

SYNTACTIC AND PRAGMATIC PATTERNS OF ELLIPSIS IN TIKTOK HOOK SENTENCES

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Abstract

This study examines ellipsis in the opening segments (hooks) of TikTok cooking videos by @devina.hermawan and its role in attracting audience attention. Using a mixed-method exploratory sequential design, 17 hooks with ellipsis from videos uploaded during school holidays (2022–2025) were analyzed, followed by a survey of 103 respondents. Ellipsis frequently occurs in declarative sentences with verbal predicates and in complex and compound-complex sentences, making hooks concise and direct. It streamlines utterances while enhancing communicative effects by providing context, emphasizing benefits, and encouraging engagement. Politeness principles, particularly the tact and generosity maxims, dominate, fostering supportive and inclusive interactions. Quantitative analysis confirms that hooks significantly influence audience attraction, though other factors also play a role. This study contributes to understanding ellipsis as a communication strategy in digital culinary content and provides practical insights for designing effective hooks.

Keywords: Ellipsis, hook, TikTok, politeness, culinary content

Abstrak

Penelitian ini mengkaji realisasi elipsis pada bagian pembuka (hook) video masak TikTok milik @devina.hermawan dan perannya dalam menarik perhatian audiens. Dengan desain mixed-method exploratory sequential, 17 hook berelipsis dari video yang diunggah selama liburan sekolah (2022–2025) dianalisis, disertai survei kuantitatif terhadap 103 responden. Elipsis sering muncul pada kalimat deklaratif dengan predikat verbal serta pada kalimat kompleks dan majemuk-kompleks, membuat hook lebih singkat dan langsung menekankan pesan utama. Selain mengefisienkan tuturan, elipsis meningkatkan efek komunikatif dengan memberikan konteks, menyoroti manfaat, dan mendorong keterlibatan audiens. Prinsip kesantunan, terutama maksim kederawanan dan kebijaksanaan, dominan, menciptakan interaksi yang mendukung dan inklusif. Analisis kuantitatif menunjukkan penggunaan hook berpengaruh signifikan terhadap daya tarik audiens. Penelitian ini memberikan pemahaman tentang elipsis sebagai strategi komunikasi dalam konten kuliner digital dan wawasan praktis untuk merancang hook yang efektif.

Kata kunci: Elipsis, hook, TikTok, konten kuliner

INTRODUCTION

In early 2022, most schools in Indonesia resumed on-site learning following nearly two years of home-based instruction caused by the Covid-19 pandemic. A similar pattern occurred in the employment sector, where the government began reinstating office-based work and implementing several policy adjustments, such as staggered school reopening policies, adjusted classroom capacity limits, phased work-from-office arrangements, and the relaxation of mobility

restrictions. Although learning and work activities returned to normal in the post-pandemic period, the habits of accessing digital content developed during the pandemic have stayed consistently high. This habit became even more evident during school holidays, when children spent more time at home and individuals of working age had more leisure time to engage in online activities. Digital space activities often serve as inspiration for offline recreational pursuits, including cooking.

During this period, cooking became one of the most popular leisure activities, driven by practical needs and its appeal as a fun hobby. In this context, cooking was not only carried out by homemakers but also became a form of exploration and entertainment for younger audiences. These established digital habits encouraged them to look for cooking ideas online, especially through TikTok. TikTok is currently the most downloaded app worldwide. As of January 2, 2025, the platform has recorded over five billion downloads. In Indonesia, most users are between 18 and 34 years old. Regarding gender, 53.3% of users are male and 46.5% are female. Given the age and gender makeup of TikTok users, it's likely that viewers of cooking content on this platform include not only women and homemakers but also men and individuals from diverse occupational backgrounds.

Moreover, TikTok has become the platform of choice due to its ability to deliver short, practical, and easily replicated content, making it a medium that demands a high level of communicative efficiency. The limited duration of these short videos compels creators to optimize their message delivery, where every second plays a crucial role in determining the success of the content (Kontributor, 2025). This condition positions creators as the primary communicators, requiring them to capture the audience's attention from the outset through effective linguistic strategies. One of the most prominent strategies is the use of a hook, the opening segment designed to spark viewers' curiosity or interest within the first few seconds (Safitri & Mandasari, 2024).

Although hooks play a crucial role in capturing audience attention, linguistic analyses of this feature remain limited. Several previous studies have examined hooks from the perspectives of marketing strategy or visual appeal, for instance, the works of Pebiansyah, et al. (2024) and Ruxin, (2022). There are even studies that investigate the effect of hooks on watch duration and audience engagement, such as Tatasari, et al. (2025).

However, these studies have not addressed the linguistic aspects that shape the uniqueness of hooks, particularly in terms of sentence structure. Meanwhile, the speech style on TikTok demands the use of concise and efficient language, in which ellipsis, namely the omission of certain elements in a sentence without altering the overall meaning, serves as a strategy that enables messages to be conveyed quickly while remaining clear and engaging (Alwi, et al., 2003).

The use of ellipsis in digital media is not a new phenomenon, yet its application in TikTok video hooks exhibits distinctive characteristics. The omission of sentence elements at the beginning of a video is often employed not merely for the sake of speed, but also to create appeal, convey spontaneity, and foster a sense of interactivity with the audience (Maharani & Zewitra, 2024). Several previous studies have shown that ellipsis plays an essential role in creating economy and conciseness in various communication contexts, such as in blogs, vlogs, and comment sections in Russian-language media (Yagodkina, 2021), English video conversations on YouTube (Maharani & Zewitra, 2024), Portuguese-language articles (Barbosa & Sousa, 2025), short stories in the news media (Sari & Sumarlam, 2021), novels (Muhyidin, 2021), and song lyrics (Khoironi, et al., 2025). Meanwhile, studies that specifically examine forms of ellipsis in the opening segment, or hook, of TikTok videos remain very limited, particularly those that

examine ellipsis in relation to syntactic functions within the sentence and to audience appeal as a communicative function.

The growing public interest in cooking, influenced by the habit of accessing digital content, has also led to the emergence of various short recipe videos on TikTok. In this context, creators not only share recipes but also compete to capture audience attention through concise, clear, and engaging speech styles. One creator who stands out in this category is Devina Hermawan, known as a private chef, television host, and digital content creator. Each of her videos begins with an opening segment, or hook, designed to draw viewer's attention immediately. For example, in the video titled *Kailan Saos Tiram* (Kailan with Oyster Sauce), the hook is the utterance: *Hari ini kita bikin kailan saos tiram ala resto, tapi pastinya praktis* (Today we're making kailan with oyster sauce, but it's definitely easy). This hook aims to lead the audience into the content of the cooking video by emphasizing the ease of practicing the recipe while omitting the subject (S) in the second clause: *tapi pastinya praktis* (but it's definitely easy). The second clause consists of the words *pastinya* (definitely) and *praktis* (easy) as adjectives functioning as the predicate (P), without an explicit subject (S), introduced by the conjunction *tapi* (but). The implied subject (S) could be the noun *bikinnya* (cooking it), forming the clause (*bikinnya*) *pastinya praktis* ((cooking it) is definitely easy) if expressed fully. However, the clause is acceptable, as the subject (S) can be inferred from the context of the first clause. By condensing information at the beginning of the video, the speaker ensures that the audience remains focused and continues watching. In doing so, Devina implicitly performs two strategies: pruning the sentence and selecting a sentence structure that is pragmatically acceptable to the audience.

In line with the issues outlined above, this study focuses on the hook section of Devina Hermawan's TikTok videos to examine the ellipsis forms that appear in their opening sentences. The analysis involves identifying the syntactic functions of the omitted elements and interpreting their communicative functions aiming to capture audience attention. This study draws on the sentence structure framework of Alwi, et al. (2003) to analyze the forms of ellipsis, as well as Leech (1993) politeness principles to interpret their communicative functions. Through this analysis, the study aims to provide insight into how economical linguistic strategies contribute to effective communication on short-form video-based social media platforms such as TikTok.

THEORY

In syntactic analysis, sentence type serves as an essential foundation for understanding how the structure and function of an utterance are formed. The classification of sentence types not only categorizes grammatical forms but also enables researchers to trace how structural variations influence the occurrence of ellipsis and its communicative functions. In this study, the analysis of ellipsis in TikTok hooks encompasses two domains: syntactic function and sentence type. Alwi, et al. (2003) outline four main categories of sentence types: (1) based on the number of clauses (simple and compound sentences), (2) based on the predicate type (verbal, nominal, adjectival, and numeral), (3) based on the syntactic category occupying the predicate function, and (4) based on the completeness of elements (complete and incomplete sentences). Their study also establishes basic sentence patterns, such as S-P, S-P-O, S-P-PeI, and S-P-Ket as references for identifying core structures. These patterns are essential in ellipsis analysis because, although certain elements may be omitted, the underlying structure can still be traced.

In addition, Alwi, et al. (2003) highlight prosodic features as markers of sentence type, such as falling intonation in declarative sentences. These markers demonstrate that sentence type

is determined not only by structural form but also by the manner in which an utterance is realized. In digital media contexts, particularly on TikTok, such prosodic features are often represented through punctuation, speech tempo, or emphasis on specific keywords in the hook.

Ramlan (1993) views sentence elements functionally and emphasizes that the predicate serves as the core of the structure. The relationships among S, P, O, Pel, and Ket form the basis for determining the acceptability of a sentence. This perspective is relevant to ellipsis analysis because the omission of one element does not eliminate meaning as long as its syntactic relations can still be reconstructed in the viewer or reader's mind. This view helps explain why ellipsis is frequently used in short sentences on digital platforms: the demand for efficiency encourages speakers to omit elements that can be inferred from context.

Meanwhile, Sugono (2019) asserts that the predicate is the minimal element required for a sentence. The study also distinguishes between simple and compound sentences based on their constituent elements and emphasizes that the basic sentence form is obtained when adverbial elements are removed. This approach strengthens understanding of element completeness and provides a basis for determining whether a structure constitutes a complete or an incomplete sentence, categories closely related to the phenomenon of ellipsis. Among these three theoretical perspectives, the framework of Alwi, et al. (2003) is selected as the primary reference due to its comprehensive classification of sentence types, which is highly relevant for identifying ellipsis patterns in the data. This framework enables the researcher to present the analytical results in tables that link sentence structures, sentence types, and the syntactic functions of the omitted elements.

In terms of sentence function, Alwi, et al. (2003) emphasize that syntactic structure is closely tied to the speaker's communicative purpose. In fast-paced digital communication, strategies such as element condensation, ellipsis, syntactic variation, and punctuation are used to create messages that are concise, expressive, and engaging. Therefore, sentence analysis cannot be limited to identifying the arrangement of elements; it must also account for the semantic relations among those elements and their communicative roles within the discourse.

Regarding communicative strategies, Leech (1993) states that speech forms can be strategically used to achieve social and communicative objectives. Politeness principles help analyze how hooks function, as they show how hooks are designed to create harmonious interaction, draw audience attention, and promote engagement. Leech (1993) identifies six politeness maxims: tact, generosity, approbation, modesty, agreement, and sympathy. These six principles offer a framework for understanding how creators build audience appeal, encouraging viewers to watch videos until the end or respond interactively.

By integrating theories concerning sentence types, syntactic structures, and politeness principles, this study establishes a robust theoretical foundation for examining the patterns of ellipsis structure and its communicative functions. This framework is not limited to defining core concepts; rather, it provides a relevant, rigorous, and contemporary basis for reasoning to address the research questions and support the subsequent analysis in this investigation.

METHOD

This study adopts a mixed-method approach, combining qualitative and quantitative methods. Using both approaches together is a key methodological decision because it enables wider data collection and enhances the validity and reliability of the results (Guest & Fleming, 2015).

Although qualitative and quantitative research are philosophically grounded in different paradigms, the two can still be integrated within a mixed-method research framework. This integration is possible when, first, both methods are employed sequentially, and second, the research methods are not applied simultaneously, but their data collection techniques can be combined (Sugiyono, 2018).

In line with this, Creswell (2011) outlines several mixed-method designs to distinguish the qualitative and quantitative phases (or vice versa) within a single study (Guest & Fleming, 2015). This research employs an Exploratory Sequential design consisting of two stages. The first stage uses a qualitative approach as the primary basis for interpretation, while the second stage uses a quantitative approach to confirm the initial findings (Berman, 2017). The design is illustrated in the following figure.

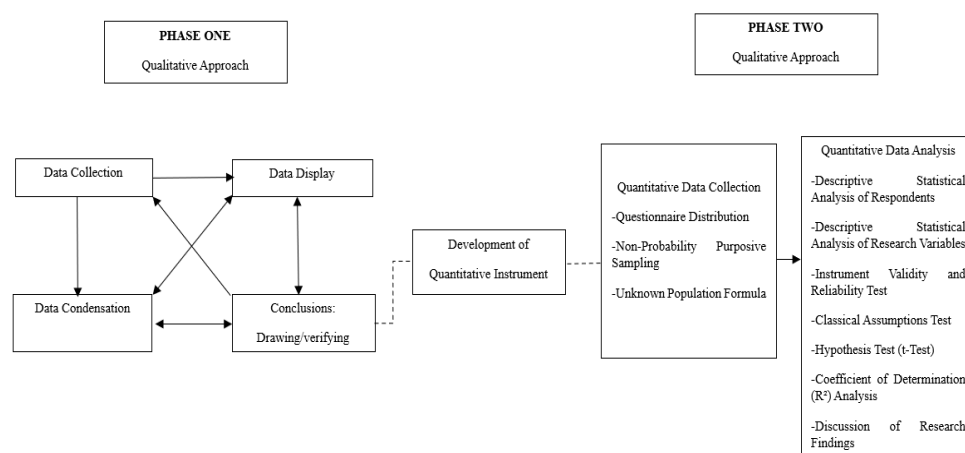


Figure 1. *Mixed Method Exploratory Sequential Design*
(Adapted from Creswell, 2011)

The first stage uses a descriptive qualitative approach as the primary basis for interpretation within the Exploratory Sequential Mixed Method Design. The data source for this study consisted of 23 TikTok videos from the account @devina.hermawan containing hooks. Among these videos, 17 hooks included utterances exhibiting ellipsis. Each hook comprised of between one and four sentences, with a total of 33 sentences overall. Of these, 29 sentences contained ellipsis while the remaining four sentences did not. Therefore, the data analyzed in depth in this study consisted of 29 sentences with ellipsis, whereas the four sentences without ellipsis were not further analyzed and served only as supplementary data. In addition, six other hooks were included in the corpus but were not analyzed since they did not meet the ellipsis criteria established for this study. The data were collected from videos uploaded during school holiday periods, specifically two weeks from late June to early July, within the years 2022 to 2025, based on the academic calendars for elementary, junior high, senior high, and special schools. In detail, these periods were: 18 June–10 July 2022, 24 June–16 July 2023, 29 June–14 July 2024, and 28 June–13 July 2025. This period coincides with the longer mid-year school holidays, which last approximately 21 days, compared to the shorter end-of-year holidays in December–January, which last about 14 days due to the year-end break and grade promotions. This timing allows for a relatively larger and more stable dataset (Kalenderpendidikan.com, 2025). The number of likes or views was not used as a criterion for data selection, as both

indicators are dynamic and continuously increase over time, making them unreliable as consistent benchmarks in a qualitative analysis focused on ellipsis structure and the communicative function of utterances.

Data were collected using a documentation method: watching TikTok videos from the account @devina.hermawan, then extracting and transcribing the hook segment of each video as the research data for further analysis. The data consisted of hook sentences containing ellipsis, as described in the previous section. Each analyzed hook sentence was assigned a code (H1, H2, ..., H17). Furthermore, each sentence within a hook was given an additional code (K1, K2, ..., K27), resulting in combined codes (e.g., H1+K1, H1+K2, and so on) to facilitate tracking and presentation of the data in the analysis tables. The qualitative stage, as the first phase, included the processes of observation, coding, and descriptive interpretation of the linguistic data to identify patterns of ellipsis and the communicative functions that emerged in each hook. The ellipsis patterns were identified by first determining the syntactic functions of the sentences in the hooks, using the framework proposed by Alwi, et al. (2003). The analysis begins with a systematic classification at the levels of words, phrases, and syntactic functions. Subsequently, each hook is categorized according to the sentence typology proposed by Alwi, et al. (2003) which encompasses four dimensions: clause quantity, predicate type, syntactic category, and constituent completeness. In terms of clause quantity, sentences are classified into simplex, complex, compound, and compound–complex constructions. Based on predicate type, sentences may contain verbal, adjectival, nominal, numeral, or prepositional predicates.

Each identified hook sentence was then analyzed for its communicative functions using Leech's (1993) politeness principle theory. This analysis examines how the use of elliptical structures and other linguistic forms in the hooks realizes politeness strategies that enhance audience appeal and engagement. Leech (1993) proposes six maxims that guide verbal interaction, namely the tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim. To provide evidence that the creator applies politeness principles appropriately to attract audience attention, the comment section of each hook was also examined, enabling the analysis to capture perspectives from both the creator and the audience. After identifying sentence patterns based on syntactic functions and analyzing their communicative functions using politeness principles, the researcher developed questionnaire items to broadly confirm the initial findings through audience responses. Accordingly, the study then advanced to the quantitative phase.

In the second stage, a quantitative approach was employed to determine the influence of the hook used in @devina.hermawan's TikTok videos on audience appeal and to confirm which types of ellipsis are preferred by viewers. The study population consisted of all viewers who watched cooking content on the account. The sample comprised 103 respondents, selected through purposive sampling. The criteria for respondents were TikTok users aged 18–34 who had watched @devina.hermawan's cooking content at least twice within one week.

Data collection was conducted via an online survey distributed via Google Forms. The survey link was disseminated through TikTok, Instagram, and WhatsApp on 8 August 2025 for the primary survey (conducted over two weeks) and on 28 October 2025 for an additional survey (conducted over one week). The research instrument employed a four-point Likert scale (strongly disagree, disagree, agree, strongly agree). In this quantitative phase, the study employed two variables: the use of ellipsis in hooks (X) and audience appeal (Y). The ellipsis variable used in hooks included three types: rational, emotional, and mixed, while the audience appeal variable

consisted of three categories: lurking, casual, and active. These variable dimensions were adapted from the measurement items developed by Nurma & Ali (2022).

The measurement of the variable of ellipsis usage in hooks is carried out using three indicators: 1) The opening sentence makes me want to understand the overall meaning of the video, 2) The opening sentence makes me feel 'hooked' and eager to watch the rest of the video immediately, 3) The opening sentence provides a logically coherent signal of information, yet still leaves me guessing. The audience appeal variable is measured using five indicators: 1) I stop scrolling when I see content from @devina.hermawan, 2) I give a like after watching the opening snippet of the video, 3) I save videos from @devina.hermawan's account because I find them interesting, 4) I recommend @devina.hermawan's content to others, 5) I engage in interactions in the comment section of the video.

Next, the additional questionnaire consists of two indicators presented in a multiple-choice format:

- (1) When watching recipe videos on TikTok by @Devina Hermawan, which style of opening sentence do you find most attention-grabbing?, with four answer choices: (a) A sentence that gets straight to the point and is concise, for example: *Kuahnya ni gurih, segar, dan ga bikin eneg* (The broth is savory, super fresh, and not heavy whatsoever), (b) A sentence that is complete and clear from the beginning, for example: *Hari ini aku mau bikin indomie chili oil yang spesial, halal, fish bowl noodle di Singapura* (Today I'm making a special halal Indomie chili oil, inspired by the fish bowl noodles you find in Singapore), (c) Both are equally appealing, and (d) Don't know/did not pay attention.
- (2) If you prefer an opening sentence that is brief and gets straight to the point of the content, which style do you find most appealing?, with four answer choices: (a) An opening sentence that starts directly with an action, without mentioning who performs it, such as: *Cocok buat lauk, camilan, atau bisa juga ide jualan* (Perfect as a side dish, a snack, or even a business idea), (b) An opening sentence that only mentions the result or characteristic, without directly stating the action, (c) An opening sentence that does not fully specify the object being referred to, such as: *Meresap diisi pake daun singkong* (The flavors really sink in, and it's stuffed with cassava leaves), and (d) A sentence that emphasizes the message content without adding information about time, place, or manner, such as: *Bingung stock bekel apa lagi?* (Out of ideas for what to pack?).

Data analysis was conducted using simple linear regression, including instrument testing (validity and reliability), classical assumption tests (normality, heteroscedasticity, and multicollinearity), hypothesis testing (t-test), and the coefficient of determination test (R^2).

FINDINGS

Ellipsis Structure in TikTok Hooks

Based on the research results, the analysis of ellipsis in TikTok hooks covers two domains: syntactic function and sentence types, examined from several perspectives, such as syntactic category, number of clauses, predicate, and completeness of elements. The results indicate that ellipsis can occur in various types of sentences and occupy different syntactic functions, including subject, predicate, object, and adverbial. These findings are then presented in several tables to provide a more detailed depiction of ellipsis structures according to sentence type and syntactic function.

Firstly, regarding sentence types based on their syntactic category, namely declarative, imperative, interrogative, and exclamatory sentences, the ellipsis in TikTok hooks by @devina.hermawan was most frequently found to be the declarative sentence form, accounting for 72.4%, followed by imperative sentences at 17.8%, interrogative sentences at 10.3%, and exclamatory sentences at 3.5%. The following is an example of an ellipsis structure in a declarative hook.

Table 1. Analysis of Sentence Structure and Function “*Ini nih cara mengolah sambel paru yang pasti engga bau apalagi bentar lagi Idul Adha*” (Here’s how to prepare beef lung sambal so it doesn’t smell at all— especially with Eid al-Adha just around the corner) (H9+K2)

Ini	nih	cara	mengolah	sambel	paru
Pron	Interj	N	V	N	N
FPron		FN		FN	
S			P		Pel
yang	pasti	engga	bau		
Pron	Adj	Adv	Adj		
FPron		FAdj			
S			P		
apalagi	bentar	lagi	(akan dilaksanakannya)	Idul	Adha
Konj	Adv	Adv	Ø	N	N
				FN	
Ket. Waktu			P		S

The table above presents one of the hooks containing two declarative sentences with ellipsis: *Kuahnya ni gurih, seger, dan ga bikin eneg* (The broth is savory, super fresh, and not at all heavy) and *Hari ini aku mau bikin tengkleng iga sapi yang anti alot serta meresap spesial untuk Idul Adha, dan pastinya menggunakan bahan-bahan yang fresh* (Today I’m cooking beef rib *tengkleng* that’s super tender and full of flavor for Eid al-Adha, all made with fresh ingredients).

Based on Table 2, the hook *Ini nih cara mengolah sambel paru yang pasti engga bau apalagi bentar lagi Idul Adha* (Here’s how to prepare beef lung sambal so it doesn’t smell at all, especially with Eid al-Adha just around the corner) is classified as a declarative sentence, as indicated by the pattern **S – P – Pel // S – P // Ket – Ø – S**. The subject (S) is realized by the pronominal phrase *ini nih* (here’s), the predicate (P) is filled by the noun phrase *cara mengolah* (how to prepare), and the complement (Pel) is realized by the noun phrase *sambel paru* (beef lung sambal). A subordinate clause, *yang pasti engga bau* (so it doesn’t smell at all), is present to elaborate the preceding clause by modifying the noun *cara* (how to prepare).

Furthermore, in the segment *apalagi bentar lagi Idul Adha* (especially with Eid al-Adha just around the corner), the ellipsis occurs in the predicate (P) function, as the clause presents only an adverbial of time (Ket) and a subject (S) without an explicitly stated predicate. The predicate that would conventionally appear in the second clause is *akan dilaksanakan* (will take place). Although the predicate (P) is omitted, the meaning of the clause remains understandable to the audience, since the temporal adverb *bentar lagi* (just around the corner) sufficiently signals a forthcoming event and is reinforced by the preceding discourse context.

Secondly, based on the number of clauses, ellipsis occurs in all sentence types, namely 10,3% in simplex sentences, 34.5% in complex sentences, 24.1% in compound sentences, and 31.1% in compound–complex sentences. This distribution suggests that ellipsis is more commonly employed in sentence structures containing multiple clauses, where it functions to

enhance efficiency and conciseness without compromising clarity. The following section presents an example of data illustrating the use of ellipsis in a complex sentence.

Table 2. Analysis of Sentence Structure and Function “*Mau nasi goreng yang ga ngebosenin*” (Looking for fried rice that never gets boring?) (H4+K1)

(kamu)	Mau	nasi	goreng
Ø	V	N	V
			FN
S	P		O
yang	ga	ngebosenin	
Pron	Adv	V	
		FV	
S	P		

Based on Table 2 the sentence *mau nasi goreng yang ga ngebosenin?* (Looking for fried rice that never gets boring?) consists of two clauses connected by the relative pronoun *yang* (that), which serves to modify the preceding clause. This construction therefore exhibits the characteristics of a complex sentence. In the first clause, ellipsis occurs in the subject (S) function, with the sentence elements directly realizing the predicate (P) in the form of the verb *mau* (want/looking for) and the object (O) *nasi goreng* (fried rice). The elided subject (S) implicitly refers to the audience and can be reconstructed as the pronoun *you* (kamu) to indicate the addressee of the speaker’s question. The second clause is marked by the presence of the relative pronoun *yang* (that) as an interclausal connector. This relative pronoun functions as the subject (S) in the second clause, while the predicate (P) is realized by the verb phrase *ga ngebosenin* (never gets boring). Therefore, the sentence pattern can be represented as Ø–P–O // S–P. Another example of data representing a compound sentence is as follows.

Table 3. Analysis of Sentence Structure and Function “*Ini nih racikan favorit aku kalo bikin rujak mangga kuweni atau dikenal juga rujak Aceh*” (This is my go-to recipe if I want to make kuweni mango rujak, also known as rujak Aceh) (H7+K1)

Ini	nih	racikan	favorit	aku	
Pron	Interj	N	Adj	Pron	
	Fpron		FN		
S			P		
kalo	(aku)	bikin	rujak	mangga	kuweni
Konj	Ø	V	N	N	N
				FN	
	S	P		O	
atau	(rujak mangga kuweni ini)	dikenal	juga	rujak	Aceh
Konj	Ø	V	Adv	N	N
				FN	
	S	P		Pel	

Based on Table 3, the sentence consists of three clauses, two of which contain subject (S) ellipsis, namely the second and third clauses. These three clauses are interconnected through the subordinating conjunction *kalo* (if) in the second clause and the coordinating conjunction *atau* (or) in the third clause. Based on the interclausal relationship, this sentence can be categorized as a compound–complex sentence. In the first clause, the pronominal phrase *ini nih* (this is) occupies the subject (S) position, while the noun phrase *racikan favorit aku* (my go-to recipe) functions as the predicate (P). This clause does not exhibit ellipsis. In the second clause, the element *bikin* (make) functions as the predicate (P) and is followed by the object (O) *rujak mangga kuweni*

(kuweni mango rujak). This clause does not explicitly present a subject (S) and therefore involves subject ellipsis. When reconstructed, the subject (S) can be realized as the pronoun “*T*”(aku), referring to the agent performing the action of preparing the kuweni mango rujak. Similarly, in the third clause, subject ellipsis occurs before the predicate (P) *dikenal juga* (also known as), which is followed by the complement (C) *rujak Aceh* (rujak Aceh). The subject (S) that can be reconstructed in this clause is the noun phrase *rujak mangga kuweni ini* (this kuweni mango rujak), as the clause provides an alternative name for the same object. Accordingly, the sentence pattern can be represented as **S – P // Ø – P – O // Ø – P – Pel**.

Thirdly, based on the predicate type, sentences are categorized into five forms: verbal, adjectival, nominal, numeral, and prepositional predicates. The findings show that 79.4% of the sentences contain verbal predicates, 10.3% adjectival predicates, 10.3% nominal predicates, and 0% numeral and prepositional predicates. Based on the percentages presented above, ellipsis in sentences with verbal predicates dominates compared to other sentence types. In contrast, no instances of ellipsis are found in sentences with numeral and prepositional predicates. Therefore, the following discussion focuses on examples of ellipsis in sentences with verbal predicates, as this category represents the most dominant type in the present study. One example illustrating this type of ellipsis is provided below.

Table 4. Analysis of Sentence Structure and Function “*Jangan lupa save resep ini ya!*”
(Don’t forget to save this recipe!) (H9+K3)

(kamu)	Jangan	lupa	save	resep	ini	ya
Ø	Adv	V	V	N	Pron	Interj
		FV		FN		
S		P		O		

In Table 4, the sentence *Jangan lupa save resep ini ya!* (Don’t forget to save this recipe!) contains a verbal predicate (P), realized by the verb phrase *jangan lupa save* (don’t forget to save). This predicate is followed by the object (O) in the form of the noun phrase *resep ini* (this recipe), without the explicit presence of a subject (S) at the beginning of the sentence. Accordingly, this sentence involves subject (S) ellipsis. The elided subject can be reconstructed as the pronoun *you* (kamu), which functions as the agent receiving the speaker’s directive. The sentence pattern of the hook is therefore **Ø–P–O**.

Fourth, regarding element completeness, Indonesian sentences can be classified into complete and incomplete sentences. Incomplete sentences are characterized by the absence of one of the core sentence elements, such as the subject (S) or predicate (P), which nevertheless remain semantically interpretable through the discourse context. The results of the analysis indicate that almost all data in this study fall into the category of incomplete sentences due to the presence of subject (S) ellipsis. However, one clause within a sentence was found to exhibit ellipsis in the predicate (P) function. Thus, ellipsis in this study is not restricted to a single syntactic element, although subject (S) ellipsis remains the most dominant form, occurring 44 times, compared to a single instance of predicate (P) ellipsis. Ellipsis in the research data generally does not occur at the level of the entire sentence but rather appears in specific clauses, particularly in second or subsequent clauses. In several cases, one clause explicitly presents a core constituent, while another clause omits the same constituent because it can be inferred from the preceding clause. Therefore, the analysis of ellipsis in this study is conducted at the clausal level rather than solely at the sentential level, as a single sentence may contain multiple clauses with differing structures and with differing degrees of constituent completeness.

These findings support Muhyidin's (2021) study, which identified nominal ellipsis in Kuntowijoyo's novel *Khotbah di atas Bukit* (Sermon on the hill). In that study, the omission of nominal elements served to increase utterance efficiency; however, it did not focus on the function of the sentence itself. In fact, sentence function plays a crucial role in the overall structure, as it helps explain the relationships between elements that are present and those that are omitted, and provides insight into how readers or listeners can interpret the message. An understanding of sentence function can also enrich the analysis of ellipsis by revealing its possible communicative effects, for example, whether ellipsis creates a poetic impression in written works such as novels, emphasizes an action in spoken discourse, or directs the audience's focus to specific information such as a recipe or product in cooking content. This underscores the crucial role of sentence function in explaining the relationship between the elements present and those omitted, as well as in demonstrating how ellipsis strategies are employed in accordance with the medium and their communicative purposes.

Therefore, this study demonstrates that ellipsis can be employed by creators to increase linguistic efficiency without diminishing message clarity when examined from the perspective of sentence function. Omitting subjects that are already clear from the context allows hooks to be more concise and direct to the point. Moreover, this strategy enhances communicative effects by guiding the audience toward situational contexts relevant to their own experiences, such as *di rumahku* (in my house), *buat anak kos* (for dorm students), or *untuk jualan* (for selling). Presenting context at the outset helps the audience understand the rationale behind the action in the main clause and maintains their focus on the video content within seconds.

Politeness as an Audience Appeal

The analysis of the communicative functions of ellipsis in this study is based on the politeness principles proposed by Leech (1993). These principles emphasize the cultural and psychological aspects of both speakers and hearers in conveying communicative intentions effectively and agreeably. The politeness framework is employed as an analytical lens to interpret how ellipsis in non-reciprocal monologic discourse, particularly in TikTok video hooks, functions to mitigate speech acts and to establish communicative rapport with the audience.

According to Leech (1993) the politeness principle functions in speech interactions involving a speaker and a hearer. Although such interactions are not always directly dialogic, the presence of a hearer as the intended recipient of the utterance enables the establishment of a pragmatic relationship that can be analytically treated as conversational. Leech (1993) politeness principle comprises six maxims, namely the tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim. However, within the context of non-reciprocal monologic discourse, the analysis focuses on maxims related to the speaker's strategy of delivering utterances in a lighter, friendlier, and more audience-oriented manner, specifically using the tact maxim and the generosity maxim. Meanwhile, the approbation, modesty, agreement, and sympathy maxims are inherently dialogic in nature and are only analyzed when clear linguistic evidence is present, as outlined by Leech (1993).

The first, which is the Generosity Maxim, is used in Devina's cooking video hooks in various forms that emphasize benefits for the audience, including invitations, suggestions, offers, invitations, and requests. A total of ten instances of the generosity maxim were identified in Devina Hermawan's TikTok video hooks, primarily in the form of sentences containing suggestions and invitations. This finding aligns with the indicators of the generosity maxim

described by Leech (1993), which involve minimizing expressions that benefit the speaker and maximizing expressions that incur cost to the speaker, or in other words, prioritizing benefits for others. Within the context of video hooks, the orientation of these utterances is not directed toward self-promotion by the speaker, but rather toward the convenience, advantages, and opportunities that the audience may gain from the presented recipes. Based on these characteristics, the realization of the generosity maxim in Devina's ellipsis-containing cooking video hooks can be observed in the following example.

*Hari ini aku mau bikin udang crispy terinspirasi dari udang crispy khas bu Rudy.
Cocok buat lauk, camilan, atau bisa juga ide jualan*

(Today I'm making crispy shrimp inspired by Bu Rudy's signature crispy shrimp. It's perfect as a side dish, a snack, or even a great idea for selling) (H3)

The first sentence, *Hari ini aku mau bikin udang crispy terinspirasi dari udang crispy khas Bu Rudy* (Today I'm making crispy shrimp inspired by Bu Rudy's signature crispy shrimp) highlights the speaker's cooking activity. The primary focus, however, remains the benefit for the audience, namely providing inspiration and a recipe that can be replicated. Although the subject (S) *aku* (I) is explicitly present, the utterance does not foreground the speaker but rather emphasizes the potential value for the audience in trying the recipe themselves. In the second sentence, *(Udang crispy ini) Cocok buat lauk, camilan, atau bisa juga ide jualan*, ((This crispy shrimp) It's perfect as a side dish, a snack, or even a great idea for selling) subject ellipsis (S) occurs. This ellipsis signals the speaker's strategy of offering suggestions and alternatives to the audience regarding the possible uses of the dish, whether for personal consumption or as an economic opportunity. The persuasive force of Devina's suggestion is further reinforced by positive audience responses, as reflected in the comments that appear as reactions to the invitation conveyed in the hook.

@ummukudama: *wajib recook sih ini* (this one's a must recook!)

@eucalyptus: *siap re-cook habis Idhul Adha besok* 💙💙 (Ready to recook this right after Eid al-Adha tomorrow 💙💙)

@Moonshineeee.: *nnti coba recook ah wkwk* (Might try recooking this later lol)

Another example of a hook containing the generosity maxim is presented below.

*Mau nasi goreng yang ga ngebosenin? Bisa banget nih bikin nasi goreng nanas ini.
Tampilannya menarik dan rasanya special*

(Want a fried rice dish that doesn't get boring? You can definitely make this pineapple fried rice. It looks appealing and tastes special) (H4)

This hook emphasizes benefits for the audience by highlighting the ease and practicality of making pineapple fried rice, while also underscoring the added value offered through the recipe. The speaker's action functions as an invitation for the audience to try the dish rather than as a direct command. In the first sentence, *(Kamu) Mau nasi goreng yang ga ngebosenin?* ((You) want a fried rice dish that doesn't get boring?), subject ellipsis (S) occurs, with the omitted subject implicitly referring to *kamu* (you). The absence of an explicit subject contributes to a more casual and friendly tone, while reinforcing the audience-oriented focus of the utterance, namely the audience's desire for variety in enjoying fried rice without monotony.

The second sentence, (*Kamu*) *Bisa banget nih bikin nasi goreng nanas ini.* ((You) can easily make this pineapple fried rice), also contains subject ellipsis (S), with the omitted subject referring to the audience, namely *kamu* (you). This utterance functions to soften the invitation and to reinforce the speaker's focus on the benefits gained by the audience, particularly the ease of preparing an appealing and flavorful dish. Accordingly, the hook demonstrates the realization of the generosity maxim through subject ellipsis (S), which allows the utterance to sound more empathetic and persuasive, while remaining oriented toward the advantage of others.

The second maxim, namely the tact maxim, is realized in Devina's video hooks through utterances that minimize expressions imposing costs on the audience while maximizing expressions that benefit others. A total of six utterances in Devina Hermawan's TikTok video hooks use the tact maxim, primarily through expressions emphasizing comfort and practicality. This maxim focuses on facilitating the audience's ease and convenience in following the recipe, thereby allowing the message to be conveyed in a light and friendly manner. In the analyzed data, several hooks demonstrate the realization of the tact maxim through sentences highlighting practical, simple, and efficient cooking methods, the use of easily accessible ingredients, and steps that do not burden the audience, as illustrated in the following example.

Bikinnya cepat dan ga banyak cucian. Ini nih sambel rawit iris cuman 2 bahan utama. Cocok untuk nasi, mie, bahkan masakan oriental ataupun western, buat nyetok juga pastinya awet loh

(It's quick to make and doesn't require much washing up. This sliced bird's eye chili sambal uses only two main ingredients. It pairs well with rice, noodles, and even Oriental or Western dishes, and it's also suitable for meal reserves as it keeps well) (H6)

This hook demonstrates the realization of the tact maxim by emphasizing ease and convenience for the audience. From a syntactic perspective, several clauses in this hook exhibit subject ellipsis (S), one example occurring in the first clause, which can be reconstructed as *Bikinnya cepat dan (masaknya) ga banyak cucian.* (It is quick to make and (the cooking process involves) minimal washing up). This clause conveys the simplicity of the cooking process. Although the subject (S) is not explicitly stated, the audience can readily infer the intended action implied by *ga banyak cucian* (minimal washing up) indicating that ellipsis here functions to highlight audience benefits. The second sentence, *ini nih sambel rawit iris (yang bahannya) cuman 2 bahan utama* (this sliced bird's eye chili sambal uses only two main ingredients) reinforces the simplicity of the ingredients, thereby further facilitating the simplicity of the audience's preparation process. The third sentence, *(sambel rawit iris ini) cocok untuk nasi, mie, bahkan masakan oriental ataupun western, buat nyetok juga pastinya awet loh* (this sliced bird's eye chili sambal) pairs well with rice, noodles, and even Oriental or Western dishes, and (it) is also suitable for meal reserves as it keeps well), again employs subject ellipsis (S) referring to the sambal. This ellipsis highlights maximal benefits for the audience, as the sambal can be used for various dishes and stored for an extended period without deterioration. Moreover, the use of ellipsis contributes to a friendly, light, and persuasive tone without conveying an imperative stance.

The application of the tact maxim is reflected in audience responses that indicate acceptance of the suggestions, as they are perceived as practical and easy to implement. The following are audience responses to the hook.

@JungKookKWSeprem: *ternyata masaknya sesimple itu ya... ku pikir bakal ribet bumbu2an ulek2an 45menit baru kelar* (turns out it's that simple to cook... I thought it would be complicated with all the spices and 45 minutes of grinding)

@•sar•: *crabstick nya aku ganti kerang dara 🥰 wuiihh anak2 doyan bgtt seminggu sekali minta masak ini* (I swapped the crabsticks for clams 🥰 Wow, the kids love it! They ask me to make this once a week)

@stewdumplings: *Tadi pagii bikin ini buat bekal ngantor 🍤* (Made this for my office lunch this morning 🍤)

Furthermore, another data example containing the tact maxim is presented below.

Hari ini aku akan masak udang bakar madu ala restoran sunda, praktis, hanya menggunakan wajan

(Today I'm going to make honey-grilled shrimp in the style of a Sundanese restaurant. It's practical and requires only a pan) ((H2)

The hook above emphasizes the audience's interests and convenience by presenting a practical and efficient cooking method, enabling the audience to replicate the recipe without feeling burdened. According to Leech (1993) the tact maxim focuses on minimizing costs to others while concurrently maximizing benefits to others, and this principle is realized in the hook through the emphasis on the ease of preparation and the use of simple cooking equipment.

In the sentence *Hari ini aku akan masak udang bakar madu ala restoran sunda* (Today I'm going to make honey-grilled shrimp in the style of a Sundanese restaurant), no subject ellipsis (S) occurs, as the speaker explicitly presents herself as the agent through the pronoun *aku* (I). However, in the segment *(cara masaknya) praktis, hanya menggunakan wajan* ((the cooking method) it's practical and requires only a pan) the subject ellipsis (S) is implicitly present, which can be interpreted as *cara memasaknya* (the cooking method). This shift directs the focus of the utterance toward the practical benefits for the audience. The omission of the subject (S) contributes to a lighter and friendlier tone, while facilitating the audience's recognition of the advantages they will gain. Accordingly, the hook demonstrates the realization of the tact maxim by prioritizing the audience's convenience, supported by subject ellipsis (S) in the second segment, which allows the audience to feel guided and considered in applying the presented recipe.

Measuring the Attractiveness of Ellipsis in TikTok Hooks on @devina.hermawan's Content

To examine whether hooks containing ellipsis influence audience interest, the researcher distributed an online questionnaire using Google Forms. The questionnaire was constructed based on several hook samples that contain ellipsis. In this way, audiences could assess their level of interest in these hook forms and identify which types of ellipsis they found most appealing.

After the qualitative findings on the strategies of ellipsis used in the hooks of TikTok content by @Devina were presented, this section reports the quantitative analysis examining the effect of ellipsis in hooks on audience attraction. This analysis aims to determine the extent to which ellipsis statistically increases audience interest. The results provide empirical evidence of the relationship between the use of ellipsis in hooks and audience engagement on the TikTok platform. The quantitative procedure employed a simple linear regression model, including

instrument testing (validity and reliability), classical assumption testing (normality, multicollinearity, and heteroscedasticity), hypothesis testing (t-test), and the coefficient of determination (R^2). The following table presents the statistical test results, including reasons for audience interest in the content, the distribution of respondents by gender, age, domicile, occupation, and educational background.

Table 5. Descriptive Statistical Test Results

No.	Reason for Audience's Interest in the Content	Frequency	Percentage
1.	An engaging and concise delivery style	59	57%
2.	Appetizing food visualization	59	57%
3.	The practical and easy to follow recipes for everyday meals	74	72%
4.	Aesthetic and professional video editing	29	28%
5.	Short and engaging video duration	41	40%
6.	Unique or innovative cooking techniques	24	23%
7.	Clear and concise information delivery	41	40%
8.	Devina's personal branding and persona	15	15%
9.	Followed due to others' recommendations	9	9%
No.	Gender	Frequency	Percentage
1.	Male	23	22%
2.	Female	80	78%
Total		103	100%
No.	Age	Frequency	Percentage
1.	18-24 years old	21	20%
2.	25-29 years old	68	66%
3.	30-34 years old	14	14%
Total		103	100%
No.	Residence	Frequency	Percentage
1.	DI Yogyakarta	4	4%
2.	East Java	4	4%
3.	Central Java	10	10%
4.	West Java	70	68%
5.	Banten	3	3%
6.	DKI Jakarta	5	5%
7.	Bali	0	0%
8.	Provinces outside Java and Bali	7	7%
Total		103	100%
No.	Profession	Frequency	Percentage
1.	High school student	1	1%
2.	Student	19	18%
3.	Operational Employee	33	32%
4.	Management-Level Employees (e.g., Directors, Managers, and Supervisors)	2	2%
5.	Businessman	6	6%
6.	Specialized High-Skill Professionals (e.g., Athletes, Legal Counsel, Consultants, Performers, and Digital Creators)	2	2%
7.	Homemakers	20	19%
8.	Others	20	19%
Total		103	100%
No.	Educations	Frequency	Percentage
1.	High School	12	12%
2.	Vocational Graduates	6	6%
3.	Bachelor degree	68	66%
4.	Master degree	16	16%
5.	Doctoral degree	1	1%
Total		103	100%

The descriptive statistical analysis presented in Table 5 indicates that aspects of convenience and conciseness primarily drive audience engagement with @devina.hermawan's TikTok content. The most dominant factor identified is the practical and easy to follow recipes

(72%), followed by the engaging and concise presentation style and the appetizing food visualization (both at 57%). These findings suggest that the audience prioritizes content that facilitates easy recipe execution yet provides a brief, visually appealing viewing experience.

The analysis further reveals the distribution of respondents by gender: female (78%) and male (22%). This substantial imbalance demonstrates that cooking content attracts a significantly larger female audience than the average TikTok audience. Consequently, the content can be considered to have a precise market segmentation focused on the demographic highly interested in daily cooking activities.

In terms of age, the majority of the audience (respondents) are aged 25-29 years. This finding demonstrates that the audience for the cooking content in this study is predominantly composed of individuals in the productive age group, who likely have a high demand for practical recipes suitable for daily consumption. Regarding geographical location, the majority of respondents reside in West Java, followed by several other provinces on the island of Java, with a small proportion coming from outside Java and the island of Bali. This distribution indicates that the audience for the cooking content in this study primarily originates from Java Island, suggesting a concentration of viewership in this specific region.

Based on occupation, the most frequent respondents were operational employees, followed by homemakers and university students. This data reveals that the audience for the cooking content in this study encompasses diverse professional backgrounds, yet remains predominantly composed of individuals who are either actively engaged in cooking or have direct responsibility for daily meal preparation. By educational background, the majority of respondents held a Bachelor's degree (S1), followed by those with a Master's degree (S2), high school graduates, and individuals with other educational levels. This distribution suggests that the largest portion of the cooking content audience in this study has a high level of educational attainment, which is likely correlated with their preference for content that is informative, clearly presented, and easily applicable in practice. The mean scores of respondent's answers for the respective variables of hook utilization and content appeal are summarized in the table below.

Table 6. Results of Descriptive Statistics for Study Variables

Ellipsis in Hook					
Item	A	DA	SA	SDA	Mean
Hook 1	0	12	64	27	3,15
Hook 2	1	12	50	33	3,12
Hook 3	1	17	60	25	3,06
Ellipsis in Hook					3,10
Audiens Appeal					
Item	A	DA	SA	SDA	Mean
DT1	4	27	48	24	2,89
DT2	0	27	47	29	3,02
DT3	0	22	52	29	3,07
DT4	1	18	60	24	3,04
DT5	5	57	30	11	2,46
Audiens Appeal					2,89

The descriptive analysis of the Ellipsis in the Hook variable reveals an overall mean score of 3.10, indicating a moderate category. The item with the highest mean score is Hook 1 at 3.15, followed by Hook 2 at 3.12, and Hook 3 at 3.06. This finding suggests that respondents perceive the application of hook mechanisms in Devina's TikTok content as moderately effective, but with room to enhance overall audience attraction and engagement further.

Meanwhile, the Audience Appeal variable had an overall mean score of 2,89, indicating a moderately high level of appeal. The highest average was AA3 (3.07), followed by AA4 (3.04)

and AA2 (3.02), while the lowest was for AA5 (2.46). These results suggest that Devina's TikTok content is considered moderately appealing by viewers. However, some aspects, especially the AA5 measure, need improvement to enhance the content's overall appeal.

Before conducting further data analysis, the research instrument must be validated. To determine whether the audience is genuinely attracted to the use of ellipsis in hooks, as well as which type of ellipsis is most appealing to them, a second questionnaire was administered. The results are presented in the following table.

Table 7. Audience Attraction to Ellipsis and Its Variations

Code	1. When watching recipe videos on TikTok by @Devina Hermawan, what type of opening sentence style do you find most attention-grabbing?	Frequency	Percentage
1	A sentence that is concise and gets straight to the point, for example: " <u>Kuahnya ni gurih, segar, dan ga bikin eneg</u> "	18	17%
2	A sentence that is complete and clear from the beginning, for example: " <u>Hari ini aku mau bikin indomie chili oil yang spesial, halal, fish bowl noodle di Singapura</u> "	58	56%
3	Both are equally appealing.	26	25%
4	Do not know / did not notice.	1	1%
		103	100%
Code	2. If you prefer opening sentences that are short and get straight to the point of the content, what style do you find most appealing?	Frequency	Percentage
1	An opening sentence that begins directly with an action, without mentioning who performs it, such as: " <u>Cocok buat lauk, camilan, atau bisa juga ide jualan</u> "	46	45%
2	An opening sentence that only mentions the result or characteristic, without directly stating the action, such as: " <u>Ayam goreng tanpa minyak!</u> "	33	32%
3	An opening sentence that does not mention the object completely, such as: " <u>Merasa diisi pake daun singkong</u> "	3	3%
4	A sentence that emphasizes the content of the message without adding information about time, place, or manner, such as: " <u>Bingung stock bekel apa lagi?</u> "	21	20%
		103	100%

The first question in Table 7 examined which opening sentence style in TikTok recipe videos by @Devina.Hermawan most effectively captured audience attention. The results show that the majority of respondents (56%) preferred opening sentences that were complete and clear from the outset. This finding indicates that TikTok audiences tend to favor openers that are immediately clear in context and content. Informative sentences help viewers quickly understand the video's purpose, particularly in recipe content that emphasizes ingredients and the final dish. Conversely, 17% of respondents preferred sentences that are concise and direct to the point, often spontaneous and emotive, such as *Kuahnya ni gurih, segar, dan ga bikin eneg* (the broth is savory, super fresh, and not heavy whatsoever). Meanwhile, 25% considered both styles equally appealing, suggesting that some audiences appreciate variation in opening styles depending on the mood or recipe context. Only 1% of respondents stated they did not know or did not pay attention, indicating that nearly all viewers notice the opening style used by Devina Hermawan.

The second question asked respondents about their preferred type of ellipsis, providing example data to test each syntactic function of the sentence, such as subject (S), predicate (P), object (O), and adverbial (Ket) ellipsis. Descriptive results indicate that the majority of respondents (45%) preferred opening sentences that begin directly with an action, without mentioning the actor or subject (S), such as *Cocok buat lauk, camilan, atau bisa juga ide jualan* (Perfect as a side dish, a snack, or even a business idea). This style was considered the most engaging because it immediately directs attention to the core content. A total of 32% of respondents favored openers that mention the result or characteristic without directly stating the action or predicate (P), such as *Ayam goreng tanpa minyak!* (Fried chicken without oil!). Meanwhile, 20% chose sentences that emphasize the content without additional adverbial information (Ket), and only 3% chose opening sentences that do not fully mention the object (O).

These findings suggest that audiences are more responsive to direct, concise, and action or result-oriented opening styles, aligning with the characteristics of effective hooks on social media.

Although the results of the first question indicate that audiences generally prefer opening sentences that are complete and informative, the findings from the second question show that when ellipsis is used, they still have preferences for specific forms. In the context of ellipsis, the majority of respondents were most interested in subject (S) ellipsis, as it was considered capable of producing openers that are direct, concise, and feel more inviting to the core of the recipe. These preliminary findings provide an overview of audience preferences for video opening styles and serve as the basis for further analysis. To ensure that the interpretation of these results is methodologically sound, the questionnaire instrument used must be validated for reliability and validity. Therefore, before proceeding to the main discussion, the research instrument tests, including validity and reliability assessments, are presented below.

The first test is the validity test, which is conducted to ensure that each questionnaire item accurately measures the concept or variable under investigation. According to Sugiyono (2019) validity indicates the precision of an instrument in representing the intended construct, ensuring that the measurement results are reliable. The testing process involved comparing r_{count} and r_{table} . An item is declared valid if the calculated $r_{count} > r_{table}$, and the significance value (*Sig.*) $< 0,05$.

Table 8. Results of the Validity Test

Variabel	Item	r_{count}	r_{table}	Sig.	Notes
Ellipsis in Hook	X1	0,778	0,1937	0,000	Valid
	X2	0,826	0,1937	0,000	Valid
	X3	0,849	0,1937	0,000	Valid
Audience Appeal	Y1	0,480	0,1937	0,000	Valid
	Y2	0,738	0,1937	0,000	Valid
	Y3	0,671	0,1937	0,000	Valid
	Y4	0,713	0,1937	0,000	Valid
	Y5	0,715	0,1937	0,000	Valid

Based on Table 8, all items for both the Ellipsis in Hook variable (X1–X3) and the Audience Appeal variable (Y1–Y5) exhibit r_{count} greater than r_{table} (0,1937), with a significance value 0,000, which is less than 0,05. This evidence confirms that each question item accurately measures the intended construct. Consequently, all questionnaire items are declared valid and deemed suitable for use in the subsequent research analysis.

Next is the reliability test, which assesses the extent to which the research instrument produces consistent results when measurements are repeated under the same conditions. According to Sugiyono (2019) reliability reflects the degree to which questionnaire items can consistently generate stable and trustworthy data. In this study, Cronbach’s Alpha was used, and a variable was considered reliable if the reliability coefficient exceeded 0.6.

Table 9. Results of the Reliability Test

Variabel	Cronbach’s Alpha	Notes
Ellipsis in Hook	0,751	Reliabel
Audience Appeal	0,673	Reliabel

Based on Table 9, the Cronbach's Alpha values for the Ellipsis in Hook variable and the Audience Appeal variable are 0.751 and 0.673, respectively. Both values are above the minimum threshold of 0.60, indicating that each variable is reliable. These results confirm that all items in both variables have good internal consistency and are suitable for further analysis.

After ensuring that the questionnaire instrument met the criteria for validity and reliability, the next step was to confirm that the measurement data were suitable for regression analysis. Therefore, before conducting the regression analysis, classical assumption tests were performed to examine whether the data met the necessary statistical prerequisites. The classical assumption tests included normality, multicollinearity, and heteroscedasticity assessments to detect any deviations that could affect the validity of the regression results. The outcomes of these tests are essential to ensuring that the regression model provides accurate and reliable estimates of the relationships among the research variables.

Data normality was tested using the one-sample Kolmogorov-Smirnov method. This procedure is crucial because one of the fundamental assumptions in classic linear regression is that the residuals must be normally distributed (Ghozali, 2018, p. 161) The data are considered generally distributed if the significance value (Sig.) is greater than 0.05.

Table 10. Results of the Normality Test

	Sig.	Notes
Asymp. Sig. (2-tailed)	0.174255 ^c	Normal

Based on Table 10, the normality test results show an Asymp. Sig. (2-tailed) value of 0.174, which is greater than the significance threshold of 0,05. This value indicates that the data do not differ significantly from a normal distribution. Consequently, it can be concluded that the research data are typically distributed and satisfy the assumption for parametric statistical analysis.

The multicollinearity test was performed to detect high correlation among the independent variables in the regression model, as excessive correlation can compromise the accuracy of coefficient estimates. According to Ghozali (2018) multicollinearity can be indicated by the Tolerance and Variance Inflation Factor (VIF). Multicollinearity symptoms arise when the VIF value exceeds 10 and the Tolerance value is less than 0.10.

Table 11. Results of the Multicollinearity Test

Variabel	Collinierity Statistic	
	Tolerance	VIF
Ellipsis in Hook	1,000	1,000

Based on Table 11, the Ellipsis in the Hook variable exhibits a Tolerance value and a VIF value of 1.000, respectively. The Tolerance value (greater than 0.10) and the VIF value (less than 10) indicate that there are no multicollinearity issues associated with this variable. Consequently, the independent variables in this study satisfy the classic regression assumptions and are deemed suitable for further analysis.

Heteroscedasticity is a condition where the variance in the regression model is not constant, while constant variance is known as homoscedasticity (Ghozali, 2018). Heteroscedasticity can be detected by analysing a scatter plot of the predicted values (ZPRED) versus the residuals (SRESID). A discernible pattern in the plotted points indicates the presence of heteroscedasticity, whereas a random scatter of points around the Y-axis suggests that heteroscedasticity is absent.

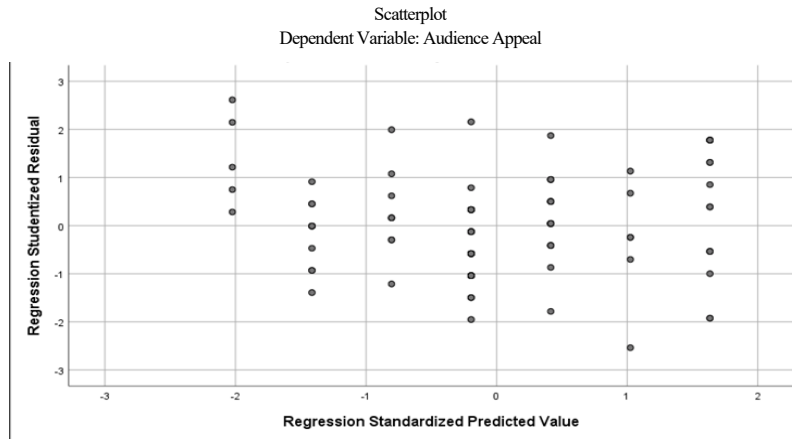


Figure 2. Results of the Heteroscedasticity Test

The results of the heteroscedasticity test presented in Figure 2 show that the data points are randomly scattered both below and above zero on the Y-axis, and on either side of zero on the X-axis do not form any systematic pattern, and are relatively homogeneous and evenly distributed along the predicted values. Consequently, the model is declared free of heteroscedasticity.

After the data were confirmed to meet all required classical assumptions, the next step was to conduct a t-test, which aims to determine the effect of each independent variable on the dependent variable partially (Ghozali, 2018). This test is crucial for assessing the distinct contribution of each independent variable in explaining the variation of the dependent variable within the regression model. The decision criterion for the test is as follows: An independent variable is declared to have a significant influence on the dependent variable if the calculated t_{count} is greater than t_{table} and Sig. is less than 0.05. A significant t-test result indicates that the independent variable has a substantial and reliable effect within the research model.

Table 12. Results of the t-Test

Variable	t_{count}	t_{table}	Sig.
Ellipsis in Hook	4,724	1,659	0,000

Based on Table 12, the Ellipsis in the Hook variable yielded a calculated t-count of 4,724, which is greater than the t_{table} of 1,659. Additionally, Sig. is 0,000, which is less than 0,05. These results, then, indicate that Ellipsis in the Hook positively and significantly influences the content appeal of @devina.hermawan's TikTok content, thereby confirming the hypothesis proposed in this study. This finding confirms that the more effectively the hook is applied, the greater the appeal of the content generated.

After examining the effect of each independent variable using a t-test, the analysis proceeded to the coefficient of determination (R^2). This test aims to determine the extent to which the research model can explain the variation in the dependent variable (Ghozali, 2018). The coefficient in this test indicates the proportion of the total influence exerted by the independent variables on the dependent variable within the regression model. A larger R-squared value signifies a better ability of the model to explain the relationship among the variables under investigation.

Table 13. Results of the Determination Test

R	R Square
0,425 ^a	0,181

Based on Table 13, the research yielded an R-square value of 0,181. This result indicates that approximately 18% of the variation in content appeal can be explained by the Ellipsis-in-Hook variable. By comparison, the remaining 82% is influenced by other factors not examined in this study. This finding suggests that although hook utilization affects content appeal, numerous other variables may also influence it and should be considered in future research.

The results of the hypothesis testing report that Hook Ellipsis in cooking content on the @devina.hermawan account has a positive and significant influence on enhancing audience appeal ($t_{count} = 4,724$, Sig. = 0,000) confirms that the more effectively the hook is used in a piece of content, the higher the audience's interest in it. The hook is a form or style of communication presented at the beginning of a video that deliberately presents incomplete or delayed information, thereby generating audience curiosity. In the context of social media, particularly short-video platforms like TikTok, the hook becomes a crucial element for capturing attention within the first few seconds. Devina Hermawan, as a culinary creator, leverages this strategy to keep the audience engaged from the start of the content, thereby increasing the likelihood they will watch the video in its entirety. The findings of this study support those of Nurman & Ali (2022) who found that Instagram captions incorporating rational, emotional, and mixed appeals on the @netflix.id account generated customer engagement across various phases, ranging from lurking to active engagement. This indicates that digital communication strategies combining rational, emotional, and mixed elements are effective in fostering audience engagement. The use of ellipsis in hooks on @devina.hermawan's content can be categorized into three main aspects. First, the rational aspect, which measures the audience's motivation to understand the video's overall purpose. Second, the emotional aspect, reflected in the sense of "suspense" and the desire to immediately see the video continue. Third, the mixed aspect, which provides logical informational cues while still leaving room for the audience to make inferences. These three ellipsis strategies in hooks have proven effective at stimulating curiosity, thereby enhancing audience interest and encouraging further interaction with the content. Interaction in this study encompasses various forms of audience engagement with the content, ranging from passive to active behaviors. These forms of interaction include lurking (pausing to scroll upon encountering a video), casual engagement (liking, saving, and recommending the video), and active engagement (participating in the comment section). The results indicate that the use of ellipsis in the opening hooks of videos is effective in moving the audience from momentary attention to deeper involvement in digital social interactions.

CONCLUSION

In TikTok cooking video content, ellipsis is used in declarative sentences with verbal predicates to enhance message efficiency and to deliver core information more directly. Ellipsis primarily occurs through the omission of the subject (S), which is recognisable from the context that makes the beginning of hooks more concise and focused. These findings support Muhyidin (2021) who reports the dominance of nominal ellipsis in utterances; however, the present study extends this finding by examining ellipsis at the level of sentence structure and communicative function. Structurally, ellipsis in this study is predominantly found in the omission of the subject (S), which,

in terms of word class, is most often a noun. In addition, although occurring less frequently, ellipsis is also identified in the predicate (P), which is used in verbal form. Subject ellipsis in the data is not restricted to a single nominal unit but appears in various forms functioning as the subject (S) within sentences. Nevertheless, in Indonesian, the core of a sentence lies in the predicate (P), which is typically used as a verb. Therefore, the omission of the subject or nominal element does not hinder interpretability, as the essential information is maintained through the presence of the predicate (P).

In cases of predicate ellipsis (P), the absence of an explicit predicate does not appear anomalous because it occurs in clauses containing temporal adverbials that relate to or which further specify the subject (S). Accordingly, even though the predicate (P) is not explicitly realized, the intended meaning of the utterance remains interpretable through the context provided by the preceding clause. From this perspective, ellipsis function not only as a means of linguistic economy but also as a communicative strategy that directs the audience toward the relevant context, helps them understand the motivation behind the action, and maintains focus on the video content from the outset.

The ellipsis discussed above contributes to enhancing audience engagement, as reflected in audience comments although the number of likes cannot be considered a definitive indicator of audience interest. Ellipsis has proven to be an effective strategy for content creators to economize utterances without compromising message clarity. This strategy generates communicative effects that direct the audience toward relevant context, render hook beginnings more concise and to the point, and help audiences understand the motivation behind actions while maintaining focus on the video content. From the perspective of politeness, ellipsis reinforces both the generosity maxim and the tact maxim by highlighting practical benefits and a sense of shared involvement, while simultaneously enabling audiences to access information more efficiently.

Furthermore, the research findings indicate that the creator primarily employs spoken language with everyday vocabulary and a casual speaking style, including slang. Some words result from code-mixing with morphological integration, such as *nyetok*, which combines the Indonesian prefix *ny-* with the English word “stock”. The term *nyetok* comes from the verb *menyetok* or “to stock” in English. This choice of language fosters familiar communication, reducing the distance between the creator and the audience. It also helps convey the message smoothly, making it easier for the audience to follow the video. In addition, this study demonstrates that linguistic analysis of video hooks is grounded in the creator’s spoken utterances through the use of prosody. Patterns of pauses and falling intonation enable the identification of sentence types and structures, as well as the segmentation of clauses, which in written language are typically represented by punctuation marks. Accordingly, prosody functions as both a grammatical and pragmatic marker assists audiences in comprehending the intended meaning of utterances in a holistic manner, even when delivered in a concise form.

The quantitative analysis reinforces the qualitative findings by showing that the use of ellipsis in hooks increases audience appeal, even though factors beyond the research model still account for most variations in engagement. The data analysis reveals that practical, easy-to-follow recipes, a concise, engaging presentation style, and appetizing food visuals primarily drive audience interest in TikTok content from @devina.hermawan. The respondents were predominantly women of productive age, mostly residing in West Java, with diverse yet generally active professional backgrounds, the majority holding a bachelor’s degree.

These findings indicate that concise, clear, and easy-to-follow cooking content is most favored by productive audience groups who require practical solutions for daily consumption. Furthermore, descriptive analysis places the use of ellipsis in hooks at a moderate level, showing it performs reasonably well in capturing audience attention. Nevertheless, there is room for improvement, particularly in areas that received lower ratings, to further optimize content appeal. In addition, the form of ellipsis most preferred by audiences is subject ellipsis, as it directs attention immediately to the action or activity being presented, rather than the actor.

This study has several limitations that should be noted. First, the data scope is limited to TikTok video content from the account @devina.hermawan uploaded during the even-semester school holiday period from 2022 to 2025. It therefore does not represent the whole variety of cooking content on TikTok or content from other posting periods. Second, the qualitative analysis focused on ellipsis in the hook and did not explore other linguistic strategies, such as emotive language, coherence and cohesion, narrative, linguistic humour, and other elements that could also influence audience appeal. Third, this study measured audience appeal solely through Likert-scale-based questionnaires and did not take into account other engagement metrics, such as view counts, comments, watch duration, or the number of likes, in greater depth.

Therefore, future research is recommended to include additional variables that may influence audience engagement, such as coherence and cohesion, narrative, linguistic humour, and the creator's presentation style, to obtain a more comprehensive understanding of the factors affecting the appeal of digital content. Subsequent studies could also use quantitative platform data, such as likes, comments, shares, and watch time, to directly link the form of the hook to audience engagement.

From a practical standpoint, future studies are encouraged to compare hooks used in culinary content with those in other types of content to obtain a more comprehensive understanding of strategies that enhance audience interest and engagement. Furthermore, variations of ellipsis should be developed by combining rational (logical) and emotional (curiosity-evoking) elements to align with diverse audience preferences. Content creators are also advised to maintain consistency between the hook and the main content to ensure message relevance and prevent audience disappointment.

NOTE

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