

**AN UNDERGRADUATE THESIS**

**A DISCOURSE ANALYSIS OF FILM “TWILIGHT” SCRIPT.**

**By:**

**PRASTITI RAMADHANI**  
**Student Number: 1601070115**



**TARBIYAH AND TEACHERS TRAINING FACULTY**  
**ENGLISH EDUCATION DEPARTMENT**

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO**  
**1441 H / 2020 M**

**A DISCOURSE ANALYSIS OF FILM “TWILIGHT” SCRIPT.**

Presented as a Partial Fulfillment of the Requirements

for the Degree of Sarjana Pendidikan (S.Pd)

In English Education Department

By:

PRASTITI RAMADHANI  
Student Number: 1601070115

Tarbiyah and Teacher Training Faculty

English Education Department

Sponsor: Dr. Umi Yawisah, M.Hum

Co-sponsor: Ahmad Subhan Roza, M.Pd

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO  
1441 H / 2020 M**

# **A DISCOURSE ANALYSIS OF FILM “TWILIGHT” SCRIPT.**

## **ABSTRACT**

By : Prastiti Ramadhani

The objective of this study was to know the discourse analysis in The “Twilight” In Script by Stephanie Mayer. Therefore the researcher formulated a problem statement: what are the conjunctions found in the twilight movie script by Stephanie Mayer?

This research used a qualitative content analysis where the researcher tried to find out the conjunction from the sentences in The “Twilight” Movie Script. In this research the writer used all of words that are attached conjunction as the data. The data source was all the pages in The “Twilight” Movie script by stephanie Mayer.

From the results of the data analysis, the researcher concluded that there are *for, then, neither ... nor, so, than, but, if, after, when, and, both .. and, while, or, wherever, because* as the function of conjunctions found in The “Twilight” Script by Stephanie Mayer. The table also shows that *and* is the most dominant function. From the conclusion of this research, the writer suggests that to improve their mastery of vocabulary, the readers should apply the discourse analysis or the types of discourse analysis.

*Keywords : Discourse Analysis, conjunction, twilight, script*

# **ANALISIS WACANA DALAM NASKAH FILM “TWILIGHT”**

## **ABSTRAK**

Oleh : Prastiti Ramadhani

Tujuan dari penelitian ini adalah untuk mengetahui analisis wacana dalam naskah film “*Twilight*” oleh Stephanie Mayer. Oleh karena itu peneliti merumuskan pernyataan masalah: apa konjungsi yang ditemukan dalam naskah film “*twilight*” oleh Stephanie Mayer?

Penelitian ini menggunakan analisis isi kualitatif di mana peneliti mencoba mencari tahu hubungannya dari kalimat dalam naskah film “*Twilight*”. Dalam penelitian ini penulis menggunakan semua kata yang dilampirkan konjungsi sebagai data. Sumber data adalah semua halaman dalam naskah film “*Twilight*” oleh stephanie Mayer.

Dari hasil analisis data, peneliti menyimpulkan bahwa ada *for, then, neither ... nor, so, than, but, if, after, when, and, both .. and, while, or, wherever, because* sebagai fungsi konjungsi yang ditemukan dalam naskah film “*Twilight*”. Tabel juga menunjukkan itu dan merupakan fungsi yang paling dominan. Dari kesimpulan penelitian ini, penulis menyarankan bahwa untuk meningkatkan penguasaan kosakata mereka, pembaca harus menerapkan analisis wacana atau jenis analisis wacana.

*Kata kunci : Analisis Wacana, konjungsi, twilight, naskah*

## ACKNOWLEDGEMENTS

Glory be to Allah SWT, the most gracious merciful, who always gives all what we need. Allah has given His gift to the writer that she could finish her under graduated thesis. This undergraduate thesis entitled A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT.

The writer would like to thank her parents for financial and spiritual support. Her deepest thanks to Dr. Umi Yawisah, M.Hum and Ahmad Subhan Roza, M.Pd for their spending time to support and guide the writer to finish this under graduated thesis. The writer also would like to express her thanks to the honorable lecturers of English Education Study Program who help her, the students of English Education Study Program who become a good partner in studying English and also all of her friends whenever they are who support and pray for her.

The writer apologizes for all mistakes of this thesis. Hopefully, this writing can be a meaningful benefit for the writers especially and for our campus and all readers generally.

Metro, 17<sup>th</sup> July 2020

The writer



**PRASTITI RAMADHANI**  
1601070115

## **DEDICATION PAGE**

I highly dedicated this undergraduate thesis to:

- ✓ Allah who always give His full of rohmah and blessing.
- ✓ My beloved parents who always give spirit and as my inspiration.
- ✓ My lovely sisters and cousins who always support me.
- ✓ My Sponsors of undergraduate thesis who have guided me well as long as I wrote  
and finished my undergraduate thesis.
- ✓ All of My beloved best friends who always listen to me about my complaints.

*Mottos*

فَاذْكُرُونِي أَذْكَرْكُمْ وَأَشْكُرُوا لِي وَلَا تَكْفُرُونِ

*“Therefore remember me, I will remember you, and be thankful to me,  
and do not be ungrateful to me.”*

*(Al- Baqarah 152)*

*Be better than you were yesterday*

*(wise word)*

## STATEMENT OF RESEARCH ORIGINALITY

The Undersigned:

Name : PRASTITI RAMADHANI  
Student Id : 1601070115  
Department : English Education (TBI)  
Faculty : Tarbiyah and Teachers Training

States that this undergraduate thesis is originally the result of the researcher's research, in exception of certain parts which are excerpted from the bibliography mentioned.

Metro, 17<sup>th</sup> July 2020  
The Researcher



Prastiti Ramadhani  
St.ID. 1601070115



## ORISINALITAS PENELITIAN

Yang bertanda tangan dibawah ini :

Nama : Prastiti Ramadhani  
NPM : 1601070115  
Jurusan : Tadris Bahasa Inggris  
Fakultas : Tarbiyah dan Ilmu Keguruan

Menyatakan bahwa skripsi ini secara keseluruhan adalah hasil penelitian saya kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 17<sup>th</sup> Juli 2020  
Yang Menyatakan,



**Prastiti Ramadhani**  
St.ID. 1601070115



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telepon (0725) 41507; Faksimili (0725) 47296; Website: [www.tarbiyah.metrouniv.ac.id](http://www.tarbiyah.metrouniv.ac.id); e-mail: [tarbiyah.iaim@metrouniv.ac.id](mailto:tarbiyah.iaim@metrouniv.ac.id)

**APPROVAL PAGE**

Title : A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT  
Name : Prastiti Ramadhani  
NPM : 1601070115  
Department : English Education  
Faculty : Tarbiyah and Teacher Training

**APPROVED BY:**

To be examined in Munaqosyah in Tarbiyah Faculty of State Islamic Institute of Metro.

Sponsor

**Dr. Umi Yawisah, M.Hum**  
NIP. 19620424 199903 2 001

Metro, 6<sup>th</sup> July 2020

Co-Sponsor

**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouin.ac.id; e-mail: tarbiyah.iaim@metrouin.ac.id

NOTA DINAS

Nomor :  
Lampiran : -  
Perihal : **Mohon Dimunaqosyahkan Skripsi  
Saudari Prastiti Ramadhani**

Kepada Yth.,  
Dekan Fakultas Tarbiyah dan Ilmu Keguruan  
Institut Agama Islam Negeri (IAIN)  
di-Tempat

*Assalamu'alaikumWr.Wb.*

Setelah kami adakan pemeriksaan dan pertimbangan seperlunya maka skripsi yang disusun oleh:

Name : Prastiti Ramadhani  
Student Number : 1601070115  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : Tadris Bahasa Inggris (TBI)  
Judul Skripsi : A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT

Sudah kami setuju dan dapat dimunaqosyahkan. Demikian harapan kami dan atas penerimaannya kami ucapkan terimakasih.

*Wassalamu'alaikumWr.Wb.*

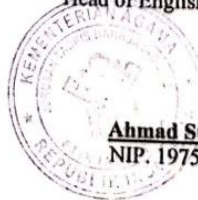
Pembimbing I

**Dr. Umi Yawisah, M.Hum**  
NIP. 19620424 199903 2 001

Metro, 6 Juli 2020  
Pembimbing II

**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014

Head of English Education Departement



**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

**NOTIFICATION LETTER**

Number :  
Appendix :  
Matter : **In order to hold the munaqosyah  
of Prastiti Ramadhani**

To :  
The Honorable of the Dean of Faculty of  
Tarbiyah and Teacher Training  
State Islamic Institute of (IAIN) Metro

*Assalamu'alaikum, Wr. Wb*

We have given guidance and enough improvement to research thesis script which is written by:

Name : Prastiti Ramadhani  
Student Number : 1601070115  
Department : English Education  
Faculty : Tarbiyah and Teaching Training  
Title : A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT

It has been agreed so it can be continued to the Tarbiyah Faculty in order to be discussed on the Munaqosyah. Thank you very much.

*Wassalamu'alaikum Wr. Wb*

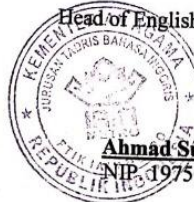
Sponsor

**Dr. Umi Yawisah, M.Hum**  
NIP. 19620424 199903 2 001

Metro, 6<sup>th</sup> July 2020  
Co-Sponsor

**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014

Head of English Education Departement



**Ahmad Subhan Roza, M.Pd**  
NIP. 19750610 200801 1 014



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telepon (0725) 41507, Faksimili (0725) 47296, Website: www.tarbiyah.metrouniv.ac.id, e-mail: tarbiyah.iain@metrouniv.ac.id

**RATIFICATION PAGE**

No. B-2165/11-23-1/D/PP-00-9/07/2020

An Undergraduate thesis entitled: A "DISCOURSE ANALYSIS OF FILM TWILIGHT" SCRIPT, written by Prastiti Ramadhani, student number 1601070115, English Education Department, had been examined (Munaqosyah) in Tarbiyah and Teaching Training Faculty on, July 17<sup>th</sup> 2020 at 09.00- 11.00 a.m.

**BOARD OF EXAMINERS:**

Chairperson : Dr. Umi Yawisah, M.Hum.

Examiner I : Drs. Kuryani, M.Pd

Examiner II : Ahmad Subhan Roza, M.Pd

Secretary : Ning Setiowati, M.Pd



The Dean of Tarbiyah and Teaching Training Faculty,



## TABLE OF CONTENTS

<b>COVER</b> .....	i
<b>COVER PAGE</b> .....	ii
<b>ABSTRACT</b> .....	iii
<b>ABSTRAK</b> .....	iv
<b>ACKNOWLEDGEMENT</b> .....	v
<b>DEDICATION PAGE</b> .....	vi
<b>MOTTOS</b> .....	vii
<b>TABLE OF CONTENTS</b> .....	viii
<b>CHAPTER 1 INTRODUCTION</b> .....	1
A. Background of the study .....	1
B. Focus of The Study.....	3
C. Problem Formulation.....	3
D. The objectives and Benefits of the study .....	3
1. The Objectives of the study.....	3
2. The Benefits of the study .....	4
E. Prior Reasearch.....	4
<b>CHAPTER II THEORETICAL REVIEW</b> .....	<b>6</b>
1. The concept of discourse analysis.....	6
a. Definition of discourse analysis .....	6
b. Type of discourse analysis .....	7
c. The characteristics of discourse analysis.....	9
d. Procedure of discourse analysis .....	12
2. The Advantages and Disadvantages of Discourse Analysis .....	13
a. The Advantages of Discourse Analysis.....	13
b. The Disadvantages of Discourse Analysis .....	14
3. The concept of film twilight.....	16
a. The definition of twilight .....	16
b. The definition of film.....	17

c. Kind of film .....	17
d. Synopsis of film twilight .....	18
<b>CHAPTER III RESEARCH METHODOLOGY .....</b>	<b>21</b>
A. Type and characteristics of research .....	21
B. Data resource .....	22
1. Primary Resource .....	22
2. Secondary Resource .....	22
C. Data Collection Technique .....	23
1. Observation .....	23
2. Documentation .....	23
D. Data Analysis technique.....	24
<b>CHAPTER IV RESEARCH RESULTS AND DISCUSSION . .....</b>	<b>26</b>
A. Findings .....	26
B. Discussion .....	40
<b>CHAPTER V CONCLUSION AND SUGGESTION . .....</b>	<b>42</b>
A. Conclusion .....	42
B. Suggestion .....	42
<b>REFERENCES .</b>	

## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Language is a manner that is very important toward communication among people and a facility to build interacts in our society. It is impossible that people can live without socialization with other people. It can be divide language can survive and develop because people use it and teach to other people. Whoever, whenever and wherever they are, language always accompanies them. Even when someone is silent, basically he still uses language. It is a means used to form thought feeling and activity. Among many languages spoken in the world, one of the commonly used languages in the world is English.

Furthermore, English is an international language and one of the most popular languages. Many people using English as a language to communication and it is easier for people who come from different countries to make interactions and communication with other. This implies that in modern era there are no part of the world affairs know nothing about English. International affairs such as education, economic, science, medicine etc, always involve English as the medium.

In Indonesia, English is used as the second foreign language. It is taught formally at almost all schools from Elementary Schools to Universities. There are four important skills that students have to master in English. They are listening, speaking, reading and writing.



Specifically, English in University is aimed at developing the four skills in order that the students can communicate in English language. Furthermore, listening is one of the four skills that are very important to master. listening in English is one capability that should be had by the students. listening seems like a simple activities, but they have many complex problems to improve their listening ability. In communication the speakers have more than one way to say more or less the same think, in another words every society has different linguistic codes acceptable. The study of social and cultural effects on language is discussed in sociolinguistic.

Furthermore, “twilight” is one of the most popular movies of this year that ever produced. “Twilight” movie is an American production designer and film director and screenplay by Melissa Rosenberg. “Twilight” is better known as the maker romance and fantasy film, sometimes centering on vampire society’s life.

Next, “twilight” is a romantic fantasy film. It is the first film in The “Twilight” film series. “Twilight” focuses on the development of a personal relationship between human teenager Bella Swan and vampire Edward Cullen and the subsequent efforts of Cullen and his family to keep Swan safe from a separate group of hostile vampires. Seventeen-year-old Isabella "Bella" Swan moves to Forks, a small town near Washington State’s rugged coast, to live with her father, Charlie, after her mother remarries to a minor league baseball player

Discourse analysis is the study of social life, understood through analysis of language in its widest sense (including face-to-face talk, non-verbal interaction, images, symbols and documents). It offers ways of investigating meaning, whether in conversation or in culture.

## **B. Focus of The Study**

In this research, the researcher focuses on Conjunction of the Film “Twilight” Script.

## **C. Problem Formulation**

The problems that will be studied in this research are formulated as follows:

- a. What are the conjunctions found in THE TWILIGHT Movie Script by Stephanie Mayer?
- b. What is the conjunction used the most the Twilight movie script?

## **D. Objectives and Benefits of The Research**

### **1. The Objectives of the Research**

This research is aimed at:

- a. To know the conjunctions found in THE TWILIGHT Movie Script by Stephanie Mayer.
- b. To shows that *and* is the most dominant function in The Twilight Movie Script.

## **2. The Benefits of the Research**

The significance of the research can be seen as follows:

a. To the students

For the university students, this research hopefully can be used to study discourse analysis not only from their hand book but also from English movie. Besides, practically, the students can use the knowledge to memorize more compound sentences and improve their skill in English.

b. To the lecturers, this research might become a meaningful contribution in teaching compound sentence not only from hand book, but also practically from reading and analyzing an English film which hopefully will help the students gain their vocabularies and study compound sentence effectively.

c. To the future researcher

The result of this research is expected to be a previous research for those who are interested in doing similar field of research.

## **E. Prior Research**

There are two prior researches that the researcher took related to this study. The first is Ria Tri Okta Prasanti, under the title “A Translation Analysis on Deixis in the “Twilight” Script: Breaking Dawn (book one) by Stephenie Meyer and its Indonesian Translation (pragmatics perspective)”

the researcher was done on 04 March 2014. Based on the research result, it can be concluded that research focuses on analyzing the word deixis found by The “Twilight” Script: Breaking Dawn (Book One) and its translation in Indonesian. The aim is to describe the types and functions of deixis in the novel “Twilight”: Breaking Dawn written by Stephenie Meyer and his Indonesian translation of the New Beginning and to describe the equivalence of deixis in the “Twilight”: Breaking Dawn novel written by Stephenie Meyer and his Indonesian translation New beginning.<sup>1</sup>

The second is Achmad Zulkifli with the title “Romance in Stephenie Meyer’s Twilight” The researcher was done on 23 May 2010. Based on the result of this action research, the researcher could conclude that uses an intrinsic approach and an extrinsic approach to analyze this novel. An intrinsic approach is a way to approach work, which is based on internal factors.<sup>2</sup>

Based on both of the study above, the researcher focuses to improve the students’ discourse analysis. It is related to the problem that teacher and students faced in teaching-learning discourse analysis at Film “Twilight” Script. By applying film twilight script strategy the researcher

---

<sup>1</sup> Ria Tri Okta Prasanti, *A Translation Analysis on Deixis in The Twilight Saga: Breaking Dawn (Book One) by Stephenie Meyer and Its Indonesian Translation, (Pragmatics Perspective)*, (Surakarta : Muhammadiyah University of Surakarta, 2014)

<sup>2</sup> Achmad Zulkifli, *Romance in Stephenie Meyer’s Twilight*, (Makassar : UIN Allaudin Makassar, 2010)

hope that it is as an effective strategy to teach the students achievement in  
discourse analysis.

## CHAPTER II

### THEORETICAL REVIEW

#### A. The Concept of Discourse Analysis

##### 1. Definition of Discourse Analysis

According to Saragih, discourse is defined as a meaning that realized in text. The term text itself needs defining. Thus, discourse finds its realization in text.<sup>3</sup> This means that a discussion on discourse is related to text. Each process communication of social life has specific modes or way of talking. Because of that the various kinds of discourse appear such as a legal discourse, political discourse.

According to Brown and Yule, observe that Discourse Analysis examine “how addressees construct linguistic messages for addressess work on linguistic message in order to interpret them.”<sup>4</sup> Its means that a discussion on discourse is to interpret linguistic messages.

According to Saragih, is defined as a meaning that is realized in text.<sup>5</sup> Text is any unit of language or linguistic form that is functional in context. Thus, discourse finds its realization in text.

---

<sup>3</sup> Muhammad Naufal Nusa. *A Discourse Analysis On Conversation In Traditional Market In Medan*. (Medan : University Of Muhammadiyah Sumatera Utara, 2018)

<sup>4</sup> *Ibid.*,

<sup>5</sup> Brown, G., & Yule, G. *Discourse analysis*. (Cambridge:Cambridge University Press, 1983)

According to Fairclough, discourse analysis as an interdisciplinary method of text/speech analysis as well as a subfield of applied linguistics is a recently-established school.<sup>6</sup> Its mean that interdisciplinary method is an approach in solving a problem by using a view of various relevant perspectives of allied groups.

## 2. Types of Discourse Analysis

### a. Substitution

Substitution is relation between linguistic items, such as words or phrases or in the other word, it is a relation on the lexico-grammatical level, the level of grammar and vocabulary, or linguistic form.

#### 1. Nominal Substitution One/ Ones

The elements of nominal substitution are *one*, *ones* and *same*.

The substitution one/ ones always function as head of a nominal group, and can substitute only for an item which is itself head of nominal group. For example:

*My pen is too blunt. I must get a sharper one*

#### 2. Verbal Substitution

The verbal substitution in English is *do*. This operates as the head of a verbal group, in the place that is occupied by the lexical verb; and it is always in the final position in the group. For example: *Does Jean sing? – No, but Mary does.*

---

<sup>6</sup> Fairclough, N. *Critical discourse analysis: The critical study of language*. (London: Longman, 1995)

### 3. Clausal Substitution

The words used as substitution are *so* and *not*. There are three environments in which clausal substitution take place: report, condition and modality. For example:

*Is it going to rain? - I think so*

#### b. Ellipsis

Ellipsis is described as a form of substitution in which the original item is replaced by zero.

*Marry: I prefer the green*

Question: select the correct alternative: Marry prefers the green:

(a)hat, (b)dress, (c) shoes.

As it stands, the question is impossible to answer. However, if we know what was said before, it becomes relatively straightforward.

*Silvia: I like the blue hat.*

*Marry: I prefer the green.*

#### c. Conjunction

Conjunction differs from reference, substitution, and ellipsis in that it is not a device for reminding the reader of previously mentioned entities, actions and states of affairs. For example:

*I'm afraid I'll be home late tonight. However, I won't have to go in until late tomorrow.*

#### d. Lexical cohesion



Lexical cohesion comes about through the selection of items that are related in some way to those that have gone before. Types of lexical cohesion are repetition, synonymy and superordinate.

1. Repetition

*What we lack in a newspaper is what we should get. In a word, a 'popular' newspaper may be the winning ticket.*

2. Synonym

*You could try reversing the car up the slope. The incline isn't all that steep.*

3. Superordinate

*Pneumia has arrived with the cold and wet conditions. The illness is striking everyone from infants to the elderly.<sup>7</sup>*

### 3. The Characteristic of Discourse Analysis

Discourse analysis has some important characteristics.

Those are several characteristics that are unique to each type of discourse.

a. With that in mind, here are some positive characteristics of oral discourse :

- 1) Meaning is supported by nonverbal communication and other factors such as tone and intonation. Its mean that the non-verbal communication consists of all the messages other than

---

<sup>7</sup> David Nunan, *Introducing Discourse Analysis*. (New York: USA, 1993) hlm. 24

words that are used in communication. In oral communication, these symbolic messages are transferred by means of intonation, tone of voice, vocally produced noises, body posture, body gestures, facial expressions or pauses.

- 2) The audience is known to the one delivering the message. Its mean that you have to deliver the right message, one that offers value, to your audience if you want to drive brand awareness, engagement, and loyalty. In order to craft the right messages, you need to know your audience inside out. The next step is finding out which message resonates with your audience.
- 3) The pace of communication is generally determined by the speaker. Its mean that you might start by making a list of the various groups that form your audience for an upcoming presentation or a memo that you're writing. Don't limit this list. Make sure you consider all aspects of your audience, including peers and those to whom you report, if that applies.
- 4) More personable and involves a shared situation between speaker and listener. Its mean that you need to do more than just hear what others are saying; you sometimes need to take action based on what you hear. This action may be as simple as offering a sympathetic gesture, such as a hug, to someone

else, but it could involve getting an outside individual or organization, such as the police, involved.<sup>8</sup>

b. Here are some negative characteristics of oral discourse :

- 1) Words are often not given as much consideration before they are spoken. It means that we often say words without considering before.
- 2) It is often less planned and contains less structure. Sometimes in speaking, we often say without thinking the correct sentence structure because we lack planning.
- 3) Once delivered, it cannot be changed or taken back. It means that one word or sentence that has been heard by the listeners or the audience, then it has been understood by the listener, and cannot be taken back.
- 4) The receiver of information must listen to the whole speech or presentation at once in order to get full meaning. So, when we are giving a speech we must be able to master the audience and provide a clear and planned sentence structure.
- 5) Oral information is only permanent if it is continuously passed from one person to the next. It means that the information is more accurate if delivered directly without an intermediary.<sup>9</sup>

---

<sup>8</sup> Jae Hyun Lee, *A discourse Analysis of Rom.* (BOSTON, 2010)

<sup>9</sup> Grolier, A. 1992. *Connecticut.* (New Webster's Dictionary, 1992)

Moreover, the audience is known by the person delivering the message. This means you have to deliver the right message, which offers value, to your audience if you want to drive brand awareness, engagement, and loyalty. The recipient of the information must listen to the entire speech or presentation at the same time to get the full meaning. So, when we make a speech, we must be able to master the audience and provide a clear and planned sentence structure.

#### **4. Procedure of Discourse Analysis**

There has been considerable controversy over the mental processes used by readers and listeners as they interpret discourse:

a. Bottom-up processing

In bottom-up processing, the smallest units of language are identified first, and these are 'chained together' to form the next highest unit; these units in turn are then chained together to form the next highest unit and so on.

b. Top-down processing

According to Cambourne, provides the following diagrammatic representation of the way top-down processing works in relation to reading.

c. Interactive processing

According to Stanovich, in an exhaustive review of language processing models, criticizes the notion that processing proceeds through making hypotheses and predictions about what might follow in the next and about content.<sup>10</sup>

In other hand, so many procedures of discourse analysis. All of the procedure has different function and well for discourse analysis.

## **5. The Advantages and Disadvantages of Discourse Analysis**

### **a. The advantages of Discourse Analysis**

In this study the researcher critically analysed the various advantages and disadvantages of critical discourse analysis in order to make appropriate decisions about alternatives or recommendations.

1. The techniques can reveal often unspoken and unacknowledged aspects of human behaviour, making salient either hidden or dominant discourses that maintain marginalised positions in society.
2. It can reveal or help to construct a variety of new and alternative social subjects positions that are available, which in itself can be very empowering to the most vulnerable individuals.

---

<sup>10</sup> David Nunan, *Introducing Discourse Analysis*. (New York: USA, 1993) hlm.78

3. Critical discourse analysis can provide a positive social psychological critique of any phenomenon under the gaze of the researcher.
4. It has a relevance and practical application at any given time, in any given place, and for any given people.
5. Understanding the function of language and discourse enables positive individual and social change, therefore it presents a critical challenge to traditional theory, policy and practice in many contexts.
6. A reflective stance is incorporated wherein researchers cannot be neutral observers.<sup>11</sup>

So, Advantages of Discourse analysis used for a variety of reasons. Discourse analysis will enable to reveal the hidden motivation behind a text or behind of research to interpret that text.

#### **b. The Disadvantages of Discourse Analysis**

However, Morgan indicates the following disadvantages of critical discourse analysis:

1. The array of options available through the various traditions can render issues of methodology problematic, as each tradition

---

<sup>11</sup> Tebogo Mogashoa, *Understanding Critical Discourse Analysis in Qualitative Research*, 2014.

has its own epistemological position, concepts, procedures, and a particular understanding of discourse and discourse analysis.

2. Meaning is never fixed and everything is always open to interpretation and negotiation.
3. Similarities and differences between concepts may cause confusion for new researchers as well as the more experienced. When the confusion dissipates, there should be an explanation of concepts and justification for their use in each and every analysis.
4. It may disrupt longstanding notions of selfhood, gender, autonomy, identity, choice, and such disruption can be very disturbing.
5. Each tradition has been critiqued, for example, conversation analysis is said to be narrow. Foucauldian discourse is said to be too broad.
6. The general lack of explicit techniques for researchers to follow has been indicated as a hindrance.<sup>12</sup>

So, disadvantage of discourse analysis is that language may be an important component of public relations practice, it rarely tells the whole story. Consequently, discourse analysis should be

---

<sup>12</sup> Jennifer T. Tagsold, *Using Twilight to Examine Adolescent Development*. (William Peace University : Raleigh, 2012)

supplemented by other qualitative techniques such as observation or focus group interviewing.

## **B. The Concept of Film Twilight**

### **1. The Definition of Twilight**

According Stephanie Meyer, Twilight is one of the most popular movies of this year that ever produced. The series focuses on Bella, a human adolescent that is attracted to a vampire named Edward. The movies explore the many adventures that result from their love affair in “a place where anyone could believe magic existed. A place where you just expected Snow White to walk right in with her apple in hand, or a unicorn to stop and nibble at the rosebushes”.

According to Stephanie Meyer Twilight is a 2008 romantic fantasy film. It is the first film in The Twilight saga film series. Twilight is a young adult vampire-romance novel written by author Stephenie Meyer. Twilight focuses on the development of a personal relationship between human teenager Bella Swan and vampire Edward Cullen and the subsequent efforts of Cullen and his family to keep Swan safe from a separate group of hostile vampires.

According to Access Hollywood, twilight is the movie series has been so successful that there will be two more installments, in



both 2011 and 2012.<sup>13</sup> I can see a young woman in the embrace of a very handsome young man, in a beautiful meadow surrounded by forest, and somehow I know that he is a vampire. In the dream there is a powerful attraction between the two.

## **2. The definition of Film**

According to Merriam, Film is defined as a motion picture considered especially as a source of entertainment or as an art form Webster's third new international dictionary. The development of the movie is very amazing starting of technology expansion. People build the film factory in many countries and right now they can get movies easily because of internet.<sup>14</sup> Furthermore people watch the film is not just for entertainment only but also we can get the lesson from film.

## **3. Kind of Film**

There are many kinds of twilight movie based on the types of its development and divisions, they are:

- a. Action/disaster, it's stories whose central struggle plays out mainly through a clash of physical force.
- b. Adventure, it's stories whose central struggle place out mainly through encounters with new worlds.
- c. Epic/myth, it's stories whose central struggle play out in the midst of clash of great force or in the sweep of great historical change.

---

<sup>13</sup> *Ibid.*,

<sup>14</sup> Merriam Webster Inc. *Webster's Third New International Dictionary*. USA:1961. p.53

- d. Fantasy, it's stories whose central struggle plays in two world, real world and imaginary world..
- e. Love/romance, it's stories whose central struggle is between two people who each want to win or keep love to his/her couple.
- f. Social drama, it's stories whose central struggle is champion and a problem or injustice in society
- g. Thriller, it's stories whose central struggle pits an innocent hero against a lethal enemy who is out to kill him or her.<sup>15</sup>

Based on the kinds of those movies, this research analyzes twilight film that typed fantasy combined little comedy touch film. This film shows the imaginary world to be like a real one.

#### **4. Synopsis of Film Twilight**

Bella swan, a seventeen-year-old outcast, moves to Forks, a small town located by Washington state's Olympic Peninsula, to live with her father, Charlie, who is the police chief of town. Her mother, Renée, is remarried to a minor league baseball player, now living in Florida. At her new high school, Bella makes several new friends, but she is also intrigued by the mysterious and aloof Cullen siblings. Bella sits next to Edward Cullen in biology class on her first day of school, but he seems to be repulsed by her. After a week of absence

---

<sup>15</sup> *Ibid.*,

from school, Edward returns to school and begins socializing with Bella normally.

A few days later, Bella is nearly struck by a van in the school parking lot. Edward saves her by instantaneously covering a distance of over thirty feet, and putting himself between Bella and the van, stopping it with only his hand, and making a conspicuous dent on the van. He subsequently refuses to explain his actions to Bella, and warns her against befriending him.<sup>16</sup>

After much research, Bella concludes that Edward is seemingly human, but has mysterious powers resembling those of a vampire. He eventually confirms this, but says he and the other Cullens only consume animal blood. The pair fall in love, and Edward introduces Bella to his vampire family. Carlisle Cullen, the family patriarch, is a doctor working at the hospital in Forks. His wife is Esme, the family's matriarch. Alice, Jasper, Emmett, and Rosalie, are their informally adopted children. Edward and Bella's relationship is soon put in jeopardy when three nomadic vampires—James, Victoria, and Laurent—arrive in Forks. James, a tracker vampire with incredible hunting instincts, is instantly intrigued by Edward's protectiveness of a human, which incites him to hunt Bella for sport. Edward and the other Cullens put their lives

---

<sup>16</sup> Akhmad Yunus, *Character Analysis of Isabella Swan in Stephanie meyer's twilight*. (Jakarta, 2009)

on the line in an effort to protect Bella, but James tracks her to Phoenix, Arizona, where she is hiding with Jasper and Alice.<sup>17</sup>

James lures Bella into a trap by falsely claiming that he is holding her mother hostage. James attacks Bella by biting her wrist, infecting her with vampire venom. After a ferocious battle, Edward subdues James just as the other members of the Cullen family arrive. Alice, Emmett, and Jasper kill James, decapitating and burning him, as Edward removes the venom from Bella's wrist, preventing her from turning into a vampire.

In the aftermath of the battle, Bella has suffered a broken leg, and ends up in the hospital, but her mother stops by to visit. Upon returning to Forks, Edward accompanies Bella to the high school prom, where he refuses to grant her request that he would transform her into a vampire. As the two go into the gazebo, they are unaware that James' mate, Victoria, is secretly watching, plotting revenge for her lover's death.<sup>18</sup>

So, Bella Swan is a kind-hearted teenager who falls in love with Edward Cullen, a smart, handsome vampire who tries to hide her secrets. But soon Bella knew she was a vampire.

---

<sup>17</sup> *Ibid.*,

<sup>18</sup> *Ibid.*,

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Type and Characteristics of Research

There are many researches method that can be applied in researching. Actually, all of the variety of methods is descriptive, either quantitative or qualitative. It depends on the purpose of the research.

In this research, the researches want to analyze the type, the researcher identified the conjunction in the Twilight Movie Script then underlined the sentence that had the conjunction.<sup>19</sup> It is surely more suitable using qualitative.

This research is designed as descriptive qualitative. According to Creswell, qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.

Characteristic of qualitative research according to Creswell, as follows:

1. Exploring a problem and developing a detailed understanding a central phenomenon.
2. Having the literature review play a minor role but justifies the problem.
3. Stating the purpose and research questions in a general and Broadway

---

<sup>19</sup> Melissa Rosenberg  
<file:///E:/bismillah%20proposal/reference/New%20folder/dialog%20twilight.pdf> (Accessed 08/10/19 14.40pm)

as as to the participants' experiences.

4. Collecting data based on words from a small number of individuals so that the participants' views are obtained.
5. Analyzing the data for description and themes using text analysis and interpreting the larger meaning of the findings.
6. Writing the report using flexible, emerging structures and evaluate criteria, and including the researchers' subjective reflexivity and bias.

Based on the explanation above, the researcher investigation used a descriptive qualitative research in order to describe and interpret the data or the result.

## **B. Data Resource**

In this research the source of the data would be based on two kinds of data. They are primary and secondary data. For gathering information, it is must to discover important and accurate data from qualified source.

### **1. Primary Source**

The primary source of the study is a whole text of Twilight Film Script written by Stephanie Mayer consisting of 50 pages.

### **2. Secondary source**

Then, the secondary sources are from books, articles, English dictionary, encyclopedia and documentation that was related to the research was gained.

### **C. Data Collection Technique**

Research instrument is the equipment or facility used by the writer to collect the data so it will be better that is means accurate, complete, and easy to reproduce. Data will be collected through multiple source, as follow:

#### **1. Observation**

- a. The first procedure of collecting data is deciding the Twilight Film Script written by Stephanie Mayer.
- b. The second procedure of collecting data is reading. To get information the writer need to read some source and Twilight Film Script written by Stephanie Mayer. In reading, the writer read the novel repeatedly and carefully to find conjunction of discourse analysis.
- c. Analyzing conjunction of discourse analysis

#### **2. Documentation**

Documentation is a technique of data collection, which involved a record of events in the past in forms of hand writing, pictures or even literature works is used. In this research, the researcher will use documentation to collect information from written sources. The Twilight Film the researcher to know the types' error on the use of discourse analysis, document archives about the research location also supported to fix this research.

#### **D. Data Analysis Technique**

Discussion of the plan for analyzing the data might have several components. As Creswell stated, the process of data analysis involves preparing the data for analysis, reading through all the data, applying the coding process, description, representation and interpretation.<sup>20</sup> Because of that, the researcher applied the six steps to analyze the gained data. The steps could be explained as follows:

- 1) Firstly, the researcher prepares the data for analysis. For this step, the researcher conducts to the film twilight script. Then, the researcher determine some students to make discourse analysis. Finally, the researcher will take and collect them as a main research document.
- 2) The second step, reading all the data. The researcher reads all collect data. The researcher tries to understand the information convey. Also, the researcher looks some errors on the use of film twilight script of each discourse analysis. So the researcher can know the types of errors on discourse analysis used to be written as finding result.
- 3) The third steps is coding process. After reading all data, the researcher can make the some categories of the finding result. The categories involve inappropriate use of the discourse analysis. They were coded

---

<sup>20</sup>John W. Creswell, "*Research Design: Qualitative, Quantitative, and Mixed Method Approachs Second Edition.*" (USA: Sage Publication, Inc. 2003), 191.



on the field note in each data. They are code into symbols, numbers and word forms..

- 4) The next step is describing the data. This description was the result of the coding process. Then, the made of the discourse analysis result on the film twilight script will be serve on the table.
- 5) The fifth step, the researcher conveys and generate the descriptive information of finding other analysis about the discourse analysis result. The researcher will analyze the film twilight script and calculate the proportions (frequency and percentage) some error in discourse analysis.

The formula below is used:

$$P = \frac{f}{n} \times 100\%$$

Note:

P= Percentage

f= Frequency of a type

n= Number of total

- 6) The last step is the interpretation the data. After repressing the descriptive information, the researcher can take some lessons interpreting it. From the analysis, it can be obtain or conclude the

measurement of the film twilight script on the learning discourse analysis.<sup>21</sup>

---

<sup>21</sup> Allan G Bluman, *Elementary Statistics: A Step by Step Approach*, (New York: McGraw Hill,2004),p.74



## CHAPTER IV

### RESEARCH RESULT AND DISCUSSION

In this chapter, the writer will serve the finding and discussion of the research of conjunction in film “twilight” script.

#### A. Findings

Twilight is a 2008 American romantic fantasy film based on Stephenie Meyer's 2005 novel of the same name. Directed by Catherine Hardwicke, the film stars Kristen Stewart and Robert Pattinson. It is the first film in *The Twilight* film series. This film focuses on the development of the relationship between Bella Swan (a teenage girl) and Edward Cullen (a vampire), and the subsequent efforts of Edward and his family to keep Bella safe from a coven of evil vampires.

The project was in development for approximately three years at Paramount Pictures, during which time a screen adaptation that differed significantly from the novel was written. Summit Entertainment acquired the rights to the novel after three years of the project's stagnant development. Melissa Rosenberg wrote a new adaptation of the novel shortly before the 2007–2008 Writers Guild of America strike and sought to be faithful to the novel's storyline. Principal photography took 44 days and was completed on May 2, 2008; the film was primarily shot in Oregon. *Twilight* was theatrically released on November 21, 2008. The soundtrack was released on November 4, 2008

The purpose of this study was to find the conjunction in film “twilight” script, and sentences that contain conjunction. The data of this research was taken from all pages of the script, in total fifty pages. After watching the *Twilight* Movie, reading and analyzing the script *The Twilight*, the researcher found two hundred forty-seven words which attached conjunction.

After presenting the words attached with conjunction which found in the script and putting it in the table, the writer presents a table which is going to show the conjunction. The following table is going to show the words, sentences, conjunctions which is found in the script Stephanie Mayer's movie The Twilight.

**Table 1. The Examples of Conjunction Used in the script Movie.**

No	Words	Sentences
1.	For	Reaching <u>for</u> rare sunlight.
		The buck races <u>for</u> the light.
		Bought and paid <u>for</u> beauty with Bella' pale naturalness.
		It's low rent <u>for</u> this ritzy neighborhood.
		They both reach <u>for</u> the bags.
		Good headline <u>for</u> your feature.
		Needed a candid <u>for</u> feature.
		No one here is good enough <u>for</u> him.
		Who desperately runs <u>for</u> his life.
2.	Then	Reach <u>for</u> the salt.
		Charlie goes <u>for</u> the ketchup.
		She's waiting <u>for</u> Edward.
		Whatching <u>for</u> Edward.
		I'll be late <u>for</u> dinner.
		They've been hunting it <u>for</u> a week with no luck.
		I gotta cover it <u>for</u> the paper anyway.
		Give it up <u>for</u> the rain.
		An effort <u>for</u> him.
		<u>For</u> personal reason.
		<u>For</u> the first time.
		Holds out her hand <u>for</u> another slide.
		Young <u>for</u> her.
		He waits <u>for</u> her answer.
		Bella heads <u>for</u> her truck.
		Heading directly <u>for</u> her.
		Edward's fear <u>for</u> her.
		Calls <u>for</u> help.
		Concern <u>for</u> his safety.
		Can I talk you to you <u>for</u> a moment?
Bella reaches <u>for</u> him.		
Gathering <u>for</u> a field trip.		
She takes a breath <u>for</u> courage.		
Your fault, <u>for</u> telling her about the accident.		

		<u>Then</u> , in the distance, hear a tiny snick.
		<u>Then</u> the deer abruptly plummets out of frame.
		<u>Then</u> into the whitness steps the face of.
		<u>Then</u> we hear a honk outside.
		Charlie <u>then</u> pats the hood.
		<u>Then</u> sees the last Cullen.
		<u>Then</u> abruptly stiffens.
		<u>Then</u> she sniff her hair
		<u>Then</u> he sees a move blindingly fast past him.
		<u>Then</u> shadow flies past.
		<u>Then</u> he bolts out a door.
		<u>Then</u> yanks him out.
		<u>Then</u> looks up at the mirror.
		<u>Then</u> strides to the table.
		<u>Then</u> he takes a breath.
		<u>Then</u> he looks toward the sound.
		<u>Then</u> exploding in bursts of speed as.
		<u>Then</u> shielding his face.
		<u>Then</u> spinds around.
		<u>Then</u> silence a long beat.
		<u>Then</u> sees down the hall.
		<u>Then</u> I hope you enjoy disappointment.
		<u>Then</u> she sees Edward.
3.	Neither..Nor	<u>Neither</u> bird, beast <u>nor</u> insect make a noise.
4.	So	<u>So</u> I can't bring myself.
		<u>So</u> what do you think of your homecoming gift?
		<u>So</u> you gotta double pump
		<u>So</u> , you're from Afrizone.
		<u>So</u> I need your playlist.
		<u>So</u> you eat here every night?
		<u>So</u> you don't like him.
		<u>So</u> he travels a lot.
		<u>So</u> decided to spend time with my father.
		He got to me so fast.
		<u>So</u> what do you think?
5.	Than	More best friend <u>than</u> parent.
		More boyish <u>than</u> the others.
		Easier <u>than</u> washing dishes.
		More intrigued <u>than</u> agonized.
6.	But	<u>But</u> we gain on it.
		<u>But</u> dying in the place.
		<u>But</u> halfheartedly as she steps off the curb.
		<u>But</u> Rene's strained expression tells us.
		<u>But</u> as Rene hugs Bella.

		Nothing but deep.
		<u>But</u> it's comfortable.
		<u>But</u> he hands her the keys as she climbs in.
		<u>But</u> I can hook you up.
		<u>But</u> Bella's attention.
		<u>But</u> a playful glint in his eye.
		<u>But</u> they live together.
		<u>But</u> apparently, no one is good.
		<u>But</u> Bella can't help.
		<u>But</u> she passes Edward's table.
		<u>But</u> as Bella approaches.
		<u>But</u> nearly turns.
		<u>But</u> Edward suddenly straightness.
		<u>But</u> she fights getting mad.
		<u>But</u> then he sees a move.
		<u>But</u> then he bolts out a door.
		<u>But</u> loses footing and trips.
		To join them <u>but</u> she smiles.
		Bella strides in <u>but</u> stops.
		Don't understand it <u>but</u> heads inside.
		<u>But</u> I gotta cover it.
		<u>But</u> she freezes when she sees Edward.
		<u>But</u> he looks up at her.
		She glances at him <u>but</u> he just leans far away.
		<u>But</u> it made her unhappy.
		<u>But</u> now you're unhappy.
		<u>But</u> now she looks more closely at him.
		<u>But</u> the parking lot is full.
		She starts to speak <u>but</u> the screaming begins.
		<u>But</u> they show no hint.
		His face is kind, <u>but</u> pale.
		Growing back there, <u>but</u> your x-rays show no indication.
		Is about to dial, <u>but</u> then sees down the hall.
		<u>But</u> abruptly springs backward.
		<u>But</u> Bella's distracted.
		She turns to storm off <u>but</u> she stumbles over.
		I know I've been rude, <u>but</u> it's for the best.
		<u>But</u> he glances back at Bella.
		She starts upstairs <u>but</u> Charlie enters from kitechen.
		<u>But</u> she's changed.
7.	If	If you call crappy motels.
		You know if you change your mind.
		As if he heard Jessica from across the room.
		If looks could literally kill.

		As if he smells something horrible.
		As if she had Ebola.
		Straightness as if sensing Bella.
		As if confused by the concept.
		If spring training goes well.
		As if every word is an effort for him.
		She can't tell if he despises her or not.
		If you hate cold and rain.
		As if trying to decipher.
		He'd hug her, if that was who he.
		It would have been a lot worse if Edward hadn't knocked me.
		He looks up, as if listening to her and Mike.
		It helps if you actually watch.
		It would be better if we weren't friends.
8.	After	Right <u>after</u> I ran you in the ankles.
		Unknown pov charges <u>after</u> him at an inhuman speed.
9.	When	<u>When</u> she rights herself.
		We made mud pies together <u>when</u> we were little kids.
		You gotta double pump the clutch <u>when</u> you shift.
		Series ends <u>when</u> a sweet.
		She creates <u>when</u> she passes lifts a piece.
		She's taken aback <u>when</u> on Edward's face.
		Leaves <u>when</u> she sees.
		<u>When</u> you're done.
		She freezes <u>when</u> she sees.
		<u>When</u> suddenly, something knocks Bella down.
		<u>When</u> Bella sees Edward.
10.	And	<u>And</u> we're speeding.
		She bends down <u>and</u> carefully.
		Bought <u>and</u> paid for beauty.
		Have a good <u>and</u> trips.
		Bella's grown-up demeanor <u>and</u> innate intelligence.
		To reach me <u>and</u> phill on the road.
		Backwater towns <u>and</u> ballpark.
		Rise higher, <u>and</u> higher still.
		Everything is wet <u>and</u> green.
		Green <u>and</u> drenched in shade.
		Bella <u>and</u> Charlie carry in her bags.
		Handmade cards to daddy <u>and</u> photos of Bella.
		<u>And</u> I cleared some shelves in bathroom.
		Bella runs across the hall <u>and</u> looks out.
		Amiable with long black hair, <u>and</u> hints of childish.
		Belching <u>and</u> turning heads.
		Her truck <u>and</u> steps in a puddle.



	<p>The eyes <u>and</u> ears of this place.</p> <p>I'm on the <u>paper</u>, <u>and</u> you're news.</p> <p>She her eyes <u>and</u> flails at it.</p> <p>Mike grins <u>and</u> she smiles.</p> <p>Mike laughs, <u>and</u> because he does.</p> <p>Mike <u>and</u> Jessica as they carry their trays to a table.</p> <p>It's first grade all over again, <u>and</u> you're the shiny.</p> <p>Their eyes <u>and</u> all devastatingly beautiful.</p> <p>Effortless grace, <u>and</u> take a seat at the table.</p> <p>Doctor <u>and</u> Mrs. Cullen's foster kids.</p> <p>Rosalie <u>and</u> the big dark-haired guy.</p> <p>They live together <u>and</u> the little dark haired girl.</p> <p>Bella <u>and</u> Mike enter.</p> <p>Mike takes his seat <u>and</u> points her toward.</p> <p>Other kids <u>and</u> Bella exit a moment later.</p> <p>But nearly turns <u>and</u> leave when she sees Edward.</p> <p>The administrator sees her <u>and</u> gestures her to wait a minute.</p> <p><u>And</u> closes the door.</p> <p>Up <u>and</u> up.</p> <p>Getting closer <u>and</u> closer.</p> <p>Losis his footing <u>and</u> trips.</p>
	<p>The rail <u>and</u> pitching over the side.</p> <p>Into the air <u>and</u> stops.</p> <p>The air <u>and</u> of frame with incredible strength.</p> <p>Can't get over how grown up you are <u>and</u> so gorgeous.</p> <p>Charlie <u>and</u> Bella.</p> <p><u>And</u> he returns to his food.</p> <p>In the phil <u>and</u> an attendant work.</p> <p>The arriving kids <u>and</u> the parking lot as they pull in.</p> <p>Mike <u>and</u> Eric kick around a soccerball nearby.</p> <p>Declining <u>and</u> returns to watching.</p> <p>Bella sits with Jessica <u>and</u> Angela.</p> <p>Rosalie <u>and</u> Alice behind her.</p> <p>Jessica <u>and</u> Eric becoming a part of his circle.</p> <p>She opens the door <u>and</u> stops.</p> <p>She slips <u>and</u> falls on a patch of ice.</p> <p>The paper anyway, <u>and</u> they need a guy.</p> <p>The rain <u>and</u> he shakes his wet baseball cap.</p> <p>To the table, <u>and</u> confidently drops.</p> <p>Separate <u>and</u> label them.</p> <p>Defensively <u>and</u> snaps the first slide in.</p> <p>Trying calm himself, <u>and</u> truns to her.</p> <p>He shakes his head <u>and</u> turns to microscope.</p>

		She looks at him <u>and</u> keep looking his checkbones.
		She glances at him <u>and</u> this time sees a smirk.
		You hate cold <u>and</u> rain.
		The golden onion <u>and</u> practically.
		Why didn't you stay with your mom <u>and</u> stepdad?
		He abruptly turns <u>and</u> walks away.
		Intrigued <u>and</u> frustrated.
		Water <u>and</u> patches of black ice.
		Careening toward her <u>and</u> Edward.
		Mike <u>and</u> Eric run to Bella.
		They look at him with disapproval <u>and</u> fury.
		Charlie <u>and</u> Bella exit the treatment area.
		He shrugs <u>and</u> hurries off.
		Dr. Cullen sees Bella <u>and</u> stops Rosalie.
		Can't you just thank me <u>and</u> get over it?
		I don't know <u>and</u> he keeps walking.
		Frustratingly attracted <u>and</u> absolutely determined.
		Arrive with Alice <u>and</u> Jasper.
		Conference with Jasper <u>and</u> Alice.
		Mr. Molina <u>and</u> a Tour Guide.
		Courage <u>and</u> strides up to him.
		Clench, <u>and</u> unclench.
		<u>And</u> how did you stop that van?
		The van crush me <u>and</u> saved yourself.
		Her book bag <u>and</u> coat.
11.	Both .. and	Charlie and Bella <u>both</u> reach for the salt.
		Utterly bewildered, <u>both</u> intrigued and frustrated.
12.	While	<u>While</u> Rene slips her arm through Bella's.
13.	Wherever	I'll race back here from <u>wherever</u> the game is.
14.	Or	There's always eating disorders, <u>or</u> speedo padding on the swim team.
		I don't like the cold <u>or</u> the wet.
		The wet <u>or</u> the gray.
		The gray <u>or</u> parkas..
		Parkas <u>or</u> turtle necks.
		He despises her <u>or</u> not.
		Now they're this golden brown <u>or</u> it's just the fluorescents.
		That was who he <u>or</u> who she was.
15.	Because	<u>And because</u> he does, Jessica does.
		<u>Because</u> they're all together.

As the purpose of the research is finding the conjunctions which concluded the words in The Twilight script by Stephanie Mayer, the table above is showing how

to analyze the conjunctions. It shows that analyzing the conjunction in Stephanie Mayer's script *The Twilight*, based on the table above each of the conjunctions has the same function. Conjunction words are linking devices between sentences or clauses in a text.

From the table above, there are conjunction that is found in *The Twilight* in script by Stephanie Mayer, that will be shown in the table below.

**Table 2. The Number of Conjunction**

Conjunction	Data	Frequency	%
For	Reaching <u>for</u> rare sunlight.	33	13,36%
	The buck races <u>for</u> the light.		
	Bought and paid <u>for</u> beauty with Bella' pale naturalness.		
	It's low rent <u>for</u> this ritzy neighborhood.		
	They both reach <u>for</u> the bags.		
	Good headline <u>for</u> your feature.		
	Needed a candid <u>for</u> feature.		
	No one here is good enough <u>for</u> him.		
	Who desperately runs <u>for</u> his life.		
	Reach <u>for</u> the salt.		
	Charlie goes <u>for</u> the ketchup.		
	She's waiting <u>for</u> Edward.		
	Whatching <u>for</u> Edward.		
	I'll be late <u>for</u> dinner.		
	They've been hunting it <u>for</u> a week with no luck.		
	I gotta cover it <u>for</u> the paper anyway.		
	Give it up <u>for</u> the rain.		
	An effort <u>for</u> him.		
	<u>For</u> personal reason.		
	<u>For</u> the first time.		
	Holds out her hand <u>for</u> another slide.		
	Young <u>for</u> her.		
	He waits <u>for</u> her answer.		
	Bella heads <u>for</u> her truck.		
	Heading directly <u>for</u> her.		
	Edward's fear <u>for</u> her.		
	Calls <u>for</u> help.		
	Concern <u>for</u> his safety.		
Can I talk you to you <u>for</u> a moment?			
Bella reaches <u>for</u> him.			

	Gathering for a field trip.		
	She takes a breath <u>for</u> courage.		
	Your fault, <u>for</u> telling her about the accident.		
Then	<u>Then</u> , in the distance, hear a tiny snick.	23	9,31%
	<u>Then</u> the deer abruptly plummets out of frame.		
	<u>Then</u> into the whitness steps the face of.		
	<u>Then</u> we hear a honk outside.		
	Charlie <u>then</u> pats the hood.		
	<u>Then</u> sees the last Cullen.		
	<u>Then</u> abruptly stiffens.		
	<u>Then</u> she sniff her hair		
	<u>Then</u> he sees a move blindingly fast past him.		
	<u>Then</u> shadow flies past.		
	<u>Then</u> he bolts out a door.		
	<u>Then</u> yanks him out.		
	<u>Then</u> looks up at the mirror.		
	<u>Then</u> strides to the table.		
	<u>Then</u> he takes a breath.		
	<u>Then</u> he looks toward the sound.		
	<u>Then</u> exploding in bursts of speed as.		
	<u>Then</u> shielding his face.		
	<u>Then</u> spins around.		
	<u>Then</u> silence a long beat.		
	<u>Then</u> sees down the hall.		
	<u>Then</u> I hope you enjoy disappointment.		
	<u>Then</u> she sees Edward.		
Neither..Nor	<u>Neither</u> bird, beast <u>nor</u> insect make a noise.	1	0,40%
So	<u>So</u> I can't bring myself.	11	4,45%
	<u>So</u> what do you think of your homecoming gift?		
	<u>So</u> you gotta double pump		
	<u>So</u> , you're from Afrizone.		
	<u>So</u> I need your playlist.		
	<u>So</u> you eat here every night?		
	<u>So</u> you don't like him.		
	<u>So</u> he travels a lot.		
	<u>So</u> decided to spend time with my father.		
	He got to me so fast.		
	<u>So</u> what do you think?		
Than	More best friend <u>than</u> parent.	4	1,61%
	More boyish <u>than</u> the others.		
	Easier <u>than</u> washing dishes.		
	More intrigued <u>than</u> agonized.		
But	<u>But</u> we gain on it.	46	18,62%
	<u>But</u> dying in the place.		

	<u>But</u> halfheartedly as she steps off the curb.		
	<u>But</u> Rene's strained expression tells us.		
	<u>But</u> as Rene hugs Bella.		
	Nothing <u>but</u> deep.		
	<u>But</u> it's comfortable.		
	<u>But</u> he hands her the keys as she climbs in.		
	<u>But</u> I can hook you up.		
	<u>But</u> Bella's attention.		
	<u>But</u> a playful glint in his eye.		
	<u>But</u> they live together.		
	<u>But</u> apparently, no one is good.		
	<u>But</u> Bella can't help.		
	<u>But</u> she passes Edward's table.		
	<u>But</u> as Bella approaches.		
	<u>But</u> nearly turns.		
	<u>But</u> Edward suddenly straightness.		
	<u>But</u> she fights getting mad.		
	<u>But</u> then he sees a move.		
	<u>But</u> then he bolts out a door.		
	<u>But</u> loses footing and trips.		
	To join them <u>but</u> she smiles.		
	Bella strides in <u>but</u> stops.		
	Don't understand it <u>but</u> heads inside.		
	<u>But</u> I gotta cover it.		
	<u>But</u> she freezes when she sees Edward.		
	<u>But</u> he looks up at her.		
	She glances at him <u>but</u> he just leans far away.		
	<u>But</u> it made her unhappy.		
	<u>But</u> now you're unhappy.		
	<u>But</u> now she looks more closely at him.		
	<u>But</u> the parking lot is full.		
	She starts to speak <u>but</u> the screaming begins.		
	<u>But</u> they show no hint.		
	His face is kind, <u>but</u> pale.		
	Growing back there, <u>but</u> your x-rays show no indication.		
	Is about to dial, <u>but</u> then sees down the hall.		
	<u>But</u> abruptly springs backward.		
	<u>But</u> Bella's distracted.		
	She turns to storm off <u>but</u> she stumbles over.		
	I know I've been rude, <u>but</u> it's for the best.		
	<u>But</u> he glances back at Bella.		
	She starts upstairs <u>but</u> Charlie enters from kitechen.		
	<u>But</u> she's changed.		
If	<u>But</u> if you call crappy motels.	17	6,88%

	<p>You know if you change your mind.</p> <p>As if he heard Jessica from across the room.</p> <p>If looks could literally kill.</p> <p>As if he smells something horrible.</p> <p>As if she had Ebola.</p> <p>Straightness as if sensing Bella.</p> <p>As if confused by the concept.</p> <p>If spring training goes well.</p> <p>As if every word is an effort for him.</p> <p>She can't tell if he despises her or not.</p> <p>If you hate cold and rain.</p> <p>As if trying to decipher.</p>		
	<p>He'd hug her, if that was who he.</p> <p>It would have been a lot worse if Edward hadn't knocked me.</p> <p>He looks up, as if listening to her and Mike.</p> <p>It helps if you actually watch.</p> <p>It would be better if we weren't friends.</p>		
After	<p>Right <u>after</u> I ran you in the ankles.</p> <p>Unknown pov charges <u>after</u> him at an inhuman speed.</p>	2	0,80%
when	<p><u>When</u> she rights herself.</p> <p>We made mud pies together <u>when</u> we were little kids.</p> <p>You gotta double pump the clutch <u>when</u> you shift.</p> <p>Series ends <u>when</u> a sweet.</p> <p>She creates <u>when</u> she passes lifts a piece.</p> <p>She's taken aback <u>when</u> on Edward's face.</p> <p>Leaves <u>when</u> she sees.</p> <p><u>When</u> you're done.</p> <p>She freezes <u>when</u> she sees.</p> <p><u>When</u> suddenly, something knocks Bella down.</p> <p><u>When</u> Bella sees Edward.</p>	11	4,45%
And	<p><u>And</u> we're speeding.</p> <p>She bends down <u>and</u> carefully.</p> <p>Bought <u>and</u> paid for beauty.</p> <p>Have a good <u>and</u> trips.</p> <p>Bella's grown-up demeanor <u>and</u> innate intelligence.</p> <p>To reach me <u>and</u> phill on the road.</p> <p>Backwater towns <u>and</u> ballpark.</p> <p>Rise higher, <u>and</u> higher still.</p> <p>Everything is wet <u>and</u> green.</p> <p>Green <u>and</u> drenched in shade.</p> <p>Bella <u>and</u> Charlie carry in her bags.</p>	85	34,41%

	Handmade cards to daddy <u>and</u> photos of Bella.		
	<u>And</u> I cleared some shelves in bathroom.		
	Bella runs across the hall <u>and</u> looks out.		
	Amiable with long black hair, <u>and</u> hints of childish.		
	Belching <u>and</u> turning heads.		
	Her truck <u>and</u> steps in a puddle.		
	The eyes <u>and</u> ears of this place.		
	I'm on the paper, <u>and</u> you're news.		
	She her eyes <u>and</u> flails at it.		
	Mike grins <u>and</u> she smiles.		
	Mike laughs, <u>and</u> because he does.		
	Mike <u>and</u> Jessica as they carry their trays to a table.		
	It's first grade all over again, <u>and</u> you're the shiny.		
	Their eyes <u>and</u> all devastatingly beautiful.		
	Effortless grace, <u>and</u> take a seat at the table.		
	Doctor <u>and</u> Mrs. Cullen's foster kids.		
	Rosalie <u>and</u> the big dark-haired guy.		
	They live together <u>and</u> the little dark haired girl.		
	Bella <u>and</u> Mike enter.		
	Mike takes his seat <u>and</u> points her toward.		
	Other kids <u>and</u> Bella exit a moment later.		
	But nearly turns <u>and</u> leave when she sees Edward.		
	The administrator sees her <u>and</u> gestures her to wait a minute.		
	<u>And</u> closes the door.		
	Up <u>and</u> up.		
	Getting closer <u>and</u> closer.		
	Losis his footing <u>and</u> trips.		
	The rail <u>and</u> pitching over the side.		
	Into the air <u>and</u> stops.		
	The air <u>and</u> of frame with incredible strength.		
	Can't get over how grown up you are <u>and</u> so gorgeous.		
	Charlie <u>and</u> Bella.		
	<u>And</u> he returns to his food.		
	In the phil <u>and</u> an attendant work.		
	The arriving kids <u>and</u> the parking lot as they pull in.		
	Mike <u>and</u> Eric kick around a soccerball nearby.		
	Declining <u>and</u> returns to watching.		
	Bella sits with Jessica <u>and</u> Angela.		
	Rosalie <u>and</u> Alice behind her.		
	Jessica <u>and</u> Eric becoming a part of his circle.		
	She opens the door <u>and</u> stops.		
	She slips <u>and</u> falls on a patch of ice.		

	The paper anyway, <u>and</u> they need a guy.		
	The rain <u>and</u> he shakes his wet baseball cap.		
	To the table, <u>and</u> confidently drops.		
	Separate <u>and</u> label them.		
	Defensively <u>and</u> snaps the first slide in.		
	Trying calm himself, <u>and</u> truns to her.		
	He shakes his head <u>and</u> turns to microscope.		
	She looks at him <u>and</u> keep looking his checkbones.		
	She glances at him <u>and</u> this time sees a smirk.		
	You hate cold <u>and</u> rain.		
	The golden onion <u>and</u> practically.		
	Why didn't you stay with your mom <u>and</u> stepdad?		
	He abruptly turns <u>and</u> walks away.		
	Intrigued <u>and</u> frustrated.		
	Water <u>and</u> patches of black ice.		
	Careening toward her <u>and</u> Edward.		
	Mike <u>and</u> Eric run to Bella.		
	They look at him with disapproval <u>and</u> fury.		
	Charlie <u>and</u> Bella exit the treatment area.		
	He shrugs <u>and</u> hurries off.		
	Dr. Cullen sees Bella <u>and</u> stops Rosalie.		
	Can't you just thank me <u>and</u> get over it?		
	I don't know <u>and</u> he keeps walking.		
	Frustratingly attracted <u>and</u> absolutely determined.		
	Arrive with Alice <u>and</u> Jasper.		
	Conference with Jasper <u>and</u> Alice.		
	Mr. Molina <u>and</u> a Tour Guide.		
	Courage <u>and</u> strides up to him.		
	Clench, <u>and</u> unclench.		
	<u>And</u> how did you stop that van?		
	The van crush me <u>and</u> saved yourself.		
	Her book bag <u>and</u> coat.		
Both	Charlie and Bella <u>both</u> reach for the salt.	2	0,80%
	Utterly bewildered, <u>both</u> intrigued and frustrated.		
While	<u>While</u> Rene slips her arm through Bella's.	1	0,40%
Wherever	I'll race back here from <u>wherever</u> the game is.	1	0,40%
Or	There's always eating disorders, <u>or</u> speed padding on the swim team.		
	I don't like the cold <u>or</u> the wet.		
	The wet <u>or</u> the gray.		
	The gray <u>or</u> parkas..		
	Parkas <u>or</u> turtle necks.		
	He despises her <u>or</u> not.		
	Now they're this golden brown <u>or</u> it's just the fluorescents.	8	3,23%



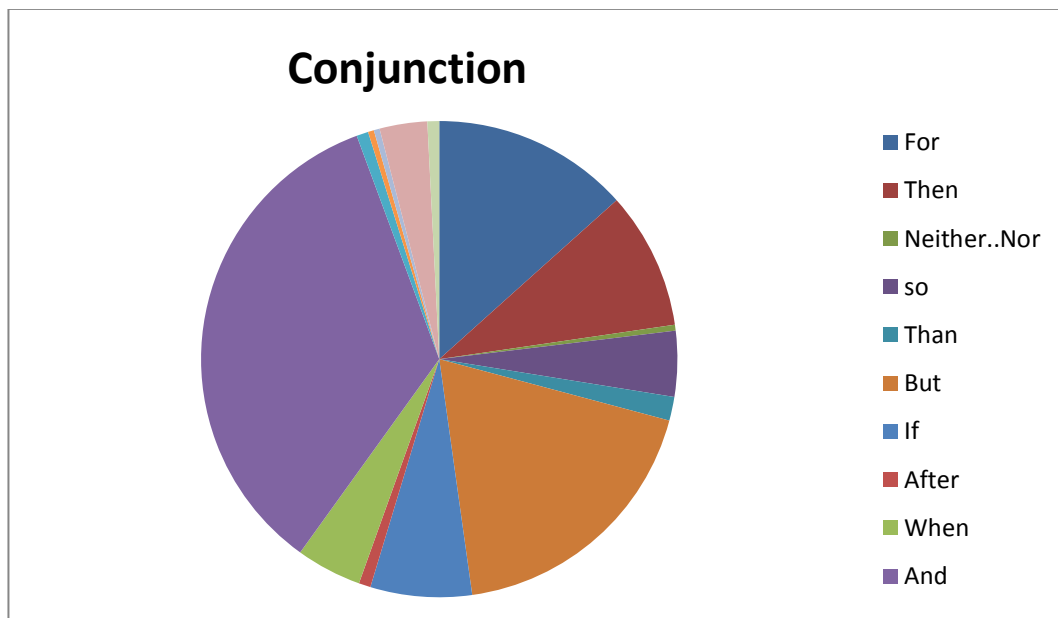
	That was who he <u>or</u> who she was.		
Because	And <u>because</u> he does, Jessica does.	2	0,80%
	<u>Because</u> they're all together.		

The formula to figure out the percentage of each linguistics form is as follows:

$$P = \frac{\square\square\square\square\square}{\Sigma \text{ All the Data}} \times 100 \%$$

From the table above, there are for(33), then(23), neither ... nor(1), so(11), than(4), but(46), if(17), after(2), when(11), and(85), both .. and(2), while(1), or(8), wherever(1), because(2) as the function of conjunctions found in The Twilight Script by Stephanie Mayer. There are conjunctions that is found in The Twilight in Script by Stephanie Mayer.

### Chart The Number of Conjunction



From the chart above, there are for(13,36%), then(9,31%), neither ... nor(0,40%), so(4,45%), than(1,61%), but(18,62%), if(6,88%), after(0,80%), when(4,45%), and(34,41%), both .. and(0,80%), while(0,40%), or(3,23%), wherever(0,40%), because(0,80%) as the function of conjunctions found in The Twilight Script by Stephanie Mayer. The chart also shows that *and* is the most dominant function.

### A. Discussion

In this part, the researcher discuss the result of her research which include the types of discourse analysis used by script in “Twilight” movie, and the

conjunction of discourse analysis contained in “Twilight” movie script. The objective of this research is to find the type of discourse analysis, and to find the conjunctions of discourse analysis of “twilight” movie script. This research also intends to provide an understanding of conjunctions, because conjunction is one of the important parts contained in “Twilight” movie script.

The result of this research indicate that the researcher found two hundred forty-seven words which attached conjunction. The researcher finds fifteen types of conjunctions in “twilight” movie script. There are *for, then, neither.. nor, so, than, but, if, after, when, and, both.. and, while, or, wherever, and because*. The conjunction shows that *and* is the most dominant function.

From data finding of the research, there are conjunctions that can be found in The Twilight Script:

1. *For*

Used as a function word to indicate purpose.

Example : The buck races **for** the light.

2. *Then*

immediately or soon afterward:

Example : **Then** she sniff her hair

3. *Neither .. Nor*

used when mentioning two things that are not true or possible.

Example : **Neither** bird, beast **nor** insect make a noise.

4. *So*

Used to say that something is the reason why something else happens.

Example : So you eat here every night?

5. *Than*

*Than* is used in comparisons as a conjunction.

Example: She is younger **than** I am.

6. But

Used to introduce a phrase or clause contrasting with what has already been mentioned.

Example : it sprints forward, **but** we gain on it.

7. If

Used to say that a particular thing can or will happen only after something else happens or becomes true.

Example : You know **if** you change your mind.

8. After

When a particular time has passed, or when an event or action has ended.

Example : Right **after** I ran you in the ankles.

9. When

Used when to ask questions about the time at which things happen.

Example : She creates **when** she passes lifts a piece.

10. And

A word used to connect clauses or sentences or to coordinate words in the same clause

Example : Mike grins **and** she smiles.

11. Both .. and

Used to emphasize that something is true not just of one person, thing, or situation

Example : Utterly bewildered, **both** intrigued and frustrated.

12. While

Used during the time that at the same time as.

Example : **While** Rene slips her arm through Bella's.

13. Or

Used as a function word to indicate an alternative.

Example : I don't like the cold **or** the wet.

14. Wherever

Used *wherever* to indicate that something happens or is true in any place or situation.

Example : I'll race back here from **wherever** the game is.

15. Because

Because introduces clauses of cause and reason. It is a subordinating conjunction

Example : **Because** they're all together.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter the researcher discusses about conclusion and suggestion of this study entitled A Discourse Analysis Of Film “Twilight” Script. The conclusion is concluded from the finding and discussion that had been analyzed by the researcher. This chapter also shows the suggestion related to the study.

#### A. Conclusion

From the results of the data analysis, the researcher concluded that there are *for(33)*, *then(23)*, *neither ... nor(1)*, *so(11)*, *than(4)*, *but(46)*, *if(17)*, *after(2)*, *when(11)*, *and(85)*, *both .. and(2)*, *while(1)*, *or(8)*, *wherever(1)*, *because(2)* as the function of conjunctions found in The Twilight Script by Stephanie Mayer. The conjunction most used in “twilight” movie script is *and(85)*. The conjunction shows that *and* is the most dominant function. The researcher found 247 words which attached conjunction.

#### B. Suggestion

From the conclusion above, the researcher recommends some suggestions. The following suggestions are:

1. For the students

The researcher suggests that the students should learn about discourse analysis because it can help the students to enrich their vocabularies.

2. For further researcher

The reseacher suggests the other researcher to develop a similar ressearch with different data souch and a better research technique.

## BIBLIOGRAPHY

- Achmad Zulkifli, *Romance in Stephenie Meyer's Twilight*, Makassar : UIN Allaudin Makassar, 2010.
- Akhmad Yunus, *Character Analysis of Isabella Swan in Stephanie meyer's twilight*, Jakarta, 2009.
- Allan G Bluman, *Elementary Statistics: A Step by Step Approach*, New York: McGraw Hill, 2004.
- Brown, G., & Yule, G. *Discourse analysis*, Cambridge:Cambridge University Press, 1983.
- Creswell, John W. "*Research Design: Qualitative, Quantitative, and Mixed Method Approachs Second Edition.*" USA: Sage Publication, Inc. 2003.
- David Nunan, *Introducing Discourse Analysis*, New York: USA, 1993.
- Fairclough, N. *Critical discourse analysis: The critical study of language*, London: Longman, 1995.
- Gary Anderson with Nancy Arsenault, *Fundamental of Educational Research*, USA: Falmer Press, 2005.
- Grolier, A. 1992. *New Webster's Dictionary*. Connecticut: Grolier.
- Halliday, M. A. K. and Matthiessen, C. *An Introduction to Functional Grammar*. Fourth Edition, London: Arnold Publication, 2014.
- Jae Hyun Lee, *A discourse Analysis of Rom*, BOSTON, 2010.
- Jennifer T. Tagsold, *Using Twilight to Examine Adolescent Development*, William Peace University : Raleigh, 2012.
- John . W. Creswell, *Research Design-Qualitative*, USA, Sage Publications, 2003.
- John W Creswell , *Research Design*, p.191
- Merriam Webster Inc.*Webster's Third New International Dictionary*. USA:1961.
- Muhammad Naufal Nusa. *A Discourse Analysis On Conversation In Traditional Market In Medan*, Medan : University Of Muhammadiyah Sumatera Utara, 2018.

Ria Tri Okta Prasanti, *A Translation Analysis on Deixis in The Twilight Saga: Breaking Dawn (Book One) by Stephenie Meyer and Its Indonesian Translation, (Pragmatics Perspective)*, Surakarta : Muhammadiyah University of Surakarta, 2014.

Tebogo Mogashoa, *Understanding Critical Discourse Analysis in Qualitative Research*, 2014.



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jl. Ki. Hajar Dewantara 15A Iringmulyo Metro Timur Kota Metro 34111  
Telp. (0725) 41507 Fax. (0725) 47296 Website: www.metrouniv.ac.id, e-mail: iain@metrouniv.ac.id

Nomor : B-1266/In.28.1/JJ/TL.00/6/2020  
Lampiran : -  
Perihal : **BIMBINGAN SKRIPSI**

Metro, 12 Juni 2020

Kepada Yth.,

1. Dra. Umi Yawisah, M.Hum (Pembimbing I)
2. Ahmad Subhan Roza, M.Pd. (Pembimbing II)

Di-  
Tempat

*Assalamu'alaikum Wr. Wb.*

Dalam rangka menyelesaikan studinya, maka kami mengharapkan kesediaan Bapak/Ibu untuk membimbing mahasiswa dibawah ini:

Nama : Prastiti Ramadhani  
NPM : 1601070115  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Jurusan : TBI  
Judul : A Discourse Analysis Of Film "Twilight" Script.

Dengan ketentuan sebagai berikut:

1. Dosen Pembimbing, membimbing mahasiswa sejak penyusunan proposal sampai dengan penulisan skripsi, dengan ketentuan sbb:
  - a. Dosen pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan mengoreksi skripsi Bab I s.d Bab IV setelah dikoreksi pembimbing II.
  - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan mengoreksi skripsi Bab I s.d Bab IV sebelum dikoreksi pembimbing I.
2. Waktu menyelesaikan skripsi maksimal 4 (empat) semester sejak SK Pembimbing Skripsi ditetapkan oleh Fakultas
3. Diwajibkan mengikuti pedoman penulisan karya ilmiah/skripsi yang ditetapkan oleh IAIN Metro
4. Banyaknya halaman skripsi antara 60 s.d 120 halaman dengan ketentuan sebagai berikut:
  - a. Pendahuluan  $\pm$  1/6 bagian
  - b. Isi  $\pm$  2/3 bagian
  - c. Penutup  $\pm$  1/6 bagian

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih

*Wassalamu'alaikum Wr. Wb*







**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
UNIT PERPUSTAKAAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.pustaka.metrouniv.ac.id; e-mail: pustaka.iain@metrouniv.ac.id

**SURAT KETERANGAN IZIN RISET  
Nomor : P.18/In.28/U.1/OT. 1/07/2020**

Berdasarkan Surat Tugas Nomor : B-1423/In.28/D.1/TL.01/06/2020 tanggal 19 Juni 2020 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : PRASTITI RAMADHANI  
NPM : 1601070115  
Semester : 8 (Delapan)  
Jurusan : Pendidikan Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT." di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 06 Juli 2020  
Kepala Perpustakaan,

Drs. Mokhtarudin Sudin, M.Pd  
NIP. 195808311981031001



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN

Jalan Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507, Faksimili (0725) 47296, Website: www.tarbiyah.metrouniv.ac.id, e-mail: tarbiyah.iaim@metrouniv.ac.id

**SURAT TUGAS**

Nomor: B-1423/In.28/D.1/TL.01/06/2020

Wakil Dekan I Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro,  
menugaskan kepada saudara:

Nama : PRASTITI RAMADHANI  
NPM : 1601070115  
Semester : 8 (Delapan)  
Jurusan : Pendidikan Bahasa Inggris

- Untuk :
1. Mengadakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "A DISCOURSE ANALYSIS OF FILM "TWILIGHT" SCRIPT."
  2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat  
mohon bantuannya untuk kelancaran mahasiswa yang bersangkutan, terima kasih.

Dikeluarkan di : Metro  
Pada Tanggal : 19 Juni 2020

Mengetahui,  
Pejabat Setempat



Drs. Mokhammad Sudin, M.Pd.  
NIP. 195808311981031001

Wakil Dekan I,



Dra. Isti Fatimah MA  
NIP. 19670531 199303 2 003



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
UNIT PERPUSTAKAAN

Jalan Ki Hajar Dewantara Kampus 15 A Inngmulyo Metro Timur Kota Metro Lampung 34111  
M E T R O Telp (0725) 41507, Faks (0725) 47296, Website digilib.metrouniv.ac.id, pustaka.iain@metrouniv.ac.id

**SURAT KETERANGAN BEBAS PUSTAKA**  
Nomor : P-576/In.28/S/U.1/OT.01/06/2020

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama : PRASTITI RAMADHANI  
NPM : 1601070115  
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2019 / 2020 dengan nomor anggota 1601070115.

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari pinjaman buku Perpustakaan dan telah memberi sumbangan kepada Perpustakaan dalam rangka penambahan koleksi buku-buku Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 29 Juni 2020  
Kepala Perpustakaan  
  
Drs. Mokhtadi Budin, M.Pd  
NIP.1958083119810301001



## SURAT KETERANGAN

Ketua JURUSAN Tadris Bahasa Inggris menerangkan bahwa:

Nama : PRASITI RAMADHANI

NPM : 1601070115

Fakultas : TARBIYAH

Angkatan : 2016

Telah menyerahkan buku berjudul :

Metro, 06 Juli 2020

Ketua Jurusan TBI



Ahmad Subhan Roza, M.Pd

NIP. 19750610 200801 1 014

## SURAT KETERANGAN

Ketua JURUSAN Tadris Bahasa Inggris menerangkan bahwa:

Nama : PRASITI RAMADHANI

NPM : 1601070115

Fakultas : TARBIYAH

Angkatan : 2016

Telah menyerahkan buku berjudul :

Metro, 06 Juli 2020

Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd

NIP. 19750610 200801 1 014



KEMENTERIAN AGAMA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN

Jalan Ki. Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telp. (0726) 41587; Faksimili (0725) 47298; Website: www.metrouniv.ac.id E-mail: iainmetro@metrouniv.ac.id

FORMULIR KONSULTASI BIMBINGAN SKRIPSI MAHASISWA  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
IAIN METRO

Nama : Prastiti Ramadhani  
NPM : 1601070115

Jurusan : TBI  
Semester : VIII/2020

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1	Kamis/25-06-2020			BAB 4-5	
2	Jumat/26-06-2020			BAB 4	
3	Senin/29-06-2020			A. Mumpuni Se & Keturun	

Mengetahui  
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.  
NIP. 19750610 200801 1 014

Dosen Pembimbing II

Ahmad Subhan Roza, M.Pd.  
NIP. 19750610 200801 1 014



**KEMENTERIAN AGAMA**  
**INSTITUT AGAMA ISLAM NEGERI METRO**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Telp. (0726) 41507; Faksimili (0725) 47296; Website: www.metrouniv.ac.id E-mail: iainmetro@metrouniv.ac.id

**FORMULIR KONSULTASI BIMBINGAN SKRIPSI MAHASISWA**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
**IAIN METRO**

Nama : Prastiti Ramadhani  
NPM : 1601070115

Jurusan : TBI  
Semester : VIII/2020

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	TandaTangan Mahasiswa
		I	II		
1.	Paku / 01-07-2020	✓		- Abstrak, Chapter 1, conclusion - cekle mingg	
2.	jum'at 3-7-20	✓		- Revisi is ok - ACC for munaqorah	

Mengetahui  
Ketua Jurusan TBI

**Ahmad Subhan Roza, M.Pd.**  
NIP. 19750610 200801 1 014

Dosen Pembimbing I

**Dr. Umi Yawisah, M.Hum**  
NIP. 19620424 199903 2 001

## CURRICULUM VITAE



PRASTITI RAMADHANI was born in Lampung Tengah, on January, 5<sup>th</sup> 1998. She lives in Rumbia, Lampung Tengah.

She took her elementary school at Elementary School for 6 years at SDN 1 Rantau Jaya Baru, from 2004-2010. She continued her study in Junior High School of 2 Rumbia, Lampung Tengah, for 3 years from 2010-2013. In line with focus on the study, she decided to continue her study in Vocational High School of Kartikatama Metro from 2013-2016. Then, she was registered as an S1 student of English Education at State Institute for Islamic Studies (IAIN) of Metro on 2016-2020. Many things she has gotten in the classroom and she hoped get job soon after graduated from the institute.

