

**THE ANALYSIS OF ELLIPSIS IN ERNEST HEMINGWAY'S
THE OLD MAN AND THE SEA**



A THESIS

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**The Analysis of Ellipsis in The Old Man And The Sea
By Ernest Hemmingway**

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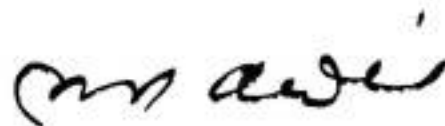
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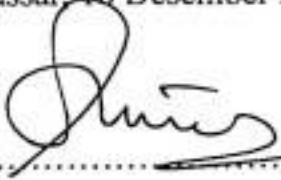
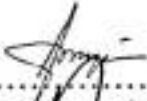

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By Ernest Hemmingway**

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ABSTRAK

Skripsi ini berjudul "The Analysis of Ellipsis in The Old Man and The Sea by Ernest Hemmingway" yang membahas tentang tipe dan fungsi elipsis. Observasi data diambil dari novel Ernest Hemmingway yang berjudul "The Old Man and The Sea".

Studi ini bertujuan untuk mengidentifikasi dan menganalisis serta menggambarkan fungsi dari tiap elipsis dalam novel "The Old Man and The sea" yang terdiri atas 45 ujaran. Dalam mengembangkan skripsi ini, penulis menggunakan metode pustaka dengan mencari dan mengumpulkan data yang diperlukan dari novel tersebut.

Data yang telah diperoleh kemudian dianalisis dengan menggunakan metode deskriptif, dengan langkah-langkah sebagai berikut: mengidentifikasi, yaitu membaca semua kalimat dalam novel tersebut kemudian mengidentifikasi setiap tipe yang terdapat dalam kalimat-kalimat tersebut. Selanjutnya penulis menggunakan teknik dokumentasi yaitu menulis semua data yang diperoleh, kemudian mengklasifikasi data berdasarkan jenisnya. Pada tahap ini, teori-teori analisis yang diperoleh juga melalui metode pustaka yakni pembacaan buku-buku yang relevan dengan pokok masalah skripsi ini.

Pada tahap akhir analisis ditemukan elipsis yang mana sebagian besar didominasi oleh klausal elipsis yang ditunjukkan dengan persentasinya. Selain itu terdapat pula tipe elipsis yang lain yaitu nominal dan verbal elipsis yang berperan penting dalam pemahaman isi novel.



CHAPTER I

INTRODUCTION

I.1 Background of Problem

Language is used by people to communicate with each other in every social activity. By using language, people not only can conceal and reveal their characters, identity but also can get knowledge and understand about the things around them.

There are lots of languages in the world that have their own systems. One of them used in most country as international language is English. English as international language becomes more advance in many countries. Therefore, English has its own place in our life as an important language. Realizing the importance of English, our government always tries to increase the quality and quantity of people's ability in speaking English.

If we notice in our daily life, we spend our time on talking, listening, reading and writing. The four activities above will not happen without a language so there is a strong link between them if we want to have the ability of using language especially English language. English language has difficult rules in its system and for the speakers of this language; they have to understand how to use

this language grammatically. Among those skills, writing skill may be one of the most difficult. Many people find that writing is quite difficult for such reasons. They spent much time starting at a blank page or waiting for inspiration and end up rushing through a draft at the last minute.

Therefore, we must have special ability in writing. We have to have sufficient vocabulary, ability to write a well-organized paragraph and have a good inspiration. In order to have the ability to write a well-organized paragraph, there are several things which we should master such as knowing what is the theme so it can be expanded into sentences and also avoiding repeated words in sentences or it is known as ellipsis.

Ellipsis is done in order to avoid repetition and make a sentence more concisely. Although one or more word is omitted, the meaning of the sentence is not different from the complete (unomitted) sentence.

In a novel or in short story or even in long story, there are dialogues that use ellipsis in their elements. The dialogues between two speakers in a story mostly use omission style utterance or in saying an expression. Because of this, the writer is interested in analyzing ellipsis in a story. Beside that, a story uses dialogues rather than explanation, and this is easier for the writer to see and analyze the ellipsis in utterances which occur in the story.

The story which is going to be analyzed is one of Ernest Hemingway's works entitled *The Old Man and The Sea*. In relation to that, the title for this study is **The Analysis of Ellipsis in The Old Man And The Sea by Ernest Hemingway.**

1.2 Identification of Problem

In order to analyze the problem which may occur in this story, we need to identify them first. In this analysis, the writer finds problems as follow:

1. The ellipsis is distinguished to have some missing elements.
2. The ellipsis creates difficulties in learning what structural omissions are permissible.
3. The types of ellipsis occur in a sentence or utterance.
4. The function of verbal ellipsis, nominal ellipsis and clausal ellipsis occurs in the discourse.
5. The ellipses are applied in a discourse.
6. The criteria of ellipsis sentence appear in the text.

1.3 Scope of Problem

This study will investigate all kinds of problem which may occur in the story that have connection with ellipsis. The writer will focus the analysis on

the elliptical sentences in the play especially the type of ellipsis and the function in the discourse. The types of ellipsis are ellipsis in verbal sentence, nominal sentence, and clausal sentence. In avoiding superficial analysis, the writer will analyze all types of ellipsis and the function in each acts of Ernest Hemingway's story, *The Old Man And The Sea*.

1.4 Statement of Problem

Based on the scope of problem which is explained above, the writer focus the analysis on the problems:

1. What types of elliptical sentences are occurred in the story?
2. What are the functions of each type of ellipsis in the story?

1.5 Objective of the Study

This analysis aimed at the following objective:

1. To identify the types of elliptical sentence in the story.
2. To show and to explain the function of ellipsis used in the story.

1.6 Significance of Study

The significance of this writing is to show to the readers about the elliptical sentences in this story, especially their functions in forming the



dialogues. As a result, the readers can understand that ellipsis has an important role in making the sentence more concise and meaningful.

1.7. Method of Collecting Data

1.7.1. Library Search.

The data will be collected from Ernest Hemingway's *The Old Man and The Sea* as the primary data. Other supporting books such as "*Cohesion in English*" by Halliday and Hassan (1976) also are used in order to ease the analysis. In applying library search, the writer investigates the data by reading Ernest Hemingway's *The Old Man and The Sea* and some books which relates to this research to present a reliable and scientific finding.

1.7.2. Technique of Collecting Data.

In collecting data, the writer reads the story and takes them from sentences in the play. Then, the writer searches the types of ellipsis used in the text in order to find accurate data. The technique of the research used in collecting data is note taking. The data which relate to this research is noted in a note-book or some papers.

1.8. Population and Sample.

1.8.1. Population

Population of this research is Ernest Hemingway's *The Old Man and The Sea* which was taken from the ellipsis sentences which are in the forms of the sentences or utterances. The story of *The Old Man and The Sea* consists only one chapter and 45 utterances, which contains ellipsis construction.

1.8.2. Sample.

The sample of this research is selected based on *non-random* or *non-purposive* sampling. Because the sample of this research is very few in number, the writer takes all the population as the sample of the thesis which is 45 utterances.

1.9. Method of Analyzing Data

Once the data are collected, the writer analyzes it by using descriptive method. This method is used in analyzing the data to describe the facts. This means the writer gives general description about ellipsis based on the data that have been collected.

The steps done in collecting and analyzing the data of this research, they are:

1. Reading the story and observing the relation among the sentences in the text.
2. Searching the sentences, which contain types of ellipsis.
3. All chosen data are analyzed based on types of ellipsis.

CHAPTER II

THEORETICAL BACKGROUND

2.1. Ellipsis

Ellipsis is "omitting part of sentence on the assumption that an earlier sentence or the context will make the meaning clear" (Cook, 1989:20). For example:

A: "Can you pass me that sauce?"

B: "Here it is."

Instead of answering A with "*Yes, here the sauce is*"; B just says "*Here it is*", it is known that *the sauce* will be understood. The phrase *the sauce* is understood and does not have to be said.

According to McCarthy (1991:43) "Ellipsis is the omission of elements normally required by the grammar which the speaker/writer assumes are obvious from the context and therefore need to be raised". For example:

"Rico will take the round hat and Jerry the flat one".

The words "*will take*" is supplied from the first clause. The use of *one* in the second clause refers back to the *hat*.

According to Halliday and Hassan (1976:143), Ellipsis is something that is left unsaid, but it is in fact referred to something understood, where understood is used in the special sense of going without saying. For example:

“Joan brought some carnations and Catherine some sweet peas”.

The predicate, which is presupposed to be supplied from the preceding clause, is “*Joan brought some carnations*”. The second clause can be interpreted as “*Catherine brought some sweet peas*”. The omitted predicated is ‘*brought*’. Although this word is left unsaid, it is understood to be in the sentence.

Ellipsis is a relation within the text and is normally an anaphoric relation, because in the great majority of instances the presupposed item is present in the preceding text. Occasionally the presupposition in an elliptical structure may be exophoric.

According to Quirk and Greenbaun (1972:251) “Ellipsis is used to avoid repetition”. For example:

“He might sing, but I don’t think he will.”

We can see that the speaker tried to avoid the repetition of ‘*sing*’ in the second clause above.

And later Quirk said (1972:570) “Ellipsis may be simple and complex”

Simple ellipsis is usually anaphoric with the realized items in the last of series of clauses, but it can be cataphoric, with the realized items in the last series.

For example:

“Joan can and Danny certainly will pass the driving test.”

The sentence above is cataphoric because the realized item, pass the driving test is omitted in the first clause and this expression is put in the last position of the sentence.

In the complex ellipsis, items are ellipted both anaphorically and cataphorically in the same sentence. For example:

“Budy is and always will be very happy.”

The subject *Budy* is omitted in the second clause because it is anaphorically from the first clause. The *happy* is the item omitted in the first clause and it is realized in the second clause.

Ellipsis is the variant of the type of cohesive relation. There are some grammatical environment in which only ellipsis is possible, some in which only substitution, and some, such as “*I preferred the other (one)*”, which allow for either.

2.2. The Function of Ellipsis

In general, the function of ellipsis is to make a sentence or expression more economical and concise from an authentic form.

According to Quirk (1985:900), the function of ellipsis can be distinguished in two categories:

2.2.1 Function of Ellipsis in Noun Phrase

Ellipsis which is used in noun phrase is called *elliptical noun phrase*. It results from final ellipsis which means post modifier and head tend to be omitted.

For example:

“You can’t tax one set of people without taxing the other.”

The second *set of people* is omitted. It is a post modifier because it is placed at the final position and occurs after the head of the phrase. So *the other* acts as head of the second noun phrase (the other set people).

Noun phrase ellipsis involves some degree of parallelism between the construction and antecedent.

For example:

“Although Rita is the oldest girl in the class, Tammy is the tallest.”

The tallest in this sentence may be said to repudiate the oldest. This term is especially appropriate where the two constructions are in a contrastive relationship.

The shift of function from modifier to head is to be explained by the obvious fact that an understood noun has been omitted.

For example:

“My own camera, like Randy’s is Japanese.”

In this example, the camera has been omitted. The head of this example is Randy’s. This head is a genitive noun.

2.2.2 Function of Ellipsis in Clause

Ellipsis used in a clause is called elliptical clause. Here the writer only gives two forms of clause.

- *Ellipsis in Wh-clause*

Wh-clause is reduced by ellipsis to the Wh-word alone. In such circumstances, Wh-word normally receives strong stress.

For example:

“Have you ever wanted to start successful business? This book tells you how (to start a successful business).”



This type of ellipsis is restricted to Wh-clauses. The Wh-word in the second clause (how to start a successful business) receives a strong stress.

- *Ellipsis in to-Infinite Clause*

The elliptical to-infinite clause normally consists of just one word: in this case, the introductory unstressed particle *to*. Since *to* is unstressed, the nucleus of the tone unit normally falls on the preceding verb or noun.

For example:

“You can let him go if you want to (let him go).”

A stranded *to* also occur as a result of ellipsis following the marginal modals like: ought to and used to and following semi auxiliary construction such as: be able to, be going to, have to, and be supposed to.

For example:

“We don’t save as much money these days as we used to.”

Both the elliptical Wh-clause and the elliptical to-infinite clause are normally restricted to a function of complementation.

For example:

“You will speak to whoever I tell you to (speak).”

In this sentence, *to* is the complementation of *tell*. It is rare to find ellipsis of this type in non-final position in the sentence.

2.3. The Classification of Ellipsis

There are three categories in the classification of ellipsis: Nominal, Verbal, and Clausal Ellipsis. (McCarthy, 1991; Halliday and Hasan, 1976)

2.3.1 Nominal Ellipsis

According to Halliday and Hassan (1976:147) nominal ellipsis is “...the common noun may be omitted and the function of head taken on by one of these other elements.” The elements that occur in a nominal ellipsis are the deictics, the numeratives, the epithets, the classifiers and the qualifiers.

1. *The Deictics*

The words functioning as deictics are mostly of the class of determiner. Demonstrative, possessive, and indefinite determiner form network of systematically related categories. Deictics also includes the articles. (Halliday, 1976:155) For example:

“Here the other guinea-pig cheered, and was suppressed.”

The is an article. It is deictic. *Other* is an adjective; it is post deictic.

The words *the* and *other* in the second clause are omitted.

Within the Deictic proper, the major distinction and that this is most relevant to ellipsis, is into specific deictics and non-specific deictics. The specific deictics consists of **possessive, demonstrative** and **the**.

- **Possessives** include both nominal (my father's, Chandra's, etc) and pronominal (my, your, etc). The latter have a special form when functioning as head: *mine, ours, yours, his, her, theirs, whose, and (rarely) it's*.

For example:

"Just ask Jeannie how to polish the brassware. *Hers* sparkles."

In this sentence, *hers* occurs as *head*. There is a double cohesive tie, where *hers* presupposed both *a person* as possessive and *a thing* possessed, the former by reference (*her*), the latter by ellipsis (*the possessed*).

- **The demonstrative** (this, that, these, those, which) all occur elliptically.

For example:

"Take these pills three times daily. And you'd better have some more of those too."

The demonstrative *those* here function as head; where *those* elliptical for *those pills*.

The words *the* does not operate elliptically since its function is to signal that the thing designated is fully defined. *The* is required by another item with it, as in *the two, the small (one), the one that got away*.

The **non-specific** deictics are *each, every, any, either, no, neither, a,* and *some*, as well as *all* and *both*. *All* occurs as *head* of an elliptical nominal except *every*, but *a* and *no* have to be represented by the forms *one* and *none* respectively.

For example:

“I won’t introduce the pudding, please. May I give you some?”

Some in the second clause occurs as *head*. It is elliptically for *some pudding*.

Specific deictics and **non-specific deictics** may be combined only through the use of *partitive qualifier*.

For example:

“Each of my children”

“Any of the answer”

The **pre-deictics** are *both* and *all* which can be determiner as in *all our yesterdays* and *both these gates*. *Both* and *all* refer back to a plural

nominal group. *Both* presuppose a plural noun group, which has a sense of “two” and *all* to presuppose for more than non-group.

The **post-deictics** are adjectives, including *other, same, different, identical, usual, regular, certain, odd, famous, well-known, typical, and obvious*. They are combined with *the, a,* or other determiner. The post-deictic's *other* combines either with specific deictics (*the other, that other, etc*) or with non-specific deictics (*any, other, another, etc*) and when it's used as *head* it has a special plural form *others*.

For example:

“I've used these three yellow folders you gave me. Can I use the other?”

The other in this sentence does not mean *the other three*. With the specific deictic, *other* refers to the last remaining member of *yellow folders* and it presupposes that all other have been specified.

2. *The Numeratives*

The numerative element in the nominal group is expressed by numerals or others qualifying words, which form three subcategories:

- **The ordinals** (*first, next, last, third, second, etc*). They are often used elliptically, generally with *the* or a possessive as deictic.

For example:

A: "Have another pudding?"

B: "No, thanks. That was my third."

My third means that I have eaten *three* puddings. *My* is possessive pronominal and *third* is the ordinal. The word of *pudding* is omitted in the second clause.

- **The cardinals** (*one, two, three, etc.*). Cardinal numerals are also frequent in ellipsis, and may be preceded by any deictic that is appropriate in number and also by post deictic adjectives.

For example:

"The two, these two, any two, all two."

"The usual two, the same two."

The, these, any, and all are deictics and *usual* and *same* are post deictics. And *two* is cardinal.

- **The indefinite quantifiers** (*much, many, more, most, few, several, a little, lots, a bit, hundreds, etc.*). They include numerous transient and more or less slang expression especially used by children. They are very

frequently used in like other ellipsis like other items with a numerative function.

For example:

A: "Can all cats climb tree?"

B: "They all can and most do."

The head in ellipsis from this sentence above is *most*. *Most do* is an elliptical from *all cats can climb tree*.

Many of the indefinite quantifiers derive from measure noun (lot, amount) and the larger numbers (hundreds and thousands).

3. *The Epithets*

The function of epithets is typically fulfilled by an adjective. It is not common to find adjectives occurring as head in ellipsis. Colors as adjectives are perhaps the most usual, except in their comparative and superlative forms.

The superlative adjectives (... + -est) precedes other epithets and like ordinal numerals, usually accompanied by *the* or possessive deictic.

For example:

"Apples are the cheapest in autumn."

In this example, superlative adjective is *cheapest* and *the* is article. *The cheapest* is the elliptical group presupposing some item such as *fruit*.

Comparatives are rather different from superlatives. Comparative adjectives are inherently presupposing by reference. There are two specified sets involved, whereas with the superlative there is only one. One use of the comparative form the adjective, always deictic *the*, is actually semantically superlative. This is in which the sense is *the ... + est* of two. If the comparative function as head, it is elliptical.

For example:

“Dian is the cleverer.”

In this sentence, the comparative function as *head* and it is elliptical.

4. The Classifier

The classifier is usually a noun. It functions as head it would be liable to be interpreted as thing. Classifier is very rarely left function as head.

For example:

“He gave a cotton shirt but I prefer the silk.”

The silk in example above presupposes shirt and function as head. “There are some instances where a classifier can function as head, usually those

where the elliptical interpretation of the resulting nominal group in some way the most natural one." (Haliday, 1976:154) For example the presupposing condition of the nominal group is indicated by an anaphoric *the* as in example above.

5. The Qualifiers

The qualifiers are normally a relative clause or prepositional phrase. The noun in this structure has the function referred to as the thing. The partitive qualifier may itself contain an elliptical nominal group.

For example:

"One the three"

"Any of the funds"

These clauses are partitive qualifiers.

"A nominal group having Deictic, Numerative, Epithet, Classifier as head is always elliptical. If it contains a partitive qualifier, it is not elliptical; unless the partitive qualifier is itself elliptical." (Haliday, 1976:149)

For example:

"Which shirts will you take? This is ..."

- A. the best
- B. the best shirt
- C. the best of the shirts
- D. the best of the four
- E. the best we have

In all cases, *the* is Deictic, *three* is Numerative, *best* is Epithet and *shirts* is the common noun representing the thing. So from example above, it could be found that point:

- a. Is elliptical; it consists of the modifier and *best* is head.
- b. Is non-elliptical; it consists of the modifier *the best* and the head is *shirts*.
- c. Is non-elliptical; it consists of *the* is modifier, *best* is head and of *the shirts* is partitive qualifier.
- d. Is elliptical; it consists of *the* is modifier, *best* is head and *of the four* is partitive qualifiers.
- e. Is elliptical; it consists of *the* is modifier, *best* is head and the qualifier *we have* is not partitive.

2.3.2 Verbal Ellipsis

Verbal ellipsis is ellipsis within the verbal group. The ellipted verbal group presupposes one or more words from the previous verbal group. It is defined as a verbal group whose structure does not fully express its systemic features, all the choices that are being made within the verbal group system.

For example:

A: "Will you climbing?"

B: "Yes, I will."

The verbal group in the answer, *yes, I will* is the instance of the verbal ellipsis. It can be said to stand for *will be climbing*, and there is no possibility of filling out with another items. It could be interpreted only as *I will be climbing* or replaced by *I will be climbing*. The full form and the elliptical one are both possible.

According to Haliday and Hasan (1976:767), there are two types of verbal ellipsis:

1. Lexical Ellipsis

Lexical ellipsis is the type of ellipsis in which the lexical verb is missing from the verbal group. It is the lexical verb that is always omitted.



“Lexical ellipsis is ellipsis from the right; it always involves omission of the last word, which is the lexical verb, and many extend ‘leftward’, to leave only the first word to intact. (Halliday and Hassan, 1976:173)

For example:

A: “Should any one have been called?”

The answer could be given as

B: ~ “Ryan should have been.”

~ “Ryan should have, or simply.”

~ “Ryan should.”

A very clear example of lexical ellipsis is provided by question tags. All question tags have maximum lexical ellipsis and presuppose all the features of the relevant verbal group.

For example:

“Barry couldn’t come, could he?”

The place of lexical ellipsis in this sentence is after the subject at the end of sentence. The word omitted is *come*.

2. Operator Ellipsis

There is another type of verbal ellipsis, which is ellipsis 'from the left'. We shall refer to this as 'Operator Ellipsis'. The initial element in the verbal group is omitted and the following elements may be omitted except the lexical verb. In operator ellipsis, the subject is always omitted from the clause. It must therefore be presupposed.

For example:

A: "What have you been doing?"

B: "Sleeping."

The operator ellipsis is *I have been*, and *sleeping* is lexical verb. In this example, the words *I have been* are omitted.

2.3.3 Clausal Ellipsis

The clausal in English, considered as the expression of the various speech functions, such as statement, question, response, etc., has a two part structure consisting of: *Modal Element* and *Prepositional Element*.

For example:

"Jane is going to buy new car."

This sentence has a two-part structure which consists of *modal* and *prepositional elements*. In this sentence, the modal element is *Jane is* and the prepositional element is *going to buy a new car*.

1. The Modal Element

The modal element which includes the speech function of the clause, consist in turn of the subject plus the finite element in the verbal group.

For example:

A: "What is he doing?"

B: "Brushing the floor."

The modal element is omitted in B, the subject is *he* and the finite is *is*.

Modal ellipsis is the realization of speech function and expressed by the modal element. Modal ellipsis occurs in response to a Wh-question.

For example:

A: "What are they doing?"

B: "Playing some game."

2. *The Prepositional Element*

The prepositional element consists of the residue the remainder of the verbal group and any complements or adjuncts. It is also found in response to Wh-question where the unknown element happens to be the subject.

For example:

A: "Who taught him to be teacher?"

B: "His father did."

In this example, the expression of B is elliptical. Here the prepositional element, *taught him to be a teacher* has been omitted. So *taught him to be a teacher* is the complement of the modal element (*his father did*).

2.4 The Criteria of Ellipsis

According to Quirk (1985:884), there are five criteria for ellipsis.

2.4.1 The ellipted words are precisely recoverable

This means that there is no doubts to words are to be supplied in a context where no ambiguity of reference arises. This criteria contains an ellipsis that presupposes words in a previous part of the some sentence.

For example:

“I am not able to help him, so I won’t.”

The word *able* has been ellipted in the second clause. Using ellipsis the omitted words are precisely recoverable, it does not mean to exclude from ellipsis as case of genuine ambiguity. Because maybe at one sentence there is one word which have two meanings.

2.4.2 The elliptical construction is grammatically defective

In many other cases, the recognition of a structural deficiency depends on a prior descriptive decision on a grammar. The merits of each case must be argued on the basic of available evidence. Some structures are in some sense clearly defective but do not match the condition of precise recoverability.

For example:

“Thanks and hello.”

The word thanks can act as complete utterance, but lacking a clause structure. It does not fulfill the normal requirements of sentence hood. It is not clear; however what missing elements are left unexpressed. This suggests that the criteria of a structural deficiency cannot be usefully applied in isolation from that of precise recoverability.

2.4.3 The insertion of the missing words result in a grammatical sentence

The insertion of the missing words results in a grammatical sentence, with the same meaning as the sentence.

For example:

“When (I was) speaking with my mother, I saw my friend come.”

The insertion of the missing words in the example is first clause. The meaning of that sentence is the same as the original sentence (if the word *I was* is not omitted).

The expression which says, with the same meaning as the original sentence, is needed because there is always the assumption that whatever is understood through ellipsis it is a part of the meaning of the elliptical sentence. In fact, without the proviso of synonymy between the full and ellipted sentence, there would be no way of confining the concept of ellipsis within reasonable limits. This proviso excludes ellipsis form, in which the insertion leads to a grammatical sentence, but the meaning is slightly altered.

2.4.4 The missing words are textually recoverable

Textually recoverability is the most certain guarantee of ellipsis but since without the textual recoverability, there is usually room for disagreement on what particular word or expression has been ellipted.

For example:

“Like some.”

Sentence above would be difficult to insist, for a situation in which a person is offered *apples* for instance, by just uttering the words *like some*? In this case, *apples* is ellipted after *some*.

2.4.5 The missing words are present in the text in exactly the same form

There is an even stronger criteria within the textually recoverability category.

For example:

“The student might hit the bell, but I don’t think he will (hit the bell).”

The ellipted expression in the example is an exact copy of the antecedent. The antecedent is the words *hit the bell*. This criteria (the missing words are present in the text in exactly the same form) might be subsumed under that of the third criteria (with the same meaning as the original sentence).

2.5 Ellipsis in Dialogue

According to Williams Collins (1990:399), ellipsis often occurs in conversation in replies, question, and agreement.

2.5.1 Ellipsis in Question

This is common with question which shows that we find what someone has said interesting or surprising. These questions always have a pronoun as their subject.

For example:

- A: "He gets free meals."

B: "Does he?"

- A: "I've checked everyone."

B: "Have you now?"

- A: "They starting up a new arts centre there."

B: "Are they?"

You can often use ellipsis in questions when the context makes it clear what is meant. The question can consist of just a Wh-word".

- A: "there is someone coming?"

B: "Who?"

- A: "It's opening on the 31st of this month."

B: "Where?"

Other question can also consist of only few words when the context makes it clear what is meant. Short questions of this kind are often used to express surprise or to offer something to someone.

- A: "Does she drink? Heavily, I mean."

B: "Drink? No, she never touches the stuff."

- A: "He's going to die, you see?"

B: "Die?"

2.5.2 Ellipsis in Replies

When you reply to Wh-question, you can often use one word or a group of words rather than a full sentence. You do this to avoid repeating words used in the question.

For example:

A: "What's your name?"

B: "Remy."

The normal reply is a single word, *Remy* rather than complete sentence, *my name is Remy*.

You can often use a sentence adjunct or an adverb of degree rather than sentence in answer to a Yes/No question.

- A: "Are you angry?"

B: "Very."

- A: "Do you agree with me?"

B: "Not quite."

- A: "Do you think I believe him?"

B: "Maybe."

2.5.3 Ellipsis in Agreement

We often use ellipsis when you want to show that you agree with something that has just been said, or to say that it also applies to someone or something else. One way of doing this is by using 'too' after an auxiliary or forms of 'be'.

For example:

- A: "I liked flower."

B: "Yes, I do too."

- A: "I find something special."

B: "So do I."

We can also use ellipsis when you want to show that you agree with something negative that has just been said, or to say that it also applied to someone or something else. One way of doing this is by using an auxiliary or form of 'be' followed by 'not' and 'either'.

For example:

- A: "I don't know."

B: "I don't either."

- A: "I don't like her."

B: "Nor do I."

- A: "I'm not kidding."

B: "Neither am I."

It can be seen from the explanation above, that ellipsis is the omission of word, phrase, or clause where the ellipsed words can be recovered from the text or from the context. English has broadly three type of ellipsis: nominal, verbal, and clausal. In a dialogue, ellipsis specifically is related to a question and answer.

CHAPTER III

ANALYSIS OF DATA

In this chapter, the writer analyzes the ellipsis which is used in the story of Ernest Hemmingway's *The Old Man and The Sea* by using Halliday and Hassan's theory from their book "Cohesion in English" (1976) as a guide. The writer analyzed the data according to the chronological appearance of the data in the drama script.

The writer holds the ellipsis in the data and name the things that are referred by the expressions.

3.1 Appendix

THE OLD MAN AND THE SEA is the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life. For eighty-four days, Santiago, an aged Cuban fisherman, has set out to sea and returned empty-handed. So conspicuously unlucky is he that the parents of his young devoted apprentice and friend, Manolin, have forced the boy to leave the old man in order to fish in a more prosperous boat. Nevertheless, the boy continues to care for the old man upon his return each night. He helps the old man tote his gear to his ramshackle hut, secures food for him, and discusses the latest developments in American baseball, especially the trials of the old man's hero, Joe DiMaggio. Santiago is confident that his unproductive streak will soon come to an end, and he resolves to sail out farther than usual the following day.

On the eighty-fifth day of his unlucky streak, Santiago does as promised, sailing his skiff far beyond the island's shallow coastal waters and venturing into the Gulf Stream. He prepares his lines and drops them. At noon, a big fish, which he knows is a marlin, takes the bait that Santiago has placed one hundred fathoms deep in the waters. The old man expertly hooks the fish, but he cannot pull it in. Instead, the fish begins to pull the boat.

Unable to tie the line fast to the boat for fear the fish would snap a taut line, the old man bears the strain of the line with his shoulders, back, and hands, ready to give slack should the marlin make a run. The fish pulls the boat all through the day, through the night, through another day, and through another night. It swims steadily northwest until at last it tires and swims east with the current. The entire time, Santiago endures constant pain from the fishing line. Whenever the fish lunges, leaps, or makes a dash for freedom, the cord cuts him badly. Although wounded and weary, the old man feels a deep empathy and admiration for the marlin, his brother in suffering, strength, and resolve.

On the third day the fish tires, and Santiago, sleep-deprived, aching, and nearly delirious, manages to pull the marlin in close enough to kill it with a harpoon thrust. Dead beside the skiff, the marlin is the largest Santiago has ever seen. He lashes it to his boat, raises the small mast, and sets sail for home. While Santiago is excited by the price that the marlin will bring at market, he is more concerned that the people who will eat the fish are unworthy of its greatness.



As Santiago sails on with the fish, the marlin's blood leaves a trail in the water and attracts sharks. The old man fights off the successive vicious predators as best he can, stabbing at them with a crude spear he makes by lashing a knife to an oar, and even clubbing them with the boat's tiller. Although he kills several sharks, more and more appear, and by the time night falls, Santiago's continued fight against the scavengers is useless. They devour the marlin's precious meat, leaving only skeleton, head, and tail. Santiago chastises himself for going "out too far," and for sacrificing his great and worthy opponent. He arrives home before daybreak, stumbles back to his shack, and sleeps very deeply.

The next morning, a crowd of amazed fishermen gathers around the skeletal carcass of the fish, which is still lashed to the boat. Knowing nothing of the old man's struggle, tourists at a nearby café observe the remains of the giant marlin and mistake it for a shark. Manolin, who has been worried sick over the old man's absence, is moved to tears when he finds Santiago safe in his bed. The boy fetches the old man some coffee and the daily papers with the baseball scores, and watches him sleep. When the old man wakes, the two agree to fish as partners once more. The old man returns to sleep and dreams his usual dream of lions at play on the beaches of Africa.

3.2 Analysis of Ellipsis

1. The Boy: 'He hasn't much faith.'

The Old Man: 'No.'

Analysis:

There is a clausal ellipsis in The Old Man's answer. We can see in the dialogue above, The Old Man gives response to The Boy's statement only by saying *No*, without saying the whole remainder clause, *He hasn't much faith*. The ellipsed items can be guessed from The Boy's statement *He hasn't much faith*.

The answer *No* is direct response which expresses a feature of negative polarity for the statement, *He hasn't much faith*.

The full form of The Old Man's utterance is *No, He hasn't much faith*.

2. The Old Man: 'But we have. Haven't we?

The Boy: 'Yes.'

Analysis:

From the dialogue, we can see that there is a clausal ellipsis in the utterance of The Boy. The structures of The Boy's answer consist of the word *Yes*. The word *Yes*, expresses positive polarity. The omitted item in this utterance consists of subject *we*, predicate *have*. This omitted item can be guessed from The Old Man question, *Haven't we?*

In this case, the elliptical item in The Boy's answer, *Yes*, functions as direct response to Yes/No question with the whole clause in response to ellipsed item.

Thus, the full form of The Boy's answer is *Yes, we have*.

3. The Boy: 'Can I offer you a beer on the Terrace and then we'll take the stuff home.'

The Old Man: 'Why not?'

Analysis:

In this dialogue, we can see that the utterance of The Old Man in order to response The Boy's question is formed in of Wh-question. The Wh-word in the second clause, *Why not*, receives a strong stress.

The omitted item in this case can be guessed by seeing in The Boy question. In the question, The Boy offers a beer to The Old Man and The Old Man response in positive polarity in form of Wh-question.

The omitted item in The Old Man's answer is *you can offer me a beer*.

4. The Boy: 'Can I go out and get sardines for you for tomorrow?'

The Old Man: 'No. Go and play baseball.'

Analysis:

In the dialogue above, there are ellipses in the utterance of The Old Man's. The first can be found in clause *No* and the other can be found in clause *Go and play baseball*. These elliptical items are lexical in the last word.

The elliptical item *No* functions as statement and presupposed *go out and get sardines*. The lexical verbs go out and get and the following elements are omitted by The Boy. *No* expresses as the negative polarity. In the second clause, the omitted item is still refers to The Boy.

In complete form, The Old Man's utterance is *No, you can't go out and get me sardines. You can go and play baseball*.

5. The Boy: 'May I get the sardines? I know where I can get four baits too...

Let me get four fresh ones.'

The Old Man: 'One.'

In this dialogue, we can identify a nominal ellipsis. This ellipsis is called a cardinal ellipsis. In this ellipsis, the cardinal and the following word are omitted by The Old Man.

One in nominal ellipsis is non-specific deictic. In this utterance, one function as Head and this presupposed the noun *sardines* which can be the realization of the previous clause.

The complete utterance is *One sardine*.

6. The Old Man: 'You didn't steal them?'

The Boy: 'I would.'

Analysis:

From The Boy's expression, there is an omission of verbal ellipsis, where lexical verb *would steal them* is omitted. *I would* in The Boy's utterance functions as direct response to The Old Man's question. In this case, the item *I would* express the positive polarity and used in active sentence in past tense.

The complete utterance of The Boy is *I would steal them*.

7. The Boy: 'Where are you going?'

The Old Man: 'Far out to come in when the wind shifts. I want to be out before it is light.'

Analysis:

In this dialogue, we can find a clausal ellipsis which occurs in The Old Man's answer. We can guess that there should have been *I am going* before clause *far out*, but it has been omitted. This kind of ellipsis is called a modal ellipsis.

The modal ellipsis *I am* was ellipted by The Old Man and in this utterance. The elliptical item is *I am going far out to come in when the wind shifts*.

We can guess the full form of The Old Man's utterance is *I am going far out to come in when the wind shifts*.

8. The Old Man: 'He does not like to work too far out.'

The boy: 'No.'

Analysis:

In this dialogue, there is an elliptical construction in The Boy's utterance. The word *No* in The Boy's answer, we can indicate it as an ellipsis clause. This is because clausal ellipsis usually categorized as Yes/No question, with ellipsis in the whole clause. *No* in this clause expresses negative polarity and this is direct response to The Old Man's utterance, *He does not like to work too far out*.

The complete utterance is *No, he does not like to work too far out*.

9. The Boy: 'But are you strong enough now for a truly big fish?'

The Old Man: 'I think so. And there are many tricks.'

Analysis:

In The Old Man's expression *I think so*, there is a verbal ellipsis. In verbal ellipsis, this is the omission of the right which is called lexical verb. The verb *strong enough now* and element following it has been omitted. The elliptical item *I think so* functions as statement and presupposed *strong enough now* which is guessed from the preceding utterance of The Boy, *but are you strong enough now for a truly big fish?*

The unellipted form of The Old Man's expression is *I think I am strong enough now for a truly big fish.*

10. The Boy: 'What do you have to eat?'

The Old Man: 'A pot of yellow rice with fish.'

Analysis:

In The Old Man's utterance above, there is a clausal ellipsis. There should have been *I have to eat* before *a pot of yellow rice with fish*, but it has been ellipted by The Old Man. The elliptical item *a pot of yellow rice with fish* functions as Wh-answer, because it is used to answer the question *what do you have to eat?* The answer of The Old Man is called a direct response.

In full form, The Old Man's utterance is *I have to eat a pot of yellow rice with a fish.*

11. The boy: 'Do you want me to make fire?'

The Old Man: 'No. I will make it later.'

Analysis:

In the dialogue above, there is a clausal ellipsis in The Old Man's answer. The Old Man gives a response to The Boy's question in negative polarity by saying *No*. The Old Man did not say the whole remainder clause *You don't have to make fire*. The ellipsed items can be predicted from The Boy's question *Do you want me to make fire?*

The full form of The Old Man's answer is *No, you don't have to make fire. I will make it later*

12. The Boy: 'May I take the cast net?'

The Old Man: 'Of course.'

Analysis:

In the expression of The Old Man, there is a verbal ellipsis which is categorized as lexical ellipsis. The verb *take* and element following it has been omitted. The elliptical item *of course* functions as statement and presupposed *take* which is guessed from the preceding utterance of The Boy, *May I take the cash net?*

The unellipted form of The Old Man's expression is *Of course you may take the cash net.*

13. The Old Man: 'Eighty five is a lucky number. How would you like to see me bring one in that dressed out over a thousand pounds?'

Analysis:

From the utterance of The Old Man, we can find a nominal ellipsis. The elliptical item here is *one* which occurs in *How would you like to see me bring one in that dressed out over a thousand pounds? One* in nominal ellipsis is non-specific deictic. In this utterance, *one* function as Head and this presupposed the noun *fish* from the statement before which is the realization of the previous clause.

The complete utterance is *Eighty five is a lucky number. How would you like to see me bring one fish in that dressed out over a thousand pounds?*

14. The Boy: 'Will you sit in the sun in the doorway?'

The Old Man: 'Yes. I have yesterday's paper and I will read the baseball.'

Analysis:

From the dialogue, there is a clausal ellipsis in The Old Man's utterance. In clausal ellipsis, The Old Man's utterance *Yes* is direct response for Yes/No question. The Old Man only answer the question with *Yes* and the whole clause in the response is ellipted. The ellipted clause is *I will sit in the sun in the doorway*. The word *Yes* in this dialogue expresses positive polarity.

The complete form of The Old Man's utterance is *Yes, I will sit in the sun in the doorway. I have yesterday's paper and I will read the baseball*.

15. The Old Man: 'Do you think we should buy a terminal of the lottery with an eighty-five?'

The Boy: 'We can do that.'

Analysis:

In this dialogue, we can see that there is a nominal ellipsis in The Boy's utterance, *We can do that. That* in the utterance is demonstrative pronoun which is an element of specific deictic. It functions as Head of noun group. The presupposed item for *that* here is *buying a terminal of the lottery with an eighty-five*.

The unellipted form of The Boy's expression is *We can do that buying a terminal of the lottery with an eighty-five*.

16. The Boy: 'It could not happen twice. Do you think you can find an eighty-five?'

The Old Man: 'I can order one.'

Analysis:

From the utterance of The Old Man, we can find a nominal ellipsis. The elliptical item here is *one* which occurs in *Do you think you can find an eighty-five? One* in nominal ellipsis is non-specific deictic. In this utterance, one function as Head and this presupposed the noun *eighty-five* from the statement before which is the realization of the previous clause.

The complete utterance is *I can order one eighty-five*.

17. The Boy: 'That's easy. I can always borrow two dollars and a half.'

The Old Man: 'I think perhaps I can too.'

Analysis:

From the dialogue above, we can see that there is an ellipsis in The Old Man's utterance. It is called lexical verb because the omitted item was found in the right of the utterance. The elliptical item here is *borrow two dollars and a half*. The verb *borrow* and the other element have been ellipted. The elliptical item *I think I can too* functions as statement and presupposed *borrow* which is guessed from the preceding utterance of The Boy, *I can always borrow two dollars and a half*.

The full form of The Old Man's utterance is *I think perhaps I can borrow two dollars and a half too*.

18. The Old Man: 'What have you got?'

The Boy: 'Supper.'

Analysis:

From the dialogue above, there is a verbal ellipsis in The Boy's utterance. In verbal ellipsis, the omission at the left is called operator ellipsis. The initial elements in the verbal group are omitted except the lexical verb which is *Supper*. The words *I have got*, it has been omitted by The Boy. The elliptical item *I have got* functions as statement and presupposed *supper* which is guessed from the preceding utterance of The Old Man, *What have you got?*

The full form of The Boy's utterance is *I have got supper*.

19. The Boy: 'Come on and eat. You can't fish and no eat.'

The Old Man: 'I have.'

Analysis:

In the utterance above, there is a verbal ellipsis. This ellipsis is an omission of lexical ellipsis. The elliptical item *I have* is an operator ellipsis and presupposed *eaten*, which is the realization of The Boy's utterance.

The Old Man's utterance *I have* consists of *I* as subject and *have* as finite, used in active present tense. The elliptical item in this case functions as statement.

If The Old Man's expression has been unellipted, it would have been *I have eaten*.

20. The Old Man: 'What are we eating?'

The Boy: 'Black beans and rice, fried bananas, and some stew.'

Analysis:

In The Boy's utterance, there is a clausal ellipsis. There should have been *We are* before *black beans and rice, fried bananas, and some stew*, but it had been ellipted. The elliptical item *black beans and rice, fried bananas, and some stew* functions as Wh-answer, because it is used to answer the question *what are we eating?* The answer of The Boy is a direct response.

In full form, The Boy's utterance is *We are eating black beans and rice, fried bananas, and some stew*.

21. The Old Man: 'Who gave this to you?'

The Boy: 'Martin. The owner.'

Analysis:

A verbal ellipsis is appearing in The Boy's utterance. The omission of verbal group in this utterance is *Martin*. The presupposed item here is *gave me*, which is guessed from The Old Man's utterance. The elliptical item *Martin* is a finite form of operator tense. The answer of The Boy functions as direct response to the Wh-question, *Who gave this to you?*

The unellipted form of The Boy's utterance is *Martin gave me*.

22. The Old Man: 'Has he done this for us more than once?'

The Boy: 'I think so.'

Analysis:

In this dialogue, The Boy's response is elliptical. In his response, *I think so*, there is an ellipsis in verbal form. This is a response to The Old Man's question, *Has he done this for us more than once?* The Boy's utterance consists of subject and operator tense *so* and the omission in verbal element, *he has done this for us more than once*.

If The Boy's utterance has not been unellipted form, it would have been, *I think so, he has done this for us more than once*.

23. The Old Man: 'I like the beer in the cans best.'

The Boy: 'I know. But this in the bottles, Hatuey beer, and I take back the bottles.'

Analysis:

There is an omission of verbal group in the utterance above. The omission we can find in, *I know*. This omission is lexical verb, *like* and the following elements are omitted. The elliptical item, *I know* functions as statement and presupposed *like the beer in the cans best*, which is guessed from the preceding utterance, *I like the beer in the cans best*.

In this case, the answer *I know* is a finite form expressing the positive polarity and used in active sentence in present tense.

The full form of The Boy's utterance is *I know you like the beer in the cans best*.

24. The Old Man: 'Should we eat?'

The Boy: 'I've been asking you to.'

Analysis:

The omission of clausal ellipsis in the utterance is *I've been asking you to*. The particle *to* is unstressed so the nucleus of the time unit is fall on the preceding verb. The presupposed item here is *eat* which is guessed from The Old Man's utterance. The elliptical item *I've been asking you to* is to-infinite form of operator tense, expressing the positive polarity and this is used in active past tense.

The unelipted form of The Boy's utterance is *I've been asking you to eat*.

25. The Boy: 'And the best fisherman is you.'

The Old Man: 'No. I know others better.'

Analysis:

From the dialogue above, there are two ellipses. The first ellipsis is clausal ellipsis and the second is nominal ellipsis. The first can be found in *No* and the other can be found in clause *I know others better*.

The Old Man gives a response to The Boy's utterance by saying *No*, without saying the whole remainder clause. The answer of *No* is a direct response which expresses a feature of negative polarity for the utterance *And the best fisherman is you*.

The clause *I know others better* is an omission of nominal ellipsis. The word *others* is an adjective and categorized as post-deictic. It is functioned as Head. The *others* here refers to *best fisherman*.

The full form The Old Man's utterance is *No, it isn't me. I know others better fisherman*.

26. The Boy: 'There are many good fishermen and some great one.'

Analysis:

From the utterance of The Boy, we can find a nominal ellipsis. The elliptical item here is *one* which occurs in *There are many good fishermen and some great one*. *One* in nominal ellipsis is non-specific deictic. In this utterance, *one* function as Head and this presupposed the noun *fishermen* which is the realization of the previous clause.

The complete utterance is *There are many good fishermen and some great one fishermen.*

28. The Old Man: 'Why do the old men wake so early? Is it to have a longer day?'

The Boy: 'I don't know.'

Analysis:

In The Boy's utterance, *I don't know* is verbal ellipsis. This ellipsis is the omission at the right and this is called lexical ellipsis. The elliptical item *I don't know* is an operator ellipsis and presupposed *wake so early*, is guessed from The Old Man's question, *Why do the old men wake so early?*

In this dialogue, the elliptical item consists of subject *I* and operator *don't know* which is used in active sentence in present tense and expresses negative polarity. This clause functions as statement.

The complete utterance will be *I don't know why the old men wake so early.*

29. The Boy: 'Do you want some coffee?'

The Old Man: 'We'll put the gear in the boat and then get some.'

Analysis:

From the dialogue above, we can find ellipsis in The Old Man's utterance. The ellipsis in The Old Man's utterance, *We'll put the gear in the boat and then get some* categorized as nominal ellipsis. *Some* is non-specific deictic, functioning as Head and this presupposed the noun *coffee* which is the realization of the previous utterance.

The full form of The Old Man's utterance is *We'll put the gear in the boat and then get some coffee.*

30. The Boy: 'How did you sleep old man?'

The Old Man: 'Very well, Manolin.'

Analysis:

In The Old Man's utterance, *Very well*, there is a clausal ellipsis. The elliptical item functions as statement and presupposed *sleep*, which is the realization of The Old Man's statement. The clausal ellipsis in this case is a prepositional ellipsis. The prepositional element here is *sleep*, but it had been omitted.

In unelliptical form, The Old Man's utterance will be *it very well sleeps, Manolin.*

31. The Old Man: 'I feel confident today.'

The Boy: 'So do I.'

Analysis:

In the dialogue, we find an ellipsis in The Boy's utterance. It is categorized as verbal ellipsis. The ellipsis in The Boy's utterance, *So do I* is used to agree something which in this case is agree about The Old Man's utterance, *I feel confident today*. The verb *feel* and the following item have been omitted.

The full form of The Boy's utterance is *So do I feel confident today.*

32. The Old Man: 'I let you carry things when you were five years old.'

The Boy: 'I know it.'

Analysis:

There is an omission of verbal group in the utterance above. The omission we can be found in clause, *I know it*. This omission is lexical verb, *let* and the following elements are omitted. The elliptical item, *I know it* functions as statement and presupposed *let me carry things when I was five years old*, which is guessed from the preceding utterance, *I let you carry things when you were five years old*.

In this case, the answer *I know it* is a finite form, expressing the positive polarity and used in active sentence in present tense.

The full form of The Boy's utterance is *I know it that you let me carry things when I was five years old*.

33. '...Now he had six reserve coils of line. There were two from each bait he had severed and two from the bait the fish had taken and they were all connected.

Analysis:

A nominal ellipsis appears in the utterance. We can see it from the utterance, *There were two from each bait he had severed and two from the bait the fish had taken and they were all connected*. The noun *two* here counted as the cardinals. *Two* is represented the *reserve coils* which is guessed from the previous utterance.

The unellipted form of the utterance is *There were two reserve coils from each bait he had severed and two reserve coils from the bait the fish had taken and they were all connected.*

34. '...and he thought he should chew some more of the dolphin. But I can't, he told himself.'

Analysis:

In the utterance, *But I can't, he told him self*, there is a verbal ellipsis and this is the omission of a lexical ellipsis. The lexical ellipsis in this case occurs after *can't*. The structure of utterance consists of conjunction *but*, subject *I* and modals *can't*. This elliptical item *I can't* functions as statement and presupposed *chew some more of the dolphin* which is the realization from the previous utterance. The item *can't* is a finite form, expressing the negative polarity and it is used in present tense.

In a full form, the utterance is *But I can't chew some more of the dolphin, he told himself.*

35. The Old Man: 'Don't jump, fish. Don't jump.'

Analysis:

From the utterance above, we can see a nominal ellipsis. The word *fish* is ellipated in the second clause. It is a post-modifier because it is placed at the final position and occurs after the head of phrase. *Don't jump* functions as Head of the genitive noun.

The shift of function from modifier to head is explained by the obvious fact that an understood noun has been ellipted which is the noun *fish*.

The full form of the utterance above is *Don't jump, fish. Don't jump fish.*

36. '... He lifted some sea water with his left hand and put it on his head. Then he put more on and rubbed the back of his neck.

Analysis:

In the utterance above, there is a nominal ellipsis. It is shown in the second utterance, *Then he put more on and rubbed the back of his neck*. There is an indefinite quantifier in the second utterance. It is found in the word *more*. The word *more* here functions as Head. *More on* is an elliptical from *his left hand*. The words *his left hand* have been omitted in the second utterance.

The full form of the utterance is *He lifted some sea water with his left hand and put it on his head. Then he put more on his left hand and rubbed the back of his neck*.

37. The Old Man: 'What I can think of now? Nothing.'

Analysis:

In The Old Man's utterance above, we can clearly see that there is an omission in nominal group. The Old Man's utterance response to his own question, *What I can think of now? Nothing* is represented by the form of *no* and *thing*. *No* and *thing* is a specific deictic and function as Head.

The unellipted form of The Old Man's utterance is *Nothing I can think of now.*

38. The Old Man: 'What can you do? Fight them.'

Analysis:

In the utterance above, the expression of The Old Man is elliptical. The type of ellipsis here is clausal ellipsis. From The Old Man's utterance *Fight them*, there is an omission on prepositional element, *I can*. The prepositional consists of subject *I* and verbal group *can* which is presupposed from the previous utterance. Elliptical item *fight them* here is Modal element with the prepositional element *I can*.


If The Old Man's utterance has not been in unelliptical form, it would have been like *I can fight them*.

39. The Old Man: 'Could I buy it with a lost harpoon and a broken knife and two bad hands? You might.'

Analysis:

In the utterance above, there is verbal ellipsis. The omitted item occurs in the first utterance, *Could I buy it with a lost harpoon and a broken knife and two bad hands?* These elliptical are the omission of lexical ellipsis which is functioned as statement.

The item *might* is an operator and it indicates the verbal group. The elliptical item is modal finite, expressing positive polarity and it is used in past tense. The



presupposed item here is *buy it with a lost harpoon and a broken knife and two bad hands*.

Therefore, the complete form is *You might buy it with a lost harpoon and a broken knife and two bad hands*.

40. The Fisherman: 'How is he?'

The Boy: 'Sleeping.'

Analysis:

There is a clausal ellipsis in The Boy's utterance, *Sleeping*. The structure of The Boy's utterance consists of only complement *sleeping*. This elliptical item function as Wh-answer and is used to provide a simple response to the Wh-question, *How is he?* *Sleeping* is a direct response to the question. The omitted item in this utterance is *he is* which is the realization of The Fisherman's question.

The unellipted form of The Boy answer is *He is sleeping*.

41. The Fisherman: 'He was eighteen feet from nose to tail.'

The Boy: 'I believe it.'

Analysis:

In The Boy's expression, there is a verbal ellipsis. This omission is lexical verb, *believe* and the following element are omitted by The Boy. The elliptical item, *I believe it* function as statement and presupposed *was eighteen feet from nose to tail*, which is guessed from the preceding utterance, *He was eighteen feet from nose to tail*.

In this case, the answer *I believe it* is a finite form of Modal, expressing the positive polarity and used in active sentence in present tense.

The full form of The Boy's utterance is *I believe it was eighteen feet from nose to tail.*

42. The Boy: 'Hot and with plenty of milk and sugar in it.'

The fisherman: 'Anything more?'

The Boy: 'No.'

Analysis:

In The proprietor's utterance above, we can clearly see that there is an omission in nominal group. The proprietor's utterance response to The Boy's utterance, *Hot and with plenty of milk and sugar in it. Anything* is represented by the form of *any* and *thing*. *Any* and *thing* is a specific deictic and functioning as Head.

The unellipted form of proprietor's utterance is *Anything more you want.?*

43. The proprietor: 'Do you want a drink of any kind?'

The Boy: 'No.'

Analysis:

In The Boy's expression above, we can find clausal ellipsis. The Boy's expression, *No*, is direct response to The Proprietor's question, *Do you want a drink of any kind? No* in this clause expresses negative polarity. The whole clause in the response is ellipped. The ellipped clause is *I don't want a drink of any kind.*

The complete utterance is *No, I don't want a drink of any kind.*

44. The Old Man: 'Did they search for me?'

The Boy: 'Of course.'

Analysis:

In the expression *Of course*, there is a verbal ellipsis. In verbal ellipsis, this is the omission of the right which is called lexical verb. The verb *search* and the following element it has been omitted by The Boy. The elliptical *Of course* function as statement and presupposed *they search you* which is guessed from the preceding utterance of The Old Man's utterance, *Did they search for me?*

The unellipted form of The Boy's expression is *Of course they search for you.*

45. The boy: 'I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.

Analysis:

A nominal ellipsis appears in the utterance. We can see it from the utterance, *I caught two yesterday.* The noun *two* here counts as the cardinals. *Two* represents *fishes* which is guessed from the previous utterance. The word *two* functions as Head so the elliptical item *fish* is omitted in the utterance.

The unellipted form of the utterance is *I caught two fishes yesterday.*

From the analysis of 45 data, it is found that 13 data belong to nominal ellipsis, 16 data belong to verbal ellipsis, and 17 data belong to clausal ellipsis.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Based on the analysis of ellipsis in this story "The Old man and The Sea" by Ernest Hemmingway, the writer concludes that:

1. The types of elliptical sentences which are used in the story The Old Man and The Sea are nominal, verbal and clausal ellipsis.
2. The elliptical items of nominal ellipsis function as Head of a noun group, while verbal ellipsis and clausal ellipsis can function as question, answer and statement.
3. From the analysis of ellipsis in The Old Man and The Sea, we can see that this play is dominated by the use of clausal ellipsis followed by verbal ellipsis.

4.2 Suggestion

1. Elliptical can help us to understand sentence or utterance in a play or story. Therefore it is suggested that we should identify the elements of ellipsis and their functions in sentence.
2. The study of elliptical construction in English language in story is expected to help us understand ellipsis as one of many aspects of language as a unity system.

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