ELLIPSIS ANALYSIS IN TERI TERRY’S NOVEL “SLATED”
(SYNTACTIC APPROACH)

Mulyani¹, Delukman Aziz ², Nurun Ainun Jumhur³
Universitas Hasanuddin¹ ², UIN Alauddin³
Email: mulyani_nhi84@yahoo.com.¹, lukemultatuli19@gmail.com.², ainun.jumhur@gmail.com.³

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Abstract. Language as the mean of communication is related to literature because language is the
media of literature. Literature is abstract so that has different meaning and perception which it may
be very difficult to define correctly. The writer was interested in conducting research entitled
“Ellipsis analysis in Teri Terry’s novel “Slated” (Syntactic Approach)” and focused on analyzing
ellipsis. In this research, the writer investigated the novel Slated by Teri Terry as the source of data.
This novel consists of 51 chapters and 281 pages and the writers identified 22 chapters. The writers
concluded the results of the research, as follows; the writers found twenty five ellipsis include three
kinds of ellipsis, Nominal Ellipsis (NE), Verbal Ellipsis (VE) and Clausal Ellipsis (CE).

Keywords: Ellipsis, Syntactical, Novel.

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INTRODUCTION

Language is the part of culture which cannot be separated from human life as the
social creature. Language has a very big
function in social life. As the communicative
function language has a big role in the human
civilization. By language human can
communicate each other to extend the
information. Bennett in Brown and Yule argued that it seems likely that communication
is primarily a matter of a speaker’s seeking
either to inform a hearer of something or to
enjoin some action upon him (1983:2). That is
why Brown and Yule argued that we all
believe that this human development is made
possible by the ability to transfer information
through the use of language, which enables
man to utilize the knowledge of his forebears,
and the knowledge of other men in other
cultures (1983:2).

Many years ago language had become
object of research in the world. Every region
in the world has its own language with its own
rule that is why it is really interesting to
analyze. That is why people begin to study
about linguistics. Linguistics is the study about
language which is consists of some elements
or people call branch of linguistics. They are
phonology, morphology, syntax, semantics,
and discourse analysis.

In daily life, human need language to be
able to communicate each other therefore they
can extend what they want but in communicate
each other, both speaker and hearer must be
understand each other. In spoken and written
language, it does not need to follow all the rule
of language as long as the meaning can be
understood unless in formal written or formal
corversation. That is why sometimes we can
find some dialogue which does not follow the
principle of sentence structure as learned in
syntax. In discourse analysis it can be found
one of language component in text which is
called cohesion.
Cohesion refers to relation of meaning that exist within the text and that define as text (Halliday & Hasan, 1976:4). Cohesion consists of five types they are reference, substitution, ellipsis, conjunction and lexical cohesion. In this thesis, the writer will analyse about ellipsis which is defined as something unsaid in utterance but has been understood. The writer is interested in analyzing ellipsis because it can be found in many texts such as newspaper, magazine, and even in a dialogue but in this research, the writer will use novel as the object of the research which is part of literary works.

Language as the mean of communication is related to literature because language is the media of literature. Literature is abstract so that has different meaning and perception which it may be very difficult to define correctly. We can define literature as an expression of deep feelings, thoughts, experiences which use language as its media.

Written text like the novel is interesting to be analyzed because it can be seen clearly the use of language in it. Therefore, it will show how language used in communication and how is the use of ellipsis in the text.

Based on the illustration above, the writer was interested in conducting research entitled “Ellipsis analysis in Teri Terry’s novel “Slated” (Syntactic Approach)” and focused on analyzing ellipsis. In this research the writer focused on what kinds of ellipsis were found in the Teri Terry’s “Slated” novel?

THEORETICAL FRAMEWORK

Ellipsis

According to Halliday, Ellipsis is something left unsaid (1976:142). It’s related to the grammatical relation between words. Ellipsis is rather similar with Substitution but according to Halliday, it must be treated separately because ellipsis stands as something unsaid but have been understood. Similar to Halliday, Hendriks and Spenader from Stockholm University argued that ellipsis is non-expression of sentence elements whose meaning can be retrieved by the hearer (2005).

Beaugrande (1981:49) states that ellipsis is repeating a structure and its content but omitting some of the surface expressions. In connected discourse, sentences can be influenced by the structure of neighboring sentences.

Crystal (1985: s.v. ellipsis) states that this term is used in grammatical analysis to refer to a sentence where for reasons of economy, emphasis or style, a part of the structure has been omitted, which is recoverable from a scrutiny of the context. Linguistic analyses tend to constrain the notion more, emphasizing the need for the elided (or ‘ellipted’) parts of the sentence to be unambiguously specifiable, for example in the sentences

A: Where are you going?
B: To town.

The full form of sentence B is predictable from sentence A (‘I am going to town’).

There are three parts of ellipsis; they are nominal, verbal and clausal ellipsis (Abed: 2012/2013).

1) Nominal ellipsis

Nominal ellipsis is the ellipsis within the nominal groups. This consists of five elements such as deictic, numerative, epithet, classifier and qualifier. Nominal ellipsis is when head is omitted and its function is taken on by one of those modifiers (five elements) for example:

Which hat will you wear?
This is (omitted) the best
The best hat
The best of the hats
The best of the three
The best you have

In all cases, the is deictic, three is numerative, best is epithet, hat is the common noun or thing.

Deictic in Ellipsis consists of these following words: These, my, any, the first, the second, and etc. For example in the sentence “There are so many drinks here but I don’t like any of them.” The other form of deictic is these words: each,
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every, all both, any, either, no, neither, some, and a. it can be seen in the following sentence:
1. The men got back at midnight. Both were tired out.
2. The milk couldn’t be used. All was sour.
3. The parents could not be traced. Apparently both were abroad.

In the nominal ellipsis there are some functions of the nominal ellipsis, they are:
a) Numerative
   Numerative ornimonal is the thing, the noun designating the individual or class referred to. This may a kind of person, animate, institution or relation (Halliday and Hasan, 1976:147).
b) Deictic
   Deixis are those words in a language that entirely depend on context (Fromkin, et al. 1991:18). Traditionally, deixis were divided into three categories - referring to people, place and time. Hatch (1992:210) states that the word deixis is derived from the Greek “deicticos” means to show” or to indicates. Deictic (noun of deixis) is used to devote to those elements in language that referred directly to the situation.
c) Epithet
   Epithet is typically fulfilled by an adjective. It’s not common to find adjective occurring as head in ellipsis (Halliday and Hasan, 1976:163)
d) Classifier
   Classifier usually a noun, if it functioned as head it would be liable itself to interpreted as the thing (Halliday and Hasan, 1976:148)
e) Qualifier
   The qualifier is normally a relative clause or prepositional phrase (Halliday and Hasan, 1976:143).

2) Verbal ellipsis
   An elliptical verbal group presupposes one or more words from a previous verbal group. Technically, it is defined as a verbal group whose structure does not fully express its systemic features for example:
a. Have you been swimming? – Yes, I have
b. What have you been doing? – Swimming

   The two verbal groups in the answers have (in yes I have) in (a) and swimming in (b), are both instances of verbal ellipsis. Both can be said to ‘stand for’ have been swimming, and there is no possibility of ‘filling out’ with any other items. So, for example, swimming in (b) could not be interpreted as I will be swimming or they are swimming. It could be interpreted only as I have been swimming; and it could, furthermore, be replaced by I have been swimming, since as in all types of ellipsis, the full form and the elliptical one are both possible.
a. Lexical ellipsis

   Nevertheless it may be helpful to approach the discussion of verbal ellipsis through a consideration of those instances where we can recognize that a particular verbal group is elliptical simply by inspecting its form if we hear only the following sentence in a conversation.

   We know that the verbal items may and may not must be elliptical. At least one word must be added following either of them in order to ‘fill out’ the verbal group. The word may is a verbal operator expressing ‘finite: indicative: modal’. It has no other function, and cannot be a lexical verb. Hence may and may not have no lexical verb in them, and this is sufficient evidence to show that they are elliptical.

   Any verbal group not containing a lexical verb is elliptical. This enables us to identify one of the two types of verbal ellipsis, the one which we shall refer to as lexical ellipsis. It is the type of ellipsis in which the lexical verb is missing from the verbal group.
b. Operator Ellipsis

   There is another type of verbal ellipsis, which is ellipsis ‘from the left’. We shall refer to this as ‘Operator Ellipsis’, since it involves only the omission of operators: the lexical verb always remains intact. Example [a] showed the difference between the two: (a) “have you been
swimming? – Yes, I have” Is lexical ellipsis. (b) “what have you been doing? - Swimming” is Operator Ellipsis. In operator ellipsis the subject also is always omitted from the clause; it must therefore be presupposed.

3) Clausal ellipsis

Clausal ellipsis is the ellipsis which omits clause but has been understood or the meaning is clear. Clausal ellipsis represents the omission of a part of the clause or all of it. For example, the subject- pronoun element is frequently omitted specially in spoken texts. Such ellipsis is often associated with questions and responses in dialogues. It is similar to the verbal ellipsis except that clausal ellipsis is external to the verb itself, affecting other elements in the structure of the clause.

Example of clausal ellipsis is:

a. What were they doing? Holding hands.
b. When did John arrive? Yesterday.

In (a) there should be “They were” before holding hands but it is omitted as clausal ellipsis. In (b) there should be “John arrived” before yesterday but it is also omitted as clausal ellipsis.

METHOD

The writer used descriptive method in this research. Descriptive method is a method that intended to describe everything related to the topics of the research. In this research, the writer point out the types of ellipsis that can be found in the novel and will list them.

In this research, the writer investigated the novel Slated by Teri Terry as the source of data. This novel consists of 51 chapters and 281 pages and the writer identified 22 chapters. It was published by Orchard Books, London in 2012. It is a tragedy novel that tells about a woman who claimed as a terrorist but the government gave her second chance with one condition.

After the writer read the novel, there are some ellipses used in the dialogue of the characters which will be the object of this research. The writer made note taking on the novel in accordance with the Halliday’s theory about ellipsis which is consisted of three types. The writer took notes and writes it down on the cards. That notes consist of author’s name, page and the information related to the theory of ellipsis.

FINDING AND DISCUSSION

In this part, the writer presented the data which are considered as ellipsis in the novel “Slated” by Tery Terry. Ellipsis consists of the Nominal Ellipsis, Verbal Ellipsis and Clausal Ellipsis. In understanding the data the writer presents explanation, Ch is Chapter, Pg is Page, and Dt is Data. They are as follows:

1. Nominal Ellipsis

In this part the writer presents:

a. Dt 01, Ch.3, pg 6. “‘That one at the end is the bathroom, we’ll share. They have their own one upstairs. And this is your room.’ She points left.”

b. Dt 02, Ch.4, pg 10. “Those of me, my room, imagined people and places, are present and accounted for. Many others are not. ‘I’m sure. Almost half of them are gone.’ ‘What were they?’

c. Dt 03, Ch.6., pg 16. “‘Talk to her if you want to know something,’ Amy says. ‘I’m sixteen,’ I say. ‘Sweet sixteen and never been kissed,’ Jazz starts singing as we walk up the road, and my cheeks burn.

d. Dt 04, Ch.6, pg 17. “‘There are just two of us in this village,’ Amy says. ‘That is why I’m so happy you came. I’m not the only one any more. There are a dozen or so of us at our school, though; from all over the place.”

e. Dt 05, Ch.7, pg 19. “‘Listen to me, both of you. You know it isn’t safe for you on your own. You can’t protect yourselves..”

f. Dt 06, Ch.7, pg 19. “‘Leave the poor girl alone,’ a voice says from the lounge room: Dad. Amy crosses the room and kisses him on the cheek. I stand uncertain in the doorway.
g. **Dt 07, Ch.10, pg 27.** At seventeen they are both a year older than me and know Amy from school.

h. **Dt 08, Ch.21, pg 61.** “Twenty minutes it has taken us to go the last mile. We might as well turn around”.

2. **Verbal Ellipsis**

a. **Dt 09, Ch.1, pg 1.** “‘It’s time, Kyla. Come.’ ‘Do I have to? Can’t I stay here?’ She shakes her head. An impatient flick of her eyes says I’ve *heard this a million times before.* Or, at least, 19,417 times before, as 19,418 is the number on my Levo.”

b. **Dt 10, Ch.9, pg 23.** “I can rest, and read. ‘No’.” They would let me in hospital, ‘I lie. You’re not in hospital, you’re on my watch, and you are resting. Go to sleep,’ she says, and leaves again, shooing Sebastian out and shutting the door.”

c. **Dt 11, Ch.9, pg 24.** “She hesitates. Goes into her room and comes back. ‘Is this any good?’ She holds out a small blank notebook and pencil. *Perfect. Thanks.* ‘Keep it hidden.’ She winks.”

d. **Dt 12, Ch.10, pg 29.** “Soon they have me visualizing a Happy Place. I choose my dreaming green place of trees and flowers, lying back and looking up at clouds in the sky. Whenever I am upset or scared, I am to go there in my mind. Until it becomes automatic.

   *Easy, right?”*

e. **Dt 13, Ch.13, pg 36.** “Now he seems to be thinking something over, then nods to himself. ‘Sit,’ he says, and puts two cups next to the kettle.”

f. **Dt 14, Ch.14, pg 38.** “I get up and start stacking the bowls. ‘Leave them. I’ll do it.’ Well.”

g. **Dt15, Ch.16, pg 45.** “Are you all right?” She crosses the room, tilts my chin up to look at my lip. ‘That’s got to hurt.’

   I shrug. ‘A little.’

   ‘Good.’”

h. **Dt 16, Ch.16, pg 46.** “Are you all right. Kyla?” She grabs my wrist just as my Levo vibrates: 4.3. She sighs. ‘You didn’t just trip on the bus, did you.’ A mind-reading dragon. *Tell me.* ‘It’s not that.’

i. **Dt 17, Ch.19, pg 56.** “‘Run?’ I ask. And we do, slipping and sliding on wet leaves down the path, until a few minutes later we reach the group just as Miss Fern starts counting heads.”

3. **Clausal Ellipsis**

a. **Dt 18, Ch.4, pg.10.** “‘Oooh, tempting. Maybe later, when I’m more awake. What is that?’ She points at the folder in my other hand.

   ‘My drawings.’

   ‘Can I see?’

b. **Dt 19, Ch.10, pg 27.** “‘Join us?’ he says, smiles, and I find myself staring up into his eyes. Close up there are warm gold flecks mixed in with the brown: they’d be a challenge to paint, to get the colours mixed right, and—”

c. **Dt 20, Ch.10, pg 27.** “‘What do you mean?’

   ‘Where were you, before here.’

   ‘At the hospital. I just got out last Sunday.’

   ‘I don’t believe you.’

   ‘Tori,’ Ben interrupts. ‘Play nice.’”

d. **Dt 21, Ch.14, pg 40.** “He knocks once and opens the door.

   ‘Mac, you home?’ he yells, walks through, us behind, and opens the back door.

   ‘Yeah. Grab yourselves a drink, come out,’ a voice answers.”

e. **Dt 22, Ch.17, pg 49.** “Other students come in, swipe their cards and sit down, one after another; the final bell goes. One last girl comes in and crosses from the door.

   ‘Late again, Phoebe?’”

f. **Dt 23, Ch.20, pg 58.** “‘What took you so long?’ Mum says, perched on the front step. Watching, she’d waved as soon as I turned the corner to our street.
‘Nothing; just walking.’
‘Is everything all right?’
‘Yes, fine.’ I head for the stairs.”

Dr 24, Ch.21, pg 62. “What are they doing?” My eyes open wide. ‘Are they shooting at someone?’
‘Flash Fodders,’ Amy says, and sniffs. ‘Freedom or die they want? Die it is.’ The traffic soon starts moving again, and Mum calls the hospital to tell them we’ll be late.”

CONCLUSION

After analyzing the data, the writer concluded the results of the research, as follow
(1) The writers found twenty five ellipsis include three kinds of ellipsis, three Nominal Ellipsis (NE), Verbal Ellipsis (VE) and Clausal Ellipsis (CE). (2) In this research, the writers only analyzed the difficult words of ellipsis. (3) The ellipsis included three kinds (Nominal, Verbal and Clausal).

REFERENCES