ELLIPSIS IN ROBERT LOUIS STEVENSON'S *TREASURE ISLAND* NOVEL

(Content Analysis)

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Abstract

This article was aimed to find out what ellipses were used and how ellipses were expressed in Robert Louis Stevenson's *Treasure Island* novel. This article also used qualitative approach and content analysis technique. In addition, Documentation was the technique to collect the data taken from Robert Louis Stevenson's *Treasure Island* novel. The data were taken from all sentences and utterances in that novel. From the data analyzed, it was found that there were three types of ellipsis elements occurred in analysis of ellipsis in Robert Louis Stevenson's *Treasure Island*; they were nominal, verbal and clausal ellipsis. Those types of ellipsis were expressed in narrative sentences and utterances. The most frequent types were clausal ellipsis occurred 168 times (47.73%). This type also omitted clausal elements or subject pronoun. Nominal ellipsis occurred 108 times (30.68%). This type occurred when a noun or noun phrase is omitted or presupposed. Verbal ellipsis was the fewest types used in Robert Louis Stevenson's *Treasure Island* novel which occurred 76 times (21.59%). This type occurred when a verb or verb phrase is omitted and it had two common types, *echoing* and *auxiliary contrasting.* Moreover, this study would give contribution for teachers, students, English learners and other researchers related to the use of three types of ellipsis.

Keywords: *Analysis, nominal ellipsis, verbal ellipsis and clausal ellipsis.*

Introduction

Literary works such as poetry, short stories and novels are the art of language reflected from the result of language used. All of them are grounded by language itself. By reading literary works, for instance, novels composed in English language, students or learners of English can get some functions such as entertainment or mastering English language. The students who act as readers are able to get familiar words and master the structure of the English language (Simaibang, 2015:106). It means that literature in the form of novels function not only as entertainment but also a tool for mastering its language form or learning its structure, for example, the grammar used in literature or novels. The writer was not concern on analysis of values in a novel, but analyzed about grammar structure used in a novel.

Students' grammar is reflected by a result of the work what students are doing, for instance, they study language in analysis of a certain text. As stated by Harmer (2007:210), grammar teaching may grow directly from the task students are performing or have just performed as a part of focus on form approach. Grammar can be introduced in a number of ways, and can show students' grammar competence and ask them to work out for themselves how the language is constructed. It is also provide opportunities for the learners to practice different grammatical points. One of theme is reading novels to enhance the learners' knowledge of grammar.

Although sometimes grammar and literature may seem like distinct subjects, each area supports the other. Grammar, the way words are put together to express ideas, is how the learners/language users create order out of chaos in language

Literature is the sharing of thoughts and stories in writing. It is how the writer and reader communicate with language, without grammar, literature would make no sense and without literature, grammar would have limited use.

Grammar always exists in every language activity, including in conversation or written texts. If students/learners are engaged with a text, such as, novel, they are intrinsically motivated to understand that text to the best of their abilities. These parts can be analyzed through vocabulary aspects or grammatical aspects. One of the grammatical aspects could be concerned by the writer was ellipsis.

The term ellipsis, broadly construed, applies to syntactic structures that seem to host obligatory positions not filled with overt lexical material. More narrowly construed, the term refers to a hypothetical grammatical process that deprives lexical material of its phonetic content (Schwarz, 2000:VII). Specifically, if the two sentences merely differ in word order, like *Jamal looked up the number* and *Jamal looked the number up*, and then they might be taken to be related by some optional and semantically vacuous process of reordering or *movement*. And if they merely differ in length, like *Jamal could leave before I could leave* and *Jamal could leave before I could*, then they might be taken to be related by some optional and semantically vacuous process of reduction or *ellipsis*. It is processes of ellipsis that the thesis was concerned with.

The writer took some considerations related to the choice of the structure analyzed, ellipsis. The first, ellipsis is not difficult to understand as long as it is still used by the first type of ellipsis (nominal ellipsis) related to the McCarthy's theory (1991:43). On the other hand, he says that the second type or verbal ellipsis may cause greater

problems for the learners or the reader. It means that if the English learners or the readers do not understand about ellipsis used, they would get a problem in understanding the meaning of the utterance or statement. The second, ellipsis is used in oral and written language to avoid redundancy and repetition in the using of words. It is used to apply that grammar is not limited used in sharing the ideas or thoughts in written form. Third, ellipsis may happen to words, phrases, or clauses in a sentence. Ellipsis is used to avoid the repetition of word, and it does not change the meaning of text (Rizka, 2006:i). It means that the use of ellipsis is to avoid redundancy of words and its change or the omission word, phrase or clause does not change the meaning of the sentence in a text.

The writer also took some considerations from the previous related studies as a supporting of his article. First, Kurnia et al. (2013:368) present analysis of Ellipsis in the novel because novels offers a wider range of opportunities analysis, grammatically the concept of tie within sentences in ellipsis is linguistic features which are required for the production of a text. Another reason is ellipsis in the novels is a unique thing. Types of ellipsis, the occurrences of ellipsis presupposing and presupposed to the antecedent are the range of ellipsis which can be identified.

Second, Priadi (2014:60) explains that ellipsis mostly occurs in dialogues. When some elements in the dialogue are repeated, they become unnecessary information that lead to redundancy. It means that they need to be omitted to achieve effective writing. He also added that ellipsis is a complex problem. It needs an accurate study to get a clear understanding and will be ambiguous if the learners or the readers do some mistakes. Therefore, the left out words or elements should be appropriate with the readers' knowledge.

More accurately, ellipsis is generally taken to be a process which maps a "syntactically complete" sentence into a "syntactically incomplete" one (Schwarz, 2000:1). This is illustrated by the minimal pair given in this sentence, repeated in *Jamal could leave before I could leave* and *Jamal could leave before I could*. The second sentence differs from the first one merely in that the adverbial clause lacks an overt verb phrase. *I could* in second sentence indicate that this clause is incomplete in that it is judged uninterpretable or ungrammatical in isolation. Missing verb phrases are perhaps the best known phenomenon credited to a form of ellipsis. An example taken from the writer's object in his study is "*I take up my pen and go back to the time when my father kept the Admiral Benbow*". From the statement above, the word *I* is omitted.

In addition, another example of ellipsis or elliptical construction is *"He sat in a corner of the parlour next the fire and drank rum and water very strong"*. In the verb phrases of *drank rum and water very strong*, the longest sentence is He drank rum and drank water very strong.

In this article, the writer analyzed the use of ellipsis in a novel, *Robert Louis Stevenson's Treasure Island*. *Treasure Island* is an <u>adventure novel</u> by Scottish author <u>Robert Louis Stevenson</u>, narrating a tale of <u>buccaneers</u>, story of pirates, and even privateers (Yolen, 1988:xiii). This novel was his first novel, written as a game for his stepson. It was first published as a book on 14 November 1883 by <u>Cassell & Co.</u> *Treasure Island* is traditionally considered a <u>coming-of-age story</u>, and is noted for its atmosphere, characters, and action. It is one of the most frequently dramatized of all novels. Its influence is enormous on <u>popular perceptions of pirates</u>, including such elements as <u>treasure maps</u> marked with an "X", <u>schooners</u>, <u>the Black Spot</u>, <u>tropical islands</u>, and one-legged seamen bearing <u>parrots</u> on their shoulders. As a result, this novel inspires producers to illustrate the making of pirates' film or how the pirates or buccaneers are described in that era.

The writer took this novel because it had been translated in *bahasa* or Indonesian language. It means that its novel has been accepted by society of Indonesia, especially for English learners who want to read literary works, novel. It can be added as the new reading reference for the students or English learners. They can explore and read that novel to gain the information, to improve their reading ability, grammar knowledge, and to get new vocabulary related to the novel.

Furthermore, the inverse relationship between grammar and literature (novel) helps students or learners both areas as well. In studying ellipsis, they can identify the use of ellipsis in a sentence related to the novel. They also can practice their grammar knowledge by analyzing some sentences which contain grammatical structure, for instance ellipsis or other aspects of grammar.

In addition, Culler (1997:27) adds that literature functions as the "foregrounding language". It also functions as integration of language, fiction which is the relation of what speakers say to what authors think is always a matter of interpretation, aesthetic object, and intertextual or self-reflexive construct. Simaibang (2015:107) says that one of the functions of literature is mastering English language. As a result, ellipsis is one of grammatical structures in its novel, by reading its novel the readers, students or

learners of English are able to enhance their competence in English grammar. Furthermore, in discourse analysis, Nguyen (2011:3) says that the relationship between cohesion and coherence should be clarified precisely and from this interrelation, ellipsis plays an important role as a cohesive device.

From the background above, the writer analyzed ellipsis or elliptical construction in a novel. The writer analyzed the use of ellipsis in *Treasure Island* novel. By reading the novel, the writer could assume that the students or learners of English not only know the plot of the story but also enhanced their grammar knowledge, especially in the use of ellipsis. Therefore, the title of this article was "Ellipsis in Robert Louis Stevenson's *Treasure Island* Novel".

Research Problems

Based on the background above, the writer formulated the problem of study as the following questions:

1. What types of ellipses were found in the Robert Louis Stevenson's *Treasure Island* novel?

2. How ellipses were expressed in the Robert Louis Stevenson's *Treasure Island* novel?

Literature Review

1. Concept of Ellipsis

There are some definitions about ellipsis based on experts' explanation. McCarthy (1991:43) says that ellipsis is the omission of elements normally required by the grammar which the speaker/writer assumes are obvious from the context and therefore need not be raised. This is not to say that every utterance which is not fully explicit is elliptical; most messages require some input from the context to make sense of them. In addition, Richards (2010:192) states that ellipsis (*n*) or elliptical (*adj*) is the leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned, for example, when the subject of the verb in two co-ordinated clauses is the same, it may be omitted to avoid repetition:

(1) The man went to the door and (he) opened it. (subject ellipsis)
(2) Marlena ate an apple and Joko (ate) a pear. (verb ellipsis)

This is an agreement between *subject* and *verb* which contained an ellipsis feature:

- *Either* + noun + *or* singular/plural noun + singular/plural verb

     Example:

   (1) Either Hetty or Susi is going to the supermarket today.
- *Neither* + noun +*nor* + singular/plural noun + singular/plural verb

     Example:

   (2) Neither Hetty nor Susi goes to the supermarket.

   Actually, the first example (1) is combining between two sentences, they are, Hetty is going to the supermarket and Susi is going to the supermarket. It is used *Either... or* ... to make it short and avoid redundancy.

   The second example (2) is the same as the previous one, but here is the negative meaning. It actually may be contained two sentences, namely, Hetty doesn't go to the Supermarket and Susi doesn't go to the Supermarket (Riyanto, 2012:195).

   Moreover, according to Aelbrecht (2010:1), ellipsis is the omission of elements that are inferable from the context and thus constitutes a mismatch between sound and meaning. When one utters an elliptical sentence, its interpretation is richer than what is actually pronounced. An example is given in (1); the second conjunction is interpreted as *Rian can't draw an elephant,* but the verb phrase is not phonetically realized because its meaning is recoverable from the antecedent VP in the first conjunction.

(1) Samson can draw an elephant, but Rian can't.

   In line with Aelbrecht and McCarthy, Winkler (2005:10) states that the term ellipsis, from Greek *elleipsis,* most generally, refers to the omission of linguistic material, structure and sound. In each of the elliptical constructions in (1) linguistic material is omitted, deleted or simply left unpronounced. Nevertheless, the silent string is understood in each case.

(1)   a. Ahmad plays the piano and Ana the flute.

         b. Ahmad plays the piano but Ana doesn't.

         c. Ahmad plays the piano and Ana does the flute.

         d. Ahmad plays the piano and Ana, too.

         e. Someone's playing the piano but I don't know who.

         f. Ahmad played a solo with one hand and Ana with two (Winkler, 2005:10).

The silent string in the second conjunction in (1a) is interpreted with the so-called *Ellipsis Remnants, Ana* and *the flute*, as ...*and Ana plays the flute.* The verb *play* is gapped; therefore the construction is called *Gapping.* In (1b) the second conjunction is interpreted as ...*but Ana doesn't play the piano.* Here the verb phrase after the auxiliary is elided, forming a case of *VP-Ellipsis* (VPE). The interpretation of the second conjunction of (1c) as ...*and Ana does the flute* constitutes a case of *Pseudogapping.* The construction in (1d), where the second conjunction is interpreted as ...*and Ana plays the piano, too* is known as *Stripping.* (1e) where the missing material is understood as ...*but I don't know who is playing the piano* is *Sluicing,* and example (1f) which is interpreted as ...*and Ana played a solo with two hands* combines *Noun Phrase Ellipsis* (NPE) with gapping (Winkler, 2005:10).

Ellipsis is distinguished by the structure having some 'missing' element. The learners shall concentrate here on the type of ellipsis where the 'missing' element is retrievable verbatim from the surrounding text (McCarthy, 1991:43), for example:

 (1) The children will carry the small boxes, the adults the large ones.
Where *will carry* is supplied from the first clause to the second. This type of main-verb ellipsis is anaphoric, in English it could not be expected like *The children the small boxes, the adults will carry the large ones.* After all, ellipsis as a notion is probably a universal feature of languages, but the grammatical options which realize it in discourse may vary markedly, for instance, *If you could, I'd like you to be back here at five thirty.*

Furthermore, there is a comparative sentence which is contained ellipsis feature. According to Lechner (2004:89), there are two main empirical objectives related to the comparative ellipsis. Firstly, it presents arguments in support of an ellipsis analysis of phrasal comparatives. This construction in which the comparative marker *than* is followed by a single remnant only:

   (1) Oki is prouder of his dog than Alam.
   (2) Riko read more books than Andra.
   (3) More people bought books than magazines.
And secondly, it investigates the syntax of what will be called partially reduced comparatives. This construction in which parts of the comparative complement have been elided, but which still embed more than a single remnant:

   (1) Oki is prouder of his dog than Alam of her cat.

(2) Riko read more books on the train than Andra on the plane.

(3) More people bought books in Boston than magazines in New York.

Based on some experts above, it can be concluded that ellipsis or elliptical (adjective) is refers to the omission of elements, such as, material, structure and sound which normally required by the grammar. Then, the speaker/writer assumes are obvious from the context and not be raised because they have already been referred to or mentioned before. Although every expert has different definition, they have the same purpose to describe or explain about ellipsis.

2. Types of Ellipsis

The term of ellipsis refers to the absence of a word, a phrase or a clause which is understood. There are three ellipsis types, depending on the syntactic category of the presupposed elements.

Based on Schwarz's (2000:1) statement, ellipsis is generally taken to be a process which maps a "syntactically complete" sentence into a "syntactically incomplete" one. According to McCarthy (1991:43), English has broadly three types of Ellipsis, namely, nominal, verbal, and clausal ellipsis. It means that ellipsis has various forms based on the type of ellipsis, they are:

a. Nominal Ellipsis

Nominal ellipsis occurs when a noun or a noun phrase is presupposed. This ellipsis often involves omission of a noun headword, for instance, *Roni liked the green candy, and myself I preferred the blue*. He also added that this kind of nominal ellipsis should not present great difficulties to speakers of those languages learning English.

b. Verbal Ellipsis

Verbal ellipsis occurs when a verb or a verb phrase is presupposed Verb phrase ellipsis is a phenomenon in English which permits a speaker to omit a verb phrase from an utterance when its meaning is recoverable from context.

Ellipsis within the verbal group may cause greater problems. Two very common types of verbal group ellipsis are what Thomas (1987 in McCarthy, 1991:43) calls *echoing* and *auxiliary contrasting*. Firstly, echoing repeats an element from the verbal group:

a : *Will* anyone be waiting?

b: Sam *will*, I should think.

Contrasting is when the auxiliary changes:

a: *Has* she remarried?

b: No, but she *will* one day, I'm sure.

Thomas also creates the point that in English, varying degrees of ellipsis are possible within the same verbal group:

a: Should anyone have been told?

b: Luffy   (should).

(should have).

(should have been).

These variants are not directly translatable to other languages and will have to be learnt.

c. Clausal Ellipsis

Clausal ellipsis occurs when both a noun or noun phrase and a verb, or at least part of a verb phrase, is omitted. In addition, McCarthy (1991:44) also states that with clausal ellipsis in English, individual clause elements may be omitted, especially common are subject-pronoun omissions ('doesn't matter', 'hope so', 'sorry, can't help you', etc.). Indeed, whole stretches of clausal components may also be omitted:

 (1) He said he would take early retirement as soon as he could and he has.
For this sentence, many languages will require at the very least some kind of substitute for the main verb and an object pronoun such as to produce a form roughly equivalent to *He said he would take early retirement as soon as he could and he has done it* (McCarthy, 1991:44). Ellipsis not only creates difficulties in learning what structural omissions are permissible, but also does not seem to be readily used even by proficient learners in situation where native speakers naturally resort to it.

Moreover, elliptical sentence or ellipsis can also be formed with *too, so, but* and *both.* Firstly, *too* can be used for a positive sentence and it goes at the end of the sentence, for instance, "July is busy and I am too.", and "Amir studies hard day and night and you do too". Then, *so* can be also used for positive sentence but it goes at

the middle of the sentence, for examples, "I am hungry and so is Rina.", and "I learn English and so does Kyle." As well, *but* is used to show the opposite, for example, "I don't like smoking, but Kevin does.", and Riddick will go home but won't" (Riyanto, 2012:334). Furthermore, *both* can be used to talk about two things or persons, for instance, "Larry has two children, Bob and June. Both are diligent.", and "This house has two doors. Both are made of stainless" (Riyanto, 2012: 330).

Roughly, three main analyses for ellipsis have been proposed in the literature. Firstly, nonstructural approaches claim that the syntax matches the phonetic realization; there is no more structure to the sentence than what the audience hears. Secondly, null pro-form approaches assume there to be an empty element present in the syntax, a null pro-form replacing the elided constituent. Richards (2010:465) states that pro-forms (n) form which can serve as replacements for different elements in a sentence, for example:

(1) A: *I hope you can come.*

 B: *I hope so.* (*so* replaces *that I can come*)

(2) A: *Jay is in London.*

 B: *Lari is there too.* (*there* replaces *in London*)

(3) *We invited Dedi and Ahmad to eat with us because we liked   them.* (*them* replaces *Mary and John*)

(4) A: *I like coffee.*

 B: *We do too.* (*do* replaces *like coffee*).

Thirdly, PF-deletion accounts argue that there is no syntactic structure missing, but that the phonological content can be deleted at PF because there is an antecedent rendering the meaning of the unpronounced part recoverable (Aelbrecht, 2010:1-2).

According to McShane (2005:3), there are two types of ellipsis in her analysis related to the ellipsis feature. Firstly, syntactic ellipsis is the nonexpression of a word or phrase that is, nevertheless, expected to occupy a place in the syntactic structure of a sentence. For example, in *Juni got an A on the math test and Louise a B*, the verb 'got' in the second conjunction is elided (McShane, 2005:3). And the second is Semantic ellipsis which is the nonexpression of elements that, while crucial for a full semantic

interpretation, are not signaled by a syntactic gap. It occurs in *I forgot my keys* and *He is reading Tolstoy,* since the meanings are actually "I forgot to take/bring my keys" and "He is reading a book written by Tolstoy" (McShane, 2005:3). Ellipsis is a universal property of natural language, but its scope and means of realization differ substantially from language to language.

Related to the writer's study, he analyzed the ellipsis or elliptical construction in the Stevenson's *Treasure Island* which was used in its novel. He analyzed what kinds of ellipses are mostly used, nominal, verbal, or clausal.

Methodology

This article involved a qualitative study. According to Fraenkel, et al. (2012:426), research studies that investigate the quality of relationships, activities, situations, or materials are frequently referred to as qualitative studies**.** It was shown by the characteristics of the techniques from collecting and analyzing the data what is customarily referred to as content analysis. As a result, this article concerned with content analysis. Based on Fraenkel, et al. (2012:478), content analysis is a technique that enables writers to study human behavior in an indirect way, through an analysis of their communication. They also added that textbooks, essays, newspapers, novels, magazine articles, cookbooks, songs, political speeches, advertisements, pictures, in fact, the contents of virtually any type of communication can be analyzed.

Analysis and Discussion

The writer did the technique observation that aimed to obtain the data by means of stimulus, such as observed by reading *Robert Louis Stevenson's Treasure Island* novel. This was also as a basic method to obtain the data. The writer read the novel text and did not watch the film related to the novel story. In addition, this technique was applied to identify some types of ellipsis elements based on transcript by doing identification of ellipsis and described ellipses were expressed in *the Robert Louis Stevenson's Treasure Island* novel.

The analysis covered about the theory of ellipsis elements such as some types of ellipsis. Especially, the written data of novel in verbatim forms as well as the data from the story of the novel was analyzed. Furthermore, the writer analyzed the corpus of the sentences or utterances from some conversations for describing the ellipsis elements used and expressed in the *Robert Louis Stevenson's Treasure Island* novel.

Based on the finding, there were three types of ellipsis used in the *Robert Louis Stevenson's Treasure Island* novel. They were nominal, verbal and clausal ellipsis. Throughout the data analyzing process, it was found that there were three types of ellipsis obtained from transcript of the written story in *the Robert Louis Stevenson's Treasure Island* novel. It can be seen in the chart below.

Percentage of ellipsis' occurences in Robert Louis Stevenson's Treasure Island novel

- 30.68% — Nominal Ellipsis
- 21.59% — Verbal Ellipsis
- 47.73% — Clausal Ellipsis
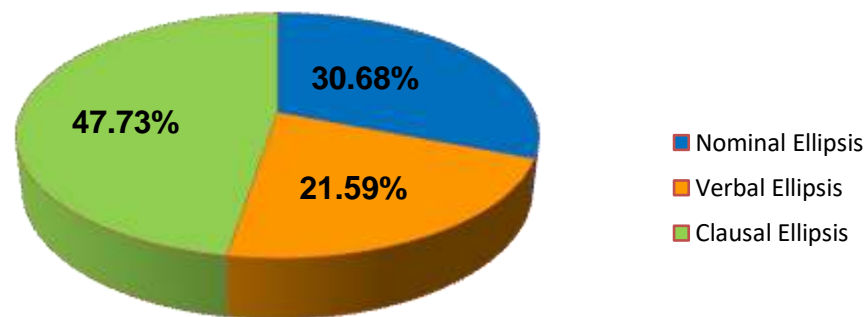
The most frequent types are clausal ellipsis, a hundred and sixty-eight times; nominal ellipsis, a hundred and eight times and verbal ellipsis occurred around seventy-six times. The type of ellipsis used most in the *Robert Louis Stevenson's Treasure Island* novel is clausal ellipsis and verbal ellipsis is the fewest.

Ellipsis is the omission of elements normally required by the grammar which is the speaker/writer assumes are obvious from the context and therefore need not be raised. It is also distinguished by the structure having some 'missing' elements. Spoken and written discourse display grammatically connections between individual clauses and utterances. One of these grammatical links is ellipsis.

The first type of ellipsis used and expressed in the Robert Louis Stevenson's *Treasure Island* novel was nominal ellipsis. Ellipsis element in nominal ellipsis has been explained in theoritical framework, nominal ellipsis was used to express omission of a noun headword. It also occurred when a noun or noun phrase is presupposed or omitted. This ellipsis often involves omission of a noun headword.

From the data, the *Robert Louis Stevenson Treasure Island* novel used nominal

ellipsis such as:

I had overheard was the last act in the corruption of one of the honest hands, perhaps of the last <u>one</u> left aboard. (p.78)

For this sentence, it is as nominal ellipsis because there is a replacement of noun headword, *hand.* Indeed, the underline part should be *...the last hand left aboard.*

Ben: "You couldn't tell one word from <u>another</u>." (p.106)

A noun headword is omitted in this utterance. This is happened because nominal ellipsis form is used by the speaker. The full form is ...*You couldn't tell one word from another word.*

Another voice answered, and then the first voice, which I now recognized to be <u>Silver's</u>. (p.98)

The last part of the sentence contains nominal ellipsis form. It should be *Silver's voice.* It can be interpreted like that because it can be seen in the first clause.

Then, the second type of ellipsis used and expressed in the Robert Louis Stevenson's *Treasure Island* novel was verbal ellipsis. Verb phrase ellipsis is a phenomenon in English which permits a speaker to omit a verb phrase from an utterance when its meaning is recoverable from context. In addition, verbal ellipsis also has two common types, namely, *echoing* and *auxiliary contrasting*. Verbal ellipsis may cause greater problems than nominal ellipsis. There were seventy six times that were identified as the sentences or utterances containing verbal ellipsis. From the data, the *Robert Louis Stevenson Treasure Island* novel used verbal ellipsis such as:

I could hear nothing but <u>a low gabbling</u>. (p.14)

The silent string in the second conjunction should be interpreted as *could hear*. It is used by the writer to avoid the repetition of a verb. Though it is not written, the reader still understands the meaning. Obviously, it is defined as verbal ellipsis.

Dr. Livesey: "And you don't like Mr. Arrow?"

Captain Smollett: "I <u>don't</u>, sir." (p.64)

This conversation has similar form with the previous one. It means there is an utterance containing verbal ellipsis, especially in the underline part. It should be

interpreted as *I don't like Mr. Arrow.*

Squire Trelawney: "I am told I am not to prosecute you. Well, then, <u>I will not</u>." (p.241)

This utterance is defined as verbal ellipsis because there is a process of auxiliary change, *I am* to *I will*. Indeed, this verbal ellipsis belongs to *auxiliary contrasting*.

Henceforth, the third type of ellipsis used and expressed in the *the Robert Louis Stevenson's Treasure Island* novel was clausal ellipsis. It was evident that clausal ellipsis was used to expressed an individual clause elements may be omitted, especially common are subject pronoun omissions such as 'doesn't matter', 'hope so', 'sorry, can't help you', and so on. Indeed, whole stretches of clausal components may also be omitted. It also occurs when both a noun or noun phrase and a verb is omitted. There were a hundred and sixty-eight times that were identified as the sentences or utterances containing clausal ellipsis. From the data, the *Robert Louis Stevenson Treasure Island* novel used clausal ellipsis such as:

George: "<u>You've neither sense nor memory</u>." (p.209)

When George utters these words, he uses the *neither ... nor ...* form to combine two sentences into a sentence. This utterance contains two meaning, *You don't have sense* and *You don't have memory*. This is also defined as clausal ellipsis because there is a clausal component omission in that utterance.

This brought me near to where I had encountered Ben Gunn, <u>the maroon. (p.191)</u>

The last part of the sentence has elliptical construction, especially clausal ellipsis. This type of ellipsis is expressed to omit a noun and verb or noun phrase and verb phrase or even clausal component. Thus, it can be interpreted as *Ben Gunn is the maroon* or *he is the maroon.*

All at once there began the most horrid, <u>unearthly screaming</u>, which at first startled me badly. (p.157)

This sentence also contains clausal ellipsis because there is a reduced form replacing the full form of *the most horrid was unearthly screaming*. Clearly, there is subject and verb omission.

As for the captain, his wounds were grievous indeed, <u>but not dangerous. (p.153-154)</u>

The writer omits the clausal element in the second conjunction. The reader still understands what the writer is going to say though he/she omits clausal element and so on. Grammatically, it is defined as clausal ellipsis.

Conslusion

There were three types of ellipsis elements that occurred in the Robert Louis Stevenson's *Treasure Island* novel. They were nominal ellipsis occurred 108 times (30.68%), verbal ellipsis occurred 76 times (21.59%), and clausal ellipsis occurred 168 times (47.73%). Clausal ellipsis was the most productive type which occurred in *Treasure Island* novel. In addition, verbal ellipsis was the less productive type.

Each type had its own expressions. These expressions were mainly based on extraction of discussion in *Treasure Island* novel. The first was nominal ellipsis, meaning that the analysis expressed by means often involves omission of a noun headword or occurs when a noun or a noun phrase is presupposed. It expressed by the sentence *I could pick up a word or two* (Yolen, 1988:14). Clearly, this sentence is nominal ellipsis because the word "*words*" is omitted after the word *two*. Therefore, the full form of this sentence is *I could pick up a word or two words*.

The second was verbal ellipsis, meaning that the analysis expressed by means involves omission of a verb or verb phrase. It is expressed by the sentence *I could hear nothing but a low gabbling* (Yolen, 1988:14). The silent string in the second conjunction should be interpreted as *could hear*. It is used by the writer of the novel to avoid the repetition of a verb. Though it is not written, the reader still understands the meaning. Obviously, it is defined as verbal ellipsis.

The third was clausal ellipsis, meaning that the analysis expressed individual clause elements may be omitted; especially common are subject pronoun omissions. It is expressed by the sentence *This brought me near to where I had encountered Ben Gunn, the maroon* (Yolen, 1988:191). The last part of the sentence has elliptical construction, especially clausal ellipsis. This type of ellipsis is expressed to omit a noun and verb or noun phrase and verb phrase or even clausal component. Thus, it can be interpreted as *Ben Gunn is the maroon* or *he is the maroon*.

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