

AN ANALYSIS OF ELLIPSIS USED IN “SOUL” MOVIE SCRIPT

THESIS

Submitted by

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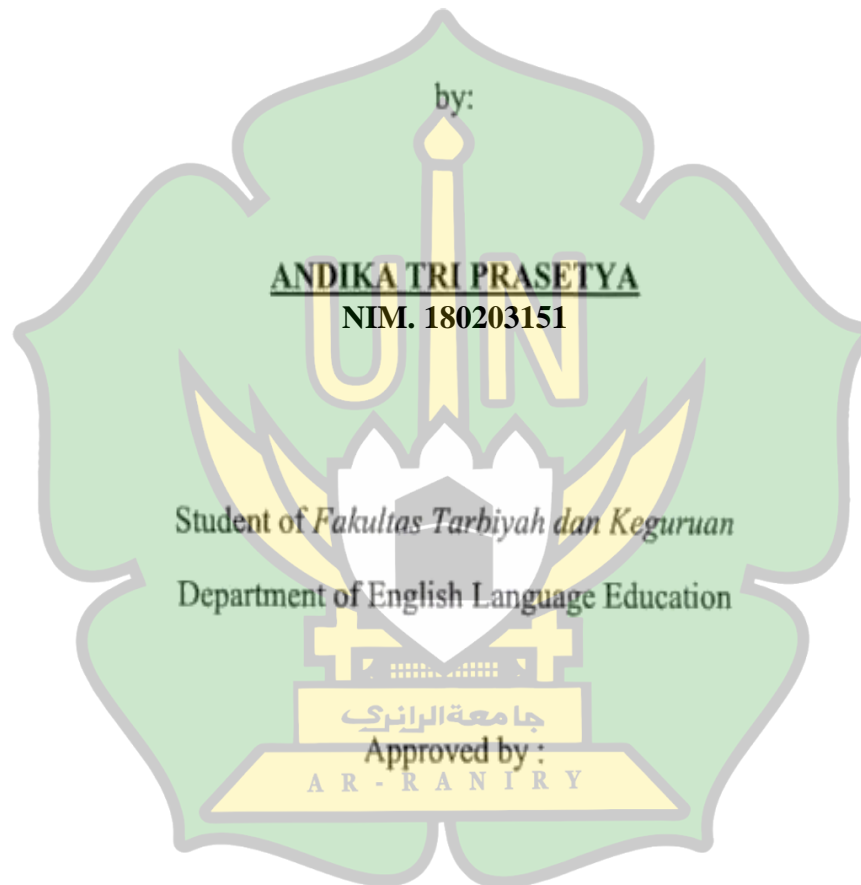
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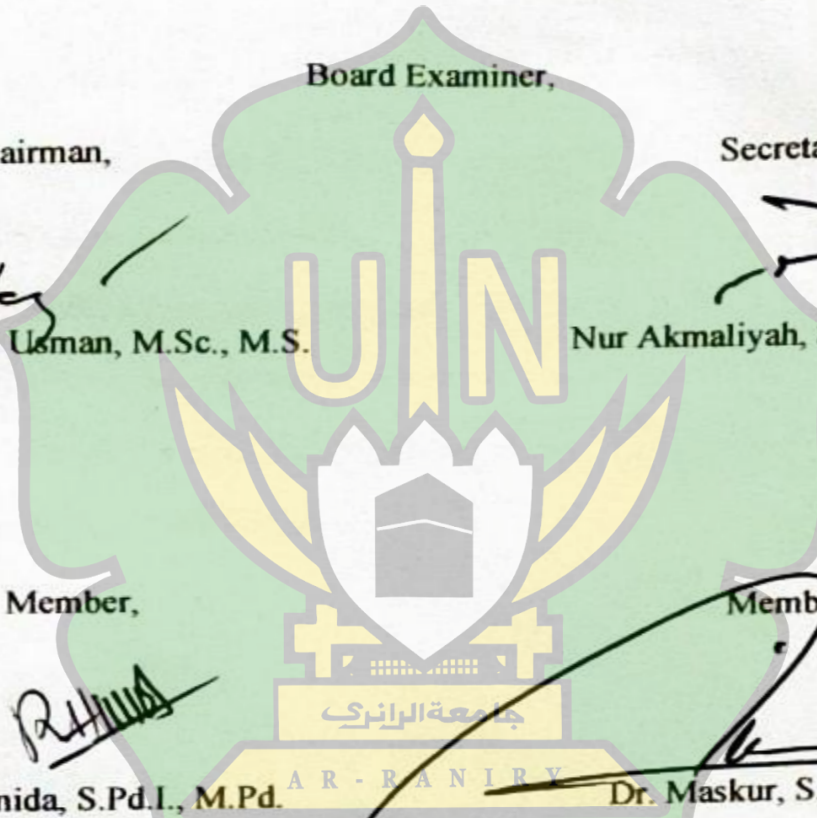
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An Analysis of Ellipsis Used in "Soul" Movie Script

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sebenar-benarnya.

Banda Aceh, 05 Juli 2022,

Saya yang membuat surat pernyataan,



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ABSTRACT

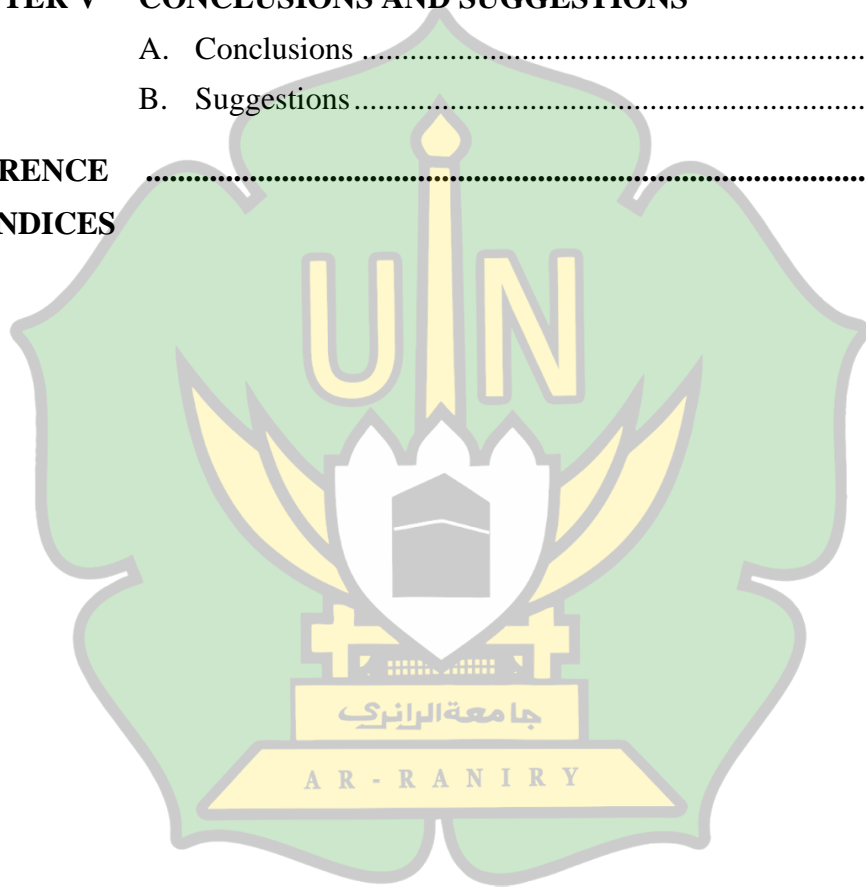
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There are many types of figures of speech in English, one of which is ellipsis. Ellipsis that appears in texts and movies occasionally still confuses students. This study examined ellipsis in *Soul* movie. The aims of this study are to analyze what types are used in the *Soul* Movie script and to investigate the most dominant type of ellipsis used in the *Soul* Movie script. This study uses a descriptive qualitative method to analyze the data. The data collection is done by watching the *Soul* movie several times, reading the script, looking for the ellipsis that may contain in the script, and using a calculation to determine the most dominant type of ellipsis. The result of the study showed that all three types of ellipsis appear in the *soul* movie which are Nominal ellipsis (20%), Verbal ellipsis (36.20%), and Clausal ellipsis (43.80%). This study also showed that Clausal becomes the most dominant type of ellipsis with 127 utterances (43.80%). The most dominant sub-type of nominal ellipsis is deictic (71%), the verbal ellipsis is the operator (84%), and clausal ellipsis is modal (41%). It is expected that the study's findings would provide a better understanding of ellipsis analysis, which focuses on simplifying sentence forms and minimizing redundancy by omitting parts.

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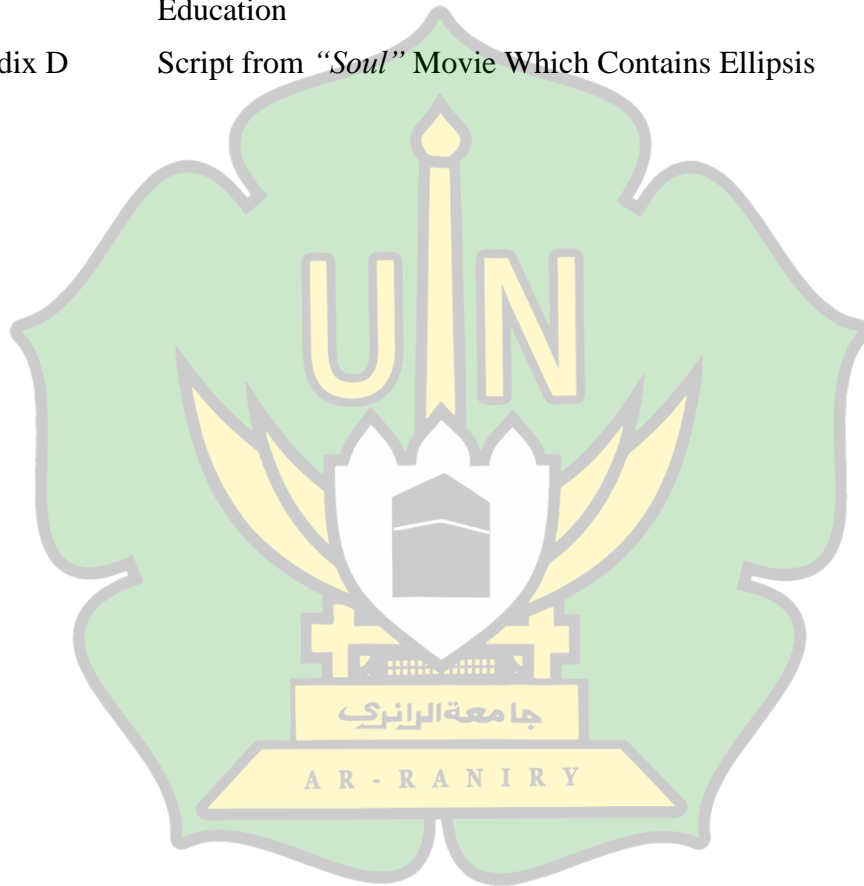
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CHAPTER I

INTRODUCTION

This chapter features the introduction part of this research. It contains the background of the study, research questions, research aims, significance of the study, and research terminologies.

A. Background of Study

Learn English as a foreign language is not simple (Oybekovna, 2020). Its system contains complicated rules, such as language style or figure of speech. The figure of speech has a comprehensive scope both for writing and speaking. According to Tracy (2021), the figure of speech is the arrangement of words and sentences other than its literal meaning by the writer or speaker in expressing his ideas and experiences to convince or influence the reader or listener. The figure of speech is used in many literary works, such as novels, stories, poetry, and movies (Arifiyanto, Nuryatin, & Doyin, 2020). Figures of speech have numerous types, one of which is the ellipsis.

The word ellipsis comes from Greek, meaning “fall short” because it omits part of the sentence structure (Toner, 2015). An ellipsis is a way of omitting a word or words from a sentence, but the sentence’s meaning can still be understood (Leech, Cruickshank, & Ivanic, 2006). An ellipsis is done because the speaker wants to shorten conversations by eliminating parts or elements of speech that the listener can

understand. So, it aims to minimize the conversation without subtracting the meaning that the speaker wants to deliver.

People often use language with simple grammar, but their interlocutors still understand because they understand the context of the situation (Wahyuningsih, 2018). An example of this phenomenon is when a person speaks using a simple word like “eat”, meaning that that person wants his interlocutors to eat the food in front of him. The actual sentence of that word would be “go eat that food.” Another example would be “when will she go?” and the answer is “later” the complete form of the answer will be “she will go later”. However, it will not be necessary to say all those complete forms because they are already in the same context of the situation.

Those sentences with hidden words from the two examples above are called ellipses. Ellipses are often used in informal conversations with family, closest relatives, loved ones, and friends. In addition, people use ellipses in conversation to talk to each other in their daily lives (Hakobyan, 2016). Not only in speaking, but the ellipsis is also present in writing, especially in the text that contains conversations, such as in movie transcripts and drama scripts called spoken text. Spoken text is used for the establishment and maintenance of human relationships. It is also used for the detailed transmission of factual information (Burviana, 2018).

The use of ellipses in English often confuses non-native English speakers, such as English language learners, translators, and even literary connoisseurs (Sapitri, 2017). This difficulty also occurs in many contexts, from everyday conversations with native

English speakers to watching western movies. The use of ellipses in the conversation has become commonplace in Western movies (Tarigan, 2015). Almost all the conversations found in all western movies are informal (Oktaviani & Purwarno, 2021). So, the percentage of the presence of ellipses in all western movies is relatively high.

Almost everyone cannot escape the influence of movies, especially students. With the advancement of technology, students can now watch movies anytime and anywhere (Zulfahmi & Nikmah, 2020). By watching many movies, students can find out more about how native English speakers communicate with each other. According to Suroko and Muktiyo (2018), the movie is a medium of communication that tells a story through some sequences. Conversations between actors often happen in almost all movie sequences. It is vital that the audience comprehend the story that the movie wants to deliver to them. Therefore, the language used in movies is usually straightforward, like the language we speak daily or, in other words, out of grammatical rules.

The use of straightforward language is why so many ellipses are utilized in daily life, which is reflected throughout the movie. Therefore, the ellipsis is essential to comprehend, especially to improve the four language's basic skills, including speaking, writing, reading, and listening. In terms of listening and reading, a good understanding of ellipsis will help the non-native to absorb information well. Meanwhile, the non-natives can speak or write efficiently in terms of speaking and writing. It can also help non-native speakers avoid repetition of words in their speaking and writing.

Several studies which are related to the analysis of ellipsis have been conducted before. One of them was conducted by Kurniati (2020). She analyzed the elliptical sentences used in reading and speaking passages in English textbooks by using a syntactic approach. This study applied the descriptive qualitative method. The data in this research is classified using the theory from which is 14 types of ellipsis described by Swan (1996). The result showed that seven types of ellipsis appeared in the reading and speaking passages. The types of ellipsis which appeared in the book were: ellipsis with 'and', 'but', and 'or', ellipsis of reducing relative structures, ellipsis with 'that' and relative pronouns, ellipsis at the beginning of a sentence, ellipsis in 'be after' conjunctions, ellipsis in noun phrases, and ellipsis after auxiliary verbs. The most notable difference between this and the current research is that the current research uses Halliday's and Hasan's theory to search the ellipsis in the movie script.

The second research on the ellipsis in movies was conducted by Tarigan (2015). He analyzed the type of ellipsis in the movie Ocean's Eleven by Steven Soderbergh. This research was done using the library method. The data was then analyzed using the same theory as this research, the theory from Halliday and Mattisen. After reviewing the data, he found that there were three types of ellipsis used in his research subjects, namely nominal ellipsis (34.8%), verbal ellipsis (2.2%), and clause ellipsis (63.0%). These three types will appear too in this research with the addition of which sub-type is the most dominant among those three types.

The two previous studies mentioned above have inspired the researcher to analyze ellipsis from different objects. This research was conducted on a movie called “*Soul*.” The movie, released at the end of 2020, contains many informal conversations, resulting in many dialogues containing ellipses. “*Soul*” also contains many natural conversations with a lack of grammatical in their dialogue that are usually used in daily conversations. That conversation makes them hard to understand for non-native speakers. This “*Soul*” movie is a children’s animated movie which won 121 awards, including Oscar, BAFTA, AFI, and more. This movie also received acclaim from various well-known critics on websites such as IMDb and Rotten Tomatoes. In addition, many positive values can be taken from this movie, such as not being in a hurry and never giving up. Those are reasons why the writer chose this movie as the research object.

Based on explanations, reasons, and previous research, the researcher would like to focus on the ellipsis in the movie entitled “*Soul*”, directed by Pete Docter, co-directed by Kemp Powers, and produced by Dana Murray in 2020. In addition, the researcher also limits the analysis only to the dialogues that use ellipsis because the use of ellipsis in the dialogue is easier to find.

B. Research Question

The problems that will be answered in this research are:

1. What types of ellipsis are used in the “*Soul*” movie script?
2. Which is the most dominant type of ellipsis found in the “*Soul*” movie script?

C. Research Aim

The purposes of this research are:

1. To analyze what types of ellipsis are used in the “*Soul*” movie script
2. To investigate the dominant type of ellipsis in the “*Soul*” movie script

D. Significance of Study

The significance of the study can be theoretical and practically:

1. Theoretical Benefit

The researcher hopes that the findings of this study will provide new insight into an analysis of ellipsis toward the syntax approach, which focuses on creating simpler sentence form in text form and avoiding redundancy by omitting several parts of words or phrases within text sentences in reading and speaking passages.

2. Practical Benefits

The researcher hopes that the results and findings will help readers understand ellipsis, commonly found in speaking passages, including in movies, and how the ellipsis is constructed in reading and speaking passages in movies. Then with the hope,

that this research could assist the teacher in using this research as additional material to teach about ellipsis in their class.

E. Research Terminologies

The researcher provides several terms with explanations to avoid misunderstandings for readers.

1. Ellipsis

The term ‘ellipsis’ has been used for centuries around the world (Merchant, 2019). The use of this ellipsis is usually used in everyday or informal conversation. The speaker usually reduces words that are part of a sentence, be it a connector, subject, predicate, pronoun, and many more. However, this does not confuse the listener because they can still understand the sentence without them.

For Example:

(a) *Robert got a B on the physic test, and Blake got a C.*

(b) *Robert got a B on the physic test, and Blake (~~got~~) a C.*

Sentence a is an actual sentence, while sentence b is a sentence that contains an ellipsis. However, even though the verb ‘got’ in sentence b is omitted, sentence b still has the same meaning as sentence a.

2. *Soul* Movie

“*Soul*” Movie is a 2020 American animated comedy-drama movie directed by Pete Docter, produced by Pixar Animation Studios, and distributed by Walt Disney Studios Motion Pictures. This movie has won 121 awards and 94 nominations, including Oscar winners, AFI awards, Alliance of Women Film Journalists, and others. In the first week of the movie’s release on Disney+ (21-27 December 2021), *Soul* became the most watched movie with an average of 1.67 billion minutes out of a 100-minute movie duration. The number of Disney+ subscribers in the United States in 2020 reached 87 million. Therefore, it is inevitable that all Disney+ subscribers watch *Soul* or watch it repeatedly (Nugraha, 2021). In terms of reviews, google reviews give 4.6 points out of 9930 ratings. The IMDb website rated 8/10 from 316,566 IMDb users and 1,864 reviews on IMDb. Another similar website, Rotten Tomatoes, also gave a 95% Tomato meter from 348 reviews and 88% audience score from 5000+ ratings.

Soul movie talks about Joe Gardner, a music teacher in high school who loves jazz and dreams of becoming a musician. However, bad luck always seems to surround Joe and make him despair on his way. The reason is that luck has not been yet on his side despite decades of trying to realize his ideals. One day, Joe Gardner got an accident that separated his body from his soul. After the incident, his soul is transported to a fantasy dimension, where souls gather before they are born and become babies in the world. There, Joe lives in soul form in a completely foreign place. Joe is trained with

habits, skills, and interests in that new realm. He also meets the soul of an unborn baby named 22. Together, they attempt to solve their respective problems.



CHAPTER II

LITERATURE REVIEW

This chapter features theories about ellipsis, type of ellipsis, the importance of ellipsis, movie, and synopsis of the *Soul* movie:

A. Ellipsis

In informal English usage, many words or clauses in the sentence are deleted but still have the same meaning as before they were deleted. This occurrence is called an ellipsis in English literature. According to Anne Lobeck (1995), the ellipsis is a process that does not involve displacement but the omission of an identifiable syntactic element from the previous statement. An ellipsis can also be considered a substitution with zero (Halliday and Hasan, 1976). Therefore, the researcher concludes that the ellipsis is a phrase or clause omission in a sentence that does not affect its meaning. The purpose of the ellipsis itself is to prevent the unnecessary repetition of words in a sentence. For example, in the sentences:

(a) *Ikram ordered a burger at the canteen, and Madi ordered fried rice.*

(b) *Ikram ordered a burger at the canteen, and Madi (~~ordered~~) fried rice.*

Sentence a is the actual sentence, while sentence b is a sentence that contains an ellipsis. However, even though the verb ‘ordered’ in sentence b is omitted, sentence b still has the same meaning as the sentence a.

B. Type of Ellipsis

According to Halliday and Matthiessen (2004), the ellipsis is divided into three types. They are nominal, verbal, and clausal ellipsis.

1. Nominal Ellipsis

Nominal ellipsis occurs inside the nominal group or the common noun where some modifier element takes up the omitted head function. According to Butler (2003), those elements are deictic (normally a determiner), numerative (numeral or other qualifiers), epithets (adjective), and classifier (noun). Deictic and numerative are more frequent than epithets or classifiers. Therefore, the most common nominal ellipsis type is a deictic or a numeric head.

a. Deictic

1) Specific Deictic

Specific deictic refers primarily to possessive forms, demonstrative pronouns, and *the*. Possessives include both nouns (*Madi's, my mother's, cat's, etc.*) and pronouns (*your, her, ours, mine, his, hers, yours, whose, theirs, etc.*). Meanwhile, the demonstrative pronouns such as *it's, that, this, these, and those*.

For instance:

- *Drink these waters three times daily, and you'd better have some more of those too.*

Waters (head) are omitted and replaced by demonstrative modifiers those. The complete form of this sentence is *Drink these waters three times daily, and you'd better have some more of those waters too.*

2) Non-Specific Deictic

Non-specific deictic include *any, each, no, every, either, neither, a* and *both*. For instance:

(a) *Madi and Ikram are on vacation. I wonder if either has left a key.*

(b) *These grapes are lovely. Let's buy some.*

Inside instance a, the word *Madi and Ikram* are omitted and swapped by *either*. Then in the sentence b, the phrase *these grapes* are omitted and swapped with the word *some*. The complete form of those sentences is (a) *Madi and Ikram are on vacation. I wonder if either Madi or Ikram has left a Key.* (b) *These grapes are lovely. Let's buy some grapes.*

3) Post-Deictic

Post-deictic adjectives include *different, same, identical, other, well-known, usual, regular, odd, famous, certain, typical, obvious*, and other thirty adjectives. This adjective is combined with *a, the*, or other determiners (for

example, *a + other* is written and pronounced as one word). Unlike adjectives in their normal function as an epithet, these adjectives may also be followed by a numeral. For example, *Madi has eaten those two brown brownies you gave me. Can I have other?* The nominal group of ellipses is identified by a post-deictic combination of specific deictic *the* and *other*. The complete form of the sentence is *Madi has eaten those two brown brownies you gave me. Can I have the other two brown brownies?*

b. Numerative

The numerative element is represented by numerals or other quantifying terms in the nominal group. Numeral as head includes ordinal numeral, cardinal numeral, and an indefinite quantifier.

1) Ordinal Numeral

The ordinal numerals words are *first, second, third, fourth, last, next*, etc. They are often used generally with a *possessive* or *the* as deictic. For instance, *Have another mint. - No, that was my fourth thanks.* Here, *my fourth* is specific deictic of *my* (possessive pronoun) and *fourth* (ordinal numeral). So, the complete form of this conversation is *Have another mint. - No, that was my fourth mint thanks.*

2) Cardinal Numeral

The cardinal numerals words are *one, two, three, four, five*, etc. For instance, *Have another mint. - No, I've had my four thanks.* Here, *my four* is

specific *my* (deictic possessive) and *three* (cardinal numeral). The complete form of this sentence is *Have another mint. - No, I've had my four mint thanks.*

3) Indefinite Quantifiers

The indefinite quantifier words are *many, much, most, several, few, a little, a bit, hundreds, lots*, etc. For instance, *Can all students focus on reading? - They all can, and most do.* Here, *most* (indefinite quantifier) and *can* (presupposes).

c. Epithet

Epithet as head is typically fulfilled by an adjective and divided into superlative and comparative.

1) Superlative Adjectives

Superlative adjectives are placed before other epithets. Superlative adjectives are usually accompanied by *the* or a possessive deictic. For instance:

- *Xbox are the most expensive on holiday.* (Ellipted)
- *Xbox are the most expensive console on holiday* (Not Ellipted)

2) Comparative Adjective

The comparative adjective is naturally the pattern used to compare two things that come from the previous conversation reference. For example:

- *Madi is the cleverer.* (Ellipted)
- *Madi is cleverer than him* (Not Ellipted)

d. Classifier

The classifier (noun) functions as head which liable to be interpreted as thing and very rarely left function as head. For example, *This is the plastic chopstick, or you prefer the iron?* Here, the *iron* presupposes *chopstick* and function as head.

2. Verbal Ellipsis

Verbal ellipsis is characterized as a verbal group when the verbal group presupposes a word or more from the previous verbal group. Example:

(a) *Will you go to Ikram's house? – Yes, I will.*

(b) *Where will you go? – Ikram's house.*

The answers for the two verbal groups are “*Yes, I will*” in sentence a and “*Ikram's house*” in sentence b, both are verbal ellipsis and stand for “*go to Ikram's house*” and cannot be filled by any other items. According to Butler (2003), in verbal ellipsis, there are two types, which are lexical ellipsis and operator ellipsis.

a. Lexical Ellipsis

Lexical ellipsis occurs when a lexical verb is omitted from the verbal group. The modal operators include can, could, shall, should, will, would, may, must, might, is to, and ought to, can function as a lexical verb. For instance: *Can Madi open this file? – He could, he will.* Here, *could* and *will* both are modal operators and could be filled out by the lexical verb. Another example

using question tag, *He did not come, did he?* The ‘*Did he*’ in that sentence is one of the lexical ellipsis.

b. Operator Ellipsis

Operator ellipsis occurs when the operator is omitted, but the lexical verb remains intact in the verbal group. The subject is omitted from the clause in operator ellipsis. For instance:

- (a) Have you been sleeping? – No, just laying down.
- (b) What have you been doing? – Reading.

The complete answers for the two verbal groups are “*No, I have not been sleeping, but I have been laying down*” in sentence a and “*I have been reading*” in the sentence b.

3. Clausal Ellipsis

The last type of ellipsis is clausal ellipsis. A clause is considered a sentence consisting of a subject and a predicate but does not stand alone but becomes a complement to other sentences. According to Butler (2003), there are 3 types of clausal ellipsis, modal ellipsis, propositional ellipsis, yes-no question ellipsis, and WH-ellipsis.

a. Modal Ellipsis

The modal ellipsis occurs when a sentence containing modal elements (subject + finite element) is omitted. For instance, *What was he going to do? - Visit ikram’s grandmother in the hospital.* The modal element (subject and was)

is omitted in the answer. The complete form of this conversation is, *What was he going to do? - He was going to visit ikram's grandmother in the hospital.*

b. Propositional Ellipsis

Propositional ellipsis is the opposite of modal ellipsis, where the rest of the complement and adjuncts are omitted. For instance, *Who was visiting ikram's grandmother in the hospital? – He was.* In this instance, the remaining members of the verbal group, the complement, and the adjunct, are omitted, and the subject and finite element still remain. The complete form of this conversation is, *Who was visiting ikram's grandmother in the hospital? – He was going to visit ikram's grandmother in the hospital.*

c. Question-Answer Ellipsis

Question-Answer divided into two, yes/no question and WH-ellipsis. Yes/No questions are the ellipsis whose answers are either positive or negative.

- *Is he coming?*

(a) *Yes (he is)*

(b) *No (he is not)*

If the answer to the question is positive, then a is the answer, but if the answer is negative, then b is the answer. *He is*, or *he is not* is omitted because *yes* or *no* is sufficient.

WH-question answers questions that begin with WH-question.

Example:

(a) *What did she eat? – a pineapple (adjunct, instrument)*

(b) *Whose car is that? – Mine (identifier)*

C. The Importance of Ellipsis

Ellipsis is often used in everyday life, starting from speaking, listening, writing, and also reading. Therefore, the ellipsis has an essential role in improving receptive skills, including listening and reading. It also has a vital role in enhancing productive skills, including writing and speaking in the language. Both of these skills are needed to improve language abilities, especially someone's communication skills.

According to Abdulaal, et al (2022), receptive skills are divided into listening and reading. Ellipsis is required in listening to understand the speaker who is communicating using ellipsis. Ellipsis in listening is also needed to understand other person's conversations, both in real life and in movies. Plus, ellipsis in listening is necessary for someone in general to understand songs, music, poetry, tv news, videos, and audiobooks where almost all of those audios contain ellipsis in it (Pangaribuan, 2019). Meanwhile, in reading, the ellipsis is needed so that the reader has a good semantic and syntactic skills since reading comprehension involves making sense through text. Research has revealed that readers with insufficient semantic and

syntactic skills cannot make sense of sentences and phrases (Nation and Norbury, 2005).

Another skill which can be enhanced through ellipsis is productive skills. Productive skills are divided into two types which are speaking and writing (Hossain, 2015). In speaking, the ellipsis is used to omit a word or words which normally required by the grammar, which the speaker/writer assumes are apparent from the context and therefore need not be raised (McCarthy, 1991). This is not to say that any utterance that is not entirely explicit takes the form of an ellipsis. Most messages require some input from context to understand them. While in writing, according to Sitorus (2015), the ellipsis is necessary when the writers need to decrease the repetition of words in their writing. This literary device helps to reduce clutter and sharpen the focus on the point that the writer is trying to make.

D. Movie

A movie is a mass communication medium that is usually made based on the social reality of society. Movie record events that occur and grow in people's lives and transfer them to become a story on the screen. According to Hornby (2006), a movie implies a sequence of moving pictures captured with sounds that conveys a narrative, exhibited at the cinema. Movies are portraits or recordings of reality that grow and develop in society and then project onto the screen (Sobur, 2002). So, the researcher

concluded that a movie is an audio-visual medium, a combination of several moving images and has sounded as a communication tool to convey messages.

Movies have the power to influence both the process of cultural reconstruction and the process of cultural destruction of society (Wanti, 2011). Movies also have a big influence on the audience, namely imitation. This limitation is caused by the assumption that what is seen or watched is reasonable and appropriate for everyone to do. For example, imitation of how to dress or even hairstyles, a person's speech or language style can change according to what movie they watch.

E. Synopsis of the “Soul” Movie

“Soul” is one of the feature-length animated movies from the Pixar studio. This movie focuses on Joe Gardner, who is played by Jamie Foxx. He is a high school music instructor. He dreams of performing jazz music on stage but is dissatisfied and bored with his current job. Joe is then offered a full-time position at the school and his mother, Libba, wants Joe to accept the offer because she thinks the job will make her son financially secure.

Coincidentally, his friend and former student, Curly, reveals that renowned jazz musician Dorothea Williams. She held an open audition for the pianist at the Half Note Club. Joe entered the audition and managed to impress Dorothea. After that, Dorothea offered him the job on the spot.

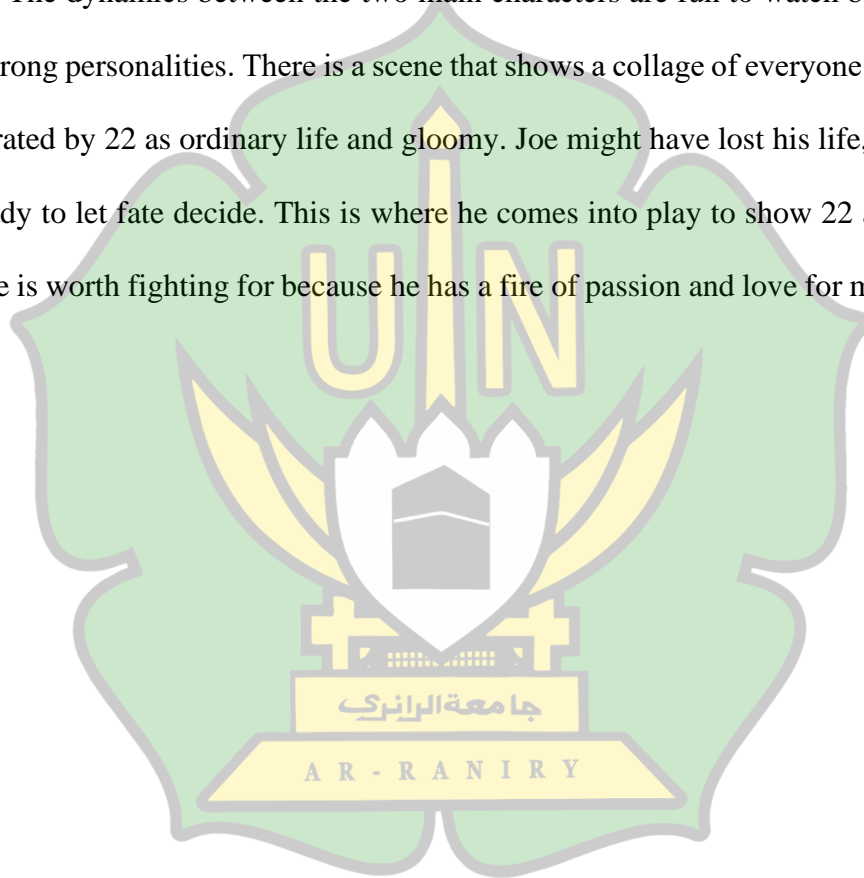
As Joe happily prepares for his first appearance, he accidentally falls into a hole. Joe finds himself as a soul headed to the “Great Beyond.” Not wanting to die, he tries to escape but finds himself in the “Great Before,” where soul counsellors, all named Jerry, organize and prepare young souls for life on Earth. Then he is assigned to mentor a young soul named 22, who has no interest in living the world’s life. Unlike Joe, who is just about to start his adventure, 22 admits he could not get to Earth because he did not pass the quest in searching for the “spark” or zest for life. To no avail, Joe tried to get 22 to find something interesting for his spark. With various ways to find 22 “sparks” and Joe’s way of returning to life, they finally made it down to Earth, but with swapped souls.

22, who initially did not want to feel life in the world, could not help but accidentally find himself in Joe’s body. Meanwhile, Joe’s soul resides in the body of a cat. In one day, they must rack their brains to achieve both goals. Along the way, many stories and moments are made in a small and bustling corner of New York.

Meanwhile, 22, unable to find his reason for living in the world, is finally forced to taste life through Joe’s body. This music teacher can also provide 22 with a lot of memory-related information. The moment they had an adventure together, many moments were new for the two characters, including Joe, who has lived as a human for many years. In the end, Joe finally gave up his life and returned to the “Great Beyond”, while 22 has found pleasure in life. He is then ready to be born into the world.

“*Soul*”, which is Directed and written by Pete Docter and Kemp Powers (“*Up*”, “*Inside Out*”) and producer Mike Jones, feels greater than just a movie to watch during the holiday season. Docter brings the audience on a journey and searches for identity and “spark” like Joe and 22.

The dynamics between the two main characters are fun to watch because both have strong personalities. There is a scene that shows a collage of everyone’s life. Joe’s life is rated by 22 as ordinary life and gloomy. Joe might have lost his life, but he was not ready to let fate decide. This is where he comes into play to show 22 and himself that life is worth fighting for because he has a fire of passion and love for many things.



CHAPTER III

METHODOLOGY

This chapter features the research methodology for this study. It consists of the research method, research object, data collection, and data collection technique.

A. Research Method

To analyze *Soul*, the researcher used the descriptive qualitative method. According to Creswell & Creswell (2018), qualitative research is an approach to investigating and comprehending the significance of individuals or groups to a social or human problem. Qualitative research aims to describe the quality of things in an enlightening way. Qualitative research can result in conclusions about what can happen, what might occur occasionally, or what is possible. It does not allow conclusions about what is general, universal, or possible (Williams & Chesterman, 2014). This study will analyze the types of elliptical sentences that appear in the movie script and the functions of ellipses in the movie script, which are relevant to this research.

In this research, the researcher identified the types of ellipsis found in the movie and listed them using a descriptive method. The descriptive method is a method or technique of examining the status of a group of objects, people, a system of thought, a set of conditions, or a class of events in the present (Nazir, 1988). According to Bogdan & Biklen (2006), the descriptive qualitative research method collects information in the form of words or pictures rather than numerical data or quantitative data. Based on

the definition, the researcher concluded that descriptive research is a method that reveals problems by describing, interpreting, and describing the circumstances and events that occurred during the research to be analyzed and the conclusions that come from information in the form of words or pictures.

B. Research Object

The research object in this research is the types of ellipsis in the *Soul* movie script. This movie was written and directed by Kemp Powers and Pete Doctor and directed by Mike Jones.

C. Data Collection

The data source is the subject from which the data can be obtained (Arikunto, 2013). This data source becomes a location where the data can be collected and appropriately extracted. The researcher collects data from all dialogues that contain ellipses in the *Soul* movie script which is the written form of the dialogue in the movie. The research data are all utterances, sentences, and phrases in the dialogues used by the characters.

D. Data Collection Technique

To analyze the types of ellipsis contained in this movie script, the researcher uses a descriptive method by performing the following steps:

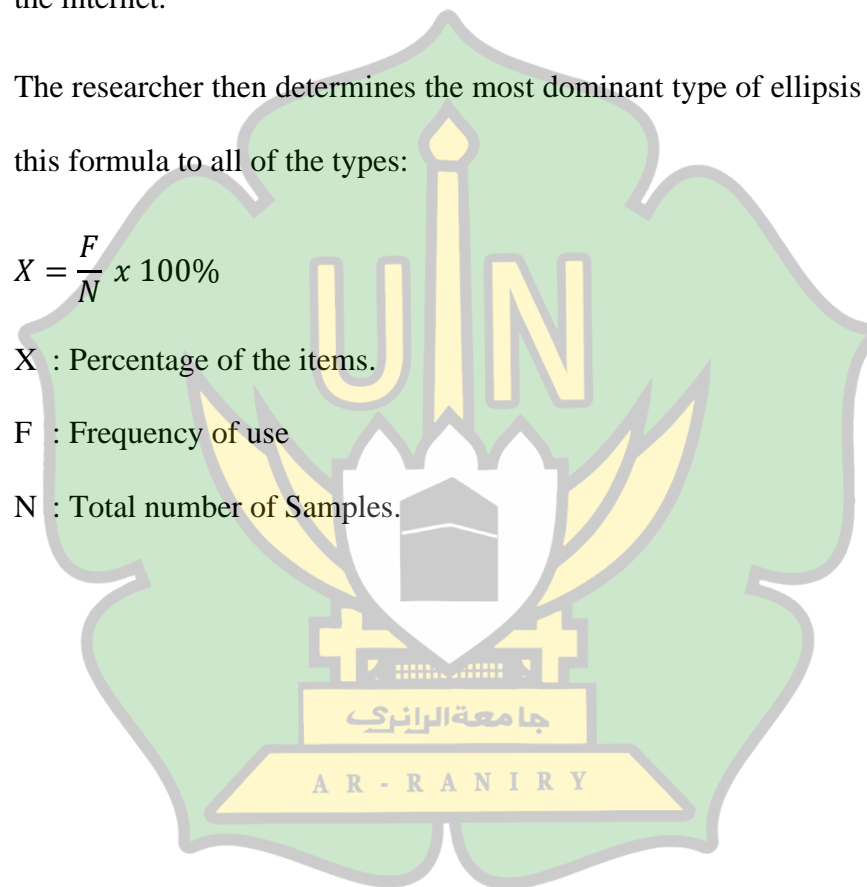
1. The researcher watched the “*Soul*” movie more than twice to understand the storyline and plot contained in this movie.
2. The researcher identifies the dialogues containing ellipsis based on their type, whether nominal ellipsis, verbal ellipsis, or clausal ellipsis in that movie. Afterwards, the researcher synchronizes it with the movie script obtained from the internet.
3. The researcher then determines the most dominant type of ellipsis by applying this formula to all of the types:

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

X : Percentage of the items.

F : Frequency of use

N : Total number of Samples.



CHAPTER IV

FINDING AND DISCUSSION

This chapter features the results of this research. It consists of two parts: findings and discussions.

A. Findings

The researcher separates the findings into two sections. The first section is the type of ellipsis found in the movie *Soul* script. The second section is the most dominant type, which is found using the formula in the movie *Soul* script.

1. Type of Ellipsis Contains in “Soul” Movie Script

According to the theory of Halliday and Matthiessen (2004), the ellipsis is divided into three main types. They are nominal ellipsis, verbal ellipsis, and clause ellipsis. These three types of ellipsis can be found in the “*Soul*” movie script. The total of utterances containing ellipsis, which can be found in this movie, is 290 utterances (For the full dialogue, see Appendix D). All the ellipsis scattered in all conversations in the “*Soul*” movie script are depicted as follows:

a. Nominal

The total of nominal ellipsis in the “*Soul*” movie script is 58 utterances (20%). The four types of nominal ellipsis are deictic, numerative, epithet, and classifier. Some of the examples of nominal ellipsis based on their sub-types in the “*Soul*” movie script are as follows:

1) Deictic

From the data, the “*Soul*” movie script used sub-type deictic in nominal ellipsis as many as 41 utterances, including:

- Come on! I know all about Sparks, because **mine** is piano!

In this sentence, **mine** occurs as the head. The word **mine** presupposed both a person as possessive and a thing possessed. The full form is ...Come on! I know all about Sparks, because mine **Spark** is piano!?

- Look, I remember one time... my dad took me to this jazz club, and **that** is the last place that I wanted to be.

Another noun is omitted here and replaced by **that**. Speaker uses **that** because they are talking about the jazz club from the previous clause. The full form is ... Look, I remember one time... my dad took me to this jazz club, and that **jazz club** is the last place that I wanted to be.

2) Numerative

From the data, the “*Soul*” movie script used sub-type numerative in nominal ellipsis as many as 16 utterances, including:

- Okay, first stop is the Excitable Pavilion. You **four**. In you go!

The noun was ellipped and only left the numerative part. The speaker talked to the new souls in front of him. So, the speaker omitted the word new souls and left You four as the exchange of the omitted part. The full form is ... Okay, first stop is the Excitable Pavilion. You four **new souls**. In you go!

- Dez is the only **one** I that talk to.

The word **one** here is part of numeratives. The word **one** explains the person that the speaker can talk to. The speaker omitted the word “person” since it is common to say the only one. The full form is... Dez is the only one **person** I that talk to.

3) Epithet

From the data, the “Soul” movie script used sub-type deictic in nominal ellipsis amounting to 1 utterance, including:

- Then how come except for church, you’re happiest when I **don’t**? I finally land the gig of my life and you’re upset.

The word **don’t** in this utterance presupposes happy. This sentence left the word **don’t**, which should be followed by an adjective from the previous clause. The speaker ellipped the word happy in this sentence since the sentence already talks about the feeling the speaker feels. The full form is ...Then how come except for church, you’re

happiest when I don't **happy**? I finally land the gig of my life, and you're upset.

4) Classifier

Conversations using the sub-type of classifier in nominal ellipsis are not found in the "*Soul*" movie script.

b. Verbal

The total of verbal ellipsis in the "*Soul*" movie script is 105 utterances (36.20%). The verbal ellipsis divided into two types, lexical and operator. Some of the examples of verbal ellipsis' sub-types in the "*Soul*" movie script are as follows:

1) Lexical

From the data, the "*Soul*" movie script used sub-type lexical in verbal ellipsis in as many as 17 utterances, including:

- I **did**! I'm telling the truth.

In this sentence, the speaker omitted the verb from the verbal group. The word **did** in this sentence stands for the verb try, and it is come from the previous utterance by Joe "You told me you'd try!". The full form is ... I did **try**! I'm telling the truth.

- No, he **didn't**

The word **didn't** show Joe's unsuccessful attempts to return to his original body. The speaker removes the verb **make it** and leaves only the word **didn't** in his speech. So, this sentence shows a rejection of the previous speaker's point of view. The full form is ...No, he didn't **make it**.

2) Operator

From the data, the "Soul" movie script used a sub-type of operator in verbal ellipsis in as many as 88 utterances, including:

- You couldn't call an elevator, **remember**?

There are some words which have been deleted in this sentence. The speaker deleted predicate **do** and subject **I** in this question form. The only word left in this sentence only the verb, which is **remember**. The full form is ...You couldn't call an elevator, **do you** remember?

- **Exciting**, isn't it!?

In the sentence above, there are some words which have been deleted. The missing element in that sentence is the operator, while the lexical verb always remains intact. The speaker then puts the operator next to the lexical verb. The full form is ...**It is** exciting, isn't it?.

c. Clausal

The total of clausal ellipsis in the “*Soul*” movie script is 127 utterances (43.80%). The verbal three types of ellipsis are modal, propositional, and yes/no question. Some of the examples of clausal ellipsis’ sub-type in the “*Soul*” movie script are as follows:

1) Modal

From the data, the “*Soul*” movie script used a sub-type of modal in verbal ellipsis as many as 52 utterances, including:

- But then I see this guy. And he’s playing these chords with fourths on it and **then**, with the minor.

In this sentence, there is a clause that the speaker has omitted. This clause got omitted since they already existed in the previous clause. So, the speaker did not have to say the same clause after the conjunction **then**. The full form is ...But then I see this guy. And he’s playing these chords with fourths on it and then, **he’s playing these chords** with the minor.

- Here at the You Seminar, all new souls are given unique **and** individual personalities.

This sentence has the same elliptical format as the previous sentence. The speaker removed one clause after the conjunction **and** then left the explanatory sentence in his utterance. The full form is

...Here at the You Seminar, all new souls are given unique, and **all new souls are given** individual personalities.

2) Propositional

From the data, the “*Soul*” movie script used sub-type propositional in verbal ellipsis as many as 50 utterances, including:

- Haha. You are not all that. Anyone could play in a band if they wanted **to**.

The clause after the word **wanted to** is the part that got omitted. Here the prepositional element **play in a band** has been omitted. The speaker deleted that part to reduce the redundant clause. So, the full form is ...Haha. You are not all that. Anyone could play in a band if they wanted to **play in a band**.

- I’m not sure... but I do know I’m going to live every minute of it.

Sometimes, propositional can also be found in response to WH-Question. This sentence has the same form of omission as the previous sentence. The speaker deleted the clause from another speaker’s question and left the words **I’m not sure**. The full form is ...**I’m not sure how to spend my life from now on** ... but I do know I’m going to live every minute of it.

3) Yes/No Question

From the data, the “*Soul*” movie script used sub-type operator in verbal ellipsis as many as 25 utterances, including:

- **Yeah**, that’s Chelsea. Near Jackson Square Park

Yes/no Question usually left only expression yes or no in the speaker’s response. In this sentence, another speaker asked whether he said that the location of the place is **corner of 14th and 7th** or not. So, the speaker omitted that clause in this sentence and left the word **yeah**. The full form is ... Yeah, **he said corner of 14th and 7th**, that’s Chelsea. Near Jackson Square Park.

2. The Most Dominant Type in “*Soul*” Movie Script

Based on the analysis of the “*Soul*” movie script, the researcher found that the number of each ellipsis’ type is described in the table below:

Table 4. 1
Percentage of Types of Ellipsis in Soul movie script

Type of Ellipsis	Frequency	Percentage
Nominal Ellipsis	58	20%
Verbal Ellipsis	105	36.20%
Clausal Ellipsis	127	43.80%
Total	290	100%

Based on the table above, there were 290 ellipses exist in the “*Soul*” movie script. The nominal ellipsis is the least type of ellipsis, with a total of 58 utterances (20%). Whereas the verbal ellipsis has a total of 105 utterances (36.20%), and the

clausal ellipsis has a total of 127 utterances (43.80%). So, it can be ascertained that the most dominant type of ellipsis in the “*Soul*” movie script is verbal ellipsis.

This research also analyzes the sub-type from each type of ellipsis found in the “*Soul*” movie script. The researcher found the exact quantity of each sub-type of ellipsis type as described in the table below.

Table 4. 2
Percentage of Sub-Types of Nominal Ellipsis in Soul movie script

Sub-Types of Nominal Ellipsis	Frequency	Percentage
Deictic	41	71%
Numerative	16	28%
Epithet	1	1%
Classifier	0	0%
Total	58	100%

Based on the table above, there were 58 utterances containing nominal ellipsis in the “*Soul*” movie script. When it comes to sub-types, deictic has become the most common sub-type of nominal ellipsis with 41 utterances (71%). The second most common sub-type is occupied by numerative with 16 utterances (28%). Apart from these two sub-types, there are two other sub-types that are not found too much in the “*Soul*” movie script. They are epithet with only 1 utterance (1%) and classifier with 0 utterances (0%).

Table 4. 3
Percentage of Sub-Types of Verbal Ellipsis in Soul movie script

Sub-Types of Verbal Ellipsis	Frequency	Percentage
Lexical	17	16%
Operator	88	84%
Total	105	100%

There are 105 utterances of verbal ellipsis that appear in the “*Soul*” movie script. The lexical, one of the sub-types of verbal ellipsis only has 17 utterances (16%). Compared to other sub-type, which is operator have 88 utterances (84%). So, the most common sub-type of verbal ellipsis is operator.

Table 4. 4
Percentage of Sub-Types of Clausal Ellipsis in Soul movie script

Sub-Types of Clausal Ellipsis	Frequency	Percentage
Modal	52	41%
Propositional	50	39%
Yes/No Question	25	20%
Total	127	100%

As shown in the table above, there were 127 utterances in clausal ellipsis. The three sub-types in clausal ellipsis are modal with 52 utterances (41%). Continued by propositional with 50 utterances (39%) and yes/no question with 25 utterances (20%). Thus, it can be concluded that the most dominant sub-type of clausal ellipsis is modal.

B. Discussions

1. Types of Ellipsis Used in the “*Soul*” Movie Script

The first research question of this study aims to know the types of ellipsis used in the “*Soul*” movie script. Based on the analysis of the data, which uses the theory

from the second chapter by Halliday and Matthiessen (2004), all types of ellipsis, which are nominal ellipsis, verbal ellipsis, and clausal ellipsis, can be found in the “*Soul*” movie script. There were 290 ellipses derived from all types of ellipsis, according to the analysis from the previous findings. If classified, the number of ellipses that appears is based on the type, the nominal ellipsis is 58 ellipses, the verbal ellipsis is 105 ellipses, and clausal ellipsis is 127 ellipses. The previous research related to this research aim was also conducted by Sapitri (2017). However, there are some differences between her research and the current research. The most striking difference is that previous research only focuses on ellipsis and substitutions. However, in this current research, this study examines ellipsis more deeply because it also examines the sub-types of the ellipsis itself.

2. The Most Dominant Type of Ellipsis Found in the “*Soul*” Movie Script

The second research question aims to know which type is the most dominant found in the “*Soul*” Movie Script. From the three types of ellipsis, Clausal ellipsis is the dominant type with 127 (43.80%) utterances, followed by verbal ellipsis with 105 (36.20%) utterances, and the last nominal ellipsis with 58 (20%) utterances. However, when viewed from the most dominant sub-type of each type, the nominal ellipsis is dominated by deictic with 41 utterances. The verbal ellipsis dominated by operator with 88 utterances. The last type is the clausal ellipsis, which dominated by sub-types of modal with 52 utterances. The percentage of types and sub-types of ellipsis that appear in the *Soul* movie script can be seen in the tables below. The results of the most dominant type are nearly the same as the research conducted by Tarigan (2015). He

discovered the clause ellipsis as the most dominant type in his research in the movie Ocean's Eleven. Both Soul and Ocean's Eleven movies are set in a city where made people in these movies tend to shorten their speech in conversation. Cultural and Social knowledge was often found as a context of clausal ellipsis in film dialogue. So, it made the dialogues keep coherent.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, the researcher presents the conclusions and suggestions from this research. Conclusions contain the outcomes of this research, and suggestions contain recommendations to all readers of this research.

A. Conclusions

After analyzing and discussing the findings on the type of ellipsis research in the *Soul* movie script, the researcher made the following conclusions:

1. Ellipsis is important to improve basic language skills, namely productive skills (writing and speaking) and receptive skills (listening and reading).
2. All types of ellipsis based on Halliday and Hasan's theory are found in the *Soul* movie script.
3. The types of ellipsis which were found in the *Soul* movie script were nominal ellipsis with 58 utterances (20%), verbal ellipsis with 105 utterances (36.20%) and Clausal ellipsis with 127 utterances (43.80%).
4. The most dominant type of ellipsis is clausal ellipsis, with 127 utterances (43.80%).
5. The most dominant sub-type of nominal ellipsis is deictic with 41 utterances (41%)

6. The most dominant sub-type of verbal ellipsis is operator with 88 utterances (84%).
7. The most dominant sub-type of clausal ellipsis is modal with 52 utterances (41%)

B. Suggestions

According to research findings, there are suggestions proposed by the researcher including the readers and future researcher. It is expected that this research to be useful for readers who are interested with topic related to ellipsis, particularly for non-native readers. It is hoped that this research could assist them in using ellipsis efficiently, due to the significance of the speak informally using a foreign language in everyday life. It is also hoped that this research could assist them in using ellipsis in writing either for academic purpose or daily life purpose.

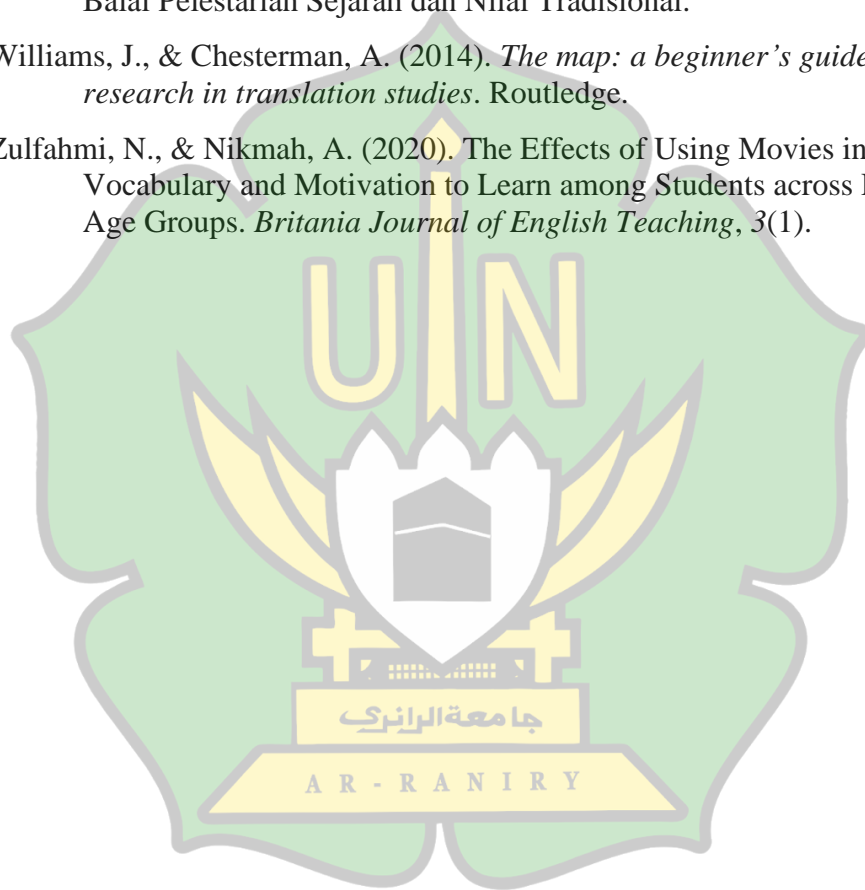
Furthermore, this research is also expected to be beneficial as reference for future researchers who conduct research about ellipsis. They can use this research to enrich knowledge about the usage and the function of the grammatical cohesion, especially ellipsis to reader. This research limited to the ellipsis from a theory by Halliday and Matthiessen. Thus, future researchers are also suggested to dig deeper into the use of ellipsis using another theory since there are several more theories from another experts.

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Appendix A


SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY
Nomor : B-5694/UN.08/FTK/KP.07.6/04/2022

TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN
UIN AR-RANIRY

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 28 Maret 2022
- Menetapkan
PERTAMA :
Menunjuk Saudara:
1. Dr. Muhammad Nasir, M.Hum. Sebagai Pembimbing Pertama
2. Rita Hermida, S.Pd.I., M.Pd. Sebagai Pembimbing Kedua
- Untuk membimbing Skripsi :
Nama : **Andika Tri Prasetya**
NIM : **180203151**
Program Studi : **Pendidikan Bahasa Inggris**
Judul Skripsi : **An Analysis of Ellipsis Used in "SOUL" Movie Script**
- KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor: SP DIPA. 025.04.2.423925/2022, tanggal 17 November 2021.
- KETIGA : Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun Akademik 2022/2023
- KEEMPAT : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh
Pada Tanggal: 25 April 2022
Dekan,


Muslim Razali

Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arstip.

Appendix B



**KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI AR-RANIRY
FAKULTAS TARBİYAH DAN KEGURUAN**

Jl. Syeikh Abdur Rauf Kopelma Darussalam Banda Aceh
Telepon : 0651- 7557321, Email : uin@ar-raniry.ac.id

Nomor : B-7326/Un.08/FTK.1/TL.00/07/2022
Lamp : -
Hal : **Penelitian Ilmiah Mahasiswa**

Kepada Yth,
Ketua Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry

Assalamu'alaikum Wr.Wb.
Pimpinan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry dengan ini menerangkan bahwa:

Nama/NIM : **ANDIKA TRI PRASETYA / 180203151**
Semester/Jurusan : VIII / Pendidikan Bahasa Inggris
Alamat sekarang : Jl. Laks. Malahayati Gampoeng Kajhu Dsn. Monsinget, Kec. Baitussalam, Kab. Aceh Besar

Saudara yang tersebut namanya diatas benar mahasiswa Fakultas Tarbiyah dan Keguruan bermaksud melakukan penelitian ilmiah di lembaga yang Bapak/Ibu pimpin dalam rangka penulisan Skripsi dengan judul **An Analysis of Ellipsis Used in "SOUL" Movie Script**

Demikian surat ini kami sampaikan atas perhatian dan kerjasama yang baik, kami mengucapkan terimakasih.

Banda Aceh, 01 Juli 2022
an. Dekan
Wakil Dekan Bidang Akademik dan Kelembagaan,



Berlaku sampai : 31 Agustus
2022

A R - R **Dr. M. Chalis, M.Ag.**

Appendix C



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI AR-RANIRY
FAKULTAS TARBIYAH DAN KEGURUAN
PRODI PENDIDIKAN BAHASA INGGRIS
Jln Syekh Abdur Rauf Kopelma Darussalam Banda Aceh
Email pbi.ftk@ar-raniry.ac.id Website http://ar-raniry.ac.id

SURAT KETERANGAN

Nomor: B-10/Un.08/PBI/TL.00/07/2022

Schubungan dengan surat An. Dekan, Wakil Dekan Bidang Akademik dan Kelembagaan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry, Nomor: B-7326/Un.08/FTK.I/TL.00/07/2022 tanggal 01 Juli 2022, Ketua Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Darussalam Banda Aceh menerangkan bahwa yang namanya tersebut di bawah ini:

Nama : Andika Tri Prasetya
NIM : 180203151
Fak/Prodi : FTK/Pendidikan Bahasa Inggris

Benar telah melakukan penelitian dan mengumpulkan data pada mahasiswa Prodi Pendidikan Bahasa Inggris dalam rangka penyusunan Skripsi yang berjudul:

"An Analysis of Ellipsis Used in "SOUL" Movie Script"

Demikianlah surat ini kami buat agar dapat dipergunakan seperlunya.

Banda Aceh, 18 Juli 2022
a.n Ketua Prodi Pendidikan Bahasa Inggris,
Sekretaris Prodi,

Syarifah Dahliana

جامعة الرانيري

AR - RANIRY

Appendix D

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS												
		N				V		C						
		1	2	3	4	1	2	1	2	3				
01-02/01	Alright! Let's try something else. Uh... (Let's try) from the top. (Are you) Ready? One, two, three...							✓	✓					
03-04/01	One, two, three, four! (All of you should) Stay on the beat! Two, three four--that's a C Sharp, horns!						✓							
05/01	Rachel, Now you (r turn) !	✓												
06/01	(I) Forgot my sax. Mr. G.							✓						
07/01	Okay, she forgot her sax! Aaand now- - aaaaall you, Connie. (You should) Go for it!							✓						
08/02	Look, I remember one time... my dad took me to this jazz club, and that (jazz club) is the last place that I wanted to be.	✓												
09/02	But then I see this guy. And he's playing these chords with fourths on it and then, (he's playing these chords) with the minor.									✓				
10/02	And I wanted to learn how to talk like that. That's (the moment) when I knew. I was born to play.	✓												
11/03	I'll be right back. (All of you should) Practice your scales.							✓						
12/03	(I am) Sorry to interrupt, Mr. Gardner									✓				
13/03	(There will be) No more part-time for you. You're now our full-time band teacher!									✓				

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS											
		N				V		C					
		1	2	3	4	1	2	1	2	3			
14/03	Wow. That (news) is...great.	✓											
15/04	After all these years, my prayers have been answered! (You finally have) A full-time job!							✓					
16/05	(He is) walkin' around with a hole in his pants...						✓						
17/06	Yeah (I will say yes) . Definitely.												✓
18/07	I'll bet (skipping town really put you guys in a bind) .										✓		
19/07	I'm glad you made it. My boy Bishop said he sat in on with you on a set last year in Brooklyn. (He) Said you were great.							✓					
20/07	Well... you know, (I am just great) for a coffee shop.								✓				
21/07	Hey Dorothea, this is the cat I was telling you about. (He is) My old middle school band teacher, Mr. Gardner!								✓				
22-23/07	(You can) Call me Joe, Dorothea. I mean, um... Ms. Williams. It's a pleasure. Wow. This (occasion) is amazing.	✓						✓					
24/08	(You have to) Get on up here, Teach. We ain't got all day.							✓					
25-28/09	(You have to) Get a suit, Teach. A good suit. (You have to get) Back here tonight. First show's (will be held) at 9. Soundcheck's (will be held) at 7. We'll see how you do.							✓	✓			✓	✓
29/09	You know what that (Half Note Marque) is gonna say? Joe Gardner! HA HA!	✓											
30/10	Just don't tell my mom about this (event) , okay?	✓											

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
31/10	Whoa, whoa, (I am) sorry!							✓		
32-33/12	You see Joe, I'm 106 years old. (I have) Been waiting a long time for this (occasion).	✓					✓			
34/12	(You have waited so long) For what?							✓		
35/12	(I have been waiting a long time for) The great beyond.							✓		
36/12	Yeah. (The same place as in the great beyond)									✓
37/12	(This is) Exciting, isn't it!?						✓			
38-39/12	No. (This is not exciting)! No, no, no! (You have to) Listen, I have a gig tonight! I can't die now!						✓			✓
40/12	Well, I really don't think you have a lot to say about this (faith).	✓								
41/12	Yes! Yes, I do (have a lot to say). I'm not dying the VERY day I got my shot. I'm due! Heck, I'm OVER-due! Nah ah. I'm outta here.									✓
42/13	This (thing) can't happen. I'm NOT dying today.	✓								
43/13	Idontknow (why I am not running) ...								✓	
44/13	Idontknow (what is wrong with us people) ...								✓	
45/14	Ahh!! Oh, my goodness, oh my goodness. (I am) Sorry! Sorry! Excuse me!							✓		
46/15	Ha ha, No (This is not heaven).!									✓

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS												
		N				V		C						
		1	2	3	4	1	2	1	2	3				
47/16	Not yet (dead). Your body's in a holding pattern. It's complicated. I'll get you back to your group.		✓											
48/16	Come on, little souls! (All of you must) Get on up here!						✓							
49/17	(I think) The count's off.								✓					
50/17	Okay, first stop is the Excitable Pavilion. You four (new soul). In you go!		✓											
51-52/17	You five (new soul), you'll be aloof. And you two (new soul), why not.		✓	✓										
53/17	Of course (this is where personalities come from)! Do you think people are just born with them?										✓			
54/18	Hello Jerry! (I) Got a lost mentor for you.						✓							
55/19	(You should) Head right on over there to Jerry.						✓							
56/20	(I Think) The count's off								✓					
57/20	I seriously doubt that (case). The count hasn't been off in centuries.	✓												
58/20	Yep. I'm aware (to the fact that the count hasn't been off in centuries).										✓			
59/20	And we all think you're doing a wonderful job, don't we (think so) everyone?								✓					
61-62/20	(You blink your eyes) six (times)		✓				✓							
63/20	Maybe I will (try to figure out the problem).										✓			

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
64/21	Here at the You Seminar, all new souls are given unique and (new souls are given) individual personalities.							✓		
65/22	Oh ho! This one (new soul) might be a handful! But that's Earth's problem.		✓							
66/24	(I have to) Find the Spark!						✓			
65-66/25	I see pain, (i see) death, (i see) destruction!							✓	✓	
67/25	(Now i see) A pretty butterfly.							✓		
68-69/25	(You must) Stop fighting this, 22. You will go to Earth and (You will) have a life						✓	✓		
70/25	(You have to) Make me!						✓			
71/26	(You should) Ignore that.						✓			
72/26	(You must) Put me down! Hey! Quit it!						✓			
73/26	Most people wish that (they would never died), 22.								✓	
74/27	Talk all you want, Bjorn. It's not gonna work, anyway, I've had thousands of mentors who failed, and now (they) hate me.						✓			
75-76/28	(You are) Not a mentor? Ah, ha ha! (You are using) Reverse psychology! You really are a good shrink doctor. Carl Jung already tried that.							✓	✓	
77/28	(You have to) Stop talking! My unconscious mind hates you!						✓			
78/29	Heh. YOU did (curated this exhibit).					✓				

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
79/30	(This is) Black improvisational music. It's one of our great contributions to American culture.							✓		
80-81/30	(You have to) Listen to that! (Do you) See the tune is just the starting point, y'get me? The music is just an excuse to bring out the YOU						✓	✓		
82/31	(You should) Come back when you have something.						✓			
83/31	(I am) Sorry, Joe.							✓		
84/31	Oh yeah. Sure. Here (is the badge).								✓	
85/32	Wait! I've never thought of that! I'd get to skip life. So yes (I will give the badge to you)! But we've gotta get this thing to change first, and I've never been able to get it to change									✓
86/32	Come on! I know all about Sparks, because mine (my spark) is piano!	✓								
87/33	I don't (sound like middle aged lady). This is all an illusion.					✓				
88/34	Yeah (baking could be my spark)! But um, I don't get it.									✓
89/34	(I) Can't. And neither can you.						✓			
90/35	(Do you) See?						✓			
91/36	Yes (They're amazing), amazing! Who wouldn't like working in a thankless job you're always in danger of losing due to budget cuts? Though I do like the									✓

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS												
		N				V		C						
		1	2	3	4	1	2	1	2	3				
	idea of randomly shushing people.													
92/36	Shhhh!! Oh yeah, that (sushing) is good.	✓												
93/37	I did (try) ! I'm telling the truth. If there's one thing I'm not, it's a liar. Unlike Abraham Lincoln...					✓								
94/38	Of course (I am okay being on a penny) ! It's an honor.													✓
95/39	Can we have one more minute to go back and (can we) try breakdancing?							✓						
96/39	Oh, ok. I've never seen 22 this enthused. (This is) Good for you, Dr. Börgennson!									✓				
97/39	(we have to) Run!							✓						
98/39	(We must go) In here!									✓				
99/40	You know how when you humans are really into something and it feels like you're in another place? (it) Feels like you're in the zone, right?							✓						
100/41	Yeah (I know how it feels) .													✓
101/41	Wait a minute! I was here! Today during my audition! This (place) must be where musicians come when they get into a flow.	✓												
102/41	Not just musicians. (You have to) Watch this.							✓						
103/41	(Give me the) Line									✓				
104/42	And the Knicks lose ANOTHER one (game) !		✓											

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS											
		N				V		C					
		1	2	3	4	1	2	1	2	3			
105/42	What is that (big thing)!?	✓											
106/42	(We have to) Run!						✓						
107/43	(I am) On the brink of madness, thanks for asking!							✓					
108/43	Hey, (I) got a request for ya.						✓						
109- 110/43	Uh yeah (I got a request). I'm trying to get back to my body. Can you help me (to get back to my body)?								✓				✓
111/43	That's what we do! We are the Mystics Without Borders, (We are) devoted to helping the Lost Souls of Earth find their way! I'm Moonwind Stardancer at your service.								✓				
112/43	That's Windstar Dreamermoon, (That is) Dancerstar Windmoon, and that's Dreamerwind Dreamerdreamer	✓											
113- 116/44	(He is a) Poor fellow. Some people just can't let go of their own anxieties and (their own) obsessions, (it is) leaving them lost and (they are) disconnected from life. And this is the result.	✓						✓		✓			
117/44	Looks like (he is) another Hedge Fund Manager.								✓				
118- 119/44	(I have to) Make a trade... (I have to) Make a trade...							✓					
120/45	So this (ritual) is all I have to do to get back to my body?	✓											
121/45	No! No, no (I am not dead). Well, not yet. Can you help me get back?												✓

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS																		
		N				V		C												
		1	2	3	4	1	2	1	2	3										
122/45	We've never connected an untethered soul back to its body before. But perhaps if we travel to a thin spot... Yes (we can connect an untethered soul back to its body)! All aboard!																			✓
123/45	(You should pull the) Anchors away!											✓								
124/46	Well, (your body is) on Earth of course!											✓								
125/46	Yes (I am drumming, chanting, and meditating) ... something like that.																			✓
126/46	Yes precisely (I am right there)!																			✓
127/47	I'm not stuck with a body, so I can go whereeeever I want. I'm a No-body. (Do you) Get it?											✓								
128/47	(There are) So many of them. Sad.											✓								
129/47	Lost Souls are not that different from those (souls) in the zone.	✓																		
130/47	The zone is enjoyable, but when that joy becomes an obsession, one (life) become disconnected from life.		✓																	
131/47	Really (you were also a lost soul)?																			✓
132/48	Do we really need all this (stuff)?	✓																		
133/48	Yes (we need all of this)!																			✓
134/48	(There is) No pianos, Joe! You must focus!											✓								
135/48	(You must) Imagine silence...									✓										

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
136/48	Now concentrate on where your body is. (You have to) Listen for cues						✓			
137/53	I don't know (why are you in a cat)!								✓	
138/53	Uh... no (there is no one you can call)!									✓
139/53	(I) Tell you what, we're going to keep you here for observation. Just for a bit. Perhaps our therapy cat can go to his next appointment--						✓			
140/54	(Please you have to) Stop talking!						✓			
141/54	Hey! Focus! (You must) Listen to me! We gotta get out of here before they take me away!						✓			
142/54	No way (I would leave you). That's my body you're in! Do you think you can walk?									✓
143/54	I don't know (whether I can walk or not)! I failed Body Test Drive like 436 times.								✓	
144/54	But will you try (to walk)?						✓			
145- 146/55	Okay (I will try). (I) Gotta find Moonwind. He can fix this.						✓		✓	
147/56	Yeah (he said corner of 14th and 7th), that's Chelsea. Near Jackson Square Park									✓
148/56	Hey! (You have to) Stay out of there!						✓			
149/56	Oh, relax, there's not much here. Jazz, jazz, jazz, more jazz. Oh and (There is) someone named Lisa. Who's that?							✓		

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS											
		N				V		C					
		1	2	3	4	1	2	1	2	3			
150/56	I ummm... This (events) is all happening too fast. Let's just take a minute and--	✓											
151/58	Mm mm. No way (I will go). I am staying right here until your stupid body dies! Which will happen any minute now, because your stomach is earthquaking										✓		
152/58	This place is worse than I thought. It's loud and (it is) bright and--									✓			
153/59	(It is) Strange. I don't feel so angry anymore.									✓			
154/59	Maybe (I am ready to find moondwind).												✓
155/59	Yeah (it is pronounced Yee-row), but in New York, we call 'em Gyros. It's Greek.										✓		
156/60	Nah (it is not pronounced gyros), I got in a fight with Archimedes about this. He said it's-										✓		
157/61	No, he didn't (make it into his body)!						✓						
158/61	Who cares (if you put that man.'s soul in a cat)?										✓		
159- 161/62	It's simply a way to get your souls back where they belong! And it's a glorious ritual indeed, (it is) full of chanting, (it is full of) dancing, and best of all, (it is full of) bongos!									✓ ✓ ✓			
162/62	I need to be at The Half Note by 7, so this (transmigration displacement) needs to happen right now	✓											
163/62	(We meet at) 6:30? You're serious?									✓			

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
164/63	I said (You guys have to) get out of here!						✓			
165/64	No (it is not a teacher), it's pepperoni.									✓
166/65	Maybe you should call her up and (you should) tell her that we're not crazy!						✓			
167/66	I... don't know (what is wrong with me). It's the sun... It's just so...								✓	
168- 170/66	Here's the plan. (You must) Clean yourself up, (You must) put on a killer suit, and (You must) get to the club early. I'm going to try to talk to her.						✓ ✓ ✓			
171/67	No no no. Nope. Nope. Nope. Nope. No way (I will help you)! No way, no how.								✓	
172/68	(Did she say she) Quit?						✓			
173/68	Of course (all school is a waste of time). Like my mentor George Orwell used to say: state sponsored education is like the rattling of a stick inside a swill bucket.								✓	
174/68	Yeah (you are right)!								✓	
175/69	I've been saying that (sentences) since the third grade!	✓								
176/69	What! (You must) Come back here!						✓			
177/70	Sure (You can give this back).								✓	
178/71	Uh, okay (I will listen to it).								✓	
179/71	Yeah (I love this). So maybe I'd better stick with it?								✓	

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS									
		N				V		C			
		1	2	3	4	1	2	1	2	3	
180/71	Yeah (you would better stick with it!)									✓	
181/71	So, Connie came here to quit, but then she didn't (quit)?					✓					
182/72	22, (you must) forget about that, listen--						✓				
183/72	Okay (I will help you).									✓	
184/72	I'll help you. But I... wanna try a few things. Some of it's not as boring as it is at the You Seminar. If Connie can find something she loves here, maybe I can (find something i love here) too.					✓					
185- 186/73	BLECK! (it is) Spicy! (it is) Spicy!							✓	✓		
187- 188/73	You five (new souls) will be insecure. And you twelve (new souls) will be self-absorbed.		✓	✓							
189/73	We really should stop sending so many (new souls) through that pavilion--	✓									
190/73	(I) Found him!						✓				
191/74	That (person) is the mentor we A set up with 22	✓									
192/74	How (would you handle this)?									✓	
193- 194/74	I'll go down there and (I will) get him. (I will) Set the count right, lickety-split.						✓	✓			
195/75	Please, just do it quickly and (do it) quietly.						✓				
196/75	It'll loosen. (You must) Sit down.						✓				

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
197/75	You couldn't call an elevator, (Do you) remember?						✓			
198/76	Okay! How (do we fix this hair)?								✓	
198/77	Dez is that guy in the back. He can fix this (hair).	✓								
200/77	Dez is the only one (person) I that talk to.		✓							
201/78	What?! That (attitude) ain't cool, Dez!	✓								
202- 203/78	Nah (I dont want him to cut my hair). I can wait (for you to cut my hair).								✓	
									✓	
204/78	(You have to) Stop sounding insane.						✓			
205/78	(You will play with) Dorothea Williams?! That's big time, Joe! Congratulations!							✓		
206/79	Joe, (You have to) ignore him. Now, let's fix you up						✓			
207/79	Is it okay that I do that (thing)?	✓								
208/79	So... can I have one of those (lollipops)?		✓							
209/79	Uhhh, Sure (you can have it), Joe.									✓
210/80	Oh yeah? What happened (to your life)?						✓			
211/80	I heard that (remark).	✓								
212/81	And another thing... They say you're born to do something, but how do you figure out what that thing is? And what if you pick up the wrong thing. Or (what if you pick up the wrong thing)								✓	

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS												
		N				V		C						
		1	2	3	4	1	2	1	2	3				
	somebody else's thing, you know? Then you're stuck!													
213/81	I'll take one of those (lollipop)	✓												
214/81	I was planning to (become veterinarian). When I got out of the Navy. And then my daughter got sick, and...						✓							
215/82	Whoah, whoa, (you have to) slow your roll there, Joe. I'm happy as a clam, my man. Not everyone can be Charles Drew inventing blood transfusions							✓						
216/82	Haha. You are not all that. Anyone could play in a band if they wanted to (play in a band).												✓	
217/82	That's the magic of the chair. That's why I love this job. I get to meet interesting folks like you. (I get to) Make them happy...								✓					
218/83	And (I get to) make them handsome.								✓					
219/83	You never asked (about my life). But I'm glad you did this time.						✓							
220/83	(You are) Looking good, brother.								✓					
221/85	(You) Thought you could cheat the universe?! Well, you thought wrong! I'm the Accountant, and I'm here to bring you in!								✓					
222/86	But seriously, (You should) stay away from those processed foods.									✓				
223/86	I didn't (know how to deal with paul). I just let out the ME. Hey, like you said about jazz! I was jazzing!												✓	

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
224/86	Don't (take it) --					✓				
225/86	Or do (take it). Okay fine.					✓				
226/87	Uh huh. Now let's get back to the plan. We go the Half Note and (we) wait there for Moonwind. It's around 4PM now...						✓			
227/87	That (blast of air) tickles!	✓								
228/88	Okay (I will hurry up).								✓	
229- 231/88	It doesn't matter whose butt! (You must) Take off the jacket! (You must) Tie it around your waist! Quick! (You must) Cover the butt!						✓ ✓ ✓			
232/88	Oh! What are we gonna do!? (we) Can't find a tailor this late!						✓			
233/89	Okay (we will go there)!								✓	
234/89	Got it (I will stop saying ok).								✓	
235/89	I didn't say that! YOU did (say that you are a failure). Up here.								✓	
236/92	Under the seat. Can you believe it? Still half full (of big gulp)!	✓								
237/92	Alright, remember, I need the suit fixed for a band recital. (Do you) Got it?					✓				
238/92	No, I don't want to (go in there).						✓			
239/92	You have to (go in there)! We need the suit fixed!						✓			
240/93	What (did I forgot)?								✓	

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
241/93	(You forgot to) Kiss her. I always kiss Melba when I see her.						✓			
242/94	Um, no. It's mine (my cat). I rescued it.	✓								
243/94	So, Mom... is there any way you can fix this (suit)?	✓								
244/95	No (I will not fix it).									✓
245/95	Tell her that this one (gig) is different!		✓							
246/95	This one (gig) is different!		✓							
247- 248/95	Does this "gig" have a pension? (Does this "gig" have a) Health insurance? No? Then it's the same as the other ones (gigs). It's like you can't even be truthful with me anymore!		✓						✓	
249- 250/96	No (we cannot run away now). Not this time. (You must) Repeat after me.						✓			✓
251/97	Then how come except for church, you're happiest when I don't (happy)? I finally land the gig of my life and you're upset.				✓					
252/96	So Dad can pursue his dreams, and I can't (pursue my dream)?								✓	
253/97	Let's make <i>this</i> (suit) work instead.	✓								
254/97	Lulu! Melba! (Both of you have to) Bring your good scissors in here. We got work to do!						✓			
255/98	Wow. This (suit) feels really nice!	✓								
256/98	Of course you can (try on that).								✓	

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS										
		N				V		C				
		1	2	3	4	1	2	1	2	3		
257/99	Yes (I will not put this cat on my shoulder), ma'am!										✓	
258/99	Oh, busy right now? (Do you) Want to wait until you die a second time? Cool, cool.						✓					
259/99	I could think of worse (advice).	✓										
260/101	The truth is I've always worried that maybe there's something wrong with me, you know? That I'm not good enough for living. But then you showed me about purpose, and (you showed me about) passion and...									✓		
261/102	Maybe sky watching can be my Spark. Or walking (can be my spark)! I'm really good at walking!										✓	
262/102	No (I don't want to go back)! I've gotta find it here. On Earth. This is my only chance to find my Spark										✓	
263/102	No (I don't want to give it).										✓	
264/103	(You have to) Leave me alone! I'm trying to find my purpose!						✓					
265/105	You promised (to help me find my spark) but you wouldn't even give me five minutes!									✓		
266/106	She only got that because she was living MY life! (She was living) In MY body!									✓		
267/106	Joe, it's time for you to accompany 22 to the Earth Portal. (I will) Give you a chance to say goodbye.							✓				
268/107	Go ahead you two (souls).		✓									

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
269/108	(I get that idea) Because I have piano. It's what I was born to do. That's my Spark.							✓		
270/110	Oh yeah? Why's that (happens)?	✓								
271/110	(You have to) Tell Robert he's out. For now.						✓			
272/112	(we) Gotta get to bed. We old!						✓			
273/112	We come back tomorrow night and (we) do it all again.						✓			
274/112	(I will) See you tomorrow.						✓			
275/113	(I am) Sorry						✓			
276/115	Those aren't Sparks, 22. That (activities) is just regular ol' living.	✓								
277/116	I'll explain (why is this happening) on the way								✓	
278/118	(You have to) Come back, 22! It's me, Joe!						✓			
279- 280/118	22, (You have to) listen! (You must) Come back!						✓			
281/120	You're so selfish! No one (person) would ever want to be around you!		✓							
282- 283/121	The world needs remarkable people, and you're the least remarkable soul I've ever met! The world is better off without you in it! You're a nitwit! (You are) Mentally unfit! (You are) An imbecile! I cannot help you!							✓	✓	
284/122	Yes, you did (find your spark).					✓				

DATA/ PAGE	SENTENCE	TYPE OF ELLIPSIS								
		N				V		C		
		1	2	3	4	1	2	1	2	3
285/123	It's okay. I already did (come to live). Now it's your turn.					✓				
286/123	You know you can't do that (stunt).	✓								
287/123	I know (that I cannot do that). But I'll go as far as I can.								✓	
288/123	Hey! (You should) Take a look!						✓			
289/124	For what (all of Jerrys thank me for)?								✓	
290/126	I'm not sure (how to spend my life from now on) ... but I do know I'm going to live every minute of it.								✓	
Frequency of type of Ellipsis		41	16	1	0	17	88	52	50	25

From appendix D, Data is the ellipsis found in the sentence, and the Page is the page's location where the data is found from the *Soul* movie script. Cell sentences are sentences containing the ellipsis of the *Soul* movie script. In column Type of ellipsis, consists of three cells. Cell N comes from an extension of the word nominal, which refers to the nominal ellipsis. In cell N, four types are divided into four numbers. Number "1" in column N is one type of nominal ellipsis, namely deictic, number "2" is numerative, number "3" is an epithet, and the number "4" is a classifier. Cell V comes from an extension of the word verbal, which refers to the verbal ellipsis. In cell V there are two types which are divided into two numbers. The number "1" in column V is lexical, and the number "2" is the operator. The last cell is cell C which comes from the extension of the word clausal, which refers to the clausal ellipsis. In cell C, there are three types divided into three numbers. Number "1" in column C is one type of clausal ellipsis, namely modal, number "2" is propositional, and number "3" is a yes-no question.