis and conjunction. Lexical cohesion divided into repetition, synonymy, antonymy, hyponymy, meronymy and collocation.

2. The realization of cohesive devices used in The Lion King Movie script was semantic concept between lexical and grammatical cohesion devices, this referred to the relationship meaning that exists within or outside the text. The cohesion within the text used to indicate by the unity of dialogue into another. It can be known that between dialogue into other dialogue constructed by cohesive devices. Grammatical cohesive in the forms of personal reference, demonstrative reference, comparative reference, verbal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction and temporal conjunction. While lexical cohesive in the forms of repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. The most types of grammatical used was reference. The dominant used in the script was personal reference and demonstrative reference because it explained interaction of people and refer to thing. Verbal and clausal substitution to substitute the word or clause. Nominal, verbal and clausal ellipsis also applied in the script because they used to omitting part of sentence. Additive, adversative, causal and temporal conjunction was found in the script because they used to connect a word and build up the meaning of sentence. While the most types of lexical used was repetition. Repetition almost applied in 17 scenes of script. Synonymy, antonymy, hyponymy and collocation also applied in the script. Meronymy only applied two times in scene 4 and scene 6.

3. The factors influenced cohesion in The Lion King Movie script were reference because it can be cohesive when two or more expressions in the text refer to the same person, thing or idea in the movie. Ellipsis because it can be used to avoid the repetition of a lexical item and is able to draw on the grammatical resources of the language to replace the item. Substitution because it can be used for the omission of words, groups or clauses. Conjunction because it can be used to describe the cohesive tie between clauses or sections of text in such way as to demonstrate a meaningful relationship between them. Last was lexical cohesion because it can be used when two words in a text were semantically related in some way. In other words, they were related in terms of their meaning.

C. Discussion

There were 511 ties of grammatical and lexical cohesive devices which found in the script. There were 312 ties of grammatical cohesive devices and 196 lexical cohesive devices used in the script. Grammatical cohesion were divided into 12 cohesive devices which are personal reference, demonstrative reference, comparative reference, nominal substitution, verbal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction and temporal conjunction. While lexical cohesion were divided into 6 cohesive devices which are repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. The realization of cohesive devices used in The Lion King Movie script was semantic concept between lexical and grammatical

cohesion devices, there were demonstrative reference, personal reference and comparative reference. Demonstrative reference classified into selective nominal such as that, those, this, these, here, there and non selective nominal such as the. Comparative reference classified into numerative such as more than, as long as and identity such as some, others. While, personal reference such as I, you, they, we, she, he, it, my, their, our, your, his, her. The dominant used in the script was personal reference because they explained interaction of people. In personal reference classified into exophora, anaphora and cataphora. In the script was found exophora that used to refer the context of situation which did not name anything. Anaphora that used reference to preceding text and cataphora that used reference to following text. Nominal substitution such as one and verbal substitution such as “do” and “did” have applied in the script. because it used to replacement of lingual unit that categorized nominal or verbal with other part lingual that have same category. Clausal substitution which did not occur in the 18 scenes of script. Nominal, verbal and clausal ellipsis also applied in the script because they used for omitting part of sentence. Meanwhile conjunction category, adversative such “but” and additive such as “and” were the most frequent used in the script. Temporal conjunction such as “then” have appeared four times and “meanwhile” and “next” have appeared in one times. Additive, adversative, causal and temporal conjunction was found in the script because they used to connect a word and build up the meaning of sentence. Meanwhile, lexical cohesion devices used to connect between two sentence that still relate to each other to create more cohesive by add lexical devices such as repetition, synonymy, antonymy,

hyponymy, meronymy and collocation. The most types of lexical used was repetition. Repetition have applied in 17 scenes of script. Synonymy, antonymy, hyponymy and collocation also applied in the script. Meronymy only applied two times in scene 4 and scene 6. The factor influenced cohesion in the lion king movie script is reference because it can be cohesive when two or more expressions in the text refer to the same person, thing or idea in the movie. Ellipsis because it can be used to avoid the repetition of a lexical item and is able to draw on the grammatical resources of the language to replace the item. Substitution because it can be used for the omission of words, groups or clauses. Conjunction because it can be used to describe the cohesive tie between clauses or sections of text in such way as to demonstrate a meaningful relationship between them. Lexical cohesive divided into repetition because it used to rewrite an item in preceding element in an exactly the same form and meaning in the following element. Synonymy because it used to another word that still has same meaning. Antonymy because it used to opposite or contrastive meaning word. Hyponymy because it used to create the link with the general item word or phrase. Meronymy because it can be used to describe a part whole relationship between lexical items. Collocation because it used to regular combination of words in which to fulfill the meaning and these words must be appear together.

CHAPTER V

CONCLUSION AND SUGGESTION

1. Conclusion

Referred to the findings and discussions of cohesion in preceding chapter, There were 511 ties of lexical and grammatical cohesive devices which found in the script. Grammatical cohesion were divided into 11 cohesive devices which are personal reference, demonstrative reference, comparative reference, verbal substitution, nominal ellipsis, verbal ellipsis, clausal ellipsis, additive conjunction, adversative conjunction, causal conjunction and temporal conjunction. While lexical cohesion were divided into 6 cohesive devices which are repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. The most types of grammatical used were reference. The realization of cohesive devices used in The Lion King Movie script was semantic concept. Cohesion must be able to understand because it was important elements writing in good sentence and enable people writing systematically. The factor why cohesive devices found in The Lion King Movie script were reference because reference refer person or thing in the movie. Ellipsis because it used omit words or clause to avoid repetition. Substitution because it can be used to substitute words, groups or clauses. Conjunction because it can be used connect two sentences to get meaningful both two sentences. Last was lexical cohesion because to create cohesiveness meaning within sentence.

2. Suggestion

Based on the conclusion above, it is advisable that:

1. For the readers, by reading this thesis, the readers can get more extensive knowledge about grammatical cohesion and lexical cohesion.
2. For the teachers, this thesis is hoped as a reference to improve knowledge about grammatical cohesion and lexical cohesion, and the script can be choose as the appropriate media for their students carefully related lexical and grammatical cohesion in the script.
3. For the researcher. The researcher recommends to other researchers that they should do some related researches in another object and in more in-depth, further, and better techniques.

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APPENDIX I

THE LION KING MOVIE SCRIPT

Scene 1 Scar's Cave (04.50-09.05)

- D 1 : Scar** : Life's not fair... is it, my little friend? While some are born to feast... others spend their lives in the dark, begging for scraps. The way I see it... you and I are exactly the same. We both want to find a way out.
- D2 : Zazu** : The king approaches! This is not a drill. His Majesty has requested an audience. Upon his entrance, you will rise and genuflect.
- D3 : Scar** : Zazu... you've made me lose my lunch.
- D4: Zazu** : You will answer to Mufasa for missing the ceremony this morning.
- D5: Scar** : I answer to no one.
- D6: Zazu** : Scar? Scar. Scar. No, no. Don't look at me like that.
- D7: Scar** : Are you hungry, Zazu? Perhaps we could have a bite together!
- D8: Zazu** : You can't eat me! It is forbidden to eat a member of the king's court! Ow! No, please! Stop it!
- D9: Mufasa:** Scar!
- D10: Scar** : Well, look who's come down to mingle with the commoners.
- D11: Mufasa:** Sarabi and I didn't see you at the presentation of Simba.
- D12: Scar** : Was that today? Must've slipped my mind. Of course I meant no disrespect towards His Majesty.. or Sarabi. As you know, I have tremendous respect for the queen.
- D13: Zazu** : As the king's brother, you should've been first in line.
- D14: Scar** : I was first in line. Or don't you remember? That is, until the precious prince arrived.
- D15: Mufasa:** Don't turn your back on me, Scar.
- D16: Scar** : Oh, no, Mufasa, perhaps you shouldn't turn your back on me.
- D17: Mufasa:** Is that a challenge?
- D18: Scar** : I wouldn't dream of challenging you again.
- D19: Zazu** : A wise decision. You are no match for His Royalness.
- D20: Scar** : Well, as far as brains go, I got the lion's share. But when it comes to brute strength, I'm afraid my big brother... will always rule.
- D21: Mufasa:** Not always, Scar. One day, it'll be my son who rules. Simba will be your king.
- D22: Scar** : Then long live the king.
- D23: Mufasa:** What am I gonna do with him?
- D24: Zazu** : Oh, come on. We both know he should've been expelled from the Pride Lands long ago.
- D25: Mufasa:** He's my brother, Zazu. This is his home. As long as I am king, that will never change.
- D26: Zazu** : Well, there's one in every family, sire. I had a cousin who thought he was a woodpecker. He slammed his head into trees, and our beaks aren't built for it. He was concussed regularly. Oh, you've gone. Uh, sire, coming back! [flies after Mufasa]

APPENDIX II

Scene 2 Rafiki's Fireflies (09.06-10.44)

Rafiki : Simba.

APPENDIX III

Scene 3 Pride Rock/We Are All Connected (10.45-14.58)

- D1: Simba :** Dad, you awake? Dad, wake up! Dad! Dad, Dad, Dad!
- D2: Sarabi :** Your son's awake.
- D3: Mufasa:** Before sunrise, he's your son.
- D4: Simba :** Come on, Dad, let's go. You said I could patrol with you today. And today has started. You promised! You up? Let's do this!
- D5: Mufasa:** Let's do this.
- D6: Simba :** So, what's first? Give orders for the hunt? Chase away evil intruders? Dad! You're going the wrong way! Dad? I'm not supposed to go up here.
- D7: Mufasa:** Look, Simba. Everything the light touches is our kingdom.
- D8: Simba :** You rule all of that?
- D9: Mufasa:** Yes. But a king's time as ruler... rises and falls like the sun. One day, Simba... the sun will set on my time here... and will rise with you as the new king.
- D10: Simba :** All of this will belong to me?
- D11: Mufasa:** It belongs to no one, but will be yours to protect. A great responsibility.
- D12: Simba :** Everything the light touches? Those trees? And the watering hole? And that mountain? And beyond those shadows?
- D13: Mufasa:** You must not go there, Simba.
- D14: Simba :** But I thought a king could do whatever he wants. Take any territory.
- D15: Mufasa:** While others search for what they can take... a true king searches for what he can give. Everything you see exists together in a delicate balance. As king, you need to understand that balance...and respect all the creatures... from the crawling ant to the leaping antelope.
- D16: Simba :** But, Dad, don't we eat the antelope?
- D17: Mufasa:** Yes, Simba. But let me explain. When we die, our bodies become the grass... and the antelope eat the grass... and so we are all connected in the great circle of life.
- D18: Zazu :** Sire!
- D19: Mufasa:** Morning, Zazu. Do you have the morning report?
- D20: Zazu :** Yes, sire. Ten flamingos are taking a stand. Two giraffe were caught necking. The buzz from the bees... is that the leopards are in a bit of a spot.
- D21: Mufasa:** Ready for some fun?
- D22: Zazu :** The birds are tweeting at 4:00 in the morning. I'm like, "Birds, we get it."
- D23: Mufasa:** Stay low to the ground.
- D24: Simba :** I got this.
- D25: Mufasa:** Check the wind, the shadows... and wait for the perfect moment to pounce.
- D26: Zazu :** The cheetahs stole the baboons' dinner, and now the baboons are going ape. Of course, as I say, cheetahs never prosper. That's what I say. Do you get... I'll say it again. Cheetahs never... Come on! It's the news!
- D27: Mufasa:** That's very good!
- D28: Zazu :** Sire! Sire! Hyenas in the Pride Lands. They're on the hunt!
- D29: Mufasa:** Where's Sarabi?
- D30: Zazu :** She's leading the charge.
- D31: Mufasa:** Zazu, take Simba home.
- D32: Simba :** Dad, let me come! I can help.
- D33: Mufasa:** No, son. You stay with the other cubs.
- D34: Simba :** I am not a cub.
- D35: Zazu :** Come on. Let's go home. Here we are. Now you go along and play with the other cubs.
- D36: Simba :** Great.

APPENDIX IV

Scene 4 Scar's Cave (14.59-17:46) Scar and Simba

- D1: Scar** : If you wish to kill something... you might want to stay downwind.
- D2: Simba** : I know how to hunt, Uncle Scar.
- D3: Scar** : Well, let's hope we're never attacked by a beetle. Go back to your den, Simba. I don't babysit.
- D4: Simba** : Babysit? I'm gonna be the king of Pride Rock. My dad showed me the whole kingdom. Said I'm going to rule it all.
- D5: Scar** : Is that so?
- D6: Simba** : Think about it. When I'm king, I'll have to give you orders. Tell you what to do. How weird is that?
- D7: Scar** : You've no idea. So, your dad showed you the whole kingdom? Did he show you the shadows beyond the northern borders?
- D8: Simba** : No. He said I can't go there. Ever.
- D9: Scar** : And he's absolutely right. An elephant graveyard is no place for a young prince.
- D10: Simba** : An elephant graveyard? Whoa.
- D11: Scar** : Oh, dear. I've said too much. Though I suppose you'd have found out sooner or later...you being king and all.
- D12: Simba** : You've been there?
- D13: Scar** : We've all been there. And it's no place for a cub. All those rotting bones... and burning pools of oozing mud.
- D14: Simba** : Rotting bones? Oozing mud?
- D15: Scar** : Promise me you'll stay away, Simba. Now, you run along. And remember...it's our little secret...Your Majesty.

APPENDIX X

Scene 5 Pride Lands (17.47-18.39)

- D1:** **Simba :** Nala! Come on. We have to go.
- D2:** **Nala :** Where?
- D3:** **Simba :** Watering hole.
- D4:** **Sarafina:** Simba, she's having her bath.
- D5:** **Sarabi :** And it's time for yours.
- D6:** **Simba :** But, Mom... I can do it myself.
- D7:** **Sarabi :** Hold still.
- D8:** **Simba :** You're messing up my mane!
- D9:** **Sarabi :** Come on. Behind the ears.
- D10:** **Simba :** Come on, Mom! See? All clean. Can we go? There's no hyenas. You just chased them all off.
- D11:** **Sarabi :** Just to the watering hole and no further. And stay downwind. And one more little thing. Zazu will be going with you.
- D12:** **Simba and Nala:** Zazu?
- D13:** **Sarabi :** Zazu goes... or you don't.

APPENDIX VI

Scene 6 Water Hole (18.40- 23.20)

- D1:** Zazu : Come along. Keep up. Let's move in a unit. Okay, buddy system.
- D2:** Nala : So, where are we really going?
- D3:** Simba : How did you know?
- D4:** Nala : You hate the water.
- D5:** Simba : I heard about this place, Nala. The most incredible, amazing...
- D6:** Nala : Just tell me where.
- D7:** Simba : An elephant graveyard.
- D8:** Nala : Whoa. How far is it?
- D9:** Simba : Not far. Just to the shadows. But don't worry, everyone's been there.
- D10:** Nala : We've never been that far before. What if we get lost?
- D11:** Simba : Relax, Nala. I patrolled the entire kingdom this morning with my dad.
There's nothing to worry about.
- D12:** Nala : Well, there is one thing.
- D13:** Zazu : We have an imminent threat. Something is approaching. Oh, wait, scratch that. That's my own shadow.
- D14:** Nala : How we getting rid of the dodo?
- D15:** Simba : Trust me, I got this. Follow me to freedom.
- D16:** Zazu : Oh, how lovely it is... to see the future king with his future queen. I could just molt.
- D17:** Simba : What do you mean, "future queen"?
- D18:** Zazu : Well, one day the two of you will be betrothed. Intended. Affianced.
- D19:** Nala : Simba, you speak bird?
- D20:** Zazu : Married! Come on. One day you will be married.
[Silence]
- D21:** Zazu : To each other.
- D22:** Simba : Ugh!
- D23:** Nala : Ew!
- D24:** Simba : Mmm-mmm. That's not gonna happen, Zazu.
- D25:** Nala : Never ever.
- D26:** Simba : Nala and I are friends. And besides, she's afraid of rhinos!
- D27:** Nala : And he's never eaten an impala.
- D28:** Simba : I've tried it once.
- D29:** Nala : We are never getting married, Zazu.
- D30:** Zazu : A monarch who ignores tradition? With an attitude like that, I'm afraid you'll be a pretty pathetic king.
- D31:** Simba : Well, I'm not letting anyone tell me where to go, what to do... and even who to marry. There will never be a king like me.
- D32:** Zazu : Simba, you can't escape your destiny.
- D33:** Simba : Just watch.
I'm gonna be a mighty king
So enemies beware
- D34:** Zazu : Well, I've never seen a king of beasts
With quite so little hair
- D35:** Simba : I'm gonna be the main event
Like no king was before

I'm brushing up on looking down
Working on my roar

D36: Zazu : Thus far a rather uninspiring thing

D37: Simba : Oh, I just can't wait to be king

D38: Zazu : You have rather a long way to go, young master. If you think...

D39: Simba : No one saying "do this"

D40: Zazu : Now, when I said that...

D41: Nala : No one saying "be there"

D42: Zazu : What I meant was...

D43: Simba : No one saying "stop that"

D44: Simba and Nala: No one saying "see here"

D45: Zazu : Now see here!

D46: Simba : Free to run around all day

D47: Zazu : Well, that's definitely out.

D48: Simba : Free to do it all my way

D49: Zazu : I think it's time that you and I Arranged a heart-to-heart

D50: Nala : Kings don't need advice
From little hornbills for a start

D51: Zazu : If this is where the monarchy is headed, count me out Out of service Out of
Africa I wouldn't hang about This child is getting wildly out of wing Simba!

D52: Simba : Oh, I just can't wait to be king

D53: Zazu : Simba! I can't see you, Simba. You must be in my sight at all times. I've
lost him! I know what you're doing! Where are you going, Simba? Come on! You can't hide
from me, Simba. It is my sworn duty to keep you safe. You listen to me right now. I'm sorry to
flutter about in your face, have you seen... He's a little lion. He's small, but he's cute.

D54: Simba : Everybody look left

D55: Nala : Everybody look right

D56: Simba : Everywhere you look I'm

D57: Simba and Nala: Standing in the spotlight

D58: Zazu : Not yet.

D59: Animals: Let every creature go for broke and sing
Let's hear it in the herd and on the wing

D60: Zazu : I see you down there! I see you down there!

D61: Animals: It's gonna be King Simba's finest fling

D62: Simba and Animals: Oh, I just can't wait to be king

D63: Zazu : Simba!

D64: All (except Zazu): He just can't wait to be king

D65: Simba : Oh, I just can't wait

D66: Animals: Just can't wait
To be king

D67: Zazu : I've lost him! Mufasa's gonna have my feathers. This is not good!

APPENDIX VII

Scene 7 Elephant Graveyard (23.21-29.54)

- D1:** Nala : Simba, we really lost him.
- D2:** Simba : I know what you're thinking. "The future king is a genius."
- D3:** Nala : You can't be serious. You would've never gotten away without your queen.
- D4:** Simba : Aren't you forgetting something? There is no queen.
- D5:** Nala : You could say that again. I'd rather marry an aardvark.
- D6:** Simba : Good luck finding one that will say yes.
- D7:** Nala : Good luck getting out of here without a bruising.
- D8:** Simba : Give it your best shot.
- D9:** Nala : Pinned ya! You owe me an apology.
- D10:** Simba : Never!
- D11:** Nala : Pinned ya. Again.
- D12:** Simba : Nala, stop! What is that?
- D13:** Nala : You're not gonna trick me, Simba. I know that there's nothing...
- D14:** Simba : This must be it. Come on!
- D15:** Nala : Simba, we're way beyond the Pride Lands.
- D16:** Simba : We found it, Nala. You know what this means?
- D17:** Nala : It means we can go home.
- D18:** Simba : It means they won't treat us like cubs anymore.
- D19:** Nala : Simba, get down! It could be dangerous.
- D20:** Simba : Danger? I laugh in the face of danger. Cool! You hear that, Nala?
- D21:** Nala : Simba, come on! You've proved how brave you are. Now the sun is going down, I'm not just gonna sit here and...
- D22:** Kamari: Well, look at this. We weren't expecting guests today. Would you two cubs... like to stay for dinner?
- D23:** Azizi : Yeah, stay for dinner. 'Cause you look like a midnight snack!
- D24:** Kamari: Can you just give me a little bit of space?
- D25:** Azizi : I'm helping.
- D26:** Kamari: We have talked about this before. I come in alone. I'm the lead distraction so everyone can circle.
- D27:** Azizi : Okay, okay. Sorry.
- D28:** Kamari: Don't be sorry. Just do it.
- D29:** Shenzi: Now, this is a meal I've waited my whole life for. What an unexpected treat, to eat the son of a king.
- D30:** Kamari: Wait a second, the king? As in you-know-who?
- D31:** Azizi : Who rules you-know-where?
- D32:** Shenzi : Mufasa does not rule me!
- D33:** Simba : You can't do anything to me! 'Cause I'm the future king!
- D34:** Shenzi : He's telling me what to do. His father's strength flickering inside. I wonder... how all that bravery will taste.
- D35:** Zazu : Let them go, Shenzi! They made a mistake, a horrible mistake! But if you do this, you will start a war with Mufasa!
- D36:** Shenzi : Hyenas and lions have been at war since the beginning of time. But Mufasa's bloodline will end here!
- D37:** Zazu : Run!
- D38:** Shenzi : Don't let them get away!
- D39:** Simba : Come on!
- D40:** Kamari: Did you hear that? The future king!
- D41:** Azizi : Oh, don't hurt me! Do it again!
- D42:** Mufasa: If you ever come near my son again...
- D43:** Shenzi : No, Mufasa. Never. Never again.
- D44:** Mufasa: You've been warned, Shenzi.
- D45:** Nala : I thought you were very brave.

APPENDIX VIII

Scene 8 Under the Stars (29.55-33.00)

- D1: Mufasa:** Zazu? Take Nala back to Pride Rock.
- D2: Zazu :** Yes, sire. Don't be too hard on him, sire. I remember a cub, a certain headstrong cub... who was always getting into scrapes. And he achieved some prominence, did he not, sire?
- D3: Mufasa:** I have to teach my son a lesson.
- D4: Zazu :** Nala, come along.
- D5: Mufasa:** Simba? You deliberately disobeyed me.
- D6: Simba :** I know.
- D7: Mufasa:** You could have been killed. And what's worse, you put Nala in danger. Do you understand what's at stake? You jeopardized the future of our pride.
- D8: Simba :** I just wanted to show you I could do it. That I could be brave like you.
- D9: Mufasa:** I'm only brave when I have to be, when there's no other choice.
- D10: Simba :** But you're not scared of anything.
- D11: Mufasa:** I was today.
- D12: Simba :** You were?
- D13: Mufasa:** Yes. I thought I might lose you.
- D14: Simba :** I guess even kings get scared, huh?
- D15: Mufasa:** More than you could ever know.
- D16: Simba :** But guess what?
- D17: Mufasa:** What?
- D18: Simba :** I think those hyenas were even scarer.
- D19: Mufasa:** That's 'cause nobody messes with your dad. Come here.
- D20: Simba :** Dad?
- D21: Mufasa:** Uh-huh?
- D22: Simba :** We're pals, right?
- D23: Mufasa:** Right.
- D24: Simba :** And we'll always be together... right?
- D24: Mufasa:** Simba, let me tell you something my father told me. Look at the stars. The great kings of the past... look down on us from those stars.
- D26: Simba :** Really?
- D27: Mufasa:** Yes. So whenever you feel alone... just remember that those kings... will always be up there to guide you. And so will I.
- D28: Simba :** But I can't see them, Dad.
- D29: Mufasa:** Keep looking, son. Keep looking.

APPENDIX IX

Scene 9 Elephant Graveyard (33.01-37.00) Be Prepared

- D1:** **Azizi** : Mufasa is strong. Like, way stronger than us.
- D2:** **Kamari**: Please give me some space.
- D3:** **Azizi** : What?
- D4:** **Kamari**: You could lay anywhere in this cave.
- D5:** **Azizi** : Where do you want me to...
- D6:** **Kamari**: I need some personal space. Okay?
- D7:** **Azizi** : Okay. Not to take anything away from you. You were great. But he is...
- D8:** **Kamari**: See, now I know you're doing this on purpose.
- D9:** **Azizi** : Very brave, too. Tough, good energy.
- D10:** **Kamari**: Now you're just being spiteful.
- D11:** **Azizi** : Good posture.
- D12:** **Kamari** : Next time I see Mufasa... I'm gonna teach him a lesson he will never forget.
- D13:** **Azizi** : Well, you're in luck! He's right behind ya.
- D14:** **Kamari**: Mufasa?
- D15:** **Shenzi** : That's not the king.
- D16:** **Scar** : You fools have stripped your land of every living thing. And yet I send two little cubs your way... and they come back alive.
- D17:** **Kamari**: I guess we'll have to eat you instead.
- D18:** **Scar** : Why eat one meal... when you can be feasting the rest of your lives?
- D19:** **Shenzi** : What could you possibly offer us?
- D20:** **Scar** : A place where you can fill your bellies. Where everything the light touches is yours for the kill.
- D21:** **Shenzi** : The Pride Lands are not yours to give. The king controls those hunting grounds.
- D22:** **Scar** : That's why we're going to kill him.
[Cue song Be Prepared (2019)]
- D23:** **Scar** : Mufasa has always shown too much restraint... when it comes to hunting. When I am king... the mighty will be free to take whatever they want. Because a hyena's belly is never full.
- D24:** **Shenzi** : Mufasa's far too powerful to challenge.
- D25:** **Scar** : Mufasa is yesterday's message
A clapped-out, distracted regime
Whose failings undoubtedly presage
The need for a dif'rent dream
Yes, leonine times are a-changing
Which means that hyenas must too
My vision is clear and wide-ranging
And even encompasses you
So prepare for the coup of the century
Prepare for the murkiest scam
Meticulous planning
Tenacity spanning
Decades of denial
Is simply why I'll
Be king
Undisputed
Respected
Saluted
And seen for the wonder I am
Yes, my teeth and ambitions are bared
Be prepared
- D26:** **Scar and Hyenas**: Yes, our teeth and ambitions are bared Be prepared

APPENDIX X

Scene 10 The Gorge (37.01-48.50) Stampede

- D1: Simba** : My dad was pretty upset with me.
- D2: Scar** : That's why we're here, Simba. I think I know a way for you to make it up to him. A gift that will make him forget it ever happened.
- D3: Simba** : But he's the king. What could I give him?
- D4: Scar** : Your roar.
- D5: Simba** : My roar?
- D6: Scar** : Yes!
[The word "Yes" echos]
- D7: Scar** : Did you hear that? This gorge is where all lions come to find their roar.
- D8: Simba** : All lions? Even my dad?
- D9: Scar** : Even Mufasa came here when he was your age. Refused to leave... until his roar could be heard above the rim.
- D10: Simba** : All the way up there?
- D11: Scar** : That's when you know you've found it. With a little practice... you'll never be called a cub again.
- D12: Simba** : Watch this.
- D13: Scar** : You'll get it, Simba. Just takes time. I'll check on you later.
- D14: Simba** : Dad will be so proud, won't he?
- D15: Scar** : It's a gift he'll never forget. Mufasa! Quick! Stampede in the gorge! Simba's down there!
- D16: Mufasa**: Simba?
- D17: Zazu** : I'll find him.
- D18: Simba** : Zazu!
- D19: Zazu** : Hold on! Help is coming! There he is! On that tree!
- D20: Mufasa**: I'm coming, Simba! Hold on!
- D21: Scar** : I'll help them, Zazu! You get the pride! Go!
- D22: Simba** : Dad!
- D23: Mufasa**: Simba! Come to me, son. Jump! Dad!
[Simba sees as the stampede keeps on running. Then, Mufasa jumps onto a wall, Simba smiles and Mufasa starts climbing. Simba looks up then goes off to somewhere. Mufasa keeps on climbing. Simba stops at one spot and sees the stampede and he looks around. Mufasa is near the cliff when Scar shows up]
- D24: Mufasa**: Scar! Help me.
[Stones fall down as Mufasa clings onto his life. Scar sinks his calls in poor Mufasa's forepaws, which Mufasa roars in pain]
- D25: Scar** : Long... live.... the king!
[Scar punches Mufasa. Mufasa slides down and then falls to the stampede below, screaming. To Simba]
- D26: Simba** : No! Dad? Dad? Dad? Dad? Come on, wake up. Help! Somebody help!
- D27: Scar** : Simba! What have you done?
- D28: Simba** : It was a stampede. He tried to save me. It was an accident. I didn't mean for it to...
- D29: Scar** : Of course you didn't. No one ever means for these things to happen. But the king is dead... and if it weren't for you... he'd still be alive. Your father had such hopes for you... gave you so many chances. And this is how you repay him.
- D30: Simba** : I didn't know. I didn't know.

D31: Scar : Oh, what will your mother think? A son who causes his father's death. A boy who kills a king.

D32: Simba : What am I gonna do?

D33: Scar : Run. Run away, Simba. Run away and never return!
[Simba runs away. Scar stands and then the Hyenas show up]

D34: Scar : Kill him.

D35: Shenzi : Go down and make sure he's dead.

D36: Kamari: Seriously?

D37: Azizi : Oh, I'm sorry.
[Azizi moves a few spaces away from Kamari]

D38: Kamari: That's a good distance right there.

D39: Azizi : Okay.

D40: Kamari: No little cub could survive that fall. Listen, we're gonna tell her... we went down there and we ate him.

D41: Azizi : Uh-huh. That's perfect, 'cause I am starving!

D42: Kamari: We're not gonna eat him. Simba is dead. That's all she ever has to know.

D43: Azizi : Works for me.

APPENDIX XI

Scene 11 Pride Rock (48.51-50.44) Scar Takes the Throne

- D1: Scar** : Mufasa's death is a terrible tragedy. The greatest leader the pride has ever known. To lose a brother... such a deep, personal loss. And little Simba, who had barely begun to live. A cub whose blood held our future. It's almost too much to endure. I only wish I had gotten to the gorge in time... been there to save them. And so it is with a heavy heart... that I must assume the throne. Mufasa and Simba are gone... which means I am your king. But I must admit... I cannot bear this burden alone. And I will need some help... to ensure the safety of the pride.
- D2: Sarabi** : Nala, stay close.
- D3: Scar** : And so, from the ashes of this tragedy... we shall welcome the dawning of a new era. A great... and glorious future!
- D4: Zazu** : Oh, dear.

APPENDIX XII

Scene 12 Jungle (50.45-59.44) Hakuna Matata

- D1:** **Pumbaa:** I missed 'em! I'm gonna get one of those vultures one day. I'm gonna get one!
- D2:** **Timon :** I don't know why it's so important to you.
- D3:** **Pumbaa:** I just feel like it would make me feel better. Oh, no. It's a little lion!
- D4:** **Timon :** That is not a lion.
- D5:** **Pumbaa:** Well then, go check it out. What is it?
- D6:** **Timon :** That is not a lion, it's a furry bird!
- D7:** **Pumbaa:** It looks like a lion!
- D8:** **Timon:** That's not a lion. Let me get a closer look. Excuse me. All right, let me see what we're dealing with here. It's a lion! Run for your life, Pumbaa!
- D9:** **Timon :** Wait! Hey, Timon. Wait, Timon, wait! It's a little lion!
- D10:** **Timon :** It gets bigger.
- D11:** **Pumbaa:** Can we keep him? Can we please keep him? Oh, oh, okay. I promise I'll walk him every day! If he makes a little mess, I'll clean it up.
- D12:** **Timon :** You'll be his little mess! He's gonna eat you and then use my body as a toothpick!
- D13:** **Pumbaa:** But one day, when he's big and strong, he'll be on our side!
- D14:** **Timon :** I've got it. What if he's on our side? Hear me out! Having a ferocious lion around might not be such a bad idea!
- D15:** **Pumbaa:** Well then, can we keep him?
- D16:** **Timon :** Yes, of course we can keep him! My God, who is the brains of this operation?
- D17:** **Pumbaa:** We're gonna name him Fred!
- D18:** **Simba :** Who are you?
- D19:** **Timon :** Uh, we're the guys who saved your life.
- D20:** **Pumbaa:** Yes. Risked everything. Fought off angry vultures! Hordes of them. Flocks. I'm Pumbaa. This is Timon.
- D21:** **Timon :** Did I mention that we saved your life?
- D22:** **Simba :** It doesn't matter.
- D23:** **Pumbaa:** Whoa. How bleak is that? It doesn't even matter?
- D24:** **Timon :** Like I don't have enough that I'm dealing with, right? Now his problems are my problems?
- D25:** **Pumbaa:** But we can help him. We're in a position to help him.
- D26:** **Timon :** So, how are you, in as few words as possible?
- D27:** **Simba :** I did something terrible. I don't wanna talk about it.
- D28:** **Pumbaa:** Look, kid, we've all made mistakes. Uh, there must be something we can do, right?
- D29:** **Simba :** Not unless you can change the past.
- D30:** **Timon :** Well, you know, that's a lot to ask...
- D31:** **Pumbaa:** That's pretty hard. That's a biggie.
- D32:** **Timon :** ...if I'm being honest. I mean, change the past? It already happened.
- D33:** **Pumbaa:** Yeah, so you can't change that.
- D34:** **Timon :** But you know what you can change? The future. That's our specialty.
- D35:** **Pumbaa:** Kind of our thing.
- D36:** **Simba :** How can you change something that hasn't happened?
- D37:** **Timon :** Well, to change the future, you gotta put your past behind you.
- D38:** **Pumbaa:** Way behind.
- D39:** **Timon :** Look, kid, bad things happen and you can't do anything about it, right?
- D40:** **Simba :** Right.
- D41:** **Timon :** Wrong! When the world turns its back on you... you turn your back on the world!
- D42:** **Pumbaa:** And only embrace what's next!

D43: Timo : And turn the "what" into "so what?"
D44: Simba : Well, that's not what I was taught.
D45: Timon: Well, then maybe you need a new lesson. Repeat after me, kid.
Hakuna matata.
D46: Simba : What?
D47: Pumbaa: Hakuna matata.
D48: Timon : Hakuna matata.
D49: Pumbaa: Most people get a bigger reaction when we say it the first...
D50: Timon : Okay, well anyway. Hakuna matata.
D51: Pumbaa: Some people start clapping immediately. It means "no worries." One and a...
D52: Timon : I do the counting here.
D53: Pumbaa: I wanna count!
D54: Timon : Why don't we count together?
D55: Pumbaa: Okay, that's a good idea. All right.
D56: Timon and Pumbaa: One and a two and a...
D57: Timon : Hakuna matata
What a wonderful phrase
D58: Pumbaa: Hakuna matata
It ain't no passing craze
D59: Timon : It means no worries
For the rest of your days
D60: Timon and Pumbaa: It's our problem-free
Philosophy
Hakuna matata
D61: Simba : Hakuna matata?
D62: Pumbaa: Yeah, it's our motto.
D63: Simba : What's a motto?
D64: Timon : Nothin'. What's-a-motto with you?
D65: Pumbaa: Nice.
D66: Timon : Boom!
D67: Pumbaa: Those two words will solve all your problems.
D68: Timon : Yeah. Take Pumbaa here.
Why, when he was a young warthog
D69: Pumbaa: When I was a young warthog
D70: Timon : How are you feeling?
D71: Pumbaa: It's an emotional story.
D72: Timon: He found his aroma lacked a certain appeal
He could clear the savannah after every meal
D73: Pumbaa: I'm a sensitive soul
Although I seem thick-skinned
And it hurt that my friends never stood downwind
D74: Timon : I was always here for you and I resent that.
D75: Pumbaa: And, oh, the shame
D76: Timon : Yes, he was ashamed
D77: Pumbaa: I thought of changing my name
D78: Timon : I mean, to what, "Brad"?
D79: Pumbaa: And I got downhearted
Ev'ry time that I...farted...Are you gonna stop me?
D80: Timon : No, I'm not! You disgust me!
D81: Timon and Pumbaa: Hakuna matata
What a wonderful phrase
Hakuna matata
Ain't no passing craze
D82: Simba : It means no worries
For the rest of your days
D83: Pumbaa: Yeah, sing it, kid

D84: Timon, Pumbaa and Simba: It's our problem-free
Philosophy
Hakuna matata

D85: Timon : Welcome to our humble home.

D86: Simba : You live here?

D87: Timon : Well, we live wherever we want.

D88: Pumbaa: We do as we please.

D89: Simba : It's beautiful.

D90: Pumbaa: Yeah, it's really nice, huh?

D91: Timon : Everyone, this is Simba.

D92: Guinea Fowl: That, my friend, is a lion.

D93: Bushbaby: What about food? Have you thought about feeding that thing?

D94: Simba : Yeah, I'm starved! I could eat a whole zebra.

D95: Bat-eared Fox: Here we go.

D96: Timon : Uh, no, no, no, kid, we're fresh out of zebra.

D97: Simba : Any antelope?

D98: Antelope: Uh-oh.

D99: Timon : No, listen, kid... if you want to live with us, you have to eat like us.

D100: Elephant Shrew: And most importantly, not eat us!

D101: Timon : This looks like a good spot to rustle up some grub!
Yeah!
It's perfect!

D102: Bushbaby: Step aside, fellas!

D103: Simba : Ugh. What's that?
Ooh. Too chewy.

D104: Elephant Shrew: This one's got some nuttiness!

D105: Timon : Mmm. Now that's what I call umami!

D106: Pumbaa: Slimy, yet satisfying.

D107: Timon : Mmm. Extra crunchy.

D108: Pumbaa: They're local.

D109: Timon : Yeah. Oh, are they?

D110: Pumbaa: They're from right there.

D111: Timon : I'm telling ya, kid, this is the great life. No rules. No responsibilities. Ooh! The little cream-filled kind. I love these!

D112: Pumbaa: Those are good.

D113: Timon : I love these.

D114: Pumbaa: Those are the best.
Can I have the head?

D115: Timon : Well, kid?

D116: Simba : Oh, well. Hakuna matata. Slimy... yet satisfying.

D117: Timon : That's it!

D118: Pumbaa: We didn't lie!

D119: Guinea Fowl: Egg sac! I got an egg sac!

D120: Timon, Pumbaa and Simba: Hakuna matata
Hakuna matata
Hakuna matata
Hakuna matata
Hakuna matata
Hakuna matata

D121: Simba : It means no worries
For the rest of your days

D122: Timon, Pumbaa and Simba: It's our problem-free
Philosophy

D123: Simba : Hakuna matata, oh

D124: Timon and Pumbaa: Hakuna matata, hakuna matata

D125: Simba : Hakuna matata, yeah
D126: Timon and Pumbaa: Hakuna matata
Hakuna matata
D127: Simba : Hakuna matata
D128: Timon and Pumbaa: Hakuna matata, hakuna matata
Hakuna matata
D129: Simba : Hakuna matata It means no worries
D130: Timon and Pumbaa: Hakuna matata
D131: Simba : For the rest of your days
D132: Timon and Pumbaa: Hakuna matata
Hakuna matata
Hakuna
D133: All : It's our problem-free
Philosophy
D134: Simba : Hakuna matata One more time.
D135: Timon : Oh, no, I think we did it.
D136: Pumbaa: Yeah. I think we got this one.
D137: Simba : But we're just getting in the groove, guys.
D138: Timon : No, let's leave 'em wanting more.
D139: Pumbaa: Yeah, you've grown 400 pounds since we started.
D140: Timon : Meanwhile I look exactly the same.
D141: Simba : (singing) It means no worries
D142: Pumbaa: Will you tell him to stop?
D143: Timon : But you insisted we sing the song.
D144: Pumbaa: I insisted? You started singing it!
D145: Timon : Well, it's our signature song... we shouldn't be sharing it with everyone.
D146: Simba : Look at that sunset.
D147: Pumbaa: But it's our signature song, so we have to. Look, just tell him to stop.
D148: Simba : It means no worries
D149: Timon : Oh, now he's riffing, Pumbaa. This is a nightmare.
D150: Pumbaa: It actually is becoming better and better.

APPENDIX XIII

Scene 13 Pride Rock (59.44-1.06.18) Scar Wants Sarabi To Be His Queen

- D1: Sarabi:** Nala. Come. Sit with us.
- D2: Nala :** Zazu, where have you been?
- D3: Zazu :** I'm sorry, Nala. I came as soon as I could.
- D4: Sarabi:** The morning report, Zazu.
- D5: Zazu :** Your Majesty, the Pride Lands are in imminent danger. The hyenas are chasing off the last of the herds.
- D6: Kamari :** The bird's back!
- D7: Azizi :** Get him!
- D8: Kamari:** Don't come here again, unless you want to be eaten!
- D9: Nala :** We have to do something, Sarabi. We have to fight!
- D10: Sarabi:** Nala. Scar is the king.
- D11: Nala :** But you are our queen! We should leave before it's too late!
- D12: Sarabi:** We must all stay together and protect the Pride Lands. This is our home. We must never abandon it.
- D13: Nala :** This isn't the home I remember.
- D14: Sarabi:** Our time will come, Nala. Be patient.
- D15: Shenzi :** Sarabi. The king wishes to see you.
- D16: Nala :** Don't go.
- D17: Sarabi:** I'm not afraid of him.
- D18: Scar :** Won't you join me, Sarabi? There's plenty to go around.
- D19: Sarabi:** You're overhunting, Scar.
- D20: Scar :** I've simply perfected the kill. With the help of my army.
- D21: Sarabi:** You're killing everything.
- D22: Scar :** Don't you see? There is nobody to challenge me. We can finally take whatever we want.
- D23: Sarabi:** We?
- D24: Scar :** Long ago you chose Mufasa over me. But now there is a new king. So stop being so selfish.
- D25: Sarabi:** You are the selfish one.
- D26: Scar :** The other lions look to you. As long as you resist they will reject me. Take your place by my side, and we will feast together.
- D27: Sarabi:** I will never be your queen!
- D28: Scar :** Then from now on... the lions will eat after the hyenas. And they don't leave much behind.
- D29: Zazu :** Just what do you think you are doing, young lady?
- D30: Nala :** Go away, Zazu. I'm going to find help.
- D31: Zazu :** I will very much not go away. I am sworn to protect you and must order you back to bed.
- D32: Nala :** I don't need protecting anymore.
- D33: Zazu :** Uh, Scar! Uh, wonderful to see you. Uh, sorry to drop in like this! Ah! Have I ever told you about my brother who thought he was a woodpecker?
- D34: Sarabi:** Nala...

APPENDIX XIV

Scene 14 Jungle (1.06.20- 1.14.30) The Meaningless Line of Indifference

- D1: Simba :** Oh, I'm gonna get ya! I'm gonna get ya! Oh, I got ya!
- D2: Animal:** Oh. Simba! It's you!
- D3: Simba :** Did you see that? Man, that butterfly was right there! I almost had him.
- D4: Animal:** I thought it was a lion. You know, the other kind of lion. You know, a real lion? I mean, not that you're not a real lion. But you know, the kind that eats... I'm gonna go.
- D5: Simba :** Hey, where you going? You wanna get some grubs? What's up with that guy?
- D6: Timon :** Um, Simba... How can I say this? He's prey.
- D7: Pumbaa:** Yeah. And he is never gonna want to frolic with a carnivore.
- D8: Pumbaa:** No. You two will never frolic. Why not?
- D9: Timon :** You see, in nature there's a delicate balance.
- D10: Simba :** Oh, yeah. The circle of life. I know that.
- D11: Timon :** No.
- D12: Pumbaa:** No, no, no.
- D13: Timon :** I don't know where you're getting "circle" from.
- D14: Pumbaa:** No, yeah. There's no circle of life.
- D15: Timon :** No, it's no circle.
- D16: Pumbaa:** No, not at all.
- D17: Timon :** In fact, it's the opposite.
- D18: Pumbaa:** Yeah.
- D19: Timon :** It's a line.
- D20: Pumbaa:** Yeah.
- D21: Timon :** It's a meaningless line of indifference.
- D22: Pumbaa:** And we're all just running towards the end of the line. And then one day we'll reach the end, and that'll be it. That's it. - Line over! - Nothing. - Nada. And you can really just kinda... do your own thing and fend for yourself... 'cause your line doesn't affect anyone else's lines.
- D23: Timon :** You're alive and then you're not. Like this guy. Mmm.
- D24: Simba :** You sure it's not a circle? That we're all connected?
- D25: Pumba :** A circle would mean we're all this. That would mean what I do affects him... affects that thing, affects that thing. Yeah. No. That's not how it goes. Which would make doing whatever we wanted not that cool.
- D26: Timon :** Let me simplify this for you. - Life is meaningless.
- D27: Pumba :** Yes. That's why you just gotta look out for yourself. That's why you do you, Simba.
- D28: Timon :** Yeah, Simba, for the first time... we're entrusting you to make a plan for us today. This is important. Think about all you've been taught. What do you wanna do?
- D29: Simba :** Absolutely nothing. Whoo-hoo! - Exactly! He gets it! Jackpot! Out of my way! Out of my way! - Crunchy! - All right! Time to eat!

APPENDIX XV

Scene 15 Jungle (1.08.50- 1.11.00) Simba's Alive!

- D1: Pumba :** Oh. Hello! Nice one, Simba.
- D2: Simba :** Oh, thanks. Must've been the termites.
- D3: Pumba:** Or the crickets. And you wonder why I prefer to sleep underground.
- D4: Pumbaa:** Hey, Timon. Do you ever look up there and wonder what those sparkly dots are?
- D5: Timon :** Oh, Pumbaa. I don't wonder. I know. Really? What are they? They're fireflies. Fireflies that got stuck on that big, bluish-black thing.
- D6: Pumba:** Oh. I guess that makes sense. I always thought they were balls of gas burning billions of miles away.
- D7: Timon :** Oh, Pumbaa, why is everything always gas with you?
- D8: Pumba:** I know.
- D9: Timon :** What do you think, Simba?
- D10: Simba :** Oh, I don't know. But somebody once told me... the great kings of the past are up there... and they're all watching over us.
- D11: Pumba :** That's a good one! That's insane! That's insane!
- D12: Timon :** Royal dead guys watching over us! Well, I hope they don't fall out of the sky!
- D13: Pumba:** Hang on, Your Majesty! Don't let go! Oh, that would be a mess.
- D14: Timon :** Oh, man! I mean, Simba, think about it. Why would a bunch of kings be looking out for us? We're outcasts.
- D15: Pumba and Timon :** Royal warthogs! I can't! I can't! I can't! I actually can't. I can't. No, you can. I can't.
- D16: Simba :** Yeah. Yeah. Yeah. That's stupid. I'm gonna go get some grubs or something.
- D17: Timon :** What did you say to him?
- D18: Pumba :** I don't know. As you were saying it, I thought, "This won't end well."
- D19: Timon :** You just start laughing.
- D20: Pumba :** You laughed too.
- D21: Timon :** I did not. I would never. Man, I blew it.
- D22: Rafiki :** Simba. Simba is alive!

APPENDIX XVI

Scene 16 Jungle (1.14.31-1.23.10) The Lion Sleeps Tonight

A-weema-weh A-weema-weh A-weema-weh A-weema-weh Wee Uh wee bum bum buh-weh Wee Uh wee bum bum buh-weh In the jungle, the mighty jungle The lion sleeps tonight In the jungle, the quiet jungle The lion sleeps tonight Wee Uh wee bum bum buh-weh Wee Uh wee bum bum buh-weh Near the village, the peaceful village The lion sleeps tonight Near the village, the quiet village The lion sleeps tonight. Wee Uh wee bum bum buh-weh Wee Wee

D1: Timon : Pumbaa! Run for your life! Run, Pumbaa, run!

D2: Pumba : Timon, help!

D3: Timon : Pumbaa! Pumbaa? I'm gonna die! I'm coming, Pumbaa! Hang in there!
Move! Move! Move!

D4: Pumba : No! Oh, no! Oh, no! No!

D5: Simba : Nala?

D6: Nala : Simba? Is that really you?

D7: Simba : Yeah. It's me, Simba! Nala, what're you doing?

D8: Nala : Oh, my... I don't believe it! Look at you!

D9: Timon : Pumbaa... I don't think you're getting eaten.

D10: Nala : Oh, where have you been? I thought you were dead!

D11: Pumba : You thought he was dead. I thought I was dead! I thought you were gonna eat me.

D12: Timon : What fun! I'm so sorry, before we move on, how do you two know each other?

D13: Nala : Timon, Pumbaa... I want you to meet my best friend, Nala.

D14: Timon : Best friend? Well, that hurts.

D15: Simba : Nala, you're gonna love it here! This place is amazing. It's everything you could ever want.

D16: Nala : Simba, we need to leave. Scar has taken over with the hyenas. You have to take your place as king.

D17: Pumba: King? Simba? We kneel before you as loyal servants.

D18: Simba : Pumbaa, relax. She's wrong.

D19: Timon : Lady, you've got your lions crossed. Nice.

D20: Nala : Seeing you again, you don't know what this will mean to everyone. What this means to me. You have to come home.

D21: Simba : This is my home. Please stay. This place is incredible. I know you'll love it.

D22: Nala : I can't.

D23: Samba : Come on! At least let me show you around.

D24: Nala : Where are you going? Simba, it's so beautiful.

D25: Timon : I can see what's happening I can't.

D26: Pumba : What? And they don't have a clue Who's "they"?

D27: Timon : They'll fall in love And here's the bottom line Our trio's down to two

D28: Pumba : Oh, I get it.

D29: Timon : The sweet caress of twilight Yeah. There's magic ev'rywhere It's ev'rywhere. And with all this romantic atmosphere Disaster's in the air

D30: Nala and Simba: Can you feel The love tonight? The peace the evening brings
The world for once in perfect harmony With all its living things

D31: Simba : So many things to tell her But how to make her see The truth about my

past? Impossible She'd turn away from me

D32: Nala : He's holding back, he's hiding But what, I can't decide Why won't he be
the king I know he is? The king I see inside?

D33: Simba and Nala : Can you feel the love tonight? The peace the evening brings
The world for once in perfect harmony With all its living things Can you feel the love tonight?
You needn't look too far Stealing through the night's uncertainties Love is where they are

D34: Simba : And if he falls in love tonight It can be assumed

D35: Pumba : His carefree days with us are history In short, our pal is doomed

D36: Simba : I told you. Isn't it great here? You know, maybe it could be like this
forever.

D37: Nala : It's amazing. But there's something I don't understand. If you've been
alive all this time... why haven't you come home? We've really needed you.

D38: Simba : They're fine, all right? Nobody needs me.

D39: Nala : You're the king.

D40: Simba : Nala, Scar is the king.

D41: Nala : Simba, he's decimated the Pride Lands. There's no food, no water...

D42: Simba : There's nothing I can do.

D43: Nala : What about your mother? This is your responsibility. You need to challenge
Scar.

D44: Simba : I can't go back. Ever.

D45: Nala : Why? Because of what happened at the gorge? Scar told us that...

D46: Simba : You wouldn't understand! None of it matters. Okay? Hakuna matata.

D47: Nala : What?

D48: Simba : It's something I learned out here, okay? You see, sometimes bad things
happen, and there's nothing you can do about it. So, why worry?

D49: Nala : Why worry? What happened to you? You're not the Simba I remember.

D50: Simba : And I never will be. Are you satisfied?

D51: Nala : No, I'm disappointed.

D52: Simba : You know, now you're starting to sound like my father.

D53: Nala : Good. I'm glad one of us does.

D54: Simba : You have no idea what I've been through!

D55: Nala : I came here looking for help. I guess I made a mistake. Goodbye, Simba.

APPENDIX XVII

Scene 17 Jungle (1.23.11-1.29.35) He Lives In You

- D1: Simba :** "Disappointed"? She wants me to go home? I am home. "Best friend"? I don't need best friends. I don't need anybody. Never did. Go away.
- D2: Rafiki :** Going away will not answer the question.
- D3: Simba :** What question? Who are you?
- D4: Rafiki :** I know exactly who I am. The question is, who are you?
- D5: Simba :** I'm nobody. So leave me alone. All right?
- D6: Rafiki :** Everybody is somebody. Even a nobody.
- D7: Simba :** Yeah, I think you're confused.
- D8: Rafiki :** I am confused? You don't even know who you are.
- D9: Simba :** Oh. And I suppose you do?
- D10: Rafiki :** I held the son of Mufasa.
- D11: Simba :** You knew my father?
- D12: Rafiki :** Correction. I know your father.
- D13: Simba :** He died a long time ago.
- D14: Rafiki :** He's alive! And I can take you to him. Follow me. I will show you!
- D15: Simba :** Whoa. Hey, hey, hey!
- D16: Rafiki :** If you can keep up!
- D17: Simba :** Wait!
- D18: Rafiki :** Follow me! Quickly, quickly! Come through!
- D19: Simba :** Hey! Slow down!
- D20: Rafiki :** Hey, you better hurry.
- D21: Simba :** Hold on. I'm coming, I'm coming.
- D22: Rafiki :** Come. Your father is waiting. Do you see him?
- D23: Simba :** I don't see anything.
- D24: Rafiki :** Look closer. You see? He lives in you.
- D25: Mufasa :** Simba.
- D26: Simba :** Dad?
- D27: Mufasa :** Simba. You must take your place in the circle of life.
- D28: Simba :** I can't.
- D29: Mufasa :** You must remember who you are. The one true king.
- D30: Simba :** I'm sorry. I don't know how to be like you.
- D31: Mufasa :** As king, I was most proud of one thing. Having you as my son.
- D32: Simba :** That was a long time ago.
- D33: Mufasa :** No, Simba. That is forever.
- D34: Simba :** Please. Don't leave me again.
- D35: Mufasa :** I never left you. And never will. Remember who you are. Remember.
- D36: Rafiki :** And so, I ask again. Who are you?
- D37: Simba :** I am Simba. Son of Mufasa.
- D38: Nala :** Simba?
- D39: Simba :** Come on! What are you waiting for? Let's go home!

APPENDIX XVIII

Scene 18 Pride Rock (1.29.36-1.47.42) Battle For Pride Rock

- D1: **Simba** : I didn't wanna believe you.
- D2: **Nala** : So, what are you gonna do?
- D3: **Simba** : My father once told me to protect everything the light touches. If I don't fight for it, who will?
- D4: **Nala** : I will.
- D5: **Simba** : It's going to be dangerous.
- D6: **Nala** : Danger? Ha! I laugh in the face of danger.
- D7: **Zazu** : It can't be!
- D8: **Simba** : Hello, Zazu.
- D9: **Zazu** : Your Majesty. Welcome home.
- D10: **Pumbaa**: We're here!
- D11: **Timon** : Oh, everyone, calm down. We're here.
- D12: **Pumbaa**: The backup has arrived!
- D13: **Simba** : What are you guys doing here?
- D14: **Pumbaa**: Um, we were not worried!
- D15: **Timon** : Um... No, not worried.
- D16: **Pumbaa**: 'Cause no worries.
- D17: **Timon** : Nope. Hakuna matata.
- D18: **Pumbaa**: We were concerned, because...
- D19: **Timon** : Because, you know...
- D20: **Pumbaa**: You're our friend.
- D21: **Simba** : What about the meaningless line of indifference?
- D22: **Timon** : Well, we were thinking...
- D23: **Pumbaa**: Maybe it curves a little bit.
- D24: **Timon** : That's a good point. I mean, Simba, look, I'm happy to admit when Pumbaa's wrong... and this is one of those instances.
- D25: **Pumbaa**: What? That wasn't my thing. You told me about the line.
- D26: **Timon** : Wait, hold on. Now, this is the place you're fighting for?
- D27: **Simba** : Yes, Timon. This is my home.
- D28: **Pumbaa**: Is it behind that terrifying rock?
- D29: **Timon** : Talk about your fixer-upper. I like what you've done with it, although a bit heavy on the carcass.
- D30: **Pumbaa**: Hey, hey, look. A bird.
- D31: **Simba** : Timon, Pumbaa, this is Zazu.
- D32: **Timon** : Oh, wow! It's a puffin.
- D33: **Zazu** : Charming. Simba, we are with you until the end.
- D34: **Pumbaa**: We are at your service, my liege!
- D35: **Simba** : Follow me.
- D36: **Timon** : Hyenas everywhere.
- D37: **Pumbaa**: I hope it's a quick death. You know, just not a lot of chewing.
- D38: **Timon** : What's your plan for getting us past the slobbering guards?
- D39: **Simba** : Live bait.
- D40: **Pumbaa**: That's a great idea. Those guys could never resist fresh meat. So all we need to do is find something that's, like, big... and plump, and juicy. Maybe like a gnu? Why is everyone looking at me?
- D41: **Timon** : Ma cheer mademoiselle. It is with deepest pride and greatest pleasure... that we proudly present... your dinner. Be our GAAAAAAH!!! It's working, Pumbaa!
- D42: **Rafiki** : My old friend.
- D43: **Scar** : Sarabi, why put yourself through this? All you have to do is be my queen. You're suffering for what? The memory of a life you once knew? A king you once loved? I tried to make you understand what a true king can be.

D44: **Sarabi** : Scar, a true king's power is his compassion.
D45: **Scar** : I am ten times the king Mufasa was!
D46: **Sarabi** : You are nothing compared to Mufasa!
D47: **Scar** : Mufasa? It can't be.
D48: **Simba** : Get away from my mother.
D49: **Sarabi** : Simba. You're alive? How can that be?
D50: **Simba** : I'm here, Mother. I'm home.
D51: **Scar** : Simba... I'm so happy to see you. Alive.
D52: **Simba** : Give me one good reason why I shouldn't rip you apart.
D53: **Scar** : I can give you more than one. You see... they think I'm king.
D54: **Nala** : Well, we don't.
D55: **Nala** : Your reign is over, Scar. Simba is the rightful king! If you wanna get him, you have to get through us. Are you with me, lions?
D56: **Simba** : The choice is yours, Scar. Step down or fight.
D57: **Scar** : Must this all end in violence? I'd hate to be responsible for the death of a family member. To feel the shame of knowing... I took the life of someone I love.
D58: **Simba** : I put all that behind me.
D59: **Scar** : But have they put it behind them? Do your faithful subjects know what you've done?
D60: **Nala** : What is he talking about?
D61: **Scar** : So you haven't told them your little secret? Well, Simba... now's your chance to confess. Tell them who's responsible for Mufasa's death.
D62: **Simba** : It was me.
D63: **Sarabi** : It's not true. Tell me it's not true.
D64: **Simba** : It's true. I'm sorry.
D65: **Scar** : He admits it. Murderer!
D66: **Simba** : No, no. It was an accident.
D67: **Scar** : If it weren't for you, the king would be alive. It's your fault he's dead! Do you deny it?
D68: **Simba** : I'm not a murderer.
D69: **Scar** : We should believe a son who takes the life of a father? We should believe a son who takes the life of a king? A son who abandons his mother?
D70: **Simba** : No. I'm...
D71: **Scar** : You're what? Say it! Are you the king?
D72: **Simba** : No. No, I'm...
D73: **Scar** : Are you the king?
D74: **Simba** : No, I'm...
D75: **Scar** : You're what?
D76: **Simba** : I'm...
D77: **Scar** : Say it!
D78: **Simba** : I'm... I'm nothing.
D79: **Scar** : Then bow to your king!
D80: **Nala** : Simba!
D81: **Scar** : This looks familiar. Where have I seen this before? Oh, yes, I remember. This is the way Mufasa looked before he died. I looked down... saw the fear in his eyes and here's my little secret I killed Mufasa.
D82: **Simba** : My father, your own brother — how could you?
D83: **Scar** : First he kills Mufasa... and now he wants to kill me?
D84: **Simba** : You killed him! Tell them the truth!
D85: **Scar** : Don't believe his lies!
D86: **Sarabi** : Scar... you told us you didn't get to the gorge in time.
D87: **Scar** : That's true.
D88: **Sarabi** : Then how did you see the look in Mufasa's eyes?
D89: **Simba** : Murderer!
D90: **Scar** : Kill them all!
D91: **Nala** : Lions, attack! Simba!

D92: Timon : Pumbaa, I think we lost them.
D93: Pumbaa: That was terrifying.
D94: Pumbaa: Do you hear a low growl?
D95: Hyena : Looks like we'll be having pig for dinner. Plump and chubby.
D96: Pumbaa: Chubby? Did he just call me chubby?
D97: Timon : Uh-oh.
D98: Pumbaa: It sounded a lot like he just said "chubby". Which would be a mistake because... I will not be made to feel ashamed of who I am!
D99: Timon : Oh, boy.
D100: Pumbaa: I may run from hyenas... but I will always fight a bully!
D101: Timon : You feel better, Pumbaa?
D102: Pumbaa: I do.
D103: Timon : You got that out of your system?
D104: Pumbaa: I did.
D105: Shenzi: Now, this is a meal I've waited my whole life for.
D106: Nala : I've been waiting too. And I'm not a cub anymore!
D107: Zazu : For king and country!
D108: Azizi : It's the bird! I got him! I got him!
D109: Zazu : Tally-ho!
D110: Azizi : Oh! No! He's got me! He's got me! Ooh!
D111: Hyena : Get that bird!
D112: Zazu : Please! Let's discuss this.
D113: Timon : That never gets old!
D114: Simba : It's over, Scar.
D115: Scar : Have mercy. I beg you.
D116: Simba : Mercy? After what you did?
D117: Scar : It was the hyenas. Those revolting scavengers made me do it. I was planning on killing them all.
D118: Simba : You fooled the hyenas. Just like you fooled me.
D119: Scar : Simba... you wouldn't kill your only uncle.
D120: Simba : No, Scar. I'm not like you.
D121: Scar : Oh, Simba... you are truly noble. And I will make it up to you. Just tell me how I can prove myself. Tell me what you want me to do.
D122: Simba : Run. Run away, Scar. Run away and never return.
D123: Scar : Yes. Of course. As you wish... Your Majesty.
D124: Simba : Aah! You can't win, Scar!
D125: Scar : This is my kingdom! My destiny!
D126: Scar : My friends. It will take some time, but together we will build our army.
D127: Kamari: "Friends", huh? I thought you said we were "revolting scavengers"?
D128: Azizi : Yeah. That you wanted to kill us?
D129: Scar : No. No, let me explain. I was trying to fool him. We will rule together!
D130: Shenzi : There's only one true thing you ever said, Scar. "A hyena's belly... "is never full."
D131: Scar : No!
D132: Zazu : Your Majesty.
D133: Rafiki : It is time.
D134: Mufasa: Remember.



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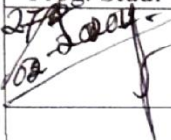
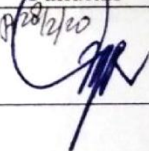
Form K-1

Kepada Yth : Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

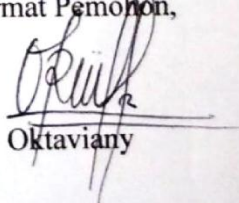
Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Oktaviany
NPM : 1602050078
Pro. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 135 SKS IPK = 3,64

Persetujuan Ket/Sekret, Prog. Studi	Judul Yang Diajukan	Disahkan oleh Dekan Fakultas
	An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script	
	A Pragmatic Analysis of Verbal Offer by Vendors in Pusat Pasar Medan	
	A Pragmatic Analysis of Imperative Sentence in Jurassic Park Movie Script	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 27 Februari 2020
Hormat Pemohon,


Oktaviany

Keterangan :
Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan



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FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Oktaviany
NPM : 1602050078
ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script

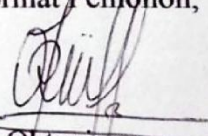
Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Resty Wahyuni,S.Pd.,M.Hum
Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

acc RF

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 17 April 2020
Hormat Pemohon,


Oktaviany

- Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
 - Untuk Ketua/Sekretaris Prodi
 - Untuk Mahasiswa yang bersangkutan



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Jl. Kapten Mukhtar Basri No.3 Telp.(061) 6619056 Medan 20238
Website : fkip.umsu.ac.id E-mail: fkip@umsu.ac.id**

Nomor : 747/II.3/UMSU-02/F/2020
Lamp. : ---
Hal : **Pengesahan Proposal dan Dosen Pembimbing**

Bismillahirrahmanirrahiim
Assalamu'alaikumWr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proposal skripsi dan Dosen Pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **Oktaviany**
N P M : 1602050078
Progam Studi : Pendidikan Bahasa Inggris
Judul Penelitian : An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script

.Pembimbing : **Resty Wahyuni,S.Pd.,M.Hum**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal skripsi dengan ketentuan sebagai berikut :

1. Penulisan berpedoman kepada ketentuan atau buku *Panduan Penulisan Skripsi* yang telah ditetapkan oleh Dekan
2. Proposal Skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Daluarsa tanggan : **02 Mei 2021**

Medan, 09 Ramadhan 1441 H

02 Mei 2020 M

Wassalam

Dekan



Dr. H. Elfrianto, S.Pd.,M.Pd.

Dibuat Rangkap 4 :

1. Fakultas (Dekan)
 2. Ketua Program Studi
 3. Dosen Pembimbing
 4. Mahasiswa yang bersangkutan
- (WAJIB MENGIKUTI SEMINAR)**



BERITA ACARA BIMBINGAN PROPOSAL

Nama : Oktaviany
NPM : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script

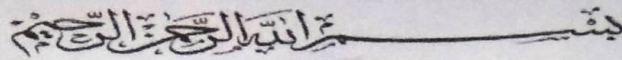
Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
08-04-2020	Chapter I - Background of study - Phenomenon of research Chapter II - Theoretical Framework	
27-04-2020	Chapter II - Relevance of Research - Conceptual Framework	
07-05-2020	The proposal is already completely revised and ready for seminar proposal	

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum

Medan, 10-Mei-2020
Dosen Pembimbing

Resty Wahyuni, S.Pd., M.Hum



BERITA ACARA SEMINAR PROPOSAL


Pada hari ini Jum'at Tanggal 15 Bulan Mei Tahun 2020 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Oktaviany
N P M : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script.


NO	MASUKAN / SARAN
JUDUL	Look around the notes given in the revised proposal
BAB I	Revise each point in the chapter accordingly with the comments given
BAB II	Revise the chapter II based on the order of point noted in the chapter
BAB III	The suggestions have been written in each point in the chapter, and please revise each of points based on the notes given
LAINNYA	
KESIMPULAN	() Disetujui () Ditolak (✓) Disetujui Dengan Adanya Perbaikan

Medan, 15 Mei 2020

Dosen Pembahas

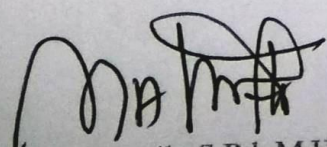

Pirman Ginting, S.Pd, M.Hum

Dosen Pembimbing

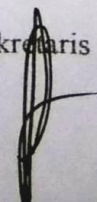

Resty Wahyuni, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua


Mahdra Saragih, S.Pd, M.Hum

Sekretaris


Pirman Ginting, S.Pd, M.Hum



SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Oktaviany
NPM : 1602050078
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Jum'at
Tanggal : 15 Mei 2020

Dengan Judul Proposal

: An Analysis of Lexical and Grammatical Cohesion in
The Lion King Movie Script

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, smoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahteralah kita semuanya. Amin

Dikeluarkan di : Medan
Pada Tanggal : 15 Mei 2020

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama : Oktaviany
N P M : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Lexical and Grammatical Cohesion in *The Lion King Movie*
Script

Pada hari Jum'at bulan Mei tahun 2020 sudah layak menjadi proposal skripsi

Medan, 15 Mei 2020

Disetujui oleh :

Dosen Pembahas

Pirman Ginting, S.Pd, M.Hum

Dosen Pembimbing

Resty Wahyuni, S.Pd, M.Hum

Diketahui oleh
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
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Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : Permohonan Perubahan Judul Skripsi

Bismillahirrahmaanirrahim
Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Oktaviany
NPM : 1602050078
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Judul Pertama :

An Analysis of Lexical and Grammatical Cohesion in The Lion King Movie Script

Menjadi :

Lexical and Grammatical Cohesion in *The Lion King* Movie Script

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 12 Juni 2020

Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd.,M.Hum

Hormat Pemohon

Oktaviany

Dosen Pembahas

Pirman Ginting, S.Pd.,M.Hum

Dosen Pembimbing

Resty Wahyuni, S.Pd.,M.Hum

SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Saya yang bertandatangan dibawah ini :

Nama : Oktaviany
N P M : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Lexical and Grammatical Cohesion in *The Lion King* Movie Script

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong plagiat
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Oktober 2020
Hormat saya
Yang membuat pernyataan,



Oktaviany

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



UMSU

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Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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Nomor : 920/II.3/UMSU-02/F2020
Lamp. : --
Hal : Mohon Izin Riset

Medan, 20 Syawal 1441 H
12 Juni 2020 M

Kepada Yth.:
Bapak/Ibu **Kepala Perpustakaan UMSU**
Di
Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

N a m a : **Oktaviany**
NPM : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Lexical and Grammatical Cohesion in *The Lion King Movie Script*

Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.
Wassalamu'alikum Warahmatullahi Barakatuh

Dekan

Dr. H. Elfrianto S.Pd., M.Pd.
NIDN : 0115057302

Tembusan :
- Peringgal



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
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SURAT KETERANGAN

Nomor: 1668/KET/II.9-AU/UMSU-P/M/2020

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Oktaviany
NPM : 1602050078
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

"Lexical and Grammatical Cohesion in The Lion King Movie Script "

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 27 Muharram 1442 H
15 September 2020 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd







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BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
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N P M : 1602050078
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Lexical and Grammatical Cohesion in *The Lion King Movie* Script


Tanggal	Materi Bimbingan Skripsi	Paraf	Keterangan
8 Agustus 2020	The data		
25 Agustus 2020	Data analysis		
1 September 2020	Findings and discussion		
7 September 2020	Acc to have green table		

Medan, September 2020

Diketahui oleh :
Ketua Program Studi


Mandra Saragih, S.Pd, M.Hum

Dosen Pembimbing


Resty Wahyuni, S.Pd.,M.Hum

CURRICULUM VITAE

IDENTITY

1. Name : Oktaviany
2. Place/Date of Birth : Helvetia, October 24th 1998
3. Register Number : 1602050078
4. Sex : Female
5. Religion : Moslem
6. Marital Status : Single
7. Address : Dusun VI Jl. Mesjid, Kel. Helvetia,
Kec. Labuhan Deli
8. Hobby : Listening Music and Watching Movie
9. Parents :
 - a. Father's Name : Bakhtiar Lubis
 - b. Mother's Name : Pariyem
 - c. Parents' Address : Dusun VI Jl. Mesjid, Kel. Helvetia,
Kec.Labuhan Deli

EDUCATION

1. Elementary School at SD Negeri 105297 (2004-2010)
2. Junior High School at SMP Negeri 1 Labuhan Deli (2010-2013)
3. Senior High School at SMA Negeri 3 Medan (2013-2016)
4. English Department Student of UMSU In Faculty of Teacher Training and
Education (2016-2020)