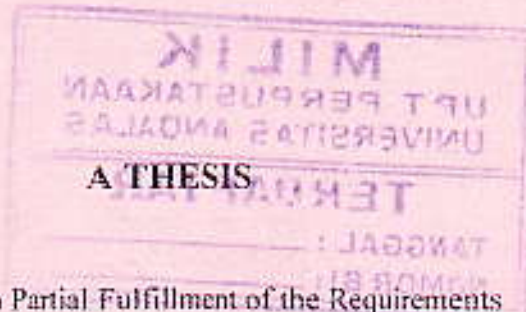# Senses and Meaning Analysis of Synaesthetic Metaphors
in the novel *'Harry Potter and the Goblet of Fire'*

A THESIS

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ABSTRAK

Dalam skripsi ini, penulis membahas cerapan indra dan makna metafora sinestetik yang ditemukan di dalam teks novel 'Harry Potter and the Goblet of Fire' karya J.K.Rowling. Tujuan dari penelitian ini adalah menentukan macam-macam perpindahan pengalaman dari satu cerapan indra ke cerapan indra yang lain dan makna metafora sinestetik yang terdapat dalam novel tersebut.

Untuk penelitian ini, data yang di analisis sebanyak 15 data. Teori penelitian ini mengacu pada gabungan teori yang dikemukakan oleh Ullmann dan Day yang membagi jenis cerapan indra menjadi enam. Adapun makna dari metafora sinestetik itu diinterpretasikan dengan menggunakan prinsip-prinsip interpretasi metafora yang dikemukakan oleh Searle. Selain itu, makna metafora sinestetik itu juga ditentukan oleh konteks situasi dalam kalimat itu sendiri.

Berdasarkan hasil analisis, penulis menemukan bahwa metafora sinestetik yang paling sering muncul adalah jenis perpindahan cerapan pengalaman indra peraba ke indra pendengaran (touch to sound). Jenis metafora sinestetik ini muncul sebanyak 4 metafora sinestetik atau sebesar 26, 7 %. Penggunaan jenis metafora sinestetik ini lebih sering dibutuhkan oleh penulis novel untuk mengekspresikan maksudnya.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Language plays an important role in human communication. Without language, we cannot communicate each other. By using language, we can express our thoughts and ideas. This is in line with what Evans and Green say that "language allows quick and effective expression, and provides a well developed means of encoding and transmitting complex and subtle ideas" (2006:6).

Language itself has form and meaning. They are the basic unit of language. Language is a system for expression of meaning and for carrying out its symbolic and interactive function. A form is the orthography representation that we see on the written page. A meaning is the conventional semantic content that is associated with the form. For example, the form 'cat' is used to refer to a certain kind of meaning.

There are two kinds of language. They are literal language and figurative language. The literal language has meaning as it is uttered. The figurative language has the implied meaning or we can say that the meaning of the figurative language is based on the context. Figurative language is often used in the daily communication, literary works, speech, and so on. As Ungerer and Schimd say that "it is common knowledge that words are often used in figurative senses" (1996:114). Even the young children, they tend to use figurative language in communication.

One of the figures of speech in language that should be interpreted figuratively is metaphor. Metaphor as a linguistic device is the common figure of speech and exists in all human language. We can find metaphor in every day life, not only in language but also in thought and action. "The way we think, what we experience, and what we do every day is very much a matter of metaphor" (Lakoff & Johnson, 1980:3). This condition makes metaphor become one of the most extensively discussed figurative language.

Metaphor cannot be interpreted literally, it must be interpreted metaphorically. It is like what Black says in Ortony (1979:21) that "among the mystery of human speech, metaphor has remained one of the most baffling (Boyle, 1954, p.257)." So the mystery, in this case, simply means that metaphor has an implied meaning. When the metaphor user says something; he does not really mean that. It is like; they say one thing and mean another.

Metaphor creates an unusual comparison between one thing and another thing that unconnected to it. Actually, there is a lot of metaphoric transfer in metaphor. One of the most common types of metaphoric transfer is synaesthetic metaphor. This metaphorical expression is the unity of senses. In this metaphor, the transfer of information is from one sense modality to another. There is quite unique comparison in this metaphor. The comparison is between one sense and another sense that not have similarity each other. The unusual comparison could attract the writer attention and engage the writer in working out its meaning.

CHAPTER 4

CONCLUSION

After analyzing the senses and the meaning of synaesthetic metaphors, the writer concludes several points. In interpreting the meaning, the writer uses some of Searle's principles of metaphorical interpretation. But from the data that the writer analyzed, not all principles are applied to interpret the data.

Then, for the metaphoric transfers among sense modalities of the synaesthetic metaphors that being analyzed, the writer makes the diagram that is different from the diagram suggested by Ullmann. Ullmann said that the metaphoric transfers are only possible from the lower sense into the higher sense.

From the data that the writer analyzed, the writer, however, finds that there are few metaphoric transfers from the higher sense into the lower sense. We can take the example from datum 5 'said thickly'. In this synaesthetic metaphor, the metaphoric transfer occurs from 'sound to touch'. Though, we know that the level of sound is higher than touch.

The model of metaphoric transfers among sense modalities can be seen in the **Figure 1**. From all of the analyzed data, the writer also finds that the dominant type of metaphoric transfer is 'from touch to sound'. We can see the rates of occurrence in Figure 2. The writer assumes that the type 'from touch to sound' often appears because this type is often needed to express the ideas of the novel writer and it also can impress the reader.

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