The Analysis of Ellipsis in A Pair of Silk Stockings A Short Story by Kate Chopin

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Abstract. The title of the research is The Analysis of Ellipsis in "A Pair of Silk Stocking" A Short Story by Kate Chopin. The writer wants to find out what ellipsis features are used and how they are expressed in the short story. The research methodology is descriptive, which means the author analyzes this research by reading the entire short story, analyzing sentence by sentence, classifying ellipsis, and classifying sentences containing ellipsis. The data found in the short story include nominal ellipsis, clausal ellipsis, and verbal ellipsis as the following examples. The writer discovered 27 ellipsis in the short story. The total number of times nominal ellipsis used is 16, with a percentage of 59.26%. Clausal ellipsis was discovered 4 times, with a percentage of 14.81%. Verbal ellipsis with a percentage of 25.93%, the use of verbal ellipsis was discovered 7 times. The impact of this research is that in a fictional writing the sentence structure is more communicative when there is ellipsis in the structure. A literary writer can implement communicativeness in conveying the storyline so that it is not rigid, through the process of ellipsis in a speech.

Keywords: Ellipsis, Short Story, Clause

1. Introduction

Language used in natural situations can take many forms. An utterance is any bit of talk by a speaker that is distinct from other bits of talk by the speaker and other speakers in a speech situation (O'grady, 1996: 583). The speakers then use the utterance to accomplish a specific interaction goal. They use different forms of utterance depending on who and what the utterance is addressed to. When people meet by chance, they usually express themselves verbally. When an important document must be sent secretly, they will express themselves in writing.

An utterance can be a full sentence, an elliptical sentence, a series of sentences, or a single word. It is common in discourse because the variation within the utterance creates an effective and efficient way of communication, either oral or written. A speaker's discourse is the collection of utterances produced by the speaker. A text is the written version of any utterance or body of discourse. Discourse analysis is a field that deals with the organization of texts, how parts of texts are connected, and the devices used to achieve textual structures (O'grady, 1996: 583). The text of discourse is interconnected primarily through meaning rather than grammar. The most important factor is cohesion.

Literature is a term that refers to both written and spoken material. The term literature is derived from the Latin word *literature*, which means "writing formed with letters." A short story is a work of fiction written in prose, usually in narrative format. A short story typically deals with a few characters and often focuses on mood creation rather than plot. In his essay, The Philosophy of Composition (1846), Edgar Allan Poe stated that a short story should be read in one sitting, anywhere from a half hour to two hours.

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

648

A short story in contemporary fiction can range from 1,000 to 20,000 words. A short story typically focuses on one plot, one main character (with a few additional minor characters), and one central theme due to its shorter length. This research used the ellipsis theory developed by Halliday and Hasan (1976). In linguistic, ellipsis or an elliptical construction occurs when a word or group of words is purposefully omitted from or a sentence but the sentence can still be understood. Language has a lot of redundancy. When some sentence elements are repeated, they become unnecessary information, resulting in redundancy. It means that ellipsis is used to avoid redundancy without losing much meaning.

According to Halliday and Hasan (1979: 4), cohesion occurs when one interpretation of some elements in the discourse is dependent on another. The one implies the other in the sense that it cannot be effectively decoded without it. Which elements are assembled are potentially integrated into a text. According to the Halliday and Hasan (1979: 4) description, within a text occurs the relationship between sentences, through which a text is realized, because it requires an interpretation between them, one element assuming the other. In other words, the structure of what is to be supplied contains some assumptions. It is obvious that sentences are linked. They are referring to one another. As a result, it appears that the structure of sentences is presupposed by some preceding ones.

Herlina (2016) analyzed "The Analysis of Ellipsis in the Chronicles of Narnia Film by Clive Staples Lewis" in her research. She described ellipsis elements in the film The Chronicles of Narnia. McCarthy's (1991:43) Ellipsis analysis was used in the study. The researcher discovered three types of ellipsis elements in The Chronicles of Narnia film analysis. The most common types of ellipsis were verbal ellipsis, which occurred 22 times (55%), clausal ellipsis, which occurred 17 times (42.5%), and nominal ellipsis, which occurred only once (2.5%). The most effective type was verbal ellipsis. It occurred in more than half of all types of ellipsis analysis in The Chronicles of Narnia film.

Another study, "The Analysis of Ellipsis Found in Gary Dauberman's Annabelle Comes Home," was conducted by Asep Sugiarto and Andi Muhammad Irawan (2022). This study's data source is the film Annabelle Comes Home. The ellipsis theory proposed by Halliday and Hasan (1976) and the sentence classification theory proposed by Frank were used in this study (1972). The results revealed 81 ellipsis uses, including 7 nominal ellipsis, 12 verbal ellipsis, and 62 clause ellipsis. The ellipsis was discovered in four different sentence classifications. In declarative sentences, ellipsis was used 56 times. In addition, 19 ellipses were found in the interrogative sentence. Furthermore, 5 ellipses were found in imperative sentences. Finally, there was only one instance of ellipsis in the exclamatory sentence.

JJ Pangaribuan (2019), in his study titled "An Analysis of Ellipsis in Taylor Swift's Song Lyrics. The descriptive qualitative method qualitative method was used by the researcher to analyze the data. The data was derived from Taylor Swift's Fearless album song lyrics. The album Fearless contains eighteen song lyrics. The album contains three ellipses: Nominal Ellipsis (58%), Verbal Ellipsis (9.4%), and Clausal Ellipsis (32.6%). The most common type of ellipsis is nominal ellipsis. Ellipsis is used in song lyrics to make sentences more effective, avoid repetition, avoid overuse of nouns, and overuse of nouns.

Mulyani's research paper is titled "Ellipsis Analysis in Teri Terry's Novel "Slated (Syntactic Approach)" (2022). The researcher focused on analysis ellipsis. In her study, the author used Teri Terry's novel Slated as a source of data. This novel has 51 chapters and 281 pages, with 22 chapters identified by the authors. The researcher discovered twenty-five ellipsis, which included three types of ellipsis, Nominal Ellipsis (NE), Verbal Ellipsis (VE), and Clausal Ellipsis (CE) (CE).

Dian's research titled "The Analysis of Ellipsis Sentence in The Greatest Showman Movie Script" was completed in 2022. The data for this research was taken from the script of the film The Greatest Showman. The first theory used in this thesis was proposed by (Halliday & Hassan, 1976), and the second theory was proposed by Brown and Miller (1991), to solve the second problem about syntactic structure. The data in this thesis were gathered through observation. The writer used qualitative and descriptive methods to analyze the data. There are two types of data presentation methods: formal and informal. One (1) data Nominal Ellipsis, one (1) Verbal Ellipsis, and fourteen (14) Clausal Ellipsis were discovered as a result of this study.

As previously stated, elliptical cases can occur in dialogues, which are common in short stories. There are some structural gaps that need to be filled. Where information is available, it will refer back to the

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

649

preceding. Elliptical cases come in a variety of forms. Except for a few structural slots, the elliptical cases are essentially the same. It is obvious that text analysis contains numerous problems related to, for example, proposition, presupposition, cohesion, and ellipsis. Some writers use an ellipsis to indicate whether an omission occurs at the beginning, middle, or end of a sentence. In this study, the writers is interested in conducting research titled "The Analysis of Ellipsis in "A Pair of Silk Stocking" A Short Story by Kate Chopin" based on the illustration above. The characters in "A Pair of Silk Stockings" have a lot of conversations. Many words were left out of the conversation. As a result, the writers identified the type and function of ellipsis found in the sentence used in this short story. Therefore, the analysis in this research focuses merely on ellipsis within "A Pair of Silk Stockings" short story.

1.1 *Theoretical Framework*

Types of Ellipsis

The essential feature of ellipsis is something present in the selection of underlying (systematic) option that is omitted in the structure. Halliday and Hasan (1976:143) identifies three types of ellipsis: (1) nominal ellipsis, (2) verbal ellipsis, and (3) clausal ellipsis.

1.1.1   Nominal Ellipsis

The ellipsis within the nominal group or the common noun that may be omitted and the function of head taken on by one of the other elements is referred to as nominal ellipsis (deictic, numerative, epithet or classifier). The deictic is an adjective, the numerative is a numeral or other quantifier, and the classifier is a noun. According to Halliday and Hassan, this is usually a deictic or a numeral rather than an epithet or a classifier. Those with deictic or numerative heads are thus the most distinctive examples of ellipsis.

 a) **Deictic as Head**
 (1) **Specific Deictic**
Demonstrative, possessive, and the are the specific deictics. *This, that, these, those,* and *which* are the demonstratives. Possessives include nouns (Smith's, my father's, etc.) as well as pronouns (my, your, etc.). When functioning as the head, the latter take on a new form: mine, ours, yours, his, hers, theirs, whose, and (rarely) its.

*Take these **pills** three times daily. And you'd better have some more of **those** too.* (Halliday and Hasan, 1976: 157)

Pills, which functions as the head, is omitted and replaced by the demonstrative modifier *those*.

 (2) **Non-specific Deictic**
Each, every, any, either, no, neither, a and *some*, as well as *both* are non-specific deictics.

*These **apples** are delicious. Let's buy **some**.* (Halliday and Hasan, 1976: 158)

The phrase *these apples* is ommited and replaced by the word *some.These apples are delicious. Let's buy some apples*.

 (3) **Post-deictic**
Adjectives are the words that function as post-deictic elements in the nominal group. Other, same, different, identical, usual, regular, certain, odd, famous, well-known, typical, obvious are among the thirty or forty adjectives used frequently in deictic function, with a number of others used

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

650

occasionally. They combine with the, a, or another determiner (the combination of *a* or other written and pronounced as one word another); and they may be followed by a numeral, unlike adjectives, which must follow any numerative element in their normal function as epithet.

I've used up these three yellow folders you gave me. Can I use the *other?* (Halliday and Hasan, 1976: 160)

The elliptical nominal group is signed by combination post-deictic *other* and specific deictic *the.* The full form of the sentence is *I've used up these three yellow folder you gave me. Can I use the other three yellow folder?*

b) Numeral as Head
Only the numeral and certain types of epithet function as the head in ellipsis as elements occurring after the deictic in the nominal group. The nominal group's numerative element is expressed by numerals or other quantifying words, which are divided into three subcategories: ordinals, cardinals, and indefinite quantifiers (Halliday and Hasan, 1976: 161).

(1) Ordinal Numeral
First, second, third, fourth, and *so on* are the ordinal numerals. As deictic, they are frequently used elliptically, usually with *the* or a possessive.

Have another chocolate. – No, thanks; that was my third (Halliday and Hassan, 1976: 161).

The nominal elliptical group *my third* is specific deictic of possessive pronoun *my* and ordinal *third.* The full form of the sentence becomes *Have another chocolate. – No, thanks; that was my third chocolate.*

(2) Cardinal Numeral
Cardinal numerals are also common in ellipsis, and can be preceded by any deictic as well as post-deictic adjectives like *the usual three*, *the same three*.

Have another chocolate. – No, thanks; I've had may three.

The nominal elliptical group *my three* is specific deictic possessive *my* and cardinal numeral *three.* The full form of the sentence is *Have another chocolate. – No, thanks; I've had my three chocolate.*

(3) Indefinite Quantifier
Much, many, most, few, several, a little, lots, a bit, hundreds, and *so on* are examples of indefinite quantifiers.

Can all cats climb trees? – they all can; and most do.
The indefinite quantifier, *most,* presupposes *cats.*

c) Epithet as Head
(1) Superlative Adjectives

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

651

The superlative adjective comes before the other epithets and is usually followed by or a possessive deictic.

(a) *Apple are **the cheapest** in autumn.*
(b) *Apple are cheapest in autumn.* (Halliday and Hasan, 1976: 164).

In example (a) ***the cheapest*** is an elliptical group presupposing *fruit*. Example (b) is not elliptical. The elliptical fruit serves as the head and is replaced by *the cheapest*.

(2) Comparative Adjectives
Comparative adjective are constitutionally presupposing by reference.

(a) Mary is <u>the cleverer</u>; (b) Mary is cleverer (Halliday and Hasan, 1976: 165).

Example (a) is comparative ellipsis since it is presupposing by reference whereas (b) is not elliptical comparative.

1.1.2 Verbal Ellipsis

The ellipsis within the verbal group is known as verbal ellipsis. Verbal ellipsis is divided into two subcategories: operator ellipsis and lexical ellipsis. Operator ellipsis is ellipsis from the left; that is, the operator is omitted, but the lexical is always maintained. Lexical ellipsis, on the other hand, is ellipsis from the right; that is, the omission of the last word, which is the lexical verb.

a) *Have you been swimming? – Yes, I have.*

b) *What have you been doing? – Swimming (Halliday and Hasan, 1976: 167)*

The two verbal groups in the answers *have* (in *yes I have*) in (a) and *swimming* in (b), are both the instances of verbal ellipsis. Both stand for '*have been swimming', and there is no way to fill it out with anything else.* The example (b) 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. There are two kinds of verbal ellipsis: lexical ellipsis and operator ellipsis.

(a) Lexical Ellipsis
Lexical ellipsis is a type of ellipsis that occurs when the lexical verb is missing from the verbal group. *Can, could, will, would, shall, should, may, might, must, ought to*, and *is to* are all modal operators in the context that one of them can function as a lexical verb.

*Is John going to come? – He **might**. He **was to**. – He **should,** if he wants his name to be considered* (Halliday and Hasan, 1976: 170).

Might, was to, might not, and *should* are all elliptical verbal groups that contain a modal operator.

(b) Operator Ellipsis
Operator ellipsis is a type of ellipsis that only involves the omission of operators: the lexical verb is always preserved. The subject is always omitted from the clause when using operator ellipsis.

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

652

(1) *They might or might not have objected.*

(2) *Has she been crying? – No, laughing.*

(3) *What have you been doing? – Being chased by a bull.* (Halliday and Hasan, 1976: 175).

The full forms of these sentences are (1) *They might or <u>they</u> might not have objected.* (2) *Has she been crying? – No, <u>she has not been crying, but she has been</u> laughing.* (3) *What have you been doing? – <u>I have been</u> being chased by a bull.*

1.1.3   Clausal Ellipsis

The third type of ellipsis is clausal ellipsis. Clausal ellipsis is made up of modal and propositional ellipsis. Modal ellipsis is associated with a context in which there is no mood choice in the clause. The mood determines whether the sentence is declarative, interrogative, or imperative. Polarity is determined in modal ellipsis, and the subject can be presupposed from what has come before. Modal ellipsis is common in WH-questions. Meanwhile, propositional ellipsis is associated with sentences in which the mood and polarity are the primary components. Propositional ellipsis is commonly used to respond to statements and yes/no questions.

(a) Modal Ellipsis
The modal element is made up of the subject and a finite element from the verbal group.

What was the Duke going to do? – <u>Plant a row of poplars in the park</u> (Halliday and Hasan, 1976: 197).

The modal element (the subject and the finite operator was) is omitted in the answer, resulting in operator ellipsis.

(b) Prepositional Ellipsis
The remainder of the verbal group, as well as any complements or adjuncts, comprise the propositional element.

Who was going to plant a row of poplars in the park? – <u>The Duke was</u> (Halliday and Hasan, 1976: 198).

The complement and adjunct are omitted, as is the lexical verb plant within the verbal group: this is lexical ellipsis in the verbal group.

(c) Yes/No Question Ellipsis
Answer to yes/no questions or polar questions are very simply dealt with the instruction to answer yes or no.
(1) Are you coming? Yes (1 am). No (I am not).
(2) Aren't you coming? Yes (I am). No (I am not).
(Halliday and Hassan, 1979: 209)

(d) WH-Ellipsis
(1) *What did I hit? – A root.*

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

653

(2) *Who killed Cock Robin? – The dparrow.*

(3) *How's the patient? – comfortable.* (Halliday and Hasan, 1976: 210)

2. Research Method

In analyzing A Pair of Silk Stocking short story, the writer applied Halliday and Hasan's (1976) ellipsis theory and descriptive qualitative research. It is a study that focuses on the accuracy of the data on the object. The subject of this study is Kate Chopin's short story A Pair of Silk Stockings. The data is derived from the short story itself as well as any resource such as an online journal, thesis, and research related to this research, and other sources that supported this research. The author analyzes this research by reading the entire short story, analyzing sentence by sentence, classifying ellipsis, and classifying sentences containing ellipsis.

3. Results and Disscussion

Several occurrences of ellipsis were found in the short story "The Pair of Silk Stockings" in this study. The researcher discovered different frequencies of use of nominal ellipsis, verbal ellipsis, and clausal ellipsis. The table below shows the number of times ellipsis appears in "The Pair of Silk Stockings" short story.

Table 1. Ellipsis Types Occurrences

No.	Types of Ellipsis	Frequency	Percentage
1	Nominal Ellipsis	16	59.26%
2	Verbal Ellipsis	7	25.93%
3	Clausal Ellipsis	4	14.81%
	Total	27	100%

a) Nominal Ellipsis

The ellipsis within the nominal group or the common noun that may be omitted and the function of head taken on by one of the other elements is referred to as nominal ellipsis.

> *"A dollar or two could be added to the price she usually paid for her daughter Janie's shoes. This would guarantee they would last a great deal longer than usual."* (A Pair of Silk Stockings, P. 3, 8-9)

A dollar or two is omitted and is replaced by demonstrative modifier *this*. The full form of the sentence is "*A dollar or two* could be added to the price she usually paid for her daughter Janie's shoes. *This dollar or two* would guarantee they would last a great deal longer than usual."

b) Verbal Ellipsis

One or more words from a previous verbal group are assumed in an elliptical verbal group. It is technically defined as a verbal group whose structure does not fully express its systemic characteristics.

> *"When she entered, her appearance created no surprise or concern, as she had half feared it might."* (A Pair of Silk Stockings, P. 26, 80)

PROCEEDING BOOK
The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

654

The full forms of this sentence is *"When she entered, her appearance created no surprise or concern, as she had half feared it might [created surprise or concern]."*

c) Clausal Ellipsis

Clausal ellipsis represents the omission of a one part or all of a clause.

> *"How good was the touch of the silk on her skin! She felt like lying back in the soft chair and enjoying the richness of it. She did for a little while."* (A Pair of Silk Stockings, P.17, 48-49)

The full forms of this sentence is *"How good was the touch of the silk on her skin! She felt like lying back in the soft chair and enjoying the richness of it. She did [lying back in the soft chair and enjoying the richness of it] for a little while."*

The writer discovered three types of ellipsis in "A Pair of Silk Stockings" short story based on the table above. The short story "A Pair of Silk Stockings" used ellipsis 27 times. The most common type of ellipsis in "A Pair of Silk Stockings" is a nominal ellipsis. The total number of times nominal ellipsis is used is 16, with a percentage of 59.26%. Meanwhile, clausal ellipsis is the least commonly used type of ellipsis. Only 4 occurrences of clausal ellipsis are found. Clausal ellipsis with the percentage of 14.81%. Verbal ellipsis is the next type of ellipsis. With a percentage of 25.93%, the use of verbal ellipsis was discovered 7 times.

4. Conclusion

Based on the research findings and discussions about the analysis of ellipsis in A Pair of Silk Stockings, the author comes to the following conclusions: The analysis of ellipsis in A Pair of Silk Stockings short story found three types of ellipsis elements. There was nominal ellipsis 16 times (59.26%), verbal ellipsis 7 times (25.93%), and clausal ellipsis 4 times (14.81%). The most productive types were nominal ellipsis. It occurred in more than half of all ellipsis types in the short story A Pair of Silk Stockings. The impact of this research is that in a fictional writing the sentence structure is more communicative when there is ellipsis in the structure. A literary writer can implement communicativeness in conveying the storyline so that it is not rigid, through the process of ellipsis in a speech.

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655

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The 6th International Conference on Business, Economics, Social
Sciences, and Humanities 2023
E-ISSN: 2830-0637

656