Semantic Denotations and Pragmatic Aspects
of *That* – Clause Complements
in English Bedtime Stories

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Abstract

This study investigated semantic denotations and pragmatic aspects concerning the variants of *that* - clause complements in English bedtime stories (i.e*., I fear ∅/that the people will choose him for their king*). While previous studies focused on different variants of *that* - clause complements in academic articles, this study contributes to a novel view by examining the variants of *that* - clause complements in English bedtime stories. The materials in this study are *Complete Shakespeare: Stories from all the plays* (2016), *Harry Potter and the prisoner of Azkaban* (2017) and the *Complete Dickens: All the novels retold* (2018) as they are best-selling stories (amazon.com). Approximately 300,000 words were made up of 162 tokens of variants. The framework of semantic denotations follows previous studies (Kim & Crosthwaite, 2019; Man & Chau, 2019), whereas Giparaite and Ritčik (2017) is based upon for the framework of pragmatic aspects. The results of this study show that the productive semantic denotations of both variants in English bedtime stories are

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subjectivity, emotion and expectation. 85.45 percent of the complementizer *that* are omitted. The omission of the complementizer *that* is due to formulaic pattern of language use, spoken mode of communication and economy principle. It is hoped that this study will be useful for learners of English as a Second Language (ESL) and learners of English as a Foreign Language (EFL) in terms of applying the notion of writing children bedtime stories in their English classrooms.

Keywords: English Bedtime Stories, *That* - Clause Complements, Omission of the Complementizer *That*, Semantic Denotations, Pragmatic Aspects

Introduction

English has become increasingly important in the present day. Not only do we use English as a media of instruction, but people can apply their English knowledge for many advantages of their life. Although English is made up of various skills, many people confess that grammar is viewed as the most difficult branch for them to learn and it could affect their effective daily communication (Shegay, Orazav & Krivosheeva, 2020).

Some grammatical patterns could lead to the users' confusion as they offer different variants for them to use. This confusion is addressed in the grammartical form of *that* - clause complements and the omission of the complementizer *that* as in the example 1.

Example 1: Peter believed *that/Ø he could get A in English Linguistics.*

In the example 1, *that/Ø he could get A in English Linguistics* shows the variants of the complementizer *that*. Although both variants are acceptable in English (Swan, 2016), it is intriguing to examine when and why one variant is used over the others. The study of the variants of the complementizer *that* focuses on semantic denotations and pragmatic

aspects as Yilmaz (2018) stressed that form, meaning and use should be learnt simultaneously.

Previous studies mentioned that English learners should be encouraged to be able to write various genres (Muliani, Norahmi & Asi, 2019). When English language learners are asked to choose a genre to write themselves, narrative writing is mostly chosen (Phommavongsa, Xaysetha & Phomchaleun, 2021). Unfortunately, they do not know how to do it correctly, since this genre is special as it requires learners to know its *orientation*, such as the plot, setting and the main character (Asikin, 2017). It is reported that the frequent problems of EFL and ESL students' narrative writing are sentence structures, especially in using the use of *that-* clause complements.

It was claimed that *that* - clause complements are used productively in writing stories (Collin, 2015), so this study in English bedtime stories would be useful. In regard to availability, English bedtime stories are general English reading materials that are available in every home. This study investigated the semantic denotations and pragmatic aspects of *that* - clause complements in English bedtime stories. With this information, this study will concentrate on semantic denotations and pragmatic aspects of *that* - clause complements via answering the following questions.

1. What are the semantic denotations of the null/*that* - clause complements in English bedtime stories?

2. What are the pragmatic aspects of the null/*that* - clause complements in English bedtime stories?

Literature Review

This section reviews the syntactic structure and semantic denotations of *that* - clause complements. The literature below covers three main parts: syntactic structure, semantic denotations and pragmatic aspects.

Syntactic Structure

That - clause complements refer to subordinate clauses occurring with either the head complementizer *that* or the omission of the complementizer *that* (Swan, 2016).

Example 2: John knew *that/Ø Mary did not love him anymore.*

The example 2 presents the spelt out complementizer *that* and its variants (Udoudom & Anyanwa, 2017). Although the variants of the complementizer *that* is not new academically, many scholars study when and why one variant is used over the others.

Both variants are used to report thought as *indirect speech,* referring to what is said, as in the example 3 (Swan, 2016).

Example 3: Peter said *that he liked ice-cream.*

The example 3 shows that *that he liked ice-cream* is an indirect speech. The pronoun *he* in the *that* - clause complement has to be changed according to the matrix subject.

Although the complementizer *that* can be used in various positions, such as the subject, as in the example 4 (Radford, 2009), it is the syntactic position where the complementizer *that* cannot be omitted. Thus, this will be excluded in this study.

Example 4a: *That Mary exercises every day* was unexpected.

Example 4b: **Mary exercises every day* was unexpected.

Syntactically, there are several ways to test *that* - clause complements as noun clauses. One of them is the use of the coordinator *and*. This shows that it is equivalent to the Noun Phrase (NP, thereafter) object, as in the example 5.

Example 5: Peter recommended *this meeting* and *that it was important to attend*.

In the example 5, *this meeting* is an NP, functioning as the object. It can be used to coordinate with the *that* - clause complement *that it was very important to attend*. Another way to test *that* - clause complements is the replacement of the pronoun *it* (Radford, 2009)

Example 6a: I believe *that you are clever*.

Example 6b: I believe *it*.

The example 6a and the example 6b shows how *that* - clause complements function as the object of the transitive verb *believe* where *that you are clever* can be replaced by the pronoun *it* (Collin, 2015).

Semantic Denotations

Semantic denotations refer to the interpretations of literal meaning. One of the common semantic denotations of *that* - clause complements is *subjectivity*, referring to speakers' comments. They could be isolated into different layers which are evaluated entity and evaluative source, as in the examples 7a and 7b (Kim & Crosthwaite, 2019).

Example 7a: *Recent work indicates* that common genetic variants associated with inflammation may also increase the risk for developing AD.

Example 7b: *These authors argue* that capital markers operate efficiently only with respect to changing expectation of short-term earning.

(Kim & Crosthwaite, 2019, p. 7)

The example 7a is interpreted as evaluating entity, referring to an evaluation of a previous study. The example 7b is interpreted as evaluative source, referring to evaluating authors. The second semantic denotation of *that-* clause complements is to show *evidence*. It normally occurs with the verb *experience* and *find* as in the example 8.

Example 8: *Many couples find* that the cost of fighting over who gets what in the courts is far too high both emotionally and financially.

(Louro & Harris, 2013, p. 423)

Louro and Harris (2013) further commented that most use of *that* - clause complements to denote evidence usually occurs with the complementizer *that*. In addition, Öztürk (2017) studied the verb *regret* with *that* - clause complements. He found that this use has the semantic denotation of *emotion*, especially giving bad news, as in the example 9.

Example 9: *We regret* that we are unable to respond to every letter.

(Öztürk, 2017, p. 98)

Using *that* with this denotation is because one tends to delay the message if the information is not good news. Yilmaz (2018) also addressed that the semantic denotation of *that* - clause complements is to report results.

Example 10: *The results showed* that immunization with PCEIS elicited a higher T cell response but lower B cell response than immunization with F1-sIgG protein.

(Hyland & Tse, 2005, p. 125)

Udoudom and Anyanwu (2017) indicated *that* - clause complements are used with assertive semantic denotation, such as *told*, as in the example 11.

Example 11: *I was told* that union leaders would meet on Tuesday.

(Udoudom & Anyanwu, 2017, p. 96)

That - clause complements are also used with the semantic denotation of hypothesis, such as *assume*, *hypothesize* and *predict*, as in the example 12 (Hidarto & Andrianto, 2015).

Example 12: *It is hypothesized* that a mega-alliance creates less value than an intercontinental alliance.

(Hyland & Tse, 2005, p. 125)

As indicated by Hyland and Tse (2005), when the matrix clause appears with passive voice, it is likely to be used with the complementizer *that.* Moreover, *that* - clause complements are used for the semantic denotation of evaluation, as in the example 13.

Example 13: *Some people say* Internet brings harm to teenagers.

(Man & Chau, 2019, p. 25)

The example (13) shows that the speaker addressed the harmfulness of the use of the internet toward teenagers. Often, the semantic denotations of *that* - clause complements are used to make an argument (Kilimci, 2014), as in the example 14.

 Example 14: *It is argued* here that a feminist approach to the study of tourism is appropriate.

(Vičič, 2015, p. 20)

The example (14), perhaps, a previous study may stress the inappropriateness of using a feminist approach. However, it is argued that it is good enough to be studied.

The semantic denotations of *that* - clause complements are addressed to be deontic to indicate desire, such as *wish*, *hope* and *expect* (Kilimci, 2014), as in the examples 15.

Example 15a: *I hope* my cat friends are alright.

Example 15b: *I only wish* that I could do it myself.

(Góralczyk, 2003, p. 40)

The examples 15a and 15b show a desire or expectation toward certain events. In addition, this structure could be used for the semantic denotations of doubt or how unlikely something is, as in the example 16.

Example 16: *Doctors doubt* that acupuncture is good treatment.

When it comes to the denotation of factuality, it could be pointed out with the verb *know*, whereby the *that* - clause complements are used to show what the speakers have known to be true, as in the example 17.

Example 17: *Peter knows* that Tom is in his office.

With a review of semantic denotation of *that* - clause complements, it allows us to form the tentative framework for the investigation in English bedtime stories as follows:

Table 1

Framework of Semantic Denotations to Investigate That - Clause Complements

Semantic Denotations	Examples
Hypothesis (Hyland & Tse, 2005)	- **John hypothesized** that there would be a flood this year.
Expectation (Hyland & Tse, 2005)	- **Peter wished** that this birthday party would give a big surprise to Mary.
Argument (Vičič, 2015)	- **Gorge argued** that he has never had an affair.
Evaluation (Kim & Crosthwaite, 2019)	- **The court judged** that his conduct was legally wrong.
Results (Hyland & Tse, 2005)	- **This paper clearly shows** that the use of Spanish in Chinese EFL leaners is lower than standard.

Table 1 concludes the framework of semantic denotations of *that* - clause complements. This framework of semantic denotations as occurred in previous studies will be used to investigate the variants of *that* - clause complements in English bedtime stories.

Pragmatic Aspects

Aside from the perspectives of semantic denotation of *that* - clause complements, there are several pragmatic aspects that can be used to investigate *that* - clause complements. One of them is about *the principle of formality*. As in the standing point in this research, Giparaite and Ritčik (2017) addressed that different genres play an important role in using the complementizer *that* and the omission of the complementizer *that*. It is frequent for the use of the complementizer *that* in formal genres. In addition to genres, the omission of the complementizer *that* is due to the *economy principle*, referring to making sentences become shorter, as in the example 18.

Example 18: Kate decided *she would go shopping.*

The omission of the complementizer *that* in (18) can make the sentence become shorter by omitting functional words that contain little meaning (Giparaite & Ritčik, 2017).

Characteristics of Narrative Writing

Narrative writing is one of the genres of writing that numerous studies pay attention to, as it is a kind of entertainment and enjoyable reading. However, most learners confess they have the problems of writing in this genre due to its specific style (Bing, 2013).

The challenge of narrative writing could be because it has specific structure. It begins with *orientation,* such as setting followed by *complication*, referring to what is happening. The writers continue writing

with *resolution*, which is the tragic or happy ending (Muliani, Norahmi & Asi, 2019). With these unique characteristics, it is necessary for the writers to plan well before starting to write stories.

In addition to organization, English language learners confess that language use is considered as the most difficult aspect when compared to organization and ideas (Helala & Aboubou, 2020). This is because narrative writing requires its own features of language use, such as the use of action verbs (Tsai & Tseng, 2015).

> Example 19: [...] the lady who saw the girl when she *was stealing* the bread said to the shop owner, that the real thief [sic] is the girl.
>
> (Tsai & Tseng, 2015, p. 86)

An English bedtime story is a joyful reading material available in every house. Children could take advantage of pictures to gain better understanding of stories without using dictionaries. English bedtime stories also support children's moral development as they end with what is right and what is wrong. This could support children to become a good person in society (Writer, 2018).

Previous Studies of *that-* Clause Complements in Novels

This section focuses on *that* - clause complements and the omission of the complementizer *that* in novels. One of the up-to-date novels concerning *that* - clauses and the omission of the complementizer *that* was studied by Zulyanputri and Mahdi (2020). The novel *Stories for rainy Days* was selected to examined the variants of *that* - clause complements, as in the example 20.

> Example 20: *I hear* that the concert was terrible
>
> (Zulyanputri & Mahdi, 2020, p. 5)

The example 20, the omission of the complementizer *that* is used with the activity verb *hear* where this can be tested by the adverbial phrase *intentionally* (Zulyanputri & Mahdi, 2020). With this use, the speakers delay his/her message via adding the complementizer *that* before giving unpleasant information. The semantic denotation of the verb *hear* signals one's perception toward a certain situation.

The second study relating to novel was done by Depari (2014), who used the material of *Treasure island* to study the variants of *that-*clause complements, as in the example 21.

Example 21: *I expect* he joined his wife in the end.

(Depari, 2014, p. 289)

The semantic denotation in the example 21 is expectation where of the omission of the complementizer *that* is due to the informality of conversation.

Another study of novel is done by Góralczyk (2003) who used the novel *Harry potter and the goblet* of *fire* to study *that* - clause complements.

Example 22: *I know* I shouldn't have.

(Góralczyk, 2003, p. 40)

I shouldn't have in the example 22 is the object. Its semantic denotation is factuality (Góralczyk, 2003). The omission of *that* is due to informality as it is Harry Potter's conversation with Ron.

With previous studies, the analysis of *that* - clause complements could be classified into *that* - clause complements and the omission of the complement *that*. Several ways of interpretations can be concluded as follows: Previous studies in novels indicated that the omission of *that* - clauses complement is due to informality of conversation. This can

be noticed through the subjectivity when the speakers address himself or herself on stage via using the pronoun *I*. However, another possible aspect is the limitation of space in short stories. Since the complementizer *that* is a functional word, containing little meaning, the writers need to keep his/her story short and concise. Another possibility is that the complementizer that is used to delay information when it is not good for one to hear. This literature review leads to the following method.

Methodology

Materials

This study focuses on English bedtime stories as Collin (2015) indicates that *that* - clauses complements are productive in this genre. There are three English bedtime stories in this study. The first one is *Complete Shakespeare: Stories from all the plays* (Milbourne, 2016). The second one is *Harry Potter and the prisoner of Azkaban* (Rowling, 2017). The third one is the *Complete Dickens: All the novels retold* (Milbourne & Surducan, 2018). These stories were selected due to best-sellers (amazon.com). Within the chosen English bedtime stories, there were a total of 300,000 words including 162 extracted tokens.

Data Analysis

As introduced in literature review, the use of *that* - clauses complement and the omission of the complementizer *that* in novels has different semantic denotations. The analysis follows Hyland and Tse (2005), Vičič (2015). Table 2 illustrates semantic denotations of the matrix clauses with variants of *that* - clauses complements.

Table 2

Semantic Denotations of The Matrix Clauses with Variants of That - Clause Complements

Semantic Denotations	Examples
Subjectivity	- "Has he shaved? Look, I think he might even have washed he face."
Expectation	- "I wish I could meet that man."
Factualtiy	- "Yes, well I know I'm late, but I'm here now."
Emotion	- "I fear that the people will choose him for their king,"
Reference	- "Hugh says we shall see him hanged one day."
Decision	- "Dromio decided that the time for explaining was over."
Evidence	- "Ralph found that he had arrived too late."

Table 2 shows that the semantic denotation of subjectivity refers to one's personal opinion or comment toward something. The semantic denotation of expectation refers to one's hope, wish and desire. The semantic denotation of factuality refers to knowledge of the truth. The semantic denotation of emotion is an expression of personal or other feelings or emotions toward a situation. The semantic denotation of reference refers to a person referring to self or others. The semantic denotation of decision relates making up one's mind about something and the semantic denotation of evidence is based upon findings or results.

Table 3

Pragmatic Aspects of That - Clause Complements in English Bedtime Stories

Pragmatic Aspects	Examples
That	- "**I think** I love you too!"
That omission	- **I see that** you stand like greyhounds, straining at the start.

Table 3 shows that the analysis of pragmatic aspect in this study is to discuss the occurrences of the complementizer *that*.

Data Validation

This study based the data validation on intercoder reliability, where three experts in the field of English are asked to validate the interpretation of the data in Table 4.

Table 4

Data Validation via Intercoder Reliability

Semantic Denotations	Examples	Rater 1		Rater 2		Rater 3	
		A	D	A	D	A	D
Subjectivity	"Has he shaved? Look, **I think** he might even have washed he face,"	✓	-	✓	-	✓	-
Expectation	"**I wish** I could meet that man"	✓	-	✓	-	✓	-

Three experts will be asked to put a tick as provided in different columns. A represents "agree", but D represents "disagrees" with the researcher's interpretation. The results and discussion of this study are reported as follows.

Results and Discussion

With the method above, this section provides the results and discussion of *that* clauses and the omission of *that* - clause in *Complete Shakespeare: Stories from all the plays* (Milbourne, 2016), *Complete Dickens: All the novels retold* (Milbourne & Surducan, 2018) and *Harry Potter and the prisoner of Azkaban* (Rowling, 2017). A total of 300,000 words is made up of 162 tokens are classified into Table 5.

Semantic Denotations

The results and discussion of semantic denotations is reported as follows:

Table 5

Semantic denotations of finite nominal clauses in each English bedtime story

Semantic Denotations	Complete Shakespeare: Stories from all the plays		Harry Potter and the prisoner of Azkaban		Complete Dickens: All the novels retold	
	Freq.	%	Freq.	%	Freq.	%
Subjectivity	41	50.62	20	35.71	20	80.00
Expectation	17	20.99	13	23.21	3	12.00
Reference	7	8.64	7	12.5	2	8.00
Factuality	6	7.41	8	14.29	-	-
Emotion	5	6.17	4	7.14	-	-
Decision	4	4.94	2	3.57	-	-
Evidence	1	1.23	2	3.57	-	-
Total	81	100.00	56	100.00	25	100.00

As presented in Table 5, the frequencies of different semantic denotations between the three datasets appear in the same direction. The highest frequency of semantic denotation in the three datasets is subjectivity as in the examples 23.

Example 23a: "*I thought* I was in love with a monkey"

(Milbourne & Surducan, 2018, p. 23)

Example 23b: "*I believe* he has given in to Bolingbroke,"

(Milbourne & Surducan, 2018, p. 101)

The results showed that *I think* and *I believe* appear often as being a formulaic pattern, when one tries to show subjectivity, referring

to one's comments (Vartianen, 2013). Since bedtime stories are written to entertain people (Mostafa, 2019), adding comments could make the story become more fun as children who listen to a story are waiting to hear how one talks about or reacts to other characters as in the examples 24.

Example 24a: "Has he shaved? Look, *I think* he might even have washed he face,"

(Milbourne & Surducan, 2018, p. 121)

Example 24b: "*I thought* I was in love with a monkey."

(Milbourne & Surducan, 2018, p. 23)

Examples 24 could make the story become more fun when one character makes a comment toward the other positively or negatively. The negative comment could make children laugh and have fun while listening to a story. In addition, it could be a way of convincing to make the readers believe.

Example 25: *He also thinks* God chose Richard to be king.

(Milbourne & Surducan, 2018, p. 93)

The example 25 shows that the writer tries to convince the reader via the use of the subjectivity that Richard was chosen by God to be king. The subjectivity can also be used with prediction.

Example 26: But *I think* if you ask her to marry you, she may say yes.

(Milbourne & Surducan, 2018, p. 71)

When children read a story, they may expect what is going to happen subsequently. The use of *that* - clauses can be used as prediction to make a story become more exciting.

Regarding expectation, when children read a bedtime story, it is the nature of children to have a favorite character and to want the character to accomplish what they want. As the writers understand this

and want children to love the characters until the end, they use the semantic denotation of expectation to arouse the readers' attention.

Example 27a: "*Let's hope* they can fight, and you can, too [...]"
Example 27b: "*I wish* I could meet that man"

(Milbourne & Surducan, 2018, p. 449)

In the example (27), the readers can participate in this wish whether the character can win the fight and can meet the guy he wants or not. Furthermore, the *that* - clause complements are also frequently used to motivate reader's emotions.

Example 28a: "*I fear* you have killed him in his sleep!"
Example 28b: "*I fear* that the people will choose him for their king,"

(Milbourne & Surducan, 2018, p. 202)

The example 28 shows another part of entertainment to arouse children's attention. This personal comment, wish and emotion are used frequently with *that* - clauses to make the story become more fun.

The semantic denotation of evidence is likely to occur frequently in academic research papers (Kilimci, 2014) as the authors need to provide the evidence and statistical data to support their argument. However, this seems to occur lower in English bedtime stories as they are a different kind of genre. English bedtime stories do not strictly require factual evidence to support their claim or argument as it is a writing of entertainment.

Example 29: *I discovered* my husband already had a beloved
before me, [...]

(Milbourne & Surducan, 2018, p. 107)

Nevertheless, the semantic denotation of reference (i.e., *she claims*) may sometimes occur to recall information which has been mentioned previously.

Example 30a: "*She claims* you shall marry her. Do you intend it?"

(Milbourne & Surducan, 2018, p. 238)

Example 30b: *He said* the watch must be sent to you.

(Milbourne & Surducan, 2018, p. 79)

Examples 30 shows that the authors have applied the principle of recall stimulating reader's short term memory concerning information that has been said by a character.

As compared to other types of semantic denotation, the semantic denotation of factuality does not occur frequently in stories as it is normally written in the stage of *complication* refering to what is happening or *resolution,* referring to the tragic or happy ending (Anggara & Wennyta, 2018).

Example 31a: *He knew* he was dead.

(Milbourne & Surducan, 2018, p. 456)

Example 31b: *I know* I was safe with him.

(Milbourne & Surducan, 2018, p. 194)

This seems to be the climax of the story which children who are reading are waiting to hear. The fact has been shown that the main character is either dead or safe.

Pragmatic Aspects

In the classifications of the semantic denotation above, the ones that occur with lower frequency such as the semantic denotation of emotion, decision and evidence are likely to be used with the complementizer *that*, but the ones that are used often with the semantic denotation of subjectivity, expectation, references and factuality are likely to be used without the complementizer *that*.

The expression of *I think*, *I hope*, *I know* and *I said* are used in formulaic patterns where people are likely to use these expressions repetitively. This is regarded as a common pattern in English bedtime stories. As supported by Oakey (2002), in other genres, such medical texts, the pattern of passive construction as in *it is believed that* is commonly used. In addition, *it has been noted that* is preferred in social science (Oakey, 2002; Wang, 2019).

138 tokens were found to be used with the omission of the complementizer *that* as calculated into 85.19 percent. However, the use of the complementizer *that* only occurs at 18.81 percent (24 tokens), as in the examples 32.

Example 32a: "*I think* I love you too!"

Example 32b: "*I wish* I knew your heart,"

(Milbourne & Surducan, 2018, p. 418)

One of the distinctive aspects that can be seen from all of the examples above is that they are used in quotation marks as symbolized by "…". This is explained by colloquial reason or spoken mode of communication, which are conversation in the stories. The result of this study goes along the same lines as Góralczyk (2003) who points out that the omission of the complementizer *that* as in the example 32 is due to its use in the context of conversation. Noticeably, when the subject does not appear as the pronoun *I*, the complementizer *that* is likely to be used, as in the example 33.

Example 33a: *Dromio decided that* the time for explaining was over.

Example 33b: Back in her room in the duke's palace, *Celia discovered that* Rosalind had fallen madly in love.

(Milbourne & Surducan, 2018, p. 397)

Degree of formality could be a reason to explain the occurrence of the complementizer *that* in the genre of English bedtime stories. English bedtime stories are read for the sake of entertainment and enjoyment. The omission of the complementizer *that* is usually favored by this genre (Góralczyk, 2003).

In regard to position, the majority of *that* - clause complements in this study occur in the position of object which is addressed as the most common position where the complementizer *that* is likely to be omitted (Góralczyk, 2003).

Another explanation for the frequent use of *that* omission in English bedtime stories is the economy principle, referring to making sentences short and concise. This reflects the nature of English bedtime stories for children. Not only should bedtime stories entertain children before they get a good sleep, but stories should also be short to support parents to read the story from the start until the end within a limited time. Therefore, functional words like *that,* containing little information, tend to be omitted.

Further, the omission of *that* could be explained by *horror aegui principle*, referring to the avoidance of repetition in an adjacent area (Rohdenburg, 2011).

Example 34a: "*I think* that might be better done not caring for her."
(Milbourne & Surducan, 2018, p. 167)

Example 34b: *Stephen and Rachel decided* that must be true.
(Milbourne & Surducan, 2018, p. 336)

Example34c: '*Well, I think* that's everything of importance,' said Dumbledore.

(Rowling, 2017, p. 145)

In examples 34, the demonstrative determiner *that* occurs as the subject of the complement clause. While the complementizer *that* can be omitted, the subject of the lower clauses cannot be omitted, otherwise it could lead to ungrammaticality. As such, the speaker chooses to omit the complementizer *that.*

Conclusion and Suggestion

This study investigated the semantic denotations and pragmatic aspects of *that* - clause complements and the omission of the complementizer *that* in English bedtime stories. The semantic denotations of expectation and motivation could support children's intrinsic motivation. When the characters express their emotions and their expectations (i.e., "*I wish I could meet that man*"), children cheer for the characters to get what they want. In addition to semantic denotation to arouse children's attention.

The results of *that* - clauses complement in this study show both similarities and differences with previous studies. Although the percentage of the omission of *that* clause in this study go along the same line with previous studies (Depari, 2014; Góralczyk, 2003; Zulyanputri & Mahdi, 2020), the reasons of usage appear to be both similarities and differentces pragmatically. The similarity is that they omission of the complementizer *that* due to informal conversation and limited space. Nevertheless, this study found that the omission of the complementizer that is due to the avoidance of the same form in an adjacent area (i.e., *Stephen and Rachel decided that must be true*). The omission of the complementize that in bedtime stories is due to the occurrence of referential determiner *that* in an adjacent area.

Moreover, this result of this study is also different from previous studies in regard to pragmatic aspects in regard to spoken mode of communication. They are a lot of quotation marks as found to be used in bedtime storied, which are not mentioned in previous studies. ("*I think* that might be better done not caring for her.")

The results of *that* - clause complements in this study are limited to only English bedtime stories. Generalizing the results of the study to other text varieties, such as newspapers and academic articles may not be applicable to the optimal levels. For future research studies, it is suggested that study *that* - clause complements in formal documents such as academic texts would add something new to the field. In addition, the study of *that* - clauses complement with English language varieties, such as British and American English would lead to new phenomenon. With general research suggestion, adding more amount of data collection would make the results of the study become more generalizable and more reliable. With future research studies, it is suggested that semantic denotations and pragmatic aspects of *that* - clauses complements should be studied in other genres of writing, such as descriptive writing, and comparative writing, argumentative writing.

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