

Semantics Analysis of Sentence, Utterance, and Proposition in “Dear My Emotions”

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ABSTRACT

This research describes and identifies narratives within the framework of the semantic structures of the book "Dear My Emotions" as narratives comprising sentences, utterances, and presuppositions. Employing descriptive qualitative techniques, the study analyzes samples from stories such as "Big Dreams," "The Mystery," "Beautiful Sadness," and "Sadness Love," totaling twenty data samples. The analysis reveals how diverse emotional expressions and the profundity of the narratives are intricately displayed through different syntactic and pragmatic forms, thereby enhancing communication and interaction with the readers. The work integrates semantics and discourse by showing how emotional aspects are related to the structural elements of a literary work

Keywords: *semantics, sentence, utterance, Proposition, emotional narrative, discourse analysis, literary semantics, semantic studies, dialogue analysis, literary linguistics, anthology.*

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INTRODUCTION

The relation of a word or a group of words and the object for which it stands is known as meaning or semantics, and it is fundamental in broadening a reader's understanding and connection with a piece of literature. This paper applies the three semantic components of sentences (marking complete statements), utterances (contextualized speech), and presuppositions (underlying claims made within the expression) to the narratives in the collection *Dear My Emotions*. The purpose is to organize selected narratives into the specified categories and evaluate their role in the emotional expression and development of the character. The emotional charge of each narrative further complicates the interpretation, thus enriching the potential for analysis from a discourse and semantic perspective.

Kreidler (1998) defined a sentence as a construction of words in a particular sequence that is meaningful in that particular language. According to Famularsih and Helmy (2020) and Oshima and Hogue (2007), a sentence is a group of words that usually consists of a subject and a predicate and is used to convey various ideas and feelings. In this approach, sentences are combined with the grammatical rules of language to express a complete thought, question, exclamation, request, command, or suggestion. According to Yule (1996: 25), a presupposition is something the speaker assumes to be the case prior to making an utterance. As defined by Kreidler (1998), utterance is an act of speech in a specific event, at a particular time and place, together with its intended meaning, involving at least one person. Utterance is any sound of talk that humans produce. Crookes and Rulon (1985) state that an utterance is a stream of speech with at least one of the following characteristics under one intonation contour, bounded by a pause, and constituting a single semantic unit. As Tantray (2018) explains, a proposition asserts that something is or is not the case and can be affirmed or denied. Every Proposition is either true or false.

This paper addresses this gap by semantically analyzing selected parts from '*Dream My Emotions*.' This study aims to enhance understanding of their roles in anthologies and provide knowledge for scholarly applications.

LITERATURE REVIEW

Semantics and pragmatics meet when evaluating real subsystems or hypothetical verbal interactions. Sentences are usually formulated with complete scopes of grammar, which portray ideas devoid of bias. On the other hand, utterances are bound to specific situations, typically expressing feelings, intentions, or social actions. A presupposition is an assumption that must be accepted as accurate in order for some statement to make sense (Yule, 1996). Studies by Levinson (1983) and Lyons (1995) illustrate how hyper-literary narratives are often rich in meaning through these frameworks.

In works like "*Dear My Emotions*," which centers on feelings, the relationship between form and content necessitates attention to the text at the level of syntax and pragmatic analysis.

METHODOLOGY

The methodology employed in this study is a qualitative descriptive approach with a primary focus on semantic analysis. The data source is a purposive sample of 20 narrative excerpts from "*Dear My Emotions*"; this book contains reflective, emotional, and metaphorical stories. Each excerpt is assigned a category based on the following:

Sentence: Structured units of grammar containing meaning and utterance phrased as speech or

speech-like expression that is contextually enveloped with emotion.

Presupposition: Statements that depend on the background truth of reality without any explicit statement.

Utterance: phrased words that are spoken within a specific context along with emotion.

The analysis is based on the interplay of syntax, pragmatic, and emotional attributes of each entry.

DATA FINDINGS

No	Data	The Type	Analysis
1.	Alex received a mysterious email that would change the course. (Chapter 1, Big Dream, on page 12)	Sentence	Complete thought has subject (Alex) + verb (received), complex sentence.
2.	She brought her notebook and recording equipment. (Chapter 2, The Mystery 2, on page 30)	Sentence	Complete sentences with compound verbs and clear structure.
3.	Sarah found solace in the city's hidden corners. (Chapter 9, Sadness Love, on page 44)	Sentence	Full-sentence: subject + predicate.
4.	The rooftop garden became a metaphor for their love. (Chapter 9, Sadness Love, on page 46)	Sentence	The declarative sentence is grammatically complete.
5.	Time is a very valuable item. (Chapter 7, Beautiful Sadness, on page 40)	Sentence	A simple sentence with subject and complement.
6.	"Would it be fun or even more tiring?" (Chapter 7, Beautiful Sadness, on page 39)	Utterance	Rhetorical question, showing emotional reflection.
7.	"They say if you are sad, then cry." (Chapter 7, Beautiful Sadness, on page 42)	Utterance	Common expressions reflecting spoken advice or encouragement align with the natural tone of spoken language.
8.	"I cried in front of my writing." (Chapter 7, Beautiful Sadness, on page 42)	Utterance	Emotional expression, likely spoken in solitude.
9.	"Sometimes I also just want to be quiet, but my silence also takes up my time." (Chapter 7, Beautiful Sadness, on page 40)	Utterance	The narrator's spoken reflection conveys emotional tension and an introspective tone.
10.	"Would they succumb to the pressures of the urban landscape, or would they emerge stronger, their love forged in the fires of adversity?" (Chapter 9, Sadness Love, on page 47)	Utterance	Rhetorical question expressing emotional tension and reflection on the strength of love in adversity.
11.	The child was about 8 years old. (Chapter 6, The Mystery 1, on page 19)	Proposition	He assumes there was a child and that he had an age.
12.	Sarah, in her solitude, began to write letters to Alex, pouring her heart into words that would never be sent. (Chapter 9, Sadness Love, on page 44)	Proposition	Presupposes she had written letters.

13.	Inspired, she reached out to Alex, inviting him to join her in reviving the neglected garden. (Chapter 9, Sadness Love, on page 46)	Proposition	Assumes Alex had not joined her yet and that he could join her.
14.	Even the time that I always adored had to be wasted. (Chapter 8, Beautiful Sadness, on page 41)	Proposition	Assumes the speaker had previously adored time.
15.	I will continue to strive for inner peace. (Chapter 8, Beautiful Sadness, on page 40)	Proposition	Assumes the speaker has made past attempts to find peace.
16.	Time is an item that I can hold, trade, and modify. (Chapter 8, Beautiful Sadness, on page 40)	Sentence	Complete thought, metaphorical use of 'time,' declarative.
17.	“I said that time is goods, so now is the time for me to look at the goods I have.” (Chapter 8, Beautiful Sadness, on page 41)	Utterance	Reflective and metaphorical statement delivered in a conversational tone. It illustrates personal introspection and a unique way of interpreting time, which lends itself to natural spoken expression.
18.	Amelia uncovered the long-lost artifact concealed within the roots of the Whispering Oak. (Chapter 6, The Mystery 2, on page 36)	Proposition	Assumes an artifact existed and was long lost.
19.	The cityscape mirrored the complexities of their Emotions, with each building casting a long shadow on their journey. (Chapter 9, Sadness Love, on page 44)	Sentence	Metaphorical but grammatically complete; imagery.
20.	“The city, with all its challenges, became a crucible that tested the authenticity of their love.” (Chapter 9, Sadness Love, on page 47)	Utterance	Spoken reflection: metaphorical and emotionally expressive, suitable for spoken form.

Discussion

1. Alex received a mysterious email that would change the course. (Sentence)

Analysis: According to Kreidler (1998), this is a sentence. It contains proper structure: subject (Alex), verb (received), object (a mysterious email), and relative clause (that would change the course). The sentence expresses a complete idea and narrates the story. That is why it is a sentence.

2. She brought her notebook and recording equipment. (Sentence)

Analysis: According to Kreidler (1998), this sentence expresses complete thought and gives information about the object. It is consistent with the grammatical structure: subject (She), verb (brought), and object (her notebook and recording equipment). This is structurally complete; that is why it is a sentence.

3. Sarah found solace in the city's hidden corners. (Sentence)

Analysis: According to Kreidler (1998), this is a sentence. It contains proper structure, with a subject (Sarah), a verb (found), an object (solace), and a prepositional phrase (in the city's hidden corners). The sentence expresses a complete idea of the subject. That is why it is a sentence.

4. The rooftop garden became a metaphor for their love. (Sentence)

Analysis: According to Kreidler (1998), this is a sentence. It has a proper structure with a subject (The rooftop garden), a verb (became), and a complement (a metaphor for their love). It expresses a complete idea, which makes it a grammatically correct sentence.

5. Time is a very valuable item. (Sentence)

Analysis: According to Kreidler (1998), this is a sentence because it contains a subject (Time), a verb (is), and a complement (a very valuable item). The sentence conveys a complete idea and adheres to standard English grammatical structure.

6. "Would it be fun or even more tiring?" (Utterance)

Analysis: According to Yule (1996), it is a spoken expression shaped by context and intention. The speaker indirectly expresses irony about the situation. As an utterance, it reflects real-world language use where slips of the tongue are common, and meaning is still successfully conveyed.

7. "They say if you are sad, then cry." (Utterance)

Analysis: Based on Yule (1996), this is utterance because it is shaped by the speaker's intention and situational context. It functions as a device or social commentary, depending on how it is delivered.

8. "I cried in front of my writing." (Utterance)

Analysis: According to Yule (1996), it qualifies as an utterance because it is produced in a real context by a speaker, and its meaning is shaped by intention and situation. It serves as an expressive act, conveying sadness or emotional struggle related to the writing process.

9. "Sometimes I also just want to be quiet, but my silence also takes up my time." (Utterance)

Analysis: Yule (1996) explains that utterance is more than just a sentence; the meaning depends on the context and the speaker. The speaker wants to be quiet, but even being silent feels exhausting. It shows feelings and emotional state. In Pragmatics, an utterance like this depends on the situation and the speaker.

10. "Would they succumb to the pressures of the urban landscape, or would they emerge stronger, their love forged in the fires of adversity?" (Utterance)

Analysis: Levinson (1983) states that utterances can carry emotional and contextual meanings beyond their sentence structure. This is a question that does not need a direct answer. The speaker is reflecting on whether a couple can survive the pressures of life. In Pragmatics, utterances like this carry meaning that can not be fully understood without knowing the feelings and context behind it.

11. The child was about 8 years old. (Proposition)

Analysis: Yule (1996) explains that a Proposition is facts assumed to be true by both the speaker and the listener. This Proposition assumes that the child is around 8 years old. In Pragmatics, this is referred to as a proposition because some information is taken for granted, even though it is not directly stated.

12. Sarah, in her solitude, began to write letters to Alex, pouring her heart into words that would never be sent. (Proposition)

Analysis: According to Kreidler (1998), a proposition statement can be evaluated as true or false, and this Proposition assumes that Sarah wrote letters to Alex, and they were never sent. It can be judged as true or false, which makes it a clear example of a proposition.

13. Inspired, she reached out to Alex, inviting him to join her in reviving the neglected garden. (Proposition)

Analysis: According to Kreidler (1998), a proposition is the meaning conveyed by a sentence, which can be evaluated as true or false. It describes a situation involving two participants and a series of actions. Therefore, although grammatically complex, it functions as a proposition because it expresses a state of affairs.

14. Even the time that I always adored had to be wasted. (Proposition)

Analysis:

Kreidler (1998) explains that a proposition refers to the idea behind a sentence that can be assigned a truth value. It presents a reflection on past experiences, expressing a thought that is semantically meaningful as true or false. It qualifies as a proposition.

15. I will continue to strive for inner peace. (Proposition)

Analysis: Based on Kreidler (1998), this utterance is a proposition because it carries a clear idea that can be judged as true or false in context. It expresses a mental and emotional state, making it meaningful on the propositional level.

16. Time is an item that I can hold, trade, and modify. (Sentence)

Analysis: According to Kreidler (1998), a sentence is a grammatical unit that consists of a subject, a verb, and often a complement and expresses a complete thought. This sentence contains all grammatical criteria. Therefore, it is classified as a complete sentence.

17. "I said that time is goods, so now is the time for me to look at the goods I have." (Utterance)

Analysis: According to Yule (1996), an utterance is something someone says in a real situation. It sounds like a wordplay, so the meaning depends on the way it is said and the context. Although it may not strictly follow grammatical rules, it still conveys an idea. That is why it is called an utterance.

18. Amelia uncovered the long-lost artifact concealed within the roots of the Whispering Oak. (Sentence)

Analysis: According to Kreidler (1998), a sentence is a group of words that follows grammar rules and gives a complete thought. This sentence has a subject (Amelia), a verb (uncovered), and a complete object. This sentence contains all grammatical criteria. Therefore, it is classified as a complete sentence. It is clear and well-formed, so it is a sentence.

19. The cityscape mirrored the complexities of their Emotions, with each building casting a long shadow on their journey. (Proposition)

Analysis: Yule (1996) says a proposition is the meaning or idea inside a sentence that can be true or false. It provides a comprehensive idea that can be judged as true or false in a story. Even though it is poetic, it still has a meaning that makes it a proposition.

20. "The city, with all its challenges, became a crucible that tested the authenticity of their love." (Utterance)

Analysis: This is an utterance because it is expressive and depends on how it is said. Yule (1996) explains that utterance is a real use of language in context. This one sounds emotional and poetic, and the meaning depends on how the speaker feels about expressing it. So, it is not just about grammar; that is why it is an utterance.

CONCLUSION

The analysis has provided insights into the meaning of narrative structure, illustrating how the text achieves emotional and narrative depth through the organization of meaning. Democracy within emotion is defined by clarity in sentences and the depth of emotion in utterances and presuppositions. Recognition of such categories deepens the understanding and appreciation of the meaning and emotions in literature. Cross-culturally, one could attend to the storytelling languages of emotion, drawing correlations through a culture-contrast framework. Alternatively, other literary corpora may benefit from the loose semantic-pragmatic approach from the perspective of emotional expression. This study demonstrates that grammar is not the only factor that contributes to building emotion and context. Understanding these types helps us better see how emotions are shared in writing. This method can help study other texts about emotions. Sentences give clear information, and utterances and propositions add emotional depth.

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