

**SUBSTITUTION AND ELLIPSIS AS COHESIVE DEVICES IN
THE LITTLE PRINCE MOVIE**

SKRIPSI

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ABSTRACT

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This study deals with substitution and ellipsis in *The Little Prince* movie. The objectives of this study are to find out the types and the dominant type of substitution and ellipsis in the movie, also to describe how the dominant type of substitution and ellipsis contributes to the dialogues coherences in the movie. There are 67 scenes in the movie and 49 of them with 256 utterances that contain of substitution and ellipsis were taken as the data. This study is a descriptive qualitative-quantitative study. The data was collected by watching the movie, reading the dialogue, transcribing the data and underlining the chosen dialogues. After analyzing the data, 6 types of substitution and ellipsis were found in the dialogues of *The Little Prince* movie. They are nominal substitution (4.3%), verbal substitution (5.9%), clausal substitution (3.1%), nominal ellipsis (25.8%), verbal ellipsis (17.6%), and clausal ellipsis (43.3%). The most dominant type of substitution and ellipsis is clausal ellipsis. Clausal ellipsis as cohesive device contributes the coherence of *The Little Prince* dialogues in two ways, semantic presupposition approach which is based on its role as cohesive device that was presupposed anaphorically, and pragmatic presupposition approach by looking the context in which the dialogues occurs.

Keywords: discourse, coherence, cohesion, ellipsis, substitution, presupposition

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CHAPTER I

INTRODUCTION

A. The Background of the Study

A text is representative of idea which expressed through many ways. They can be the form of talking or writing, listening or reading. Text can be meant as what listeners and readers engage with and interpret (Halliday and Matthiessen, 2014:3). It is not only about grammatical unit like clause or sentence but also semantic unit that creates meaning. The meaning can be interpreted if only the text is unified. The text can be called as unity if the sentences in the text have relatedness and connectedness one another which called as cohesion.

Texts must have a certain structure that depends on factors quite different from those required in the structure of a single sentence. Some of those factors are described in terms of cohesion, or the ties and connections that exist within texts (Yule, 2010:143). In English, there are mechanisms or devices which indicate the cohesiveness within a text. They are divided into two main categories, grammatical devices and lexical devices. The grammatical cohesive devices, substitution and ellipsis, will be discussed in this research to find the cohesiveness.

It has been said by Vujevic (2012) that in spoken and written English, ellipsis and substitution are used as linguistic mechanisms which help specific linguistic structures to be expressed more economically, at the same time maintaining their clarity and comprehensiveness. Substitution and ellipsis can be meant to use alternative words, phrases and clauses or even omit some parts of the

sentences to express their idea without fading the intended meaning. The intention of using those cohesive devices is to avoid unnecessary repetitions so that make the conversation and writing briefer yet clear. But in fact, readers or listeners especially who are still learners often fail to understand something they read and hear that has substitutions and ellipsis in it. Based on researcher's experience when she studied Discourse Analysis in her class, students also had difficulty in understanding the subject about substitution and ellipsis.

That is why the use of substitution and ellipsis in writing and speaking can cause considerable confusion for students as non-native speaker, especially when they were listening to the proficient speakers of English. Also, they tended to mix up substitution and ellipsis and won't be able to distinguish them. Moreover, they even misunderstood substitution as another cohesive device, reference. As the cause of this lack of awareness, they fail to draw the relatedness and cohesiveness between sentence and the previous one. It can decrease their understanding toward the conversation because they have no idea about context of a text that had been said or unsaid and background knowledge of it. To solve the problems which often occur when students study substitution and ellipsis, the researcher thinks it is good studying through spoken text in movie in order to gain understanding about them.

As the reasons mentioned above, *The Little Prince* movie was used as the object in analyzing substitution and ellipsis as cohesive devices. The researcher chose this movie which was released in 2015, because she found this movie contains natural conversation in it which may have a lot of sentences that grammatically lacking in the dialogue of the movie and words that are unusually

used in daily conversation that make them hard to understand. Also, it was an adaptation of the most beloved children story by French author named Antoine de Saint-Exupery in 1943. His book was one of the biggest best sellers in history and has been translated into more than 250 languages. Moreover, the movie was directed by Kung Fu Panda director, Mark Osborne. In developing the script of the movie, the director and the screenwriter relied on the first English translation by Katherine Woods published in 1943 and chose words in English that could capture the soul of the book. That can be meant that this movie will consist of variety of spoken forms that indicate the cohesiveness which was why the researcher was interested in analyzing substitution and ellipsis as cohesive devices in *The Little Prince* Movie.

B. The Identification of the Problems

Based on the background of the study, the problems are identified as the following.

1. The students felt confused when they read or heard text that contains substitution and ellipsis.
2. The students had difficulty to distinguish substitution and ellipsis.
3. The students often misunderstood substitution as reference.
4. There were a lot of sentences that grammatically lacking in the movie.
5. The movie contained words that can be hardly understood.

C. The Scope and Limitations

The scope of this study was grammatical cohesive devices in discourse analysis. The research was limited to substitution and ellipsis as cohesive devices in *The Little Prince* movie.

D. The Formulation of the Problems

The problems of the research are formulated as the following.

1. What types of substitution and ellipsis in the dialogues which are found in *The Little Prince* movie?
2. What is the most dominant type of substitution and ellipsis which are found in *The Little Prince* movie?
3. How does the dominant type of substitution and ellipsis contribute to the coherence of dialogues in *The Little Prince* movie?

E. The Objectives of the Study

The objectives of this study are as follows

1. to find out the types of substitution and ellipsis in the dialogues in *The Little Prince* movie
2. to find out the most dominant type of substitution and ellipsis which are found in *The Little Prince* movie
3. to describe how dominant type of substitution and ellipsis contribute in the coherences dialogues in *The Little Prince* movie.

F. The Significances of the Study

This study has both theoretical and practical significances.

1. Theoretically, the result of this study was hoped to give theoretical information about substitution and ellipsis as cohesive devices in *The Little Prince* movie.
2. Practically, the result of the present study were useful for
 - a. students to enrich their knowledge about grammatical cohesive devices especially substitution and ellipsis in *The Little Prince* movie.
 - b. teachers to help them making new strategy in teaching literature.
 - c. other researchers to provide them a new reference for the next related research.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

This sub chapter presents the theoretical frames related to the research problems such as description of discourse analysis, concept of cohesion, synopsis of *The Little Prince* movie and biography of Antoine de Saint-Exupéry.

1. Description of Discourse Analysis

Discourse analysis became an idea in 1970s which was the continuity of formal grammar that had been developed before. It showed that discourse can be related in many aspects such as language use, linguistic variation, speech acts, conversation, other dialogues, text structures, communicative events, and their cognitive and social contexts. Since then, a variety of approaches to new cross-discipline of discourse analysis began to develop and had been related to other disciplines like semiotics, psycholinguistics, sociolinguistics, and pragmatics. That is why discourse analysis is not both new and old study, because it is actually a developed study from the previous one.

Discourse analysis is a study of analyzing a text based on its context. It is not about analyzing sentences in their formal and normative rules but explaining how the sentences can be united to make a text and used naturally in real situation. Just as mentioned by Gee and Handford (2012:2) Discourse Analysis can undertake one or both of two tasks, one related to utterances-type (general) meaning and one related to situated meaning. In order to get a good interpretation

of the text or discourse, context is needed to understand the meaning. For example, there are two sentences put together as a single discourse that means it only can be interpreted as a whole, not separately. Imagine there are two independent signs in swimming pool "Please use the toilet, not the pool," says one. The other announces, "Pool for members only." If you regard each sign independently, they seem quite reasonable. But taking them together as a single discourse makes you go back and revise your interpretation of the first sentence after you've read the second (example taken from linguisticsociety.org). Indeed, context plays a great role to affect the meaning of a text.

Before we move to the next discussion, the researcher wants to state that there will be plenty of using the term text instead of discourse in this discussion. Despite the two terms can be used as synonyms, a text is also can be a part of discourse. That makes discourse boarder than text. Also, this research will use the major theory of cohesion concept of Halliday and Hasan which taken from various sources and considered as a text analysis system to evaluating the text coherence. So, for specifically using, the researcher decides to use the term text for the further discussion.

2. Concept of Cohesion

This discussion presents some points that represent the concept of cohesion. They are text and texture, cohesion, grammatical cohesion that consists of reference, substitution, ellipsis and conjunction; and also brief explanation about another cohesive device, lexical cohesion.

2.1 Text and Texture

According to Halliday and Hasan (in Eggins, 2004:23), the word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. It can be proverb, plays, prose or verse, dialogue or monologue, novel and even a single sign on the street like traffic lights. That indicates that the length or size is not important for a text as long as the meaning behind it has been understood well by the text receiver. Something can be called as a text if it has a unity as a whole. In other word, it needs to have the cohesiveness and coherence.

Texture is simply the quality of being a text, rather than a set of unconnected bits of language such as one might find in a collection of independent sentences used as exercises in a language textbook (Bloor and Bloor, 2004:84). This is the characteristic of a text that distinguishes it from something that is not a text. It links the sentences and the paragraph in the text which makes them textually make sense. Otherwise, if a text has no texture, it will not be linked together although the sentences in it separately or independently make sense.

Coherence is also used for the term texture. It is also defined as the characteristics of text. The coherence of a text derives from the coherence of the social environment in which it is produced, or which it projects; it is realized by semiotic means (Gee and Handford, 2012:36). It provides the meaning of the text related to social context in which the text occurs. In order to understand texts precisely whether they are spoken or written, it is important to look at the situation and the aspect in which texts are being spoken or written. It can be said

as Halliday and Hasan stated in Wang and Gou (2014) that a text is coherent which must satisfy two conditions: one is a text must be consistent with context in which it is created, the other is a text must have cohesion, that is, all parts in a text must be connected by cohesive devices.

For example, if we find the following instructions in the cooking book: *Wash and core six cooking apples. Put them into a fireproof dish.* It is clear that *them* in the second sentence refers back to the *six cooking apples* of the first sentence. This anaphoric function of *them* gives cohesion to the two sentences, so that we interpret them as a whole; the two sentences together constitute a text. So it is the texture or the coherence which make these two sentences a text.

The coherence of discourse actually relies on the underlying meaning connectivity, not the explicit presence of cohesive markers. And the realization of discourse coherence does not necessarily resort to the cohesion although cohesion is usually the feature and effective device employed by a coherent discourse. Discourse coherence is not guaranteed simply by linguistic devices, but the underlying meaning relations of sentences that consisting of discourse (Zhang and Chen, 2015). Presupposition, indeed, contributes a lot to the underlying connectivity of discourse.

2.2 Presupposition

Presupposition is perceived by addresser that is known by the addressee. As Halliday and Hasan stated in Zhang and Chen (2015) presupposition is called given information. In this case, both of addresser and addressee share the equal background knowledge of the text that is conveyed. In a discourse, not all the

information is of equal importance. The topic-related information should be highlighted and conveyed through assertion, while less important information is backgrounded through presuppositions. Hence, the economy and the effectiveness of communication are achieved.

In general, there are two approaches of presupposition that are believed to contribute a lot to discourse coherence. The first approach is semantic presupposition. This approach deals with certain content of lexicon and grammatical features. It also treats presupposition as being stable, linguistic-related and context-independent. In contrast, pragmatic presupposition involved in encyclopedic knowledge, social constructed knowledge and also cultural knowledge of a discourse to achieve coherence. The background information of a text or discourse can be seen through context dependent knowledge. So, the underlying connectivity of discourse is conducted with pragmatic presupposition.

2.3 Cohesion

As Halliday and Hasan said (in Eggins, 2004:28), the concept of cohesion is a semantic one. It refers to relations of meaning that exist within the text and that define it as a text. It helps us to examine a text whether it is textual or not. A sign of the existence of cohesion in a text is if the interpretation of a sentence depends on the other sentence. The one presupposes the other, in the sense that it cannot be separated in order to understand the meaning.

One term that cannot be left out in referring a single cohesive item is called tie. The ties are in operation simultaneously, working together with the thematic and information structure of the text (Bloor and Bloor, 2004:93). Indeed,

cohesion is a part of the system of a language. There are different kinds of cohesion ties, reference, ellipsis and substitution, conjunction and lexical cohesion. Take a look at this following example:

Time flies...

You can't, they fly too quickly.

The first sentence is actually a complete sentence, and the humor lies in the misinterpretation that is required if the presupposition from the second sentence is to be satisfied. Here, incidentally, the cohesion is expressed in no less than three ties: the elliptical from *you can't*, the reference item *they* and the lexical repetition *fly*.

2.4 Grammatical Cohesion

Grammatical cohesion can be interpreted as the way that grammatical features are unified together across sentence boundaries to make a text. Many Linguists classify grammatical cohesion into reference, substitution, ellipsis and conjunction. These are following explanations of them according to Halliday and Hasan (1976) theory that cited from various sources (Tsareva, 2010; Bloor and Bloor, 2004; Halliday and Matthiessen, 2014; and Eggins, 2004).

2.4.1 Reference

Reference can be cohesive when two or more expressions in the text refer to the same person, thing or idea (Bloor and Bloor 2004:93). In order to get proper interpretation we have to look at inside and outside of the text. Reference is divided into exophoric and endophoric references. This is because when we refer to a given item, we expect the reader to interpret it by either looking forward,

backward and outward. Exophoric involves exercises that require the reader to look out of the text in order to interpret the referent. The reader has to look beyond or out of the text or context of situation with a shared world between the reader and the writer. For example:

That must have cost a lot of money

In this example we have to look out of the situation to retrieve the meaning of the sentences. Endophoric reference refers to the textual interpretation. Endophoric reference has two classes, anaphoric reference which is all kinds of activities which involve looking back in texts to find the referent, whereas cataphoric reference looks forward for their interpretation. Take a look at these examples:

(1) *To see how it works, type VER and press ENTER. You will see this on your screen: MS-DOS Version 6.00* (Bloor and Bloor, 2004:94).

(2) *There was once a velveteen rabbit. He was fat and bunched, his coat was spotted brown and white, and his ears were lined with pink sateen* (Halliday and Matthiessen, 2014:551)

This, in example (1), forms a cohesive tie with the message *MS-DOS Version 6.00*. In this case of cataphoric reference, the reader does not fully understand the sense of *this* until he or she has read on to the next line in the text. In the example (2) above, the reference items *he* and *his* presume the identity of the rabbit by pointing backwards to the preceding text. This is typical anaphoric references of many types of discourse, the identity that is presumed can be recovered from the preceding text.

In term of grammatical relation, there are three types of references, personal reference, demonstrative reference, and comparative reference. Personal reference is dependent on the use of personal pronoun as a head or modifier in nominal group of sentence. Demonstrative reference is dependent on the use of determiners (*this, these, that* and *those*) and adverbs (*here, now, then, there*), and comparative reference uses adjectives like *same, other, identical, better, more* or their adverbial counterparts *identically, similarly, less*, and so on, to make links with previous sentence.

2.4.2 Substitution

Substitution, in contrary to the reference, is a relation in syntax rather than meaning. It is a grammatical relation used to avoid unnecessary and intrusive repetition of a lexical item by drawing on the grammatical recourses of the language to replace the item (Bloor and Bloor, 2004:95). Substitution takes place when one feature in a text replaces a previous word or expression, for example: *I left my pen at home, do you have one?* In this example, *one* is replaced or substitution for *pen*.

It is important to mention that substitution and reference are different in what and where they operate, thus substitution is concerned with relations related with wording. Whereas reference is concerned with relations related with meaning. Substitution is a way to avoid repetition in the text itself; however, reference needs to retrieve its meaning from the situational textual occurrence. The main difference between reference and substitution is that, as we have explained, in the case of referential cohesion, the tie exists between two or more

references to the same concept (Bloor and Bloor, 2004:95). There are three different types of substitution as a grammatical cohesive device of text. They introduce three types of substitution: nominal, verbal and clausal as follows.

2.4.2.1 Nominal Substitution

Nominal substitution includes *one/ones*. The substitute *one/ones* is the marker of grammatical relation, it presupposes a particular noun, typically one that is to be found in the preceding text. The substitute *one/ones* function as the head of a nominal group and can substitute only for an item which is head of nominal group. Nominal substitution is always accompanied by some modifying element which functions as defining word or clause in the particular context.

Bellow is example of nominal substitution:

There are some new tennis balls in the bag .These ones have lost their bounce

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

The nominal substitute *same* is typically accompanied by *the*. The nominal substitute *same* presupposes the item that is non-human. *Same* can substitute for a fact; it can be combined with the verb *do* and substitute for the process; it can occur as attribute and substitute a noun or an adjective:

Winter is always so damp. – The same is often true of summer.

They all started shouting. So I did the same.

John sounded rather regretful. – Yes, Mary sounded the same.

The difference between the substitutes *the same* and *one(s)* is that the same functions as a lexical item to carry the information focus.

2.4.2.2 Verbal Substitution

Halliday and Hasan discuss the use of the verbal substitute *do* in terms of differences between British and American English. They note that this substitute is used more often in British English, and it occurs more in speech than in writing. One considerable difference between the two varieties concerns such lexical verbs as *be*, *have* in the sense of possess, and also verbs of the *seem* class. The verbal substitute *do* does not substitute for *be* and *have* in British English. American speakers can substitute *had* by *did*, and they would choose the elliptical form in case of verbs of the *seem* class. The choice of this form, when there is no substitution but omission, depends on the structure of the verbal group in the presupposing clause. Both national varieties would use the regular substitution if there is one word in that verbal group, and American speakers would not substitute the lexical verb if the verbal group in the presupposing clause has more than one word:

Does John sing? – No, but Mary does.

John is smoking more now than he used to. (do is omitted in used to do)

The main role of the verbal substitute *do* is to replace the verb and thus to provide continuity in the environment of contrast, that the relevant item is to be recovered from elsewhere. Like the nominal substitute one, the verbal counter *do* should be distinguished from other non-cohesive forms: full verb, auxiliary, verbal operator *do* or ellipsis:

He has done the job.

I don't like this cake.

Does she sing? Yes, she does. (does is the elliptical substitute for does sing)

2.4.2.3 Clausal Substitution

The third type of substitution is clausal. It may extend over more than the head of the substituted item, and it involves the presupposing of a whole clause.

The substitutes *so* and *not* are used in clausal substitution:

Are you feeling better? I think so.

Did he stand up to be counted in the old days? I think not.

Halliday and Hasan describe three environments in which clausal substitution takes place. These are reported clauses, condition and modality:

'...if you've seen them so often, of course you know what they're like.' *I believe so', said Alice.*

Everyone seems to think he's guilty. If so, no doubt he'll offer to resign.

'May I give you a slice?' she said, taking up the knife and fork, and looking from one Queen to the other. 'Certainly not,' the Red Queen said,

In the first example, *so* substitutes for *I know what they are like*. What is essential for substitution of reported clauses is that they are always declarative. In second example, *so* follows *if* and substitutes for the conditional clause *if he is guilty*. And in the last sentence, *not* occurs as a substitute for the clause expressing modality. The clausal substitute follows a modal adverb *certainly* that is used to express the speaker's assessment of some right or duty.

What makes a difference between the three types of substitution is that unlike the first two types, nominal and verbal, clausal substitution cannot be used to substitute a clause that functions independently. Clausal substitution is used to display the clause as a repetition in a contrastive context in which it is dependent

on a report, a condition or an opinion. What unites all the three types is that substitution is a textual relation where the primary meaning is anaphoric.

2.4.3 Ellipsis

Many scholars base their descriptions of ellipsis on the study of Halliday and Hasan who define it as substitution by zero. The basic difference between the two types of cohesion is that in ellipsis there is nothing to be inserted into the structural slot of the missing information. For example:

Whose is this hat? – It's mine.

In the example above, a deictic element *mine* presupposes an item expressing a thing – *hat*. There are three types of ellipsis as the following table:

Table 2.1
Types of Ellipsis

Nominal ellipsis	Verbal ellipsis	Clausal ellipsis
<i>My kids play an awful lot of sport. Both (x) are incredibly energetic</i>	<i>A: Have you been working? B: Yes, I have (x).</i>	<i>A: Why'd you only set three places? Paul's staying for dinner, isn't he? B: Is he? He didn't tell me (x).</i>

2.4.3.1 Nominal Ellipsis

Nominal ellipsis occurs within the nominal group where the function of the omitted head is taken by some modifying element. Such elements are deictic (determiners), numerative (numerals or other qualifiers), epithets (adjectives) and classifiers (nouns). Deictic and numerative elements function more often as head than the other elements. For example, the numerative *four* below does not function as modifier, but is upgraded to function as head:

Four other Oysters followed them, and yet another four.

Thus, the second clause is cohesive because it presupposes the previous one that is not elliptical. The presupposed items in elliptical clauses can be restored anaphorically and always replaced by a full nominal group. The role of nominal ellipsis is to upgrade a word functioning as deictic, numerative, epithet or classifier from the status of modifier to the status of head. What is always presupposed in ellipsis is the thing. There may be several other elements in the presupposed group that do not occur in the elliptical one. The range of possible presuppositions is dependent on the structure of the nominal group, and therefore only those items can be presupposed that can follow the element acting as head in the elliptical group:

Here are my two white silk scarves.

- (a) *Where are yours?* (*your* (deictic) *two/ white/ silk/ scarves*)
- (b) *I used to have three.* (*three* (numerative) *white/ silk/ scarves*)
- (c) *Can you see any black?* (*black* (epithet) *silk/ scarves*)
- (d) *Or would you prefer the cotton?* (*the cotton* (classifier) *scarves*)

In the example above, it is shown that the thing *scarves* is presupposed by all the modifying elements that function as head in the elliptical nominal group. It is only a deictic modifier in nominal ellipsis that can presuppose a full nominal group in a non-elliptical clause. Nominal ellipsis can be classified according to the modifying elements that can function as head in the elliptical nominal group. Deictic and numerative elements are the most characteristic instances of nominal ellipsis.

Table 2.2
Deictic Elements in Nominal Ellipsis

Deictic Proper		Post-deictic
<i>Specific deictics</i>	<i>Non -specific deictics</i>	<i>Adjectives:</i> Same, other(s), different, identical, usual, regular, certain, odd, famous, well- known, typical, obvious
<i>Possessives:</i> <i>-nominals:</i> Smith's, my father's, etc. <i>-pro nominals:</i> my, your, etc.; mine, yours, hers, etc.	All, both, each, any, either, neither, some	
<i>Demonstratives:</i> this, that, these, those, which		

All of the deictic words presented in table 2.2 occur as head of an elliptical nominal group. In case of pro-nominal possessives, such items as *hers*, *yours* and others presuppose both a possessor (by means of reference) and a thing possessed (by means of ellipsis). Non-specific deictics *either*, *neither*, *both* presuppose two sets, and *each* can presuppose two or more. Post-deictic elements differ from adjectives in their functions as epithet in a way that they combine with determiners and may be followed by a numerative:

The identical three questions (deictic) – *three identical questions* (epithet)

The obvious first place to stop (deictic) – *the first obvious place to stop*

(epithet) *A different three people* (deictic) – *three different people* (epithet)

The elliptical use of deictic elements presents a major source of cohesion in English texts. These elements are used to link the presupposed item to its verbal and situational context. Numerative elements in the nominal group are classified according to the three subcategories: ordinal, cardinal numerals and quantifying words as explained in this following table.

Table 2.3
Numerative Elements in Nominal Ellipsis

Ordinal	Cardinal	Indefinite quantifiers
First, next, last, second, third, fourth, etc.	The three, these three, any three, all three; the usual three, the same three, etc.	Much, many, more, most, few, several, a little, lots, a bit, hundreds, etc.
<i>-Have some more <u>tea</u>.</i> <i>-No, thanks; that was my <u>third</u>. (third (cup of) tea)</i>	<i>Smith was the first <u>person</u> to leave. I was the <u>second</u>. (the second person)</i>	<i>-Can all <u>cats</u> climb trees?</i> <i>-They all can; and <u>most</u> do. (most cats)</i>

In table 2.3, the examples illustrate the use of numerative elements in the nominal group. Ordinal numerals are generally preceded by *the* or a deictic pronominal possessive. Cardinal numerals may be preceded by any deictic elements that are appropriate in number, and by post-deictic adjectives. The noun that is presupposed by ordinals and cardinals may be singular or plural, but it cannot be a mass noun. For example, in table 2.3, *tea* is interpreted as *a cup of tea*.

2.4.3.2 Verbal Ellipsis

Verbal ellipsis occurs within the verbal group whose structure does not fully express its systemic features. The verbal group is generally presented by one lexical element – the lexical verb, and other systemic features: finiteness, polarity, voice and tense. To understand whether a verbal group is elliptical or not, it is necessary to find any omitted features that can be recovered by presupposition:

What have you been doing? – Swimming.

In the example above, what is omitted is *I have been swimming*. It is only the lexical verb *swim* that is found in the elliptical verbal group. The elliptical form *swimming* has various systemic features that are not found in the verbal structure. Among these features are finite, indicative, non-modal; positive; active; present perfect progressive.

There are two distinguished types of verbal ellipsis: lexical and operator ellipsis. They are illustrated in table 2.4.

Table 2.4
Verbal ellipsis

Lexical ellipsis	Operator Ellipsis (modal and temporal operators)
<i>Is he <u>complaining</u>? – He may be; I don't care</i> <i>Mary <u>didn't know</u>, did she?</i>	<i>Has she <u>been crying</u>? – No, laughing.</i> <i>What <u>must I do</u> next? – Play your highest card</i>

The difference between the two types of verbal ellipsis is that in lexical ellipsis the lexical verb is omitted from the verbal group, whereas operator ellipsis involves the omission of operators. Moreover, operator ellipsis does not include the subject. It must be presupposed. Operator ellipsis is characteristic of responses which are closely tied to a preceding question or statement, and which have the specific function of supplying, confirming or repudiating a lexical verb. Lexical ellipsis can be clearly exemplified by question tags. The initial operator is always presented, and other elements preceding the lexical verb may be omitted.

The two types of verbal ellipsis can also differ in terms of the systemic features of the verbal group: polarity, finiteness, voice and tense. The initial element of the verbal structure carries the expression of polarity. In lexical ellipsis, this element cannot be omitted, and therefore polarity is always

expressed. Negative polarity can be expressed by the negative *not* or by negative adverbs (*never, hardly, hardly ever*). In operator ellipsis, there can be a change of polarity. It is resulted in the restriction of operator ellipsis to be often used in responses in which polarity cannot be presupposed.

As with polarity, finiteness is always expressed in the first word in the verbal group. In lexical ellipsis, a verbal group is always finite or non-finite, whereas in operator ellipsis, the choice between finite and non-finite forms cannot be expressed. Finiteness and modality in a verbal group with operator ellipsis is always carried over from the presupposed group.

A verbal group can be active or passive. In the former, there is absence of some form of *be* or *get* before a lexical verb in the passive participle form. A passive verbal group displays both these features. In both types of verbal ellipsis, the voice selection must be presupposed. If the verbal group is elliptical in the presupposing clause, the voice selection cannot be repudiated.

Halliday and Hasan describe the tense system of the English verb as being complex. They note that several elements are needed to make the tense selection clear. In lexical ellipsis, a tense can be fully explicit. In case of compound tense, an unchanged form of the lexical verb can be carried over from the presupposed group. In operator ellipsis, the lexical verb is presented in the same form as it is in the presupposed verbal group. The rest of the elements belonging to the tense selection can be totally presupposed.

2.4.3.3 Clausal Ellipsis

Verbal ellipsis can also involve external ellipsis. This is the omission of other elements in the structure of the clause. There are four sub-types of clausal ellipsis (table 2.5) according to the structure of the clause in English and various speech functions it can express. These sub-types are propositional, modal, general and zero ellipsis as explained in this following table.

Table 2.5
Clausal ellipsis

Propositional	Modal	General	Zero
- <i>Who was going to plant a row of poplars in the park?</i> - <i>The Duke was.</i>	- <i>What was the Duke going to do?</i> - <i>Plant a row of poplars in the park.</i>	- <i>Are you coming?</i> - <i>Yes./No</i>	- <i>England won the cup.</i> - <i>Who told you?</i>
omission of the complement and the adjunct + lexical Ellipsis	omission of the subject and the finite operator + operator ellipsis	all elements but one omitted	entire clause omitted

In table 2.5, the first two sub-types of clausal ellipsis are defined according to a two-part structure of the English clause. It consists of modal element (subject and the finite element in the verbal group) and propositional element (the rest of the verbal group, complements and adjuncts). Modal ellipsis typically occurs in response to WH-questions where the choice of mood is not expressed in the clause. On the contrary, propositional ellipsis occurs in the clause where both mood and polarity are expressed. What also follows from table 2.5 is that lexical ellipsis implies propositional ellipsis, whereas operator ellipsis implies the modal one.

2.4.4 Conjunction

Conjunction is achieved to have grammatical cohesion in texts which show the relationship between sentences. They are different from other cohesive ties that they reach the meaning by using other features in the discourse. According to Halliday and Hasan (in Bloor and Bloor 2004:98), there are four types of conjunction; they are additive, adversative, causal, and temporal.

2.5 Lexical Cohesion

In text, lexical cohesion is the result of chains of related words that contribute to the continuity of lexical meaning. These lexical chains are a direct result of units of text being about the same thing, and finding text structure involves finding units of text that are about the same thing. Lexical cohesion takes advantage of the patterns inherent in the organization of lexis. Lexis is organized into a network of lexical relations such as the ‘kind of’ relations obtaining between *fish* and *salmon*, there is a cohesive link between *fish* and *salmon* precisely because they are related in the lexical system of English (Halliday and Matthiessen, 2014:570). More specifically, *lexical cohesion* can be achieved through one of these means below.

In the same book, lexical cohesion divide up *cohesion* into *paradigmatic* and *syntagmatic relations*. The paradigmatic relations are inherent in the organization of lexis as a resource, they can be interpreted in terms of elaboration and extension, two of the subtypes of expansion that are already familiar from the logicosemantic relations used in forming clause complexes and conjunctive relation. The types of paradigmatic relation are repetition, synonymy, hyponymy,

and meronymy. The syntagmatic relations hold between lexical items in a syntagm that tend to occur together, or collocate with one another. The only type of syntagmatic relation is collocation.

3. Synopsis of *The Little Prince* Movie

The story of this movie tell us about *The Little Girl* (Mackenzie Foy), who is being prepared by her mother (Rachel McAdams) for the very grown-up world, in which they live—only to be interrupted by her eccentric, kind hearted neighbor, *The Aviator* (Jeff Bridges). *The Aviator* introduces his new friend that is *The Little Girl* to an extraordinary world where anything is possible. It is a world that he himself was initiated into long ago by *The Little Prince* (newcomer Riley Osborne). Then here is *The Little Girl's* magical and emotional journey into the universe of *The Little Prince* begins. And it is where *The Little Girl* starts her journey to becoming a wonderful grown-up.

The Little Girl is involved to adventurous journey to find The Little Prince when the Aviator needs him. By that journey, she starts to learn that those who she loves are always there in her heart although they physically disappear from this world. She will always live that feeling deep in her heart. It is human connections that matter most, and that it is only with heart that one can see rightly; what is essential is invisible to the eye.

4. Biography of Antoine de Saint-Exupéry

First published in 1943, Antoine de Saint-Exupéry's *Le Petit Prince* (*The Little Prince*) has sold over 80 million copies worldwide. It is considered as the most famous work of Saint-Exupéry, the French aristocrat, writer poet and

pioneering aviator. The novella is both the most read and most translated French book, and was voted the best book of the 20th century in France. Translated into more than 250 languages and dialects (as well as Braille), it has become one of the bestselling books ever published.

Saint-Exupéry (29 June 1900 – 31 July 1944) was exiled to North America after the Outbreak of World War II, having been a successful commercial pilot before the war. He wrote three of his best known works, including *The Little Prince*, whilst in the USA, though he was in failing health and under great stress. Prior to *The Little Prince*, an earlier memoir by the author charted his aviation experiences in the Sahara Desert. It was those experiences which inspired him to write and illustrate *The Little Prince*. Among his other aviation related writings are *Southern Mail*, *Night Flight* and *Wind, Sand and Stars*.

The original story of the Little Prince follows him as he leaves his home planet and his friend, the Rose, to visit other asteroids inhabited by a series of flawed figures before arriving on Earth. That's where he meets the story's narrator, the Aviator. In the book's poignant conclusion, he decides to abandon his body and return to his home planet. Sadly, Saint Exupéry was not able to enjoy the success of the book's publication. Having returned to the war in 1943, he disappeared in 1944 while flying a reconnaissance mission for the Free French Forces over the Mediterranean. In 2004, the remains of his crashed plane were discovered, along with a bracelet belonging to the author, off the coast of Marseille.

B. Previous Related Studies

Numerous studies that are related to this research had been conducted before. One of them was conducted by I Wayan Paramartha (2013) with the research title *Substitution as Cohesive Device in the Dialogue of the Drama Pygmalion*. Halliday's and Hasan's theory was also applied in the research. The result of the research was found that there were three types of substitution which was clausal substitution as the dominant type that frequently occurred in the dialogue followed with verbal and nominal substitution. These three types will appear too in this current research with the exception that only the dominant type will be analyzed to see how it will contribute to the coherences of the dialogues. What makes this research different from the previous one is the researcher adds another cohesive device, ellipsis, as variable to be analyzed and as for the data source, the researcher use screen play of the movie instead of drama play.

The second study that is related to this research was conducted by Vera M. Vujević (2012) entitled *Ellipsis and Substitution as Cohesive Devices*. This study was not aimed to find the specific types of ellipsis and substitution, but it was to explain how they both worked in creating coherent within text. The result of this study was the illustration of using ellipsis and substitution in selected examples. The examples which were used as the data was in form written text from various newspapers. Halliday's and Hasan's theory was also applied in this research to illustrate the way of ellipsis and substitution link the text.

The last related research was *Epithet in The Movie Kung Fu Panda* which was conducted by Neni Sara Dalimunthe (2016). Epithet is an element of nominal ellipsis which is also included in this research. Her research was to find out the

types of epithet and the percentage of the dominant types. In contrast, this current research has boarder area to be analyzed, not only epithet, but also other types of ellipsis including nominal ellipsis, verbal ellipsis and clausal ellipsis. The data of the research was similar with the current one which is screenplay of the movie. Through this study, the researcher knows how to analyze the data which is derived from spoken text of the movie.

C. Conceptual Framework

In this study, the researcher chooses substitution and ellipsis as cohesive devices in *The Little Prince* movie as the focus of the study. Substitution is a grammatical relation that is used in the particular part of sentence to avoid unnecessary repetition. Meanwhile ellipsis is the omission of some elements of sentence without adding any replacement item to the missing information. Both of devices has the same intention which makes the information be expressed economically and still maintain the clarity and the comprehensiveness.

The Little Prince movie is selected as the source of data. This well made animation movie which was based on the story of *The Little Prince* by Antoine de Saint-Exupery in 1943. This movie is about the little girl who undertaken by her ambitious mother to enter a prestigious academy and how she befriends with the old aviator next door and her adventure in finding the little prince. This movie consists of interesting language expression considering it is actually the translation adaption from the original book which is in French

CHAPTER III

METHOD OF RESEARCH

A. Research Design

The descriptive qualitative-quantitative or mixed method was applied as the method in this research. It was because mixed methods research is an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks (Creswell, 2014:32). Quantitative method was applied in this research because one of the research problems seeks for dominant type that requires percentage which contains of numeral data. Then, descriptive qualitative method was also applied to exploring, describing, and understanding the data based on the theoretical framework. So, descriptive qualitative-quantitative method or mixed method was conducted to answer the research problems in this study that related to substitution and ellipsis as cohesive devices in *The Little Prince* movie.

B. The Source of Data

The data of this study was taken in the form of utterances in the dialogues produced by the characters in the screenplay of *The Little Prince* movie. The main characters in the movie are The Aviator, The Little Girl, and The Little Prince (Mr. Prince). The movie had 108 minutes duration and contained 67 scenes totally.

C. The Techniques for Collecting Data

The method used in collecting the data was library research. The data was identified based on the theory of cohesion in English by Halliday and Hasan. In collecting the data, there were some steps being used, they were

1. watching the movie and reading the dialogue in the movie
2. transcribing the data from the movie
3. choosing the dialogue that relevant to the problems
4. underlining the dialogues that are chosen as the data.

D. The Techniques for Analyzing Data

The data was analyzed quantitatively using percentage formula and qualitatively using the descriptive method. This technique gave explanation in a descriptive way. It meant that the analysis was presented in detailed description in accordance with the fact. There were some ways in collecting the data, they were

1. identifying the dialogues that contain substitution and ellipsis
2. classifying the dialogues based their types of substitution and ellipsis
3. determining the most dominant type of substitution and ellipsis by applying

this following formula

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

X : the percentage of the items

F : the frequency

N : the total number of items

4. describing how the most dominant type of substitution and ellipsis contributes to the dialogues coherent in the movie based on the theory of substitution and ellipsis.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of the research were collected from the script of *The Little Prince* Movie. The movie had 67 scenes of the total scenes which consisted of many dialogues. In collecting the data, there were 256 utterances in the movie's dialogues. They were identified into substitution and ellipsis based on Halliday's and Hasan's theory of cohesion in English. The data of the research can be seen in Data Analysis.

B. Data Analysis

In data analysis, the data which have been identified were classified into the categories of substitution and ellipsis. It was to seek the percentage of the dominant type of both of them. Then, the dominant type of substitution and ellipsis were be analyzed to describe how both of them contributed to the coherence of the dialogues in *The Little Prince* movie. It was to see how the dominant type of substitution and ellipsis as cohesive devices worked toward the coherence of the dialogues in the scenes. These following discussions presented substitution and ellipsis analysis in term of their types, the dominant type which was found and how it was used in the dialogues of the movie.

1. Types of Substitution and Ellipsis as Cohesive Devices in *The Little Prince* Movie

Based on the theory of cohesion by Halliday and Hasan, there are three types of each substitution and ellipsis. They are nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis and clausal ellipsis. All the types that mentioned above were found in the dialogues in *The Little Prince* movie. In the movie, the types of ellipsis were found more often than the types of substitution. The data of substitutions and ellipses that was spread in all scenes in *The Little Prince* movie can be seen in this following table 4.1

Table 4.1
Data Analysis of Types of Substitution and Ellipsis in *The Little Prince* Movie

No	Utterances	Types of Substitution and Ellipsis					
		Substitution			Ellipsis		
		NS	VS	CS	NE	VE	CS
1	...And then, <u>I did my first drawing.</u>		✓				
2	I showed my masterpiece to grown-ups and <u>asked</u> if the drawing frightened them.					✓	
3	<u>Frightened?</u> Why should anyone be frightened of a hat?						✓
4	<u>A real smile,</u> sweetie. Show your teeth. <u>Not too much.</u>						✓
5	Okay. <u>Now remember,</u> statistics tell us that if the panel is leaning toward acceptance, they will ask only one question.					✓	
6	<u>The big question.</u>						✓
7	<u>Yes, I am.</u> Three things make me Werth Academy Material...					✓	
8	<u>Go.</u>					✓	
9	We've reviewed your application. <u>Good.</u>						✓
10	<u>Don't be.</u> We'll just have to go to Plan B. Plan B is the new Plan A. We're moving forward! Neighborhood identified.					✓	
11	Check. <u>If by some miracle</u> we can find a house in the neighborhood here you are looking for, they may have to take care.						✓

12	If by some miracle we can find a house in the neighborhood here you are looking for, they may <u>have to take care</u> .				✓		
13	We <u>did</u> it! You're going to Werth Academy whether they worth you or not.		✓				
14	We did it! You're going to Werth Academy whether they're worth you or <u>not</u> .			✓			
15	<u>Our new home</u> . Check.						✓
16	Just keep reminding yourself that house made this house available, <u>and made</u> your future possible.					✓	
17	<u>Okay</u> . Gas?						✓
18	<u>You will be</u> by the end of the summer, because I design a plan. Right on time. I call it your life plan.				✓		
19	<u>Life plan?</u>						✓
20	Everything's here. Or <u>end of top to bottom, left to right</u> .				✓		
21	Everything! <u>Got it?</u> It's even got a chart for all your birthday gifts. Like your ninth birthday, coming up. Microscope. Perfect for the Werth Academy biology curriculum. It's already wrapped.					✓	
22	Everything! Got it? It's even got a chart for all your birthday gifts. Like your ninth birthday, coming up. Microscope. <u>Perfect</u> for the Werth Academy biology curriculum. It's already wrapped.						✓
23	And make it <u>all</u> balance out.				✓		
24	Only then do you realize how <u>much</u> can be accomplished. You will use those minutes, hours and days according to this.				✓		
25	Cause, let's face it, you're going to be all alone out there. <u>All alone</u> .						✓
26	So...We can't afford any more mistakes, like the interview, <u>Right?</u>						✓
27	<u>Okay</u> . Gas?						✓
28	<u>Anybody home?</u>					✓	
29	Fines <u>found out</u> and now Logan's in a panic. Fisher wants nothing to do with it..				✓		
30	<u>And make</u> it all balance out.					✓	
31	I was just... I was immersed in a game of				✓		

	<u>bridge. Do you play?</u>						
32	<u>Yes, I did.</u> I'm terribly, terribly sorry. I do believe I have caused extensive damage to the house next door. Handcuffs?		✓				
33	Yes, I did. I'm terribly, terribly sorry. I do believe I have caused extensive damage to the house next door. <u>Handcuffs?</u>						✓
34	I'd rather not.			✓			
35	Hold on. I know It's here, <u>somewhere.</u>						✓
36	<u>Found it.</u>					✓	
37	Sweetie, I'm home. I brought <u>Chinese.</u>				✓		
38	<u>From old man next door.</u> Actually, it was the police officer who "gave" them to me.						✓
39	<u>What?</u> What kind of a nut keeps an aeroplane and actually starts it, in his backyard? Honey, Are you sure you're okay?						✓
40	You see? That's the fox. <u>My fox.</u>				✓		
41	<u>Uuh-um.</u>						✓
42	I have to call the insurance. <u>Done it.</u>					✓	
43	<u>And file a police report.</u>					✓	
44	<u>Done.</u> In duplicate.		✓				
45	<u>Photo documentation?</u>						✓
46	<u>Inside and outside.</u> The lighting could have been better.						✓
47	<u>Forgotten.</u>						✓
48	<u>Not so small.</u> Look! He's gone to sleep.						✓
49	When a mystery is too over-powering, <u>one</u> dare not disobey.	✓					
50	Draw? I don't know how to draw.						✓
51	Draw? I don't know how to <u>draw.</u>				✓		
52	Done. <u>In duplicate.</u>						✓
53	And the second <u>one</u> , not to his liking either.	✓					
54	And the second one, <u>not to his liking either.</u>					✓	
55	Do not you <u>see?</u> that is not a sheep				✓		
56	And this <u>one</u> was... too old.	✓					
57	The sheep you ask for is <u>inside.</u>				✓		
58	Wait, little <u>one.</u> We can't just take off.	✓					
59	That is exactly the way I wanted it! Do you think this sheep will eat a great deal of grass? Because <u>where I live</u> everything				✓		

	is very small.						
60	You <u>did</u> this? All my drawings, all in order? This is so wonderful.		✓				
61	<u>I mean curious... Or interesting...</u> I guess I have some issues with some of the facts.						✓
62	You didn't like it? No, no, <u>I did</u> .		✓				
63	It's not very <u>good</u> .				✓		
64	What? <u>Be rude?</u> Sure, go ahead. What you got?					✓	
65	I think it's nice. I read the story, too, Attentively. And I found it quite <u>odd</u> .				✓		
66	<u>Odd?</u>						✓
67	I mean <u>curious... Or interesting...</u> I guess I have some issues with some of the facts.				✓		
68	<u>You have questions?</u>					✓	
69	I don't mean to be rude. <u>Can I?</u>						✓
70	What? Be rude? Sure, go ahead. What you got?						✓
71	What? Be rude? Sure, go ahead. <u>What you got?</u>				✓		
72	<u>Not a star, an asteroid, asteroid B-612.</u>						✓
73	But the fact that he wanted a sheep, that pretty much proves that he exists. <u>Don't you think?</u> Hold on, I'll just get to find you another drawing.						✓
74	<u>Collecting?</u> <u>Hoarding!</u> That's it, <u>hoarding</u> . I'm a hoarder, A bit of a hoarder.						✓
75	Collecting? <u>Hoarding!</u> That's it, <u>hoarding</u> . I'm a hoarder, <u>A bit of a hoarder</u>						✓
76	I'm fine, this happens sometimes. Give me a minute. The last time this happened, I was down here for three days. <u>Three days?</u>						✓
77	You did this? <u>All my drawings, all in order?</u> This is so wonderful.						✓
78	That's okay. That's why I always keep a sandwich in my pocket. <u>Want a bite?</u> Baloney.					✓	
79	I think I'm baloney intolerant. I think it's <u>baloney</u>				✓		
80	The Little Prince, he was very fond of sunsets. One day he saw 44 of them. <u>What?</u>						✓

81	His planet, it was so small, all he had to do was move his chair a few steps to see another <u>one</u> . But a small planet also had drawbacks.	✓					
82	He needed a sheep to eat the baobab. <u>Baobab?</u>						✓
83	Yeah. It's a very greedy tree. And every day, he toiled to stop them from turning up. For if you intervene too late... <u>Catastrophe.</u>						✓
84	I know you'll be miraculous. <u>I know you will.</u> How beautiful you are!					✓	
85	That's okay. That's why I always keep a sandwich in my pocket. Want a bite? <u>Baloney.</u>						✓
86	You're perfect. <u>Am I not?</u> I was born at the same moment as the sun.				✓		
87	He left her? <u>All alone?</u> But where did he go						✓
88	I suppose you wouldn't have a screen? And at night I want you to put me under a <u>glass</u> . A <u>glass globe</u> , now. My needs... My beauty... My screen...				✓		
89	I suppose you wouldn't have a screen? And at night I want you to put me under a <u>glass</u> . A <u>glass globe</u> , now. My needs... <u>My beauty... My screen...</u>						✓
90	He didn't know it at <u>the time</u> , but his leaving was just the first step on a journey back to her.						✓
91	He didn't know it at the time, but his leaving was just the first step on a journey back to her. <u>Really?</u>						✓
92	Really? <u>Yes.</u> Look at that, the stars are out.						✓
93	There are so <u>many</u> to look at. And on a good day, if I listen carefully, I can hear him laughing up there.				✓		
94	No! I got to go!				✓		
95	Your desk is a mess. Did you finish your study work for today? No, <u>not</u> exactly.			✓			
96	What have you been doing?				✓		

	I read a <u>lot...</u> And I made a friend.						
97	<u>A friend?</u> No. No, no, no. No. Maybe... Yes. Okay						✓
98	If you study hard and you stay completely on track with the plan, you can spend some time with your new friend. Next summer, on Thursdays, from 1:00 to 1:30. Okay? <u>Can't wait to meet her.</u>					✓	
99	<u>What?</u> Here's a subject. Approach.						✓
100	<u>What?</u> Here's a subject. <u>Approach.</u>					✓	
101	Sire, over what do you rule? <u>Over everything.</u>						✓
102	And the stars obey you? They certainly <u>do</u> . I do not permit insubordination.		✓				
103	You shall have your sunset. I shall command it. But I shall wait until conditions are favorable. When will that <u>be</u> ?				✓		
104	Well, that will <u>be</u> about... That will <u>be</u> this evening, about 20 minutes to 8:00.				✓		
105	What... It is a hat for salutes, actually.						✓
106	What... It is a hat for salutes, actually. <u>To raise when people acclaim me.</u> Clap your hands, yeah. Thank you.						✓
107	Thank you. <u>You see?</u> Do you really admire me very much?					✓	
108	Am I not the <u>handsomest, the best-dressed, the richest...</u> am I the most intelligent man on this planet?				✓		
109	Do me this kindness and... Admire me <u>just the same, please.</u>	✓					
110	But what good does that <u>do</u> you?		✓				
111	Wait a minute, why are you so short? Are you really old? What? No! I'm a child. Just like you're supposed to <u>be.</u>				✓		
112	And what good does it <u>do</u> you to be rich?		✓				
113	It makes it possible for me to buy more stars. <u>Plus anything else you can think of.</u>						✓
114	I've lived a great deal among grown-ups. I have seen them up close. And that hasn't much changed my opinion of them. <u>Yes.</u> I'm not so sure I want to grow up						✓

	any more.						
115	Growing up is not the problem. <u>Forgetting is.</u>					✓	
116	I definitely don't want to <u>forget.</u>				✓		
117	There you go, try that <u>one</u> on the left there.	✓					
118	We're going to have to amputate them. <u>What?</u>						✓
119	<u>Feels better</u> , right? Yes					✓	
120	Feels better, right? <u>Yes</u>						✓
121To me, you will be <u>unique</u> in all the world. And to you, I shall be <u>unique</u> in all the world.				✓		
122	<u>Catastrophe.</u> That's right. The Aviator drew all of these for you. He really needs you right now.						✓
123	My rose is just a common rose? But she told me she was the <u>only one</u> of her kind in the whole universe.	✓					
124	They won't be together anymore? <u>But they will.</u>					✓	
125	Hey. Hey. <u>You hungry?</u> I know a great place where we can get free pancakes on your birthday.					✓	
126	They don't know <u>that.</u>						✓
127	It's like flying a plane. Like <u>the one</u> you crashed?	✓					
128	Do you have a driver's license? <u>No</u>						✓
129	A learner's permit? <u>No</u>						✓
130	That's your version of my life, not <u>mine!</u> If you were ever around, you'd see that!				✓		
131	You're just like him now. <u>Too busy, always working.</u>						✓
132	<u>How long until</u> you completely disappear?						✓
133	That's sweet. <u>No</u> , I don't even remember who you are. I got you, didn't I?						✓
134	I don't even <u>remember.</u>						✓

135	Okay, enough of this <u>nonsense</u> .				✓		
136	We need a gap. I think I see <u>one</u> up ahead. Prepare for landing.	✓					
137	In the moonlight, <u>I looked at his pale forehead, his closed eyes, his locks of hair that trembled in the wind</u> , and I said to myself, "What I see here is nothing but a shell."						✓
138	What they are looking for could be found in a single rose, or a little water.						✓
139	No. <u>Listen</u> . I made a big mistake the other day. You can't come over here anymore.						✓
140	It's okay. This will be the last <u>time</u> .						✓
141	It's okay. This will be the last time. <u>What?</u>						✓
142	Come on. Let's get that plane running! If you managed to walk to the desert finding a well, then we can go <u>and find</u> the Little Prince. He'll be able to help us.					✓	
143	Wait, little one. We can't just <u>take off</u> .				✓		
144	No, no. I'm sorry, but when the moment does come for me to <u>leave</u> , I have to go alone.				✓		
145	But I won't be any trouble, and I won't take up much room in the plane. <u>I promise</u> . Don't go without me.						✓
146	Break's over. <u>See?</u> I'm working. Work, work, work. No need to report me.					✓	
147	A rose. A really beautiful <u>one</u> . Miraculous even. <u>One</u> that was unique in all the world	✓					
148	Did you shoot it? <u>No</u> , it disappeared among the stones.						✓
149	I, too, am going back home today. It is much farther. It is much <u>more difficult</u> . I am afraid.						✓
150	I, too, am going back home today. <u>It is much farther</u> . It is much more difficult. I am afraid.				✓		
151	You probably think this is a hat, but <u>it's not</u> .				✓		
152	You let him go? <u>Not</u> to the Snake!			✓			
153	But...But...You said he's up there, didn't you? <u>Back with his rose?</u>						✓
154	But you don't know <u>for sure?</u>						✓

155	This child needs your help. <u>Does she?</u> Here, we don't normally allow little dogs. But for you, we will make an exception, won't we? Delightful. Come in, come in!		✓				
156	I'm sorry. I'm so sorry for <u>what I said.</u>				✓		
157	But <u>you can't know for sure.</u> What if he's not back with his rose? What if he's all grown up and alone?						✓
158	The Little Prince will never <u>forget.</u>				✓		
159	He'll always be up there for us, <u>to help us.</u>						✓
160	Do you know how to fly a plane? Yeah, I didn't think <u>so.</u>			✓			
161	Okay, well... Yes! I can do this. Here, <u>hold these.</u>					✓	
162	Where are the stars? What is that? <u>A star?</u>						✓
163	<u>Could it be?</u> It's him! It's him! What is he doing here?				✓		
164	We need a gap. I think I see one up ahead. <u>Prepare for landing.</u>					✓	
165	<u>We did it!</u> That wasn't too bad. Look!		✓				
166	I'm very sorry, Officer. If I could just <u>explain...</u>						✓
167	Keep your hands where I can see them. <u>Unsafe speeding. Unsafe lane changes. Unsafe everything.</u>						✓
168	Keep your hands where I can see them. Unsafe speeding. Unsafe lane changes. Unsafe everything. <u>What?</u>						✓
169	I'm trying to find my friend... <u>Running multiple red lights.</u>					✓	
170	<u>A friend of a friend.</u> We've never officially met.						✓
171	<u>No use of turn signals. No signals at all.</u>					✓	
172	I just wanted to grab him and take him home. <u>Attempted kidnapping!</u> Add that to the list. Attempted kidnapping.					✓	
173	<u>Disobeying a uniformed officer, of the law, no less. Me!</u>					✓	
174	Hey! Hey! <u>Not so fast!</u> Thank you. Thank you. That's right. Go on.			✓			
175	Excuse me. Sorry. <u>Could I... Sir?</u>					✓	

176	Well... Conditions are favourable. It is <u>done</u> .		✓				
177	No! Wait! <u>How could you?</u> You said you would help.					✓	
178	Yes. I was just... I was just taking a little break, that's <u>all</u> .						✓
179	I remember <u>these</u> . The stars. What are they all doing here?				✓		
180	I thought you were someone else. <u>You did?</u> That's great! That's great. Please don't report me.		✓				
181	Break's over. See? I'm working. Work, work, work. <u>No need</u> to report me.					✓	
182	<u>Mr Prince?</u> Can it be? Excuse me?						✓
183	Mr Prince? <u>Can it be?</u> Excuse me?				✓		
184	I think you dropped this. <u>My badge!</u> Catastrophe.						✓
185	It is him. <u>Can I..</u>						✓
186	What happened to you? Give me <u>that</u> . Please.				✓		
187	Come on, give me that! Thank you. How does <u>this</u> work? I'm working. See? I'm being essential.				✓		
188	The Little Prince, he was very fond of sunsets. One day he saw <u>44</u> of them. What?				✓		
189	You're the Little Prince, and you're afraid of baobabs! <u>No...</u> I'm Mr. Prince, the maintenance man. I'm afraid of the Businessman.						✓
190	You tamed a fox. A fox like him! <u>Never had a pet.</u>					✓	
191	Does it look like I have time for <u>friends</u> ? I'm working!					✓	
192	That was my last brush! I'm going to get fired. <u>This</u> was my last chance. This is so unfair! I was just doing my job.				✓		
193	Actually, there's <u>one</u> more...				✓		
194	You know <u>what?</u> You're slowing down my productivity!						✓
195	You had a rose! <u>A what?</u>						✓
196	<u>A rose.</u> A really beautiful one. <u>Miraculous even.</u> One that was unique in						✓

197	all the world. You know I've heard quite enough of <u>this nonsense</u> . I have to work. Thank you.				✓		
198	My brushes got knocked over. It's not a reason to cry. Crying is useless. <u>Blow?</u>						✓
199	Wait a minute, why are you so short? Are you really old? What? <u>No!</u> I'm a child. Just like you're supposed to be.						✓
200	This child needs your help. Does she? Here, we don't normally allow little dogs. But for you, we will make an exception, won't we? <u>Delightful</u> . Come in, come in!						✓
201	So how have you been? <u>Things good?</u> Wonderful, wonderful.					✓	
202	Anything inessential... Must be made essential. Well done, Mr. Prince. <u>You see</u> , it's really a magnificent thing the Businessman has created here.				✓		
203	You might even call it a work of art. But of course, you'd be wrong. Very wrong. <u>Nothing so trivial as that.</u>						✓
204	<u>My plane!</u>						✓
205	<u>But my birthday's not for two weeks.</u>					✓	
206	No! Wait! How could you? You said you would <u>help</u> .				✓		
207	<u>I am.</u> That's how they helped me!					✓	
208	Mr. Prince! It seems that you've finally done <u>something...</u> Lets go.				✓		
209	Don't worry, my The Little Girl. I put the stars to good use. There. You see? The inessential has become perfectly essential. How it should <u>be</u> for all things.				✓		
210	<u>Yes, I most certainly will.</u> The Businessman told me about this evidence of childhood you brought with you.						✓
211	Please! <u>Those</u> are important!				✓		
212	No! There is nothing essential in here at all. It is <u>time</u> to grow up.				✓		
213	How could everything essential fit into just one book? It is incredibly <u>succinct and single-</u>				✓		

	<u>spaced.</u> I'm supposed to read <u>this</u> over and over and over, until I'm old.						
214	I'm supposed to read this over and over and over, until I'm old. <u>Not at all.</u> Here, we take a more accelerated approach to growing up.			✓			
215	Isn't that right, Mr Prince? No, never mind. Those blank eyes, you've forgotten <u>everything</u> , haven't you?				✓		
216	<u>Help!</u>				✓		
217	I said, leave them! Act your age, Mr. Prince! <u>Remember</u> , you are a graduate of my class. Stop! What do you think you're doing?					✓	
218	Return to your desk, please. I didn't think that <u>through</u> .						✓
219	Thank you. <u>But why?</u>						✓
220	I never knew what this was, or where I even got it, but I thought maybe it was <u>important...</u>				✓		
221	<u>Your sheep!</u>						✓
222	My sheep? I don't get it.						✓
223	The Aviator gave it to you in the desert on Earth, <u>to eat the baobabs.</u>						✓
224	Catastrophe. That's right. The Aviator drew all of <u>these</u> for you. He really needs you right now.				✓		
225	No! <u>Got you!</u> I got you, too.					✓	
226	We <u>did</u> it!		✓				
227	No! <u>Which button?</u> No, no, no... Yes!						✓
228	I remember <u>these</u> . The stars. What are they all doing here?				✓		
229	Because of a flower that cannot be seen? <u>Your rose!</u>						✓
230	I see you've found my collection, 501,622,731 stars. You? You <u>did</u> this?		✓				
231	You're not going to try and land, are you? <u>No, stop! Turn around! Stop!</u> What's happening? I think we're falling. Where are you going now?				✓		
232	All right! <u>Enough.</u>						✓
233	Don't worry, my The Little Girl. I put the stars to good use. There. <u>You see?</u> The					✓	

	inessential has become perfectly essential. How it should be for all things.						
234	No! Put me down. <u>I can't...</u>						✓
235	You're supposed to be with her. I'm going to lose him, too. And grow up. And forget <u>all</u> about him. Forget everything forever. I don't want to lose him.				✓		
236	I'm not a failure. I'm... I'm the Little Prince. <u>What?</u> He thinks he's little, and <u>a prince!</u> <u>Wonderful.</u> Look at me! I'm a bumble bee. What are you? <u>A duck?</u> He's hopeless						✓
237	I'm not hopeless, I'm hopeful! That's right! I'm full of hope! And I love a rose! And she loves me, and she is waiting for me! So... I don't think I want to work for you anymore. So... <u>I quit! I quit</u>				✓		
238	<u>That pile!</u>						✓
239	When are you going to forget about being a child? <u>Never!</u> Sorry, Mr Prince!			✓			
240	<u>No,</u> it's my fault. My face shouldn't have been there.						✓
241	When are you going to forget about being a child? <u>Never!</u> <u>Sorry,</u> Mr Prince!						✓
242	That was amazing! The stars are <u>back.</u> I forgot how beautiful they are. Look! Asteroid 325!				✓		
243	You remember! And <u>326!</u> And <u>327!</u> And <u>328!</u> It's working! Look! <u>B-612!</u>				✓		
244	<u>The baobabs.</u>						✓
245	You're not going to try <u>and land,</u> are you? No, stop! Turn around! Stop! What's happening? I think we're falling. Where are you going now?						✓
246	<u>Sit still.</u> Let's go.					✓	
247	<u>Over here!</u> I found her! Look.						✓
248	<u>My rose.</u>						✓
249	It's her. No... No, how can this <u>be?</u> I'm so sorry.				✓		
250	You're supposed to be with her. I'm going to lose him, too. And <u>grow up.</u> And						✓

	<u>forget</u> all about him. <u>Forget</u> everything forever. I don't want to lose him.						
251	Don't forget. I won't! I won't forget <u>any</u> of it! I promise.				✓		
252	I will!						✓
253	Don't forget. I won't! I won't forget any of it! <u>I promise.</u>						✓
254	Yes? We're late. What? No, <u>we're not.</u>				✓		
255	We need to stop by the hospital <u>before school.</u>						✓
256	Okay, <u>enough</u> of this nonsense.					✓	
Total		11	15	8	66	45	111

From Table 4.1 above, the exact quantity of each type of substitution and ellipsis can be known. For substitution, nominal substitution (NS) had 11 utterances, verbal substitution (VS) had 15 utterances and clausal substitution (CS) had 8 utterances. Meanwhile, there are 66 utterances for nominal ellipsis (NE), 45 utterances for verbal ellipsis (VE) and 111 utterances for clausal ellipsis (CE).

2. The Dominant Type of Substitution and Ellipsis as Cohesive Devices in *The Little Prince* Movie

Based on analysis of each type of substitution and ellipsis in the previous discussion, there was huge quantity difference between substitution and ellipsis. Ellipsis with the total of utterances 222 was a cohesive device that more used in *The Little Prince* movie than substitution which just had the total utterances 34. From all three types of ellipsis, the most dominant type of ellipsis appeared in the movie was clausal ellipsis with the total utterances 111 (43.3%) that appeared in

the movie. The percentage of the types of substitution and ellipsis appeared in the movie can be seen in the following Table 4.2.

Table 4.2
Percentage of Types of Substitution and Ellipsis as Cohesive Devices in *The Little Prince* Movie

Cohesion Devices	Types of Devices	Frequency of use	Percentage
Substitution	Nominal Substitution	11	4.3%
	Verbal Substitution	15	5.9%
	Clausal Substitution	8	3.1%
Ellipsis	Nominal Ellipsis	66	25.8%
	Verbal Ellipsis	45	17.6%
	Clausal Ellipsis	111	43.3%
Total		256	100%

3. Clausal Ellipsis in *The Little Prince* Movie

This discussion was for answering the last question of the research question. It was to describe how the dominant type of substitution and ellipsis contributed to the dialogue coherent in *The Little Prince* movie. With the percentage 43.3%, clausal ellipsis was selected as the most dominant type appeared in the movie. The analysis was presented based on the contribution of clausal ellipsis toward the dialogues coherence that occurred. The complete dialogue in each scene can be seen in APPENDIX I.

Based on its role as presupposition, there are two ways of how clausal ellipsis contributes to the dialogues coherent in the movie. Firstly, it was semantic presupposition approach. It was related to its main role as cohesive device. Clausal ellipsis contributed to cohesion within a text, in this case, dialogue. The omission that occurred in parts of clauses indicated that there was relation within

the dialogues. In order to understand and reconstruct the meaning, those missing parts had to be presupposed by the previous text which was called anaphoric or it also can be the next text which was called cataphoric. Anaphoric clausal ellipses were mostly found in the dialogues of the movie. In contrast, clausal ellipsis that was cataphorically presupposed was not found in the movie. Clausal ellipsis in The Little Prince movie as semantic presupposition also contributes to the dialogue coherent by avoiding the redundancy and presenting the dialogue economically.

Secondly, the clausal ellipsis had contribution in making the dialogue consistent with the context. It was called as pragmatic presupposition approach. Some clausal ellipses in the movie occurred without anaphoric or cataphoric presupposition. That was why the circumstances in which the dialogues occurred in the movie played big role to make the dialogues can be understood. Social and cultural knowledge were mostly found as the context of clausal ellipsis in the movie's dialogues. They were related to the busy citizen in the city so that made them tend to shorten their speech in conversation. In this case, looking to the context of the dialogues made it possible to make sense and reconstruct the meaning although there is no preceding or previous text that referred to it. So, it made the dialogues keep coherent.

To sum up the discussion, clausal ellipsis contributed to the dialogues coherent in two conditions. It made the dialogue coherent by its role as cohesive device that was called as semantic presupposition. Also, the dialogues can be coherent by looking to the context in which the dialogue created in which social and cultural context had the big role in it. That was why to make sense the

dialogue in the movie, the external factor such as context was also important beside the linguistic feature inside the dialogues. The combination of both made the dialogues in the movie coherent so that can be understood easily.

C. Research Finding

In the previous discussion, the data analysis had been done to answer the research questions. The data was analyzed systematically and accurately in order to give the meaningful results of the research. Based on the data analysis above, here were some points that considered as the findings of the research.

1. All the types of substitution and ellipsis which were nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis and clausal ellipsis were found in the dialogues of *The Little Prince* movie.
2. The three types of ellipsis (86.7%) had the bigger frequency of use in the dialogues of *The Little Prince* movie than the three types of substitution (13.3%).
3. Clausal ellipsis (43.3%) was the most dominant type of substitution and ellipsis which found in the dialogues of *The Little Prince* movie followed with nominal ellipsis (25.8%), verbal ellipsis (17.6%), verbal substitution (5.9%), nominal substitution (4.3%) and clausal substitution (3.1%).
4. Clausal ellipsis contributed to the dialogues coherent in *The Little Prince* movie based on its role as presupposition in two ways, semantic presupposition approach and pragmatic presupposition approach.

5. Semantic presupposition approach took a part of clausal ellipsis in the dialogues in The Little Prince movie based on its role as cohesive device which was presupposed anaphorically.
6. Pragmatic presupposition approach applied in the dialogue that had clausal ellipsis in it based on the context in which the dialogues occurred especially social knowledge and cultural knowledge.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. CONCLUSIONS

Based on the data analysis in chapter IV, these were some points which can be drawn as conclusions of the research.

1. The types of substitution and ellipsis which were found in *The Little Prince* movie were nominal substitution with 11 utterances (4.3%), verbal substitution with 15 utterances (5.9%), clausal substitution with 8 utterances (3.1%), nominal ellipsis with 66 utterances (25.8%), verbal ellipsis with 45 utterances (17.6%), and clausal ellipsis with 111 utterances (43.3%).
2. The most dominant type of substitution and ellipsis in *The Little Prince* movie was clausal ellipsis 111 with utterances (43.3%).
3. Clausal ellipsis contributed to the dialogues coherent in *The Little Prince* movie based on its role as presupposition in two ways, semantic presupposition approach and pragmatic presupposition approach.

B. SUGGESTIONS

In relation to the conclusions of the research that were previously discussed, the suggestions can be staged as the followings.

1. The readers should be more concern about substitution and ellipsis used in conversation especially while they watch movie, so they will know how substitution and ellipsis work in natural interaction of native English speakers.

2. The students who are still learning English especially Discourse Analysis should be able to differentiate each types of substitution and ellipsis, especially in natural spoken language.
3. The next researchers who are interested in analyzing substitution and ellipsis should pay good attention in understanding the theory of cohesion in English in order to make good quality of research.

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APPENDIX I

The Little Prince Movie Script

Scene 1

Narrator/The Aviator : Once, when I was six years old, I read a book about the primeval forest. The book said, "Boa constrictors swallow their prey whole, without chewing it." I pondered this deeply. And then, I did my first drawing. I showed my masterpiece to grown-ups and asked if the drawing frightened them.

Grown-up 1 : Frightened? Why should anyone be frightened of a hat?

Narrator/The Aviator : Grown-ups. They never understand anything by themselves. So, I made another drawing.

Grown-up 1 : Well. My advice is stick to arithmetic.

Grown-up 2 : History.

Grown-up 3 : And grammar.

Narrator/The Aviator : I took their advice and I grew up. I forgot all about being a child. Until something miraculous happened.

Narrator/The Aviator : I have always wanted to find someone to share my story with, but... I don't know... I guess this world just got too grown-up.

Broadcaster : Good morning, let's recap today's recap of today's market activity. Record-breaking numbers were written down on pieces of paper, taken to the bank, placed in drawers and locked with keys.

Scene 2

The Mother &
The Little Girl : Backs straight. Listening attentively. Listening. No excessive blinking. Listening. Unexpected praise. Acknowledge and thank you.

The Mother : A real smile, sweetie. Show your teeth. Not too much. Good. Okay. Now remember, statistics tell us that if the panel is leaning toward acceptance, they will ask only one question.

The Little Girl : The big question.

The Mother : Are you Werth Academy material?

The Little Girl : Yes, I am. Three things make me Werth Academy Material...

Announcer : Zero-one-seven?

The Mother : Go.

Scene 3

Adjudicator : We've reviewed your application. Good.

The Little Girl : Thank you!

Adjudicator : We've reviewed your transcript...
The Little Girl : Thank... You.
Adjudicator : We've read your essay, "The transformative power of zero on the bottom line" and the follow-up, "Zero, still my hero." Yes, You've done your work everything looked to be in place. Everything looks to be perfect. We will ask you just one question today.
The Little Girl : The big question!
The Mother : "Are you Werth Academy material?"
Adjudicator : What will you be when you grow up?
The Little Girl : Yes, I am. Three things make me. Werth Academy material.
The Mother : No. No.
The Little Girl : One, like Werth, I am intelligent. Two, like Werth, I am serious.
The Mother : Stop.
The Little Girl : Three... Like Werth... My unwavering...
The Mother : Abort... Abort.
The Little Girl : Concern with lear... Thank you.
The Mother : Sweetie!

Scene 4

The Little Girl : Apparently, they changed the big question. I'm sorry, Mum.
The Mother : Don't be. We'll just have to go to Plan B.
The Little Girl : "B"? You said Plan B was impossible! That's why we went with Plan A.
The Mother : Plan B is the new Plan A. We're moving forward! Neighborhood identified. Check. If by some miracle we can find a house in the neighborhood here you are looking for, they may have to take care.

Scene 7

The Mother : Our new home. Check.
The Little Girl : Is it too late for a Plan C?
The Mother : Just keep reminding yourself that house made this house available, and made your future possible.
The Little Girl : Mum? Do you really think I'm Werth Academy material?
The Mother : You will be by the end of the summer, because I design a plan. Right on time.

Scene 8

The Mother : I call it your life plan.
The Little Girl : life plan?
The Mother : life plan. We're not leaving anything to chance. Everything's here. Or end of top to bottom, left to right. Let's take a closer look. The minute of the hour, hour of the day, day of the week, week of the month, month of the year, the year of your life. Everything! Got it? It's even got a

chart for all your birthday gifts. Like your ninth birthday, coming up. Microscope. Perfect for the Werth Academy biology curriculum. It's already wrapped.

The Little Girl
The Mother

: Wow.

: Yes, wow.

But for now, all your attention should be focused here. The first day of your new school. We've got 53 days to go, which doesn't sound like much, until you break it into hours, 1,272. Or minutes, 76,320. Only then do you realize how much can be accomplished. You will use those minutes, hours and days according to this. Because, let's face it, you're going to be all alone out there. All alone. So...We can't afford any more mistakes, like the interview.

The Little Girl
The Mother
The Little Girl

: Right.

: You're going to make a wonderful grown-up.

: Thank you, Mum.

Scene 9

The Mother

: I wish I could stay, sweetie, but it's the Davis audit, again. Kelly's numbers on the Miller account are problematic. Fines found out and now Logan's in a panic. Fisher wants nothing to do with it...

The Little Girl
The Mother
The Little Girl
The Mother
The Little Girl
The Mother
The Little Girl

: Logan.

:now I've got to go...

: And make it all balance out.

: Yes, but I'm not even sure that's possible.

: If anyone can do it, it's you. You go. I've got the life plan!

: You're my senior VP.

: okay. Gas?

No No No.

The Aviator

: Anybody home? Ups.

Scene 10

Neighbor 1

: I didn't actually believe he had a plane back there. I think the old guy flew away years ago.

Neighbor 2

: I'm just thankful we don't live next door to him.

Police Officer

: Roger that.

The Aviator

: well hello there! A very good afternoon to you, Officer. friends! I was just... I was immersed in a game of bridge. Do you play?

Police Officer

: Sir, did you try to start your plane again?

The Aviator

: Yes, I did. I'm terribly, terribly sorry. I do believe I have caused extensive damage to the house next door.

Handcuffs?

Police The Aviator

: I'd rather not.

The Aviator

: Hold on. I know It's here, somewhere.

The Aviator

: Found it.

Police Officer : Sir?

Scene 11

The Mother : Sweetie, I'm home. I brought Chinese.
The Little Girl : Mum?
The Mother : Oh, hi.
The Little Girl : Hi.
The Mother : Where did you get the pennies?
The Little Girl : From old man next door. Actually, it was the police officer who "gave" them to me.
The Mother : What?

Scene 12

The Mother : What kind of a nut keeps an aeroplane and actually starts it, in his backyard? Honey, Are you sure you're okay?
The Little Girl : uh-um.
The Mother : I have to call the insurance.
The Little Girl : Done it.
The Mother : And file a police report.
The Little Girl : Done. In duplicate.
The Mother : Photo documentation?
The Little Girl : Inside and outside. The lighting could have been better.
The Mother : It's not so bad. I'll call a contractor in the morning and we'll forget the old man even exists.
The Little Girl : forgotten

Scene 17

Narrator/The Aviator : *I flew more or less all over the world, until I had an accident in the Sahara desert.*
The Little Prince : If you please, draw me a sheep! If you please, draw me a sheep.
Draw me a sheep!
Narrator/The Aviator : When a mystery is too over-powering, one dare not disobey.
Draw? I don't know how to draw.
The Little Prince : That doesn't matter.
Narrator/The Aviator : The first sheep I drew was too sickly. And the second one, not to his liking either.
The Little Prince : Do not you see? that is not a sheep. This is a ram, it has horns.
Narrator/The Aviator : And this one was...
The Little Prince : Too old! I want a sheep that will live for a long time.
Narrator/The Aviator : So, I drew this.
The Aviator : The sheep you ask for is inside.
The Little Prince : That is exactly the way I wanted it! Do you think this sheep will eat a great deal of grass? Because where I live, everything is very small.

The Aviator : Well I'm sure there will be enough grass for him. He's a very small sheep.
The Little Prince : Not so small. Look! He's gone to sleep.

Scene 18

The Little Girl : Wow. Hello? Hello? Hello!
The Aviator : Hold on. Don't move. yeah. Here we go.
The Little Girl : Wow. I.. I just wanted to give your drawing back.
The Aviator : You didn't like it?
The Little Girl : No, no. I did.
The Aviator : It's not very good.
The Little Girl : I think it's nice. I read the story, too, Attentively. And I found it quite odd.
The Aviator : Odd?
The Little Girl : I mean curious... Or interesting... I guess I have some issues with some of the facts.
The Aviator : You have questions?
The Little Girl : I don't mean to be rude. Can I?
The Aviator : What? Be rude? Sure, go ahead. What you got?
The Little Girl : Well, First of all, what was the kid doing there in the desert? That's very strange. No one can last very long in a desert without food and water. Where are his parents? Does he even go to school?
Does he really live up there? because I took basic astronomy and there was no mention of life, or children, on any other planets. Unless it's true that he came from a star. But that seems improbable.
The Aviator : Not a star. An asteroid. Asteroid B-612.
The Little Girl : We didn't cover asteroids.

Scene 19

The Aviator : But the fact that he wanted a sheep, that pretty much proves that he exists. Don't you think? Hold on, I'll just get to find you another drawing.
The Little Girl : Wow. This is a pretty serious fire hazard.
The Aviator : I never looked at it that way.
The Little Girl : Where did you get all this stuff?
The Aviator : Well, As you live some things just kind of stick to you. There's a name for it...
The Little Girl : Collecting?
The Aviator : Hoarding! That's it, hoarding. I'm a hoarder. A bit of a hoarder.
The Little Girl : What's your name, little fox?
The Aviator : He can't answer you. I keep meaning to sew him a mouth.
The Little Girl : Are you okay? You're okay?
The Aviator : I'm fine, this happens sometimes. Give me a minute. The last time this happened, I was down here for three days.

The Little Girl : Three days?
The Aviator : That's okay. That's why I always keep a sandwich in my pocket. Want a bite? Baloney.
The Little Girl : I think I'm baloney intolerant.
The Aviator : I think it's baloney

Scene 20

The Aviator : It's going to be a clear night. The stars will be out soon.
The Little Girl : Wow.
The Aviator : The Little Prince, he was very fond of sunsets. One day he saw 44 of them.
The Little Girl : What?
The Aviator : His planet, it was so small, all he had to do was move his chair a few steps to see another one. But a small planet also had drawbacks. He needed a sheep to eat the baobab sprouts.
The Little Girl : Baobab?

Scene 21

The Aviator : Yeah. It's a very greedy tree. And every day, he toiled to stop them from turning up. For if you intervene too late...
The Little Prince : Catastrophe.
The Aviator : Now, luckily, there are good seeds, too. And one day, from a seed blown from no one knew where, a new kind of sprout came up.
The Little Prince : I know you'll be miraculous. I know you will. How beautiful you are!
The Rose : I'm only half awake. Forgive me, I'm still quite disheveled.
The Little Prince : You're perfect.
The Rose : Am I not? I was born at the same moment as the sun.
The Aviator : It was there they shared their first sunrise and their first sunset.
The Rose : It's very cold where you live. if you have a kindness to think of my needs?
The Aviator : but the Rose began very quickly to torment him with her vanity.
The Rose : I suppose you wouldn't have a screen? And at night I want you to put me under a glass. A glass globe, now. My needs... My beauty... My screen...
The Aviator : Now, the shame of it was that they loved each other. But they were both too young to know how to love. Full of doubt, he ran away.
The Rose : Of course I love you. If you're not aware of that, it's my fault. Please forgive me.

Scene 22

The Little Girl : He left her? All alone? But where did he go?

The Aviator : He didn't know it at the time, but his leaving was just the first step on a journey back to her.

The Little Girl : Really?

The Aviator : Yes. Look at that, the stars are out.

The Little Girl : Wow. They're so bright.

The Aviator : There are so many to look at. And on a good day, if I listen carefully, I can hear him laughing up there.

The Little Girl : No! I got to go!

Scene 23

The Mother : Sweetie? Where are you?

The Little Girl : Hi.

The Mother : Your desk is a mess. Did you finish your study work for today?

The Little Girl : No, not exactly.

The Mother : What have you been doing?

The Little Girl : I read a lot... And I made a friend.

The Mother : A friend?

Scene 24

The Mother : No. No, no, no. No. Maybe... Yes. Okay. If you study hard and you stay completely on track with the plan, you can spend some time with your new friend. Next summer, on Thursdays, from 1:00 to 1:30. Okay? Can't wait to meet her.

Scene 26

The King : What? Here's a subject. Approach.

The Little Prince : Sire, over what do you rule?

The King : Over everything.

The Little Prince : And the stars obey you?

The King : They certainly do. I do not permit insubordination.

The Little Prince : I would very much like to see a sunset. It would remind me of my rose. Could you order the sun to set?

The King : You shall have your sunset. I shall command it. But I shall wait until conditions are favorable.

The Little Prince : When will that be?

The King : Well, that will be about... That will be this evening, about 20 minutes to 8:00.

Scene 27

The Little Prince : Good morning. You're wearing a funny kind of hat.

The Conceited Man : What... It is a hat for salutes, actually. To raise when people acclaim me. Clap your hands, yeah. Thank you. Thank you. You see?

Do you really admire me very much? Am I not the handsomest, the best-dressed, the richest... am I the most intelligent man on this planet?

The Little Prince : But you're the only man on this planet.
The Conceited Man : Do me this kindness and... Admire me just the same, please.

Scene 28

The Businessman : I own the stars... I handle them. I count them, then I recount them.

The Little Prince : But what good does that do you?

The Businessman : Well, it makes me rich. How's that?

The Little Prince : And what good does it do you to be rich?

The Businessman : It makes it possible for me to buy more stars. Plus anything else you can think of.

The Little Prince : Grown-ups are certainly very odd.

Scene 30

The Little Girl : Grown-ups are certainly very, very, very odd.

The Aviator : I've lived a great deal among grown-ups. I have seen them up close. And that hasn't much changed my opinion of them.

The Little Girl : Yes. I'm not so sure I want to grow up any more.

The Aviator : Growing up is not the problem. Forgetting is.

The Little Girl : I definitely don't want to forget.

The Aviator : I managed to grow up and I never forgot the Little Prince. Yeah...

Scene 32

The Aviator : There you go, try that one on the left there.

The Little Girl : I'm scared.

The Aviator : That's normal. It is scary. Why do you think I sent you? Almost there. You got it now. Just reach! Reach for it!

The Little Girl : I got it!

The Aviator : There you go! You got it! Well, that was... That was double scary, right?

The Little Girl : Triple and quadruple.

The Aviator : We're going to have to amputate them.

The Little Girl : What?

The Aviator : Feels better, right?

The Little Girl : Yes.

Scene 35

The Little Girl : They won't be together anymore?

The Aviator : But they will. The Fox, he sees the Little Prince when he looks with his heart. If you can do that, you'll never be lonely again.

The Little Girl : Right. But I'm not lonely. I've got you now.

The Aviator : I am so lucky. I thought I'd never find anyone who wanted to hear my story. Then you came along. Just in time.

The Little Girl : Wait... What do you mean, "Just in time"?
The Aviator : Well, everyone has to say goodbye sooner or later.
The Little Girl : You're leaving?
The Aviator : Well... What if I get that old plane running? What if it's time for me to go be with the Little Prince?
The Little Girl : But... He already has his rose... And I need you here.
The Aviator : Hey. Hey. You hungry? I know a great place where we can get free pancakes on your birthday.
The Little Girl : But my birthday's not for two weeks.
The Aviator : They don't know that.

Scene 36

The Aviator : It's like flying a plane.
The Little Girl : Like the one you crashed?
The Aviator : Exactly!
Police Officer : What? Pull over.
The Aviator : Do you have a driver's license?
The Little Girl : No.
The Aviator : A learner's permit?
The Little Girl : No.
The Aviator : How old are you? Hi, Officer.
Police Officer : Your car is out of the garage, again.
The Aviator : Yeah...
The Little Girl : Good afternoon, Officer. If I may say something, It's my birthday today.

Scene 37

The Little Girl : Mum, I can...
The Mother : Wait for me inside.
The Little Girl : But...
The Mother : Now.
Police Officer : Ma'am, I'm very sorry to call you at work. Apparently, they were going to get pancakes... Would you like to speak to him?
The Mother : Yes...
The Little Girl : No! No, no! Mr Fox!
The Mother : According to this, you're still in bed. Asleep. Yesterday. Your "friend" doesn't even have a driver's license. No. They took it away after the fourth time he drove away with the gas pump attached. You could have been killed!
The Little Girl : Mum, I can explain...
The Mother : No, you mean you can lie.
The Little Girl : But...
The Mother : You've been lying to me, you lied to the police officer. And before I forget, happy birthday. You even managed to lie to your life plan!

The Little Girl : That? It's just a board full of magnets! You care more about that than about me.

The Mother : You're wrong. I care about it as much as I care about you. It is you. This is your life and I'm the only one taking any responsibility for it!

The Little Girl : That's your version of my life, not mine! If you were ever around, you'd see that!

The Mother : You know full well why I have to work so hard.

The Little Girl : You're just like him now. Too busy, always working. How long until you completely disappear?

The Mother : "I believe that for his escape he took advantage of the migration of a flock of wild birds?"

The Little Girl : No, no!

The Mother : Okay, enough of this nonsense. You have two weeks to focus.

The Little Girl : But, Mum!

Scene 38

The Little Prince : Let's look for a well.

The Little Prince : The stars are beautiful because of a flower that cannot be seen. What makes the desert beautiful is that somewhere it hides a well.

Narrator/The Aviator : In the moonlight, I looked at his pale forehead, his closed eyes, his locks of hair that trembled in the wind, and I said to myself, "What I see here is nothing but a shell." "What is most important is what is invisible."

Scene 39

The Aviator : We found a well at daybreak.

The Little Prince : The men where you live grow thousands of roses and they do not find what they are looking for. What they are looking for could be found in a single rose, or a little water.

Scene 40

The Aviator : Hold your horses.

The Little Girl : Let's go look for a well.

The Aviator : No. Listen. I made a big mistake the other day. You can't come over here anymore.

The Little Girl : It's okay. This will be the last time.

The Aviator : What?

The Little Girl : Come on. Let's get that plane running! If you managed to walk to the desert finding a well, then we can go and find the Little Prince. He'll be able to help us.

The Aviator : Wait, little one. We can't just take off.

The Little Girl : You're right. We must fix that wing first.

The Aviator : No, no. I'm sorry, but when the moment does come for me to leave, I have to go alone.

The Little Girl : But I won't be any trouble, and I won't take up much room in the plane. I promise. Don't go without me.
The Aviator : I think it's time I told you the end of the story.

Scene 41

Narrator/The Aviator : That evening, I finished fixing my plane and I went to find the Little Prince.

The Little Prince : I shall be there tonight. Wait for me. You're sure I won't suffer too long?

The Little Girl : Did you shoot it?

The Aviator : No, it disappeared among the stones.

The Little Girl : What happened?

The Aviator : Somehow, he knew that I had fixed my plane.

The Little Prince : I, too, am going back home today. It is much farther. It is much more difficult. I am afraid.

The Aviator : I can't believe I'll never hear you laugh again.

The Little Prince : I'm going to give you a present. In one of those stars, I shall be living. In one of them, I shall be laughing. And so, when you look up at the sky at night, it will be as if all the stars are laughing.

The Little Prince : Tonight, do not come.

Scene 42

The Little Girl : You let him go? Not to the Snake!

The Aviator : It wasn't my choice. It was time to say goodbye.

Scene 44

The Little Girl : But...But...You said he's up there, didn't you? Back with his rose?

The Aviator : Well... It is as he said. I look at the stars and I hear him laughing.

The Little Girl : But you don't know for sure?

The Aviator : It would comfort me very much to know for sure, but instead, I choose to believe he is up there.

The Little Girl : Is that what you want me to do when you go? Just look up to the stars and make-believe that you're not gone?

The Aviator : But... If you look with your heart, I'll always be with you. Yes. Just like I know the Little Prince will always be with his rose.

The Little Girl : But you can't know for sure. What if he's not back with his rose? What if he's all grown up and alone?

The Aviator : But...

The Little Girl : What if he's lost and he's forgotten everything?

The Aviator : Wait. Hold on, My Little Girl. Hold on. The Little Prince will never forget. He'll always be up there for us, to help us.
The Little Girl : I don't want his help. I hate the Little Prince! I wasted my whole summer on the Little Prince! I wish you had never told me this stupid story.

Scene 50

The Little Girl : I've got you! Where are the stars? What is that? A star? Wait a minute. That's not star. The The Aviator never mentioned this place. Could it be? It's him! It's him! What is he doing here? Buckle up. We need a gap. I think I see one up ahead. Prepare for landing.

Scene 51

The Little Girl : We did it! That wasn't too bad. Look! Up there.
The Conceited Man : Step out of the vehicle. I said step out of the vehicle.
The Little Girl : I'm very sorry, Officer. If I could just explain...
The Conceited Man : Keep your hands where I can see them. Unsafe speeding. Unsafe lane changes. Unsafe everything.
The Little Girl : What?
The Conceited Man : Running multiple red lights.
The Little Girl : I'm trying to find my friend...
The Conceited Man : Destruction of city property.
The Little Girl : A friend of a friend. We've never officially met.
The Conceited Man : No use of turn signals. No signals at all.
The Little Girl : I just wanted to grab him and take him home.
The Conceited Man : Attempted kidnapping! Add that to the list. Attempted kidnapping.
The Little Girl : Hey, are you...
The Conceited Man : Thank you.
The Little Girl : The Conceited Man.
The Conceited Man : Disobeying a uniformed officer, of the law, no less. Me!
The Little Girl : Wait. Why are you not on your planet?
The Conceited Man : Why are you so small?
The Little Girl : Because I'm a child.
The Conceited Man : That is absolutely not allowed here.
The Little Girl : Let's go!
The Conceited Man : Hey! Hey! Not so fast! Thank you. Thank you. That's right. Go on.

Scene 53

The Little Girl : There he is! Little Prince! Little Prince!
Mr. Prince : What?
The Little Girl : I'm so sorry.
Mr. Prince : I'm okay. My chin.
The Little Girl : Are you okay?
Mr. Prince : Yes. I was just... I was just taking a little break, that's all.

The Little Girl : I thought you were someone else.
Mr. Prince : You did? That's great! That's great. Please don't report me. Break's over. See? I'm working. Work, work, work. No need to report me.

The Little Girl : I don't think it was him. What are we going to do now? Mr Prince? Can it be? Excuse me?
Mr. Prince : Darn it!
The Little Girl : I think you dropped this.
Mr. Prince : My badge! Catastrophe.
The Little Girl : It is him.
Mr. Prince : Can I...
The Little Girl : What happened to you?
Mr. Prince : Give me that. Please.
The Little Girl : The The Aviator's not going to like this.
Mr. Prince : Give it!
The Little Girl : You're not supposed to be like this.
Mr. Prince : Come on, give me that! Thank you. How does this work? I'm working. See? I'm being essential.

The Little Girl : Wait, stop!
Mr. Prince : No, don't talk to me.
The Little Girl : I know who you are! You're the Little Prince, and you're afraid of baobabs!
Mr. Prince : No... I'm Mr. Prince, the maintenance man. I'm afraid of the Businessman.

The Little Girl : And The Aviator drew you a sheep!
Mr. Prince : You ask too many questions!
The Little Girl : You travel with a flock of migrating birds.
Mr. Prince : Go away. Excuse me! I am very busy.
The Little Girl : You tamed a fox. A fox like him!
Mr. Prince : Never had a pet.
The Little Girl : He wasn't your pet, he was your friend.
Mr. Prince : Does it look like I have time for friends? I'm working! No! That was my last brush! I'm going to get fired. This was my last chance. This is so unfair! I was just doing my job.

The Little Girl : Actually, there's one more...
Mr. Prince : Thank you. Now I have to get back to work.
The Little Girl : Wait!
Mr. Prince : You know what? You're slowing down my productivity!
The Little Girl : You had a rose!
Mr. Prince : A what?
The Little Girl : A rose. A really beautiful one. Miraculous even. One that was unique in all the world.

Mr. Prince : You know I've heard quite enough of this nonsense. I have to work. Thank you.

The Little Girl : You've forgotten everything!
Mr. Prince : I'm very busy with matter of consequences.
The Little Girl : You've become just another grown-up!

Mr. Prince : Give me that. No! Why did you do that? Why did you do...
It's all right, I won't cry. I won't cry. I'm a grown-up. Men
don't cry. My brushes got knocked over. It's not a reason to
cry. Crying is useless.

The Little Girl : Blow.

Mr. Prince : Wait a minute, why are you so short? Are you really old?

The Little Girl : What? No! I'm a child. Just like you're supposed to be.

Mr. Prince : You're a child? Children are certainly very odd.

The Little Girl : This is not good.

Mr. Prince : I think I know someone who can help.

Scene 54

The Little Girl : Are you sure about this?

The Teacher : Mr. Prince, what a pleasant surprise.

Mr. Prince : This child needs your help.

The Teacher : Does she? Here, we don't normally allow little dogs. But
for you, we will make an exception, won't we? Delightful.
Come in, come in!

Scene 55

Mr. Prince : So how have you been? Things good? Wonderful,
wonderful.

The Teacher : Anything inessential... Must be made essential. Well done,
Mr. Prince. You see, it's really a magnificent thing the
Businessman has created here. You might even call it a
work of art. But of course, you'd be wrong. Very wrong.
Nothing so trivial as that.

The Little Girl : My plane!

The Teacher : It's much more important. Much more essential.

The Little Girl : No! Wait! How could you? You said you would help.

Mr. Prince : I am. That's how they helped me!

The Teacher : Mr. Prince! It seems that you've finally done something...
Let go.

Mr. Prince : You'll tell the Businessman? How essential I've been?

The Teacher : Yes, I most certainly will. The Businessman told me about
this evidence of childhood you brought with you.

The Little girl : Please! Those are important!

The Teacher : No! There is nothing essential in here at all. It is time to
grow up.

The Little Girl : How could everything essential fit into just one book?

The Teacher : It is incredibly succinct. And single-spaced.

The Little Girl : I'm supposed to read this over and over and over, until I'm
old?

The Teacher : Not at all. Here, we take a more accelerated approach to
growing up. Isn't that right, Mr Prince? No, never mind.
Those blank eyes, you've forgotten everything, haven't you?
Now, you're going to feel a slight pinch. Just relax. Yes!

Please sign there. A consent form releasing myself, the Businessman, and the corporation from all liability...

The Little Girl : Help!

The Teacher : In case of accidental death or dismemberment during the centralizing process.

The Little Girl : I'm trying to help you!

The Teacher : You're going to make a wonderful grown-up. Leave them! I said, leave them! Act your age, Mr. Prince! Remember, you are a graduate of my class. Stop! What do you think you're doing?

Mr. Prince : Return to your desk, please. I didn't think that through. The Businessman is going to be very disappointed in me.

The Little Girl : Thank you. But why?

Mr. Prince : I never knew what this was, or where I even got it, but I thought maybe it was important...

The Little Girl : Your sheep!

Mr. Prince : My sheep? I don't get it.

The Little Girl : The Aviator gave it to you in the desert on Earth, to eat the baobabs.

Mr. Prince : Catastrophe.

The Little Girl : Catastrophe. That's right. The Aviator drew all of these for you. He really needs you right now.

Mr. Prince : Me? He needs me?

The Aviator : *Growing up is not the problem. Forgetting is.*

The Little Girl : I have an idea. We just need... My plane! There it is! It's okay.

Scene 56

The Little Girl : Hurry! We did it! No! Which button? No, no, no... Yes! We can catch it on top of the next pile! Wait, where's Mr. Prince?

Scene 57

Mr. Prince : I remember these.

The Little Girl : The stars. What are they all doing here?

Mr. Prince : *Look at the stars. The stars are beautiful... The stars are beautiful, because of a flower that cannot be seen. Because of a flower that cannot be seen?*

The Little Girl : Your rose!

Mr. Prince : I have a rose...

The Businessman : I see you've found my collection, 501,622,731 stars.

The Little Girl : You? You did this? But you're supposed to just count the stars.

The Businessman : Own! Say it with me. Own. I own the stars.

The Conceited Man : Thank you. Thank you.

The Businessman : They used to be merely little golden objects in the sky that set lazy men to idle dreaming. But now, the stars have finally been made essential.

The Little Girl : Where did you get that?

The Businessman : She's curious. Isn't that just like a child?

The Little Girl : No!

The Conceited Man : Thank you.

The Businessman : All right! Enough.

The Conceited Man : Thank you.

The Businessman : All right! Enough!

The Little Girl : What are you going to do with all the stars?

The Businessman : Don't worry, my Little Girl. I put the stars to good use. There. You see? The inessential has become perfectly essential. How it should be for all things. Take her back to the classroom. Make sure no one interferes.

The Little Girl : No! Put me down. I can't...

The Conceited Man : Stop! Don't let them do this to me. I said stop.

Mr. Prince : Wait.

The Businessman : Wait? I've given you 371 jobs, and you have been fired from 370 of them. I think it's time you get back to work, my little failure.

The Little Girl : No! Leave him!

The Conceited Man : Stop wriggling.

Mr. Prince : Stop! Take your hands off her.

The Businessman : What? Stop?

Mr. Prince : I'm not a failure. I'm... I'm the Little Prince.

The Businessman : What? He thinks he's little, and a prince! Wonderful. Look at me! I'm a bumble bee. What are you? A duck? He's hopeless.

Mr. Prince : I'm not hopeless, I'm hopeful! That's right! I'm full of hope! And I love a rose! And she loves me, and she is waiting for me! So... I don't think I want to work for you anymore. So... I quit! I quit

The Little Girl : That pile!

Scene 58

The Businessman : When are you going to forget about being a child?

The Little Girl : Never! Sorry, Mr Prince!

Mr. Prince : No, it's my fault. My face shouldn't have been there. No. I'm scared.

Scene 63

Mr. Prince : That was amazing! The stars are back. I forgot how beautiful they are. Look! Asteroid 325!

The Little Girl : You remember!

Mr. Prince : And 326! And 327! And 328!

The Little Girl : It's working! Look! B-612!

Mr. Prince : The baobabs.
The Little Girl : Your rose! She's there! Hold on!
Mr. Prince : You're not going to try and land, are you? No, stop! Turn around! Stop! What's happening? I think we're falling. Where are you going now?
The Little Girl : Sit still. Let's go. Over here! I found her! Look.

Scene 64

Mr. Prince : My rose.
The Little Girl : It's her. No... No, how can this be? I'm so sorry. You're supposed to be with her. I'm going to lose him, too. And grow up. And forget all about him. Forget everything forever. I don't want to lose him.
Mr. Prince : Don't cry.
The Little Girl : How can you not be crying? I can see her.
The Little Prince : She was not a common rose. She was the only one of her kind in the whole universe. I remember her. I remember all of it. She's not gone. She's still here? It is only with the heart that one can see rightly. What is essential is invisible to the eye.
The Little Girl : He'll always be with me. I understand now.
The Little Prince : Please tell the The Aviator I remember him!
The Little Girl : I will!
The Little Prince : Don't forget.
The Little Girl : I won't! I won't forget any of it! I promise.

Scene 65

The Mother : Sweetie?
The Little Girl : Yes? We're late.
The Mother : What? No, we're not.
The Little Girl : We need to stop by the hospital before school.

Scene 66

The Mother : 122, 123, 124... Okay.
The Aviator : You're here.
The Little Girl : I'm sorry. I'm so sorry for what I said.
The Aviator : I don't even remember.
The Little Girl : That's sweet.
The Aviator : No, I don't even remember who you are. I got you, didn't I?
The Little Girl : I've got something to show you.
The Aviator : You did this? All my drawings, all in order? This is so wonderful. Sweetheart.
The Little Girl : "You run the risk of weeping a little, if you let yourself get tamed."
The Aviator : You're going to make a wonderful grown-up.
The Mother : Thank you.

The Aviator : Did you see this?
The Mother : It's wonderful.
The Little Girl : Look. You see? That's the fox. My fox.

CURRUCULUM VITAE

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