

**A STYLISTIC ANALYSIS OF TRANSFERENCE OF MEANING
REFLECTED IN REBECCA STEAD'S *LIAR AND SPY***

A Thesis

**Presented as Partial Fulfillment of the Requirement for the Attainment of
Sarjana Sastra Degree in English Language and Literature**



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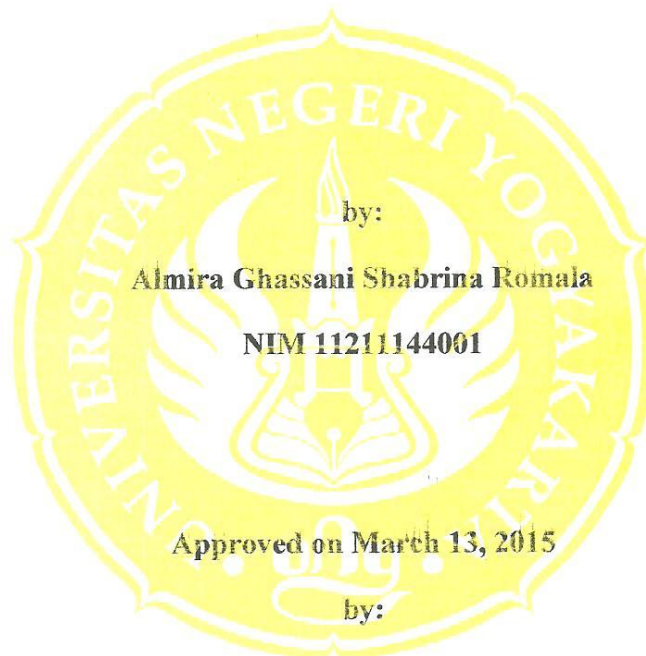
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**A STYLISTIC ANALYSIS OF TRANSFERENCE OF MEANING
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A THESIS



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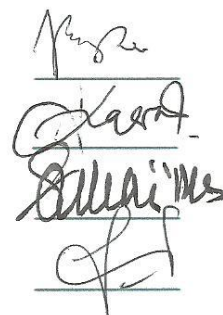
A STYLISTIC ANALYSIS OF TRANSFERENCE OF MEANING REFLECTED IN REBECCA STEAD'S *LIAR AND SPY*

A THESIS

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PERNYATAAN

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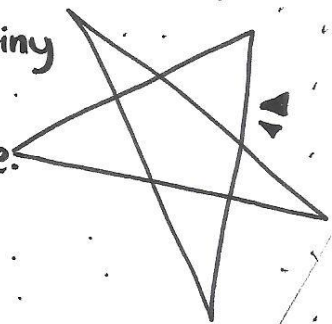
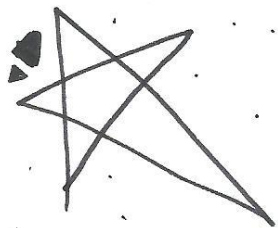
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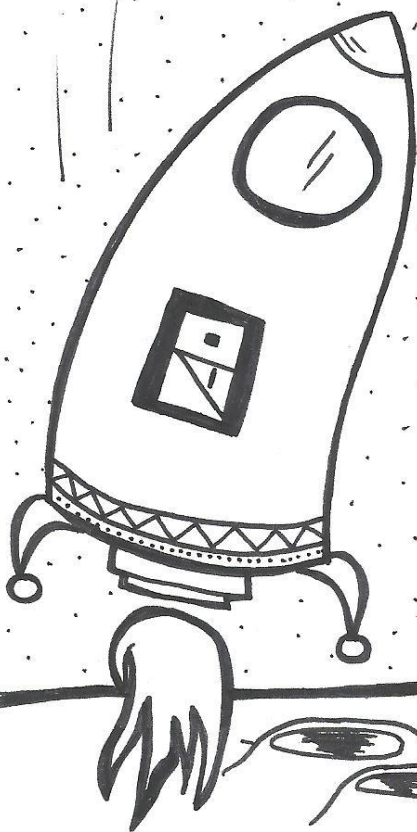
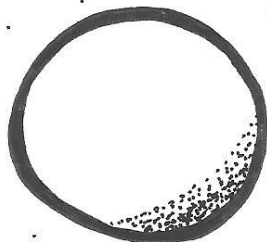


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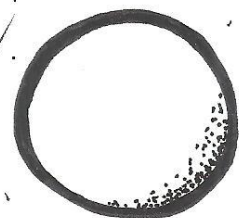
"It is not in the stars to hold our destiny
but in ourselves." - William
Shakespeare.



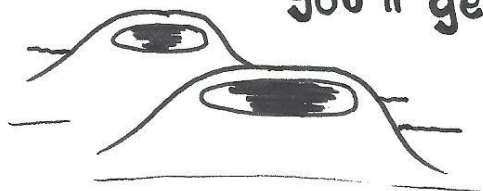
MOTTOS



"Life is a journey,
not a
destination."
-Ralph Waldo Emerson.



"If you run out of ideas
follow the road;
You'll get there." - Edgar Allan Poe.



DEDICATIONS

This thesis is dedicated to
my mom, **Dra. Nursiwi Sri Bagiyanti W.,**

my dad, **Ir. Muhamad Munif,**

ME,

and

YOU,

the World's Most Fabulous Human Being!

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Finally, even though I have done my best in finishing this thesis, I realize that it is still far from perfection. I really hope that it will be useful for everyone who reads this thesis, particularly those who are interested in linguistics and stylistics.

Yogyakarta, March 13, 2015



Almira Ghassani S. R.

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A STYLISTIC ANALYSIS OF TRANSFERENCE OF MEANING REFLECTED IN REBECCA STEAD'S *LIAR AND SPY*

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ABSTRACT

This research is aimed at identifying the types of transference of meaning found in the narration and the characters' utterances in *Liar and Spy* novel, delineating how transference of meaning is realized in the novel, and explicating how the employment of transference of meaning illuminates the themes in the novel.

This research applied descriptive qualitative method. The data of this research were taken from Rebecca Stead's *Liar and Spy* novel. The form of the data is the utterances of all characters, and also words, phrases and sentences of the narration in *Liar and Spy* novel which contain transference of meaning. In the research, textual and content analyses were used in the analysis of data. Triangulation was used to establish the reliability of data, and to ensure the findings, so that it can enhance trustworthiness.

The results of this research are as follows. (1) All types of transference of meaning are employed by the author, i.e. synecdoche, metaphor, metonymy, and simile. (2) Each type of transference of meaning has its particular realization; synecdoche is realized both in part representing the whole and the whole representing its part; metaphor is only realized in visible metaphor; metonymy is expressed in the transposition between associated concepts, producer and the produced, institution and its location, and product and its brand; in addition, the realization of simile is done by the use of comparative words such as *like* and *as*. (3) In *Liar and Spy* novel, transference of meaning is employed to aesthetically illuminate the themes of the novel i.e. school life, family life, friendship, bullying, and overcoming fears, by explaining the setting, condition, and the characters' thoughts about particular things related to the story.

Keywords: *transference of meaning, types, realizations, themes, Liar and Spy*

CHAPTER I

INTRODUCTION

A. The Background of the Study

Communication is one of the inevitably salient parts of human social life. By communicating with others, people socialize in their daily life. To achieve the purpose of socialization, people indisputably need an effective communication. However, an effective communication will not be achieved without communicative competence. According to Hymes (via Simpson, 2004: 38), the knowledge of what, when, and where to say something is called communicative competence. He further states that communicative competence is the skill involved in matching an utterance to the appropriate context of use or, in other words, knowing when to be familiar and when to be formal, knowing when to be direct and when to be indirect, or knowing when to talk and when to keep quiet.

Moreover, the effective communication is impossible to be attained without the assist of language. Language comprises a combination of words to communicate ideas in a meaningful way. Furthermore, language can be both realized in the spoken form and depicted in the written form which varies in many realizations. One of them is literary work. Literary work is the evidence that language has infinity of meaning since the author has unlimited freedom to express his idea in his works. An author can freely use his creativity to communicate his message toward the readers by employing his own style.

A successful writer uses language creatively, that is he uses the language differently from the conventional and everyday language. By using his creativity,

a writer can give the readers unexpected surprise or twist in the story and also build strong impression in their mind to captivate their hearts. This kind of creative use of language is called linguistic deviation. It is created by deviating the norms of literary convention or everyday language of an original language. As sometimes it makes an absurdity or ambiguity in literary works, linguistic deviation is worth investigating further. Linguistic deviation in literary works is analyzed under the study of stylistics.

Simpson (2004: 2) states that stylistics is an approach of textual explication which is assigned to language. Language is very substantial since the various forms, patterns, and levels that constitute linguistic structure are the significant index of the function of the text. The goal of stylistics is to explore language, specifically the creativity in language use. As observed, it enriches people's ways of thinking about language. Moreover, exploring language offers a substantial purchase on understanding literary texts. Understanding literary texts cannot be separated from analyzing linguistic deviation as it is commonly found in literary works.

According to Leech (1969: 37), there are eight types of linguistic deviation. They are lexical deviation, grammatical deviation, phonological deviation, graphological deviation, dialectal deviation, deviation of register, deviation of historical period, and semantic deviation. Moreover, semantic deviation can be divided into three types which are semantic oddity, honest deception, and transference of meaning. Semantic oddity means semantic bizarreness of expression and comprises pleonasm, tautology, oxymoron, paradox,

and periphrasis. Meanwhile, honest deception can be classified into hyperbole (exaggeration), litotes (understatement), and irony. Furthermore, transference of meaning covers four tropes of figurative languages, i.e. synecdoche, metaphor, metonymy, and simile. However, this research only focuses on analyzing transference of meaning found in Rebecca Stead's novel, *Liar and Spy*. It is an example of compelling story that is very suitable to children and young adults to learn the ups and downs of life. The excellent problem management that arises in this book has inspired the researcher to choose this work. In addition, *Liar and Spy* was also awarded School Library Journal's Best Books List, Publishers Weekly Best Books List, and Kirkus Review Best Children's Books List in 2012. Those awards support that *Liar and Spy* is a good quality book and it is also worth reading. The intriguing storyline of the novel has captivated the readers by the style of the author in employing figurative language. Moreover, *Liar and Spy* contains many semantic deviations that make it special and memorable.

Semantic deviation, particularly transference of meaning employed in the story, is one of the salient and critical aspects of the style of a literary work. The style used by the writer is closely bound to a story as it will differentiate literary works in the different styles as in their functions, elements, and readers' responses. Style differentiates literary works in terms of how successfully the story conveys the message to the readers and how it affects them.

B. The Research Focus

Based on the background of the research, there is an appealing point of this topic to be analyzed. That is about linguistic deviation, particularly

transference of meaning which is employed in literary works. The researcher takes transference of meaning in the novel of Rebecca Stead, *Liar and Spy* to be analyzed.

There are some problems which can be identified related to the research topic. The first problem is the analysis of the language use in the novel. There are many variations in the way people and also authors of literary works use language to create their own styles. However, sometimes those variations which they apply contain ambiguity and it is needed to be investigated further. Hence, misunderstanding in communication which is caused by ambiguity can be avoided. The problem of ambiguity can be found in the daily conversation or interaction which can be in the form of spoken and written. Moreover, the written form of communication like in literary works shows unlimited variations of language use. In the narration and the characters' utterances, the authors use variations that may also lead to ambiguity. The variations drawn from literary works can be in the form of linguistic deviation. There are many types of linguistic deviation that are employed by the authors in their works.

The second problem identified is about the ideologies of specific issues that are reflected in the novel by the authors' employment of linguistic deviation. Like any other literary works, *Liar and Spy* must also have the ideologies brought by the author's perspective which are possible to be considered intriguing and need to be interpreted wisely. The ideologies contain the author's intended messages that make the whole story up. The ideologies and perspectives of

literary works are also bound to the background of both the authors and the targeted readers, and also to the culture of a language.

Moreover, the third problem associates with the culture of the language. The culture of the users of a language in their society is one of the non-linguistic factors that can influence the use of language. Many developments and movements are made by people in their cultures and they affect several important aspects of human's life, one of which is language. As the product of culture, language including literary works cannot avoid those movements. Through the ages, literary works are influenced by the movement or culture in the time they are written. As a matter of fact, there are still some other problems related to how language is used in literary works.

Unfortunately, it is impossible for the researcher to analyze all the problems identified entirely due to the limited time and accessibility. Considering the wide range of problems and the accessibility of the researcher in analyzing them, therefore, the researcher specifies the analysis on the first problem. The researcher focuses on the employment of transference of meaning in the narration and the characters' utterances in the novel. The researcher identifies and elucidates the types and realizations of transference of meaning which is found in the novel, and also explains how the employment of transference of meaning illuminates the themes in Rebecca Stead's *Liar and Spy*. It is very engaging to investigate the intended purposes and meanings through what the characters say in the novel. Since in this research the language style in novel is analyzed, the researcher employs stylistic analysis.

Based on the background and research focus, the problems can be formulated as in the following.

1. What are the types of transference of meaning found in the narration and the characters' utterances in *Liar and Spy* novel?
2. How is transference of meaning realized in *Liar and Spy* novel?
3. How does the employment of transference of meaning illuminate the themes in *Liar and Spy* novel?

C. Objectives of the Study

In accordance with the focus of the research above, the objectives of this research are as follows:

1. to identify the types of transference of meaning found in the narration and the characters' utterances in *Liar and Spy* novel,
2. to delineate how transference of meaning is realized in *Liar and Spy* novel, and
3. to explicate how the employment of transference of meaning illuminates the themes in *Liar and Spy* novel.

D. The Significance of the Study

The researcher is concerned with the analysis of semantic deviation particularly the employment of transference of meaning in which this research has significance both theoretically and practically. It is expected that the result of this research will be useful and bring several valuable inputs to everybody, including the education community, public, and society, whether it is

theoretically or practically. The specifications of the significance of this research are as in the following.

1. Theoretical significance

- a. Theoretically, the result of this study will enrich the knowledge concerning linguistic deviation in stylistics which becomes a bibliographical resource to the next relevant type of research.
- b. This research can give better understanding in the analysis of transference of meaning in literary works, particularly in novels.
- c. The knowledge about the significance of transference of meaning in literary works will enrich stylistic studies, particularly about linguistic deviation conducted by lecturers and students.
- d. The research findings will be useful as an informative input for language learners to improve linguistic knowledge, especially in stylistics by giving deeper understanding for the readers in analyzing language style based on its linguistic features.

2. Practical significance

- a. After reading this research, students are expected to be more open-minded toward literary works particularly in the way language is used.
- b. Understanding the employment of transference of meaning in literary works will hopefully inspire the readers of the research to express their creativity in their works in various realizations.
- c. Hopefully, this research inspires other researchers to develop or to conduct other research in the same scope with different subjects.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Stylistics

Style, as the deviation from a norm, is a notion which is employed in literary stylistics, which not only relates to formal structures such as metrics and rhyme in poems, but also to unusual linguistic preferences in general as allowed by an author's poetic license. Moreover, Leech (1969: 19) defines style as a manner in which something is spoken, written or performed. Style is choosing a right word at the right time and at the right place. It is concerned with the artistic expression of thoughts and ideas of a writer. According to Abrams (1999: 303), the way of constructing linguistic expression is done in prose or verse is also called style. The style of a writer is analyzed on the basis of the modes of his vocabulary and pattern of words, through his figurative language, and by the personal involvement of his emotions and attitude. By using style, a writer creates specific meanings and effects in his works (Bradford, 1997: 14).

In conclusion, style in literature is the manner of constructing spoken or written linguistic expression. The style is both following and violating a rule. If an author follows certain rules and regulations during writing, it becomes a stylistic value, and if he violates the set patterns, it becomes a stylistic variation. Stylistic value is the literary or communicative function associated with the choice of one variant or another, while stylistic variation is forms which are linguistically equivalent at some level (Leech and Short, 2007: 5).

In addition, Sharndama and Mohammed (2013: 63) claim that style may be regarded as an option of linguistic means as the deviation from a norm, as the recurrence of linguistic forms, and as the comparison that become the core of stylistics. Furthermore, Verdonk (2002: 3) states that stylistics is the study of style; it is the analysis of a distinguishable expression in language and the explication of its function and result. In line with Verdonk, Short (1996: 1) claims that stylistics is an approach to the analysis of literary text using linguistics delineation. Stylistics is the illumination and analysis of the variability of linguistic forms in actual language use. The idea is supported by Widdowson (1975: 3) as he states that stylistics is an area of mediation between two disciplines, linguistics and literary criticism which interprets and evaluates literary writings. In line with Widdowson, Peck, and Coyle (2002: 184) argue that stylistics is the examination of literary language of an author and its contribution to the construction of the meaning.

In other words, stylistics is a study which investigates and evaluates the style of an author as the deviation of norm and as the linguistic form in literary works or in actual language use by using linguistics approach.

2. Linguistic Deviation

Leech (1969: 59) states that poetry is composed of linguistic deviations which the poet employs in his poetry. Therefore, according to him, linguistic deviation is regarded as a means for poetic creation. A linguistic deviation is artistically significant when it communicates something and what is intended by its author, and when it is judged or felt by the readers to be significant.

Basically, an author uses linguistic deviation to accomplish several important goals as one of them is to make his language creative or inventive by using a language which is different from the conventional and everyday language. By using that unconventional or unusual language, a poet gives his readers an unexpected surprise and makes a strong impression on their mind. Furthermore, Leech divides linguistic deviation into eight types, i.e. lexical deviation, grammatical deviation, phonological deviation, graphological deviation, dialectal deviation, deviation of register, deviation of historical period, and semantic deviation. Leech further states that those types of linguistic deviation are distinguished in three main language levels: realization, form, and semantics. Realization is realized by phonology and graphology, form comprises grammar and lexicon, and semantics is realized by denotative or cognitive meaning (Leech, 1969: 37).

a. Lexical Deviation

Lexical deviation is an existing rule of word formation that is applied with a greater generality that the usual restrictions on its process of formation are waived in a certain condition as in neologism. Neologism, or the invention of new words, is one of the more obvious ways in which a poet exceeds the normal resources of the language. Leech (1969: 42) calls new words as *nonce-formations* if they are made up for the nonce, i.e. for a single occasion only rather than as serious attempts to augment the English word-stock for some new need. The English rule of word formation permits prefixation of *fore-* to a verb, to convey the meaning *beforehand* as in *foresell* and *foreappear*.

b. Grammatical Deviation

Grammatical deviation can be drawn between morphology, the grammar of the word, and syntax, the grammar of how words pattern within sentences (Leech, 1969: 44). There are two types of grammatical deviation; they are morphological and syntactic deviations. Morphological deviation is an intentional deviation from the ordinary spelling, formation, construction, or application of words. Meanwhile, syntactic deviation might be in the form of bad or incorrect grammar and syntactic rearrangement. Leech further exemplifies the case of ungrammaticality as an important feature of grammatical deviation like in the expression ‘I *does* not like him’.

Grammatical deviation is also expressed by a poet or a writer when using the double negation, the double comparative, and the double superlative. Writers or poets also deviate from grammatical rules by making a comparative or superlative more emphatic by combining two ways of expressing comparison, i.e. the addition of suffixes and the use of the separate words *more* and *most*. Shakespeare, for example, combines *unkindest* and *most unkind* in the statement ‘This was the *most unkindest* cut of all’ (Brook via Ouameur, 2013: 10).

c. Phonological Deviation

Leech (1969: 47) considers phonological deviations as the irregularities of pronunciation. As most of literature is in written form, there would be a relatively little scope for phonological deviation. Thus, it is limited since the patterns of phonology are even more on the surface than those of syntactic surface (Leech, 1969: 46).

Leech further claims that phonological deviation is the deviation in sound or pronunciation which is done deliberately in regard to preserving the rhyme, as when the noun *wind* is pronounced like the verb *wind* as a special pronunciation to make the convenience of rhyming.

d. Graphological Deviation

According to Leech (1969: 47), graphological deviation is the strangeness of written form. Graphological deviation is a relatively minor and superficial part of style, concerning such matters like spelling, capitalization, punctuation, spacing, hyphenation, italicizing, and paragraphing such as in the characteristic line-by-line arrangement of poetry with irregular right-hand margins. E. E. Cummings is a well-known poet who frequently uses this type of deviation by discarding capital letters and punctuation, jumbling of words, eccentric use of parentheses, as in the following example which Leech (1969: 48) mentions.

seeker of truth
follow no path
all paths lead where
truth is here

[No. 3 of 73 *Poems*]

e. Dialectal Deviation

Leech (1969: 49) uses the concept dialectism for dialectal deviation as it refers to the borrowing of features of socially or regionally defined dialects. It occurs when the writer uses words or structures from a dialect which is different from that of standard language like in *The Shepheardes Calender*, Spenser uses

heydeguyes (a type of dance), *rontes* (young bullocks), *weanell* (newly weaned kid or lamb), and *wimble* (nimble).

f. Deviation of Register

Registers have their own particular functions of language in each field they belong to. Since modern writers have freedom from the constraints of poetic language, they exploit registers with unprecedented audacity. In order to convey their messages in their works, they frequently borrow register that is originated from another field in which both the origin and the target fields are not related to each other. In prose writing, register borrowing is usually accompanied by register mixing, i.e., the meeting of features that belong to different registers in the same texts (Leech, 1969: 50).

g. Deviation of Historical Period

In this type of deviation, authors are not restricted to the language of their own particular periods; they have the freedom to use archaic words or structures which are no longer used in standard language and may even include dead languages to enhance the aesthetic or musical value of a literary work (Leech, 1969: 52). It can be in the form of the use of word of Latin origin in a sense which is reconstructed from the literal Latin meaning of its elements, i.e. *inspiring* (= 'breathing in'), *induce* (= 'lead in'), 'with *serpent* error wand'ring ('crawling', 'creeping') and 'Bush with frizzl'd hair *implicit*' ('entwined'). He further defines this deviation as the survival of the language of the past into the language of present time or historical deviation archaism.

h. Semantic Deviation

Leech (1969: 48) claims that semantic deviation is a characteristic of poetry which is commonplace to regard it as a kind of inspired nonsense with irrational element. He argues that semantic deviation can be meant as ‘non-sense’ or ‘absurdity’, so long as it is realized that ‘sense’ is used, in this context, in a strictly literal-minded way. Leech further states that semantic deviation can be divided into three types. They are semantic oddity, honest deception, and transference of meaning. Semantic oddity means semantic bizarreness of expression. There are five types of semantic oddity: pleonasm, tautology, oxymoron, paradox, and periphrasis. From those five types of semantic oddity, pleonasm and tautology have semantic redundancy; oxymoron and paradox have semantic absurdity, while periphrasis contains superfluity of expression. Meanwhile, honest deception includes hyperbole (exaggeration), litotes (understatement), and irony. The last type is transference of meaning that covers four tropes of figurative languages, synecdoche, metonymy, metaphor, and simile.

1) Semantic Oddity

Semantic oddity means semantic peculiarity or strangeness of expression. There are five types of semantic oddity, i.e. pleonasm and tautology which have semantic inanity or redundancy, oxymoron and paradox (contradiction) that have semantic absurdity which delivers self-conflicting information, and also periphrasis (circumlocution) which contains superfluity of expression.

Moreover, Leech (1969: 132) explains that pleonasm is an expression which is semantically redundant in that it merely repeats the meaning contained

elsewhere like ‘my female grandmother’ and ‘a false lie’. In contrast to pleonasm, oxymoron is the yoking together of two expressions which are semantically incompatible as in ‘my male grandmother’ and ‘a true lie’. Meanwhile, tautology is a statement which is vacuous as it is self-evidently true, e.g. ‘That lie is false’, and ‘Philatelist collects stamps’. On the contrary, paradox is a statement that is self contradictory and even absurd (McArthur, 1996: 348). Paradox is absurd as it is self-evidently false like in ‘That lie is true’ and ‘Philatelist does not collect stamps’ (Leech, 1969: 132). Leech further claims that periphrasis or circumlocution is an expression which is of unnecessary length that the meaning it conveys could have been expressed more briefly, for example, ‘My female grandparent’ (=‘my grandmother’), ‘He makes untrue statements’ (=‘He tells lies’). The first four types of semantic oddity are divided naturally into ‘inanities’ which comprise no information in the cognitive sense (pleonasm and tautology) and ‘absurdities’ which convey self-conflicting information (oxymoron and paradox). Furthermore, the fifth category, periphrasis involves superfluity of expression.

2) Honest Deception

Honest deception can be classified into three tropes, hyperbole (exaggeration), litotes (understatement), and irony (Leech, 1969: 166). Hyperbole is overstatement or exaggerated statement. According to Perrine (1984: 110), it is a figure of speech that depicts an object or idea to the effect that it may seem strained or exaggerated. It is an exaggerated form of statement that represents things to be either greater or less. Hyperbole is used to emphasize a point in

exaggerating way (Kövecses, 2010: 22). Meanwhile, litotes is sometimes reserved for a particular kind of understatement in which the speaker uses a negative expression where a positive one would have been more forceful and direct, for example, ‘She is not exactly a pauper’ (Leech, 1969: 169). Furthermore, the last type of honest deception is irony. Childs and Fowler (2006: 123) argue that irony is a mode of discourse for conveying meanings different from, and usually opposite to, what is said and assumed. They further classify irony into two main categories i.e. verbal irony and situational irony that can be found in play and prose in the form of dramatic irony.

Verbal irony is employed by the speakers when they say the opposite of what they intend or of the actual condition. There are several forms of verbal irony including euphemism, understatement, sarcasm, and some forms of humor. Verbal irony appears in echoing a thought or utterance with implied opposite meaning or attitude (Sperber and Wilson, 1986: 122). For example, it is possible to indicate by tone of voice that the word ‘clever’ in the sentence ‘He is a clever chap’ is to be understood to mean ‘stupid’ (Childs and Fowler, 2006: 124).

Situational irony is used by an author to create a surprise that is the perfect opposite of what one would expect. Ouameur (2013: 36) claims that in situational irony, the situation is different from what the common sense indicates. Meanwhile, the form of situational irony which takes in plays where the narrators conceal is called dramatic irony (Childs and Fowler, 2006: 123). In addition, Ouameur further states that in play or prose, dramatic irony occurs when the characters state something that they believe to be true but the readers know that it

is not true. Moreover, dramatic irony is also employed when the readers know something important about the story that one or more characters in the story do not know. For example, in Shakespeare's *Romeo and Juliet*, the audience knows Juliet is still alive, however, Romeo thinks she is already dead by drinking the poison. If the audience had thought, like Romeo, that she has died, the scene would not have had the same power as if the audience knows the actual condition.

3) Transference of Meaning

Transference of meaning is figurative language that contains rule of transference or particular mechanisms for deriving one meaning of a word from another (Leech, 1969: 148). Moreover, transference of meaning covers four tropes of figurative languages, i.e. synecdoche, metaphor, metonymy, and simile. In addition, metaphor consists of concreative metaphor, animistic metaphor, humanizing (anthropomorphic) metaphor which is commonly described as personification, and synaesthetic metaphor.

a) Synecdoche

The first type of transference of meaning is synecdoche. Synecdoche occurs when a part of something is used to refer to the whole or vice versa (Leech, 1969: 150). Furthermore, Keraf (2007: 126) argues that synecdoche is a figurative language that uses parts to designate to the whole of something (*pars pro toto*) or the whole to refer to some of its parts (*totem pro parte*). For example, 'Angola has won the international beauty competition'. Even though the subject in the example above is Angola, it does not mean that all people of Angola have participated and won in the beauty competition. Angola in this case means the girl from Angola

who has competed in the competition as the representative from her country. Moreover, many examples of synecdoche are idioms that are common to the language, like to refer to a vehicle as one's 'wheels'. Therefore, it can be concluded that synecdoche can be realized both in the form of part representing the whole and the whole representing its part.

b) Metaphor

Metaphor is a process which employs mapping of two different conceptual domains (Simpson, 2004: 41). The different domains are known as the target domain and the source domain. The target domain is the topic or concept that is described through the metaphor, while the source domain refers to the concept which is drawn upon in order to create the metaphorical construction. Furthermore, the source domain is used in reasoning about the target domain (Lakoff and Johnson, 2003: 253). For example, 'Life is a walking shadow'.

Leech (1969: 158) explains that metaphor is divided into four types, i.e. the concrete, animistic, humanizing (anthropomorphic), and synaesthetic metaphors. The concrete metaphor attributes the concreteness or physical existence to an abstraction, for example, 'the *light* of learning' and 'room for negotiation'. Furthermore, the animistic metaphor gives the attribute of animate characteristics to the inanimate, such as 'an *angry* sky', 'graves *yawned*', '*killing* half-an-hour', and 'the *shoulder* of the hill'. In addition, the humanizing or anthropomorphic metaphor which is also called personification attributes characteristics of humanity to what is not human like in the example, 'This *friendly* river' and '*laughing* valleys'. Moreover, according to Kennedy (1979:

495), personification is a figure of speech when any inhuman objects are given the human qualities and attributes to achieve the dramatic effects. Leech further elucidates the last type of metaphor is the synaesthetic metaphor that transfers meaning from one domain of sensory perception to another, for example, ‘*warm color*’, ‘*dull sound*’, ‘*loud perfume*’ [Donne, *Elegy IV*], and ‘*Till ev’n his beams sing*, and my music *shine*’ [Herbert, *Christmas*].

Furthermore, in metaphor realization, Stockwell (2002: 107) argues that there are two realizations of metaphor. The first is visible metaphor in which both the source and target domains are stylistically realized, for example, ‘The brain is a city’. Meanwhile, the other form is invisible metaphor which one of the domains involved is not realized stylistically.

*But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.*

Like in the example above, in the first line, ‘light’ and the verb-construction ‘breaks’ present sources from which Juliet can be referenced. However, the target domain involved (Juliet) is not realized stylistically in the first line, thus it can be regarded as invisible metaphor (Stockwell, 2002: 107).

c) **Metonymy**

The next type is metonymy which is almost similar to synecdoche, but the difference is that metonymy employs the word linked to the concept but it is not actually a part of it. According to Wren and Martin (1990: 363), in metonymy, an object is designated to by the name of something which is generally associated with it. It is the substitution of the name of an attribute or adjunct for that of the thing meant. For example, referring to a *cup* of something (meaning its *contents*);

the *turf* (for *racing*), a fleet of a hundred *sails* (for *ships*). Thus, metonymy involves the shift from one element in a sequence to another or one element in a context to another (Selden, Widdowson, and Brooker, 2005: 73).

In contrast to metaphor, metonymy is based on a transfer within a single conceptual domain (Simpson, 2004: 43). As it stays within the same domain, metonymy involves the transposition of the linked concept for the thing meant which commonly results in transfer between associated concepts, producer and the produced, institution and its location, and also product and its brand. For example, in the expression '*Buckingham Palace* is thought to be furious', *Buckingham Palace* refers to the activity within it, the position or function of the Queen. In addition, metonymy is sometimes also used when the producer of something is associated with what is produced, e.g. 'Have you read the new *Kate Atkinson*?' or 'There is a good *Spielberg* on tomorrow night' (Simpson, 2004: 43). In these examples, *Kate Atkinson* refers to an author of a book, while *Spielberg* is the producer or director of a certain movie.

Furthermore, Frederik (1988: 20) argues that metonymy is a figure of speech in which a name of a thing is applied to another which is still associated. In line with Frederik, Tarigan (1985: 139) claims that metonymy uses certain distinct terms to associate another quality like people, stuffs, and other things related, as in the example 'She buys a *Pepsodent*' instead of 'She buys a toothpaste'. *Pepsodent* is a brand of toothpaste, thus in this example, *Pepsodent* refers to the concept of toothpaste.

In other words, there are several kinds of realization of metonymy. They are the transposition between associated concepts, producer and the produced, institution and its location, and product and its brand.

d) Simile

Simile is an overt comparison which is generally more explicit than metaphor as it tells the readers exactly what is compared to (Leech, 1969: 156). It is a statement that one thing is like another. Wright and Hope (2000: 22) states that the employment of simile conveys meaning in a direct way; it is also clear and specific. Furthermore, Gill (2006: 25) argues that the realization of simile is indicated by two different objects that are compared directly by using connectors such as *like* or *as*. In line with Gill, Perrine (1984: 62) explains that simile is a figurative language which is used when people directly explain the resemblance of two objects in shape, color, or other characteristics by using connectors. Thus, the realization of simile is clearly recognizable as it contains connectors or comparative words, i.e. *like*, *as*, *than*, *similar to*, *same as*, *resembles*, and *seems as* the formal indicators. For example, ‘The beast had eyes *as* big *as* baseballs and teeth *as* long *as* knives’. Moreover, comparing to the previous example of metaphor ‘Life is a walking shadow’, it can also be realized in the form of simile as ‘Life is *like* a walking shadow’ or ‘Life is, *as it were*, a walking shadow’ (Leech, 1969: 151).

3. Transference of Meaning as a Thematic Element

By employing a distinct style in their works, authors communicate something to the readers. The intended messages are communicated and reflected

in a general idea. The general idea of a literary work is depicted in theme. Theme is the main idea or central meaning of a piece of writing that holds the story together (Lukens, Smith, and Coffel, 2013: 135). Theme can be reflected in explicit and implicit ways. An explicit theme is used when the writer states the theme openly and clearly, while implicit theme is implied throughout the story. Furthermore, if a story has multiple themes, it can be primary and secondary themes. A primary theme is a centered theme upon a story which contains a variety of themes that are often linked. Meanwhile, a secondary theme is found when a story has multiple themes and some of them seem to be less important than the primary one (Lukens, 1999: 136-137).

In a literary work, themes are reflected through many ways. Themes are embodied in a combination of both incident and mode of description (Leech and Short, 2007: 207). Incident and mode of description are bound to the story or plot of the novel. According to Klarer (1999: 14), plot is the logical interaction of various thematic elements of a text which lead to a dynamic change of the narrative. Meanwhile, Lukens (1999: 103) states that plot is the sequence of events showing characters in action. This sequence is not accidental but is chosen by the author as the best way of telling his or her story. Furthermore, Freytag (via Mou, Jeng, and Chen, 2013: 1035) considers plot as a narrative structure that divides a story into five parts. He further explains that plot consists of exposition, rising action, climax, falling action, and denouement. Therefore, narratives follow a general pattern: the story begins, a problem arises that leads to a climax, and the problem is resolved in the end (Casebeer, 2008: 4). Furthermore, themes are also

embodied in the setting and character and characterization of the novel. Setting is the situation the person is in when the act of reading takes place (Zyngier, Fialho, and Rios, 2007: 196). It is the social environment of where and when a story takes place. Furthermore, setting can also be the description of where and when the depiction of character, and working out of plot and theme occur (Lukens, 1999: 153). It is used to make a physical description and detail of what is present in the story, and how it all looks, smells, feels, and sounds. These all will directly influence character, conflict, and theme. The detailed elements of setting create the mood of the time and place and also the atmosphere for the characters and the conflict. Moreover, character is the aggregate of mental, emotional, and social qualities that distinguish a person; furthermore, in literary works, character is realized in characterization which is the process of coming to know a character (Lukens, 1999: 80-81). It can be revealed by actions, speech, appearance of the characters, and also by the other characters' and the author's comments. Character in a story is important as Cobley (2001: 117) states that a developed sense of character gives narrative a meaningful anchor.

How authors tell their works' plot, setting, and also character and characterization is realized in their styles of lexical patterning. Leech and Short (2007: 336) state that lexical patterning in the story is interpreted as connected to the story's appearance or reality theme. Furthermore, the appearance or reality theme is also indicated by other lexical patterns. Lexical patterns in a literary work are related to the word choices of the novel in the characters' utterances and in the narration. One of the realizations of word choices by an author is the

employment of linguistic deviation, particularly transference of meaning. In the characters' utterances and in the narration, it gives differences in how the author brings out the themes of the novel. For example, in Katherine Paterson's *Bridge to Terabithia*, the themes of reality of childhood life and friendship can be shown in the following example.

Leslie – dead – girl friend – rope – broke – fell – you – you – you. **The words exploded in his head like corn against the sides of the popper.** God – dead – you – Leslie – dead – you. He ran until he was stumbling but he kept on, afraid to stop. Knowing somehow that running was the only thing that could keep Leslie from being dead. It was up to him. He had to keep going (Paterson, 1977: 119).

The author uses transference of meaning in the form of metaphor, **The words exploded in his head like corn against the sides of the popper**, to illuminate the themes in her novel. It describes how the words *Leslie – dead – girl friend – rope – broke – fell – you – you – you* stuck in Jess, the main character's brain. It explains how bad he feels when he knows that his best friend Leslie dies. By employing the metaphor, the author runs the implicit theme that it allows children as the targeted readers to feel the real world which is apparently nearly as full of pain and sorrow not only for them but also for adults. Life is not only about the joy but also the sorrow, not only the ups but also the downs. It also reflects Jess and Leslie's friendship as the central theme of *Bridge to Terabithia* which is not only dominated by the wonderful journey of Jess and Leslie, but sometimes the tension is also played down when it comes to grieve as when Leslie dies. In addition, the author's aim of structuring metaphor is to give both cohesion and coherence, and also vividness to the main themes (Wallhead, 1999: 68).

The employment of transference of meaning in illuminating the themes of this novel clearly encourages the readers to take a look beyond the stereotype of idealized childhood that some people think that it only deals with joy, and to realize that children also deal with problems just as pressing as those that adult face. As people's priorities shift as they grow older, they have a tendency to downplay the crises of childhood as unimportant. The crises in the novel are very real and important to the children as they are reflected in the themes of Katherine Paterson's *Bridge to Terabithia*.

4. Rebecca Stead's *Liar and Spy*

This research only focuses on identifying the types of transference of meaning, their realizations, and how transference of meaning illuminates the themes in Rebecca Stead's novel, *Liar and Spy*. It is a coming-of-age novel by Rebecca Stead published by Wendy Lamb Books, an imprint of Random House Children's Books which is a division of Random House Inc. This novel was awarded School Library Journal's Best Books List, Publishers Weekly Best Books List, and Kirkus Review Best Children's Books List in 2012.

The story involves Georges, a seventh-grader who is named after his parents' favorite painter, French post-impressionist Georges Pierre Seurat. When his dad loses his job as an architect and tries to start his own business, his mom pulls double shifts as a nurse at the hospital. The family is forced to downsize, moving from a house to an apartment building. Georges has not many friends at school and he is often bullied by his schoolmates, Dallas Llewellyn and Carter Dixon.

In his new apartment building, Georges befriends with 12-year-old Safer. He tells Georges that a man in the apartment below Georges, whom he calls Mr. X, may be smuggling dead bodies in and out of the complex. Safer draws Georges into his elaborate surveillance plan and the boys monitor Mr. X's place regularly. Safer even urges Georges to help him break into Mr. X's apartment but he refuses.

However, he finally learns that Safer has been lying to him. Safer never suspects Mr. X of anything. In fact, Mr. X is a normal guy, and Safer is his dog walker. The surveillance, the break-in and the elaborate story are all just a game. Georges is angry at Safer and feels foolish.

In the same time, Georges also finally admits to himself and to the readers that his mom has not just been working a lot of night shifts. She has got a serious infection and is in the hospital as a patient. He finally agrees to face his fears and the reality of her illness and visits her.

To overcome his fears of bullying, Georges also devises a plan, with the help of some of the other less-than-popular kids, to trick and silence Dallas. His idea brings the nerdy kids together and helps them develop a sense of community.

Then, Georges speaks to Safer again and tries to understand the reason for the boy's deception. He never feels secure enough that he does not like leaving the apartment building because of the fear of the outside world. Finally, Georges helps Safer and also his classmates to overcome their fears and anxieties as well.

5. Previous Studies

There are many great researches related to the language style in literary works which analyze the function of linguistic deviation, how style is reflected by

the themes in the novel, and so on. The researches become references for the study conducted by the researcher. Even though the researches are related to style, it does not mean they are the same. Each research has its own focus, methodology, topic, and object.

One of the studies is *Stylistic Analysis of Emily Brontë's Wuthering Heights* that is conducted by Varghese (2012). It aims to discover what is striking about Emily Brontë's narrative style based on the themes, styles or techniques in *Wuthering Heights* novel. The findings show that *Wuthering Heights* presents a plurality of styles, the language in the novel is full of contradictions and the specific tensions and paradoxes built into linguistic patterns are noticeable in the word and sentence structure. Brontë's striking use of verbs is remarkable as it is full of violent movement and conflict in the characters' utterances. The characters and their environments are presented through the appropriate diction. Furthermore, Varghese concludes that *Wuthering Heights* is stylistically written with the breaks from past to present tense, interjected remarks, broken phrases, and half-expressed ideas which reveal the psychological state of the characters.

Meanwhile, Alirezazadeh and Talebinezhad (2014) conduct a research entitled *Syntactic Deviations in the Novel The Sound and the Fury*. They describe what types of syntactic deviations are employed by William Faulkner in his novel, *The Sound and the Fury*, and determine in what extent the syntactic deviations help to create a novel classified as modernist literature in the field of stream of consciousness. The first finding is that both types of syntactic deviation are found in *The Sound and the Fury* and the highest frequency belongs to bad or incorrect

grammar, but the frequency of syntactic rearrangement or hyperbaton is not statistically significant. Second, ungrammatical structures and syntactic deviations successfully depict collapse of a family in *The Sound and the Fury* by narrating the story by an idiot as an obsessive mind. They conclude that syntactic deviations and disjointed syntax in the novel have played a significant role in creating the atmosphere.

There have been many researches about linguistic deviation in novels. However, this research tries to reveal how the employment of transference of meaning illuminates the themes of *Liar and Spy* novel by analyzing types and realizations of transference of meaning. The employment of the deviation is also special since the novel as the object is children's literature. The targeted readers of the novel are children, thus it is different from other contemporary adult novels like the objects of the two previous studies mentioned before. However, that difference does not limit the creative use of language of the author as every word choice in the novel has infinite meaning and specific purposes. In order to unravel what beyond the employment of transference of meaning in *Liar and Spy* novel, thus this research is conducted.

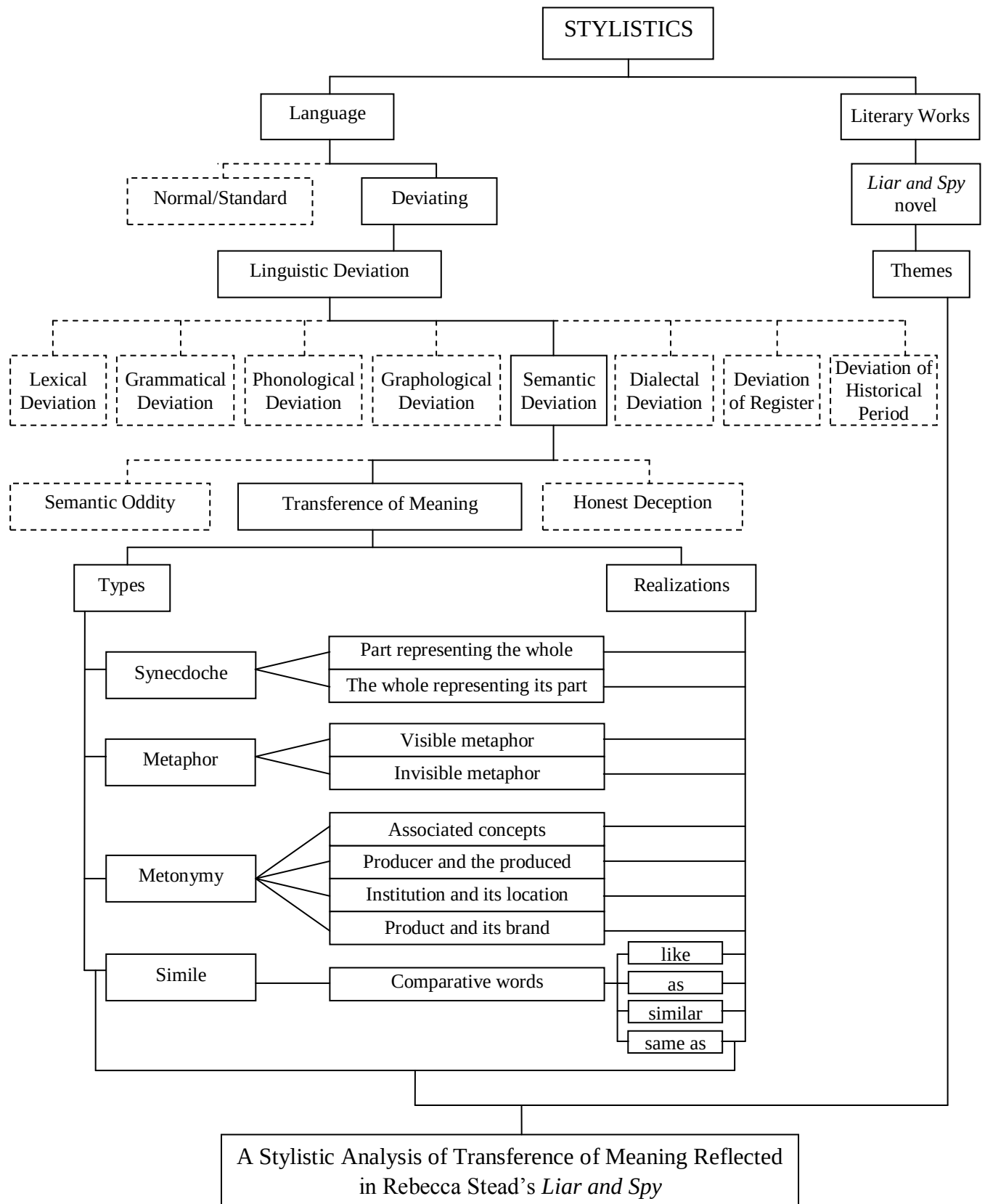
B. Conceptual Framework

This research attempts to analyze one of the works of a best-seller children's literature writer, Rebecca Stead entitled *Liar and Spy* by using stylistic approach. Stylistics is defined as the study of style; it is the analysis of distinctive expressions in language and the delineation of their purposes and effects. This becomes the appropriate approach to use since this research focuses on how

language is maintained in the research object. Specifically, it is the style of language use in the novel that becomes the main attention of this research. Meanwhile, types, realizations, and how transference of meaning is employed in illuminating the themes of the novel become the focus of analysis of this research.

As what is being concerned, there are some types of transference of meaning that exist. This research relies on Leech's division of transference of meaning. In his book, *A Linguistic Guide to English Poetry*, he deals with different types of transference of meaning which cover four tropes of figurative languages: synecdoche, metaphor, metonymy, and simile. Furthermore, each type of transference of meaning is realized in various ways and each type has its particular realization. Synecdoche can be realized both in the form of part representing the whole and the whole representing its part. Metaphor is realized in visible or invisible metaphor. Meanwhile, metonymy is expressed in the transposition between associated concepts, producer and the produced, institution and its location, and product and its brand. In addition, the realization of simile is indicated by comparative words, i.e. *like*, *as*, *than*, *similar to*, *same as*, *resembles*, and *seems*. The employment and realizations of each types of transference meaning are analyzed to explicate their roles in illuminating the themes of *Liar and Spy* novel. Before that, the themes of the novel are identified by analyzing the structure of the novel from its plot, setting, and characters and characterization.

In conducting the analysis, the researcher uses a systematic way which is presented in the analytical construct in Figure 1.

Figure 1. **The Analytical Construct**

CHAPTER III

RESEARCH METHOD

A. Type of the Study

This study used descriptive qualitative approach since it emphasized on defining the phenomena of the use of language in the context by interpreting the data. Qualitative approach is a research procedure which presents the descriptive data in the form of written or oral data from the subjects of research being observed (Bogdan and Biklen, 1982: 39-48). Moreover, according to Vanderstoep and Johnston (2009: 7-8), qualitative research provides a richer and more in-depth understanding of the population under study as it produces narrative or textual elucidations of the phenomena under study. Furthermore, this research was a descriptive study since it described the phenomena of the use of language deviation in a novel in words. Seliger and Shohamy (1989: 124) propose that descriptive research involves an assemblage of techniques used to specify, delineate, or illustrate naturally occurring phenomena without experimental manipulation. Thus, this approach provided a richer and more in-depth understanding in explicating the phenomena of the use of language particularly transference of meaning reflected in Rebecca Stead's *Liar and Spy*.

B. The Form, Context, and Source of Data

The form of the data is the utterances of all characters in *Liar and Spy* novel, and also words, phrases or sentences of the narration in the novel which contain transference of meaning. Moreover, the narration is delivered by the main character, Georges, as the narrator of the story. The context is the dialogues of

the characters or paragraphs of the narration in the novel. Meanwhile, the data source is a place where data are taken. The data source in this research was the first Yearling edition of Rebecca Stead's *Liar and Spy* published in 2013.

C. The Data Collection Technique

Vanderstoep and Johnston (2009: 189) claim that in qualitative studies, there are several types of data collection technique, such as interviewing (face-to-face question-and-answer process), ethnographic observation (observing people enacting culture), analysis of documents and material culture (written text or cultural artifacts, and visual analysis (e.g. interpretation of mediated communication texts such as films or television programs). As the source of data in this study was a written literary text in the form of novel, the data collection technique used was analysis of documents by note taking. The researcher collected the data of transference of meaning from *Liar and Spy* novel in the narration and utterances of the characters. The procedures of data collection are listed as in the following.

1. The researcher read the novel comprehensively to find out the valid and relevant data based on the perception, knowledge, theories, and frame of transference of meaning.
2. The researcher wrote down the data in the form of transference of meaning.
3. The researcher analyzed all the characters' utterances and all narrations of the novel to understand the context to support the researcher's analysis.
4. The researcher used the experts' theories of transference of meaning as stated in literature review to see whether the data were appropriate or not.

5. The researcher selected and classified the valid and relevant data based on the categorizations.
6. The researcher transferred the data into the data sheet.

D. Research Instruments

The research instrument was human instrument including the theoretical knowledge. As it is stated by Burns (1994: 295), the role of researcher in the qualitative research is as an instrument. The researcher is involved in all of the processes of the research observation, analyzing and interpreting of the data. This is in line with what Moleong (2010: 211) states; the key instrument in qualitative research is the researcher. The researcher takes a role as the designer or planner, data collector, data analyst, data interpreter and reporter of the research findings (Moleong, 2010: 212). Furthermore, Vanderstoep and Johnston (2009: 211) argue that the researcher is the interpreter of the selected text or texts. The researcher's interpretation is only one of many possible valid interpretations of a given text as there are an infinite number of possible interpretations of any given text and each interpretation is equally valid to the extent that it reflects the meanings attributed to the text by the interpreter. Therefore, the researcher's own interpretation is salient. Thus, in this research, the primary instrument was the researcher.

The secondary instrument of this research was the data sheet. A data sheet was used to classify the data which eased the researcher to analyze the data from the novel. Coding was also used in the data sheet to ease the researcher and the readers to find the data. It is a process of organizing data and obtaining data reduction (Wiersma, 1995: 217). For example, Me/c/001/10 is a code for the datum

of metaphor which is realized in the form of visible metaphor and found in page 001 and line 10. The data sheet is in the form of a table of types and realizations of transference of meaning, and reflected themes of *Liar and Spy* novel.

Table 1. **The Sample Data Sheet of Types and Realizations of Transference of Meaning, and Reflected Themes in Rebecca Stead's *Liar and Spy***

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
1	Me/c/ 001/10	Mr. Landau, seventh-grade science teacher, has unrolled a beaten-up poster of the ignorant tongue map , and he's explaining about how people have misunderstood the science of taste since the beginning of time.			√							School life	The ignorant tongue map is a humanizing metaphor example since ignorant trait is possessed by human and it is realized in visible metaphor as both the target and source are clearly realized. It illustrates the theme of school life as it describes the condition at Georges' school and how he thinks about his science class. He compares the tongue map with ignorant trait as he believes that people have misunderstood the science of taste.

Notes :

Code : Type/Realization/Page/Line

Types of Transference of Meaning

Sy : Synecdoche

Me : Metaphor

Mt : Metonymy

Si : Simile

Realizations

a : Part representing the whole

b : The whole representing its part

c : Visible metaphor

d : Invisible metaphor

e : Associated concepts

f : Producer and the produced

g : Institution and its location

h : Product and its brand

i : Comparative words

E. Data Analysis Techniques

The research used textual and content analyses in the analysis of data. Textual analysis involves the identification and interpretation of a set of verbal or non-verbal signs (Vanderstoep and Johnston, 2009: 210). In addition, content analysis is conducted to unravel the content of written devices which illustrates the situation of the writer and the society of when it is produced (Nawawi, 1993: 68-69). The researcher was able to investigate the way an idea is conveyed by using this analysis and to reveal the aspects of language that are reflected by the employment of transference of meaning in the research object.

The data which were analyzed were from the transference of meaning examples found in the form of utterances of all characters in *Liar and Spy* novel, and also words, phrases or sentences of the narration in the novel. Data analysis started as a method for analyzing the types of transference of meaning. After the types of transference of meaning in *Liar and Spy* novel were all analyzed, then the data were analyzed to find out the realizations of each type of transference of meaning. By analyzing the types and realizations of transference of meaning found in the novel, how the employment of transference of meaning illuminates the themes in *Liar and Spy* novel can be revealed.

After analyzing all of the data, the researcher presented the results of the analysis in the form of delineation and elaboration for each objective of the study, the types and realizations of transference of meaning, and also how the employment of transference of meaning illuminates the themes in *Liar and Spy* novel.

F. Trustworthiness

Qualitative research is a study that is used to understand and to describe certain phenomena in human experience. This research elucidated the phenomena of the use of language in the context by interpreting the data; therefore this research also employed subjectivity of the researcher in delineating the phenomena. Therefore, to ensure the findings, there must be credibility in the research (Vanderstoep and Johnston, 2009: 179). Thus, the researcher must employ techniques that can enhance trustworthiness. One of the techniques is triangulation. Triangulation is used to establish reliability of data (Vanderstoep and Johnston, 2009: 179). The researcher conducted triangulation to increase the readers' belief that the analysis of the research was trustworthy. Moreover, there are four main kinds of triangulation according to Denzin in Lincoln and Guba (1983: 305):

1. by source: the data are collected from different sources, such as books, journals, and articles;
2. by researcher or observer: the researcher involves more than one observer to analyze the data;
3. by method: several different methods are used to collect the data; and
4. by theories: multiple theories are implied in analyzing and interpreting the data.

In this study, the researcher used triangulation by theories and also by researcher or observer. The researcher used theory of transference of meaning classification proposed by Leech and it was supported by theories proposed by

other several experts in defining each type and realization of transference of meaning. In addition, the researcher also used Lukens' theory and other experts to determine the themes of *Liar and Spy* novel by analyzing its plot, setting, and also character and characterization. Furthermore, the researcher involved two experts and some of her peer reviewers to check out the triangulation of the data. The two experts were Titik Sudartinah, S.S., M.A. and Niken Anggraeni, S.S., M.A. who are the lecturers of English Language and Literature study program. In addition, the researcher's peer reviewers were also involved in the process of triangulation of the data. They were Agustina Ekwin Purwaningsih, Nabella Primadianti, Wildan Bilal Al-Qudsy, and Riusly Pratomo. They were students majoring in linguistics. By involving these experts and peer reviewers, the researcher was helped to find her mistakes during the process of composing and conducting the research. Those mistakes could be in incorrect spelling or data classification of transference of meaning types, or some other mistakes.

CHAPTER IV

FINDINGS AND DISCUSSION

As stated in the background of the research, this research is aimed at identifying the types of transference of meaning found in the narration and the characters' utterances, delineating how transference of meaning is realized in the novel, and explicating how the employment of transference of meaning illuminates the themes in *Liar and Spy* novel. In this chapter, the results of this research are explained in two parts, i.e. findings and discussion. The findings are presented in the table of data findings that comprises the types and realizations of transference of meaning, and also reflected themes which are found in Rebecca Stead's *Liar and Spy*. Meanwhile, the discussion section elucidates the objectives of the research which explore the analysis of types and realizations of transference of meaning, and how the employment of transference of meaning illuminates the themes in Rebecca Stead's *Liar and Spy*.

A. Findings

The findings of types and realizations of transference of meaning and reflected themes in *Liar and Spy* novel are presented in the following table.

Table 2. **Types and Realizations of Transference of Meaning, and Reflected Themes in Rebecca Stead's *Liar and Spy***

No	Types	Realizations	Reflected Themes
1	Synecdoche	Part representing the whole, The whole representing its part	School life, Friendship, Bullying
2	Metaphor	Visible metaphor	School life, Family life, Friendship, Bullying
3	Metonymy	Associated concepts, Producer and the produced, Institution and its location, Product and its brand	School life, Family life, Friendship, Bullying
4	Simile	Comparative words	School life, Family life, Friendship, Overcoming fears

Based on Table 2, there are four types of transference of meaning which are found in Rebecca Stead's *Liar and Spy*. They are synecdoche, metaphor, metonymy, and simile. Furthermore, each type of transference of meaning is realized in various ways and each type has its particular realization. Synecdoche is realized both in the form of part representing the whole and the whole representing its part. Metaphor is only realized in visible metaphor. Meanwhile, metonymy is expressed in the transposition between associated concepts, producer and the produced, institution and its location, and also product and its brand. In addition, the realization of simile is done by the use of comparative words such as *like* and *as*.

In addition, metaphor can be realized in either visible or invisible metaphor. However, in Rebecca Stead's *Liar and Spy*, the realization of metaphor is only expressed by visible metaphor. There are several reasons that cause the non-existence of invisible metaphor in the novel. The non-existence of invisible metaphor is caused by the complexity of the concept and mapping process of

invisible metaphor. It is, therefore, caused by one of the domains involved, either it is the target or the source, is not stylistically realized. Since one of the domains is not stylistically realized, understanding invisible metaphor would be more complex and difficult and it requires a greater creative input on the part of the readers. As there is a greater potential for creative interpretation, there is also a greater potential for ambiguity which the author tries to avoid, so that the readers would clearly understand the whole story.

Furthermore, the other reason of the absence of invisible metaphor is that the realization of visible metaphor has well-carried the storyline and is regarded to be more appropriate and significant in terms of the effect toward the readers in understanding the story. Visible metaphor is also more straightforward and to the point in guiding the readers to the author's intended messages.

Apparently, the employment of the transference of meaning is followed by the themes brought by the author which are expressed in the narration and the characters' utterances in the novel. There are five themes that are illuminated by the employment of transference of meaning in *Liar and Spy* novel. They are school life, family life, friendship, bullying, and overcoming fears. The theme of school life is illuminated by the employment of synecdoche, metaphor, metonymy, and simile. Meanwhile, the theme of family life is reflected in the story by the employment of metaphor, metonymy, and simile. The theme of friendship is communicated by the author in the narration and also in the characters' utterances by the realization of synecdoche, metaphor, metonymy, and simile. Furthermore, synecdoche, metaphor, and metonymy are employed to

illuminate the theme of bullying in this novel. In addition, the theme of overcoming fears is illuminated by the employment of simile by the author of *Liar and Spy* novel through the narration and also the characters' utterances.

B. Discussion

This section is different from the findings section of this chapter which only answers the research questions by presenting the table of data findings and its brief description. Discussion section provides in-depth explanation of the findings. The detailed information is presented to clarify the objectives of the research covering the discussion on types and realizations of transference of meaning found in the novel, and also how the employment of transference of meaning illuminates the themes in Rebecca Stead's *Liar and Spy*.

1. Types and Realizations of Transference of Meaning in Rebecca Stead's *Liar and Spy* Novel

There are four types of transference of meaning that are found in Rebecca Stead's *Liar and Spy*. They are synecdoche, metaphor, metonymy, and simile. In the novel, each type of transference of meaning is expressed in its own realization. Synecdoche is realized both in the form of part representing the whole and the whole representing its part. Metaphor is only realized in visible metaphor. Meanwhile, metonymy is expressed in the transposition between associated concepts, producer and the produced, institution and its location, and also product and its brand. In addition, the realization of simile is done by the use of comparative words such as *like* and *as*.

a. Synecdoche

Synecdoche can be expressed in a part of something which is used to refer to the whole or vice versa (Leech, 1969: 150). In the novel, the function of synecdoche is mainly to exaggerate and to emphasize certain parts that are pointed; hence, the reader's attention would be drawn when reading the passage. From the examples of synecdoche found in the novel, the function of employing this type of transference of meaning is mainly to emphasize the acts of the characters and also a certain part of something which is being described as in Datum 07, 'Ms. Warner is at **the net** with her hands on her knees, calling stuff out to kids and smiling like crazy'. Moreover, in Rebecca Stead's *Liar and Spy*, synecdoche is found both in two realizations, using parts to refer to the whole of something and the whole to refer to some of its parts.

1) Part representing the whole

Keraf (2007: 126) argues that synecdoche is a figurative language that uses parts to refer to the whole of something (*pars pro toto*), as presented in the following example.

Ms. Warner is at **the net** with her hands on her knees, calling stuff out to kids and smiling like crazy. (Datum 07)

Ms. Warner is Georges' teacher for physical education (PE) class, and they have class every Friday. In this context, Ms. Warner has waited for her students in PE class in the volleyball court. However, in this sentence, the author uses synecdoche by using **the net** to refer to the volleyball court where Ms. Warner has waited for her students. What the author means in this example is not only **the net** but the whole volleyball court as playing volleyball with only **the net**

and the absence of other elements of it is impossible. To play volleyball, the players definitely need a space as the playing field. Moreover, in playing volleyball, the minimum number of the players is twelve, and then to play it, a wider space is needed. A volleyball court usually consists of the field, a ball, and a net. Net is a rectangular piece of material made from string which is used to separate the two sides in various sports like in volleyball.

Furthermore, the function of this example of synecdoche is to emphasize the place of volleyball activity in this novel. Since **the net** is the most pointed part of a volleyball court, if the author mentions **the net**, the readers would automatically associate it with the court and they would imagine the setting of the story without any difficulties.

Another example of synecdoche is also found in the narration when Georges meets Safer for the first time.

I whirl around and find myself standing **nose to nose** with the dog boy.
(Datum 28)

People usually use the term standing face to face to describe the condition when they are standing in front of someone else and those two people are facing each other. However, in this example of synecdoche, Rebecca Stead uses **nose to nose** instead of face to face which is a more common term in daily language. Nose is a part of human's face and in this example of synecdoche, the author employs nose as the part of something to refer to face as the whole. Nose is appropriate to refer to face as it is the part of face that sticks out above the mouth, through which people use to breathe and smell. In other words, nose is a pointed part of human's

face. It would be different in terms of sense and effect if the author expresses the whole face by another part of it such as forehead or eyebrows.

In addition, the purpose of the author by employing this type of transference of meaning is to make a distinct style in her novel that it would be more memorable as not many people use **nose to nose**, not only in the daily life but also in literary works. As they are special and memorable, the unconventional words would always be remembered and stuck in the readers' mind. If the words are their favorite expressions in the novel, the readers would remember the story and the novel also. Thus, the story would live as long as it is read and remembered by people who have read it although the novel may not be published anymore.

2) The whole representing its part

Keraf (2007: 126) also claims that synecdoche not only uses part to refer to the whole of something (*pars pro toto*), but also expresses the whole to refer to some of its parts (*totem pro parte*). There are several examples of synecdoche which utilize the concept of the whole representing its part in the novel. One of which is presented in the following datum.

Instead, I wrap **my hands** around his ankle, and lift. (Datum 13)

People usually use their palms to wrap something, but in this novel, Rebecca Stead uses **my hands** to replace 'my palms'. Therefore, she uses the whole to refer to a part of something. The function of this transference of meaning is to point out the action of Georges by wrapping his palms around Dallas' ankle and lifting it from his stomach. It also emphasizes the struggle of Georges to cope with bullying from his schoolmate that he is trying to stand for himself whenever

Dallas comes to make fun of him. The author tries to give a more pointed explanation to illustrate how Georges reacts toward the bullying act done to him by Dallas, as the sense of using **my hands** instead of my palms has a greater impact as it reflects the greater struggle of Georges.

Rebecca Stead also employs another use of hand to express synecdoche in her novel, like in the following example.

I stand up with **one hand** on my forehead. (Datum 39)

In Datum 39, the author uses **one hand** to refer to one finger. Thus, it is an example of synecdoche which utilizes the whole to represent its part. The employment of this synecdoche is performed by the main character of the novel, Georges. When Georges comes to Safer's home, he and Safer observe the lobby cam. Georges is falling asleep when Safer surprises him that he sees something in the camera. Georges falls down and stands up with his finger or palm on his forehead. However, the author of the novel describes him standing up with **one hand** on his forehead. The use of **one hand** instead of one finger or one palm is to emphasize and exaggerate that he feels so much pain as it is like he puts his whole hand on his forehead.

Another example of synecdoche that uses the expression of the whole representing its part is found in the utterance of Candy to Georges.

On six, Candy answers the bell and says, "You have chocolate on your chin."

"**I forgot a spoon,**" I say, rubbing my face. (Datum 56)

Georges responds as he forgets a spoon when he is told that he has left chocolate on his face. By saying a spoon, he actually means that there is only a

small part of chocolate left on his face, not even a spoon of chocolate. Someone really having a spoon of chocolate on his or her face would immediately realize that he or she has left chocolate. Thus, the function of this synecdoche is to emphasize and exaggerate that Georges has left chocolate on his face.

b. Metaphor

Metaphor is a process of the mapping between two different conceptual domains which are known as the target domain and the source domain (Simpson, 2004: 41). The target domain is the topic or concept that is described through metaphor while the source domain refers to the concept which is drawn upon in order to create the metaphorical construction.

One of the realizations of metaphor according to Stockwell (2002: 107) is visible metaphor in which both the target and source domains are stylistically realized. Some examples of metaphor attribute the sensory perception to abstract objects such as in Datum 41, Datum 43, and so on.

Table One, you will write about **a sweet memory**. Table Two, a salty memory. And so on.” (Datum 41)

Every hand at Table Five immediately shoots into the air. Mr. Landau calls on Natasha.

“**An umami memory?**” she asks. (Datum 43)

Mr. Landau is Georges and his friends’ teacher in science class. He asks his students to write about a memory that can be described using the metaphor of taste. There are six tastes for six groups based on the number of the tables in the class. He asks Table One to write **a sweet memory** while Table Two is asked to write a moment in time which can be salty according to them. This example of metaphor is used to give attribute to a memory, which can be either sweet as a

beautiful memory or salty as a sad memory. In real life, the attribute of taste is normally given to foods or beverages. The author of the novel uses her poetic license to swap the attribute of sensory perception, particularly the taste, to an abstract object which people cannot even see, smell or taste. She uses the similar sense of the taste and the kind of memory which people experience according to her interpretation of how each taste exists in daily life, which is likely to be attached to another object.

Furthermore, according to Mr. Landau, the fifth taste is *umami*. *Umami* is a savory taste. Mr. Landau asks the students to think of an excellent Chinese food, a steak, or a perfectly ripe tomato. However, Table Five is still confused what **an umami memory** is. Therefore, he tells them to think of *umami* as a delicious taste. The author uses this example of metaphor to give attribute to a memory and to describe the kind of the memory which is described as **an umami memory** that means a good moment of someone's life as *umami* means delicious.

Some examples of metaphor are also realized in giving human attribute to non-living objects. One of which is presented in the following datum.

There should be a word for that, when you hear something and simultaneously realize that it's been **swimming around** in your brain for five minutes without your permission. (Datum 14)

It is one of the examples of metaphor found in the novel that explains what Georges thinks about when he has a word that is stuck in his mind as it keeps **swimming around** in his brain. In real life, an abstract object cannot swim around; it is only the ability of human and animal. The employment of metaphor in this example is intended to describe how a word is stuck in Georges' mind and

never goes anywhere as if it is **swimming around** in a pool. The author compares what happens in someone's brain with the movement of swimming which can be imagined to be circular and not going anywhere outside the swimming pool. In this example of metaphor, Georges' brain can be understood as the swimming pool where the word is in. The use of this metaphor helps the readers of the novel imagine and understand more clearly about what Georges feels and thinks about something.

Furthermore, another example of metaphor that gives attribute to an abstract object is presented in the following.

My heart is going a mile a minute, but nothing bad happens. It's completely quiet up there. (Datum 55)

When Georges is describing how his heart is beating so fast, he explains it as his heart is **going a mile a minute** like the speed of vehicle, driving a car or riding a motorbike. The author uses this metaphor to emphasize and to exaggerate how fast Georges' heart is beating; thus, it is described to be like the high speed of a vehicle. By describing it, the readers are eased in imagining the condition experienced by Georges. Thus, the transfer process of the story understanding between the text and the readers would be smoothly accomplished and the messages that the author wants to communicate can be conveyed successfully.

From the examples of metaphor above, the purpose of the author in using this kind of transference of meaning is mainly to clarify, to describe, and to give attribute to what is being explained. Meanwhile, metaphor is employed to give concrete attribute to abstract concept; hence, the readers would be easier to grasp the intended idea of the author of the novel like in Datum 55, '**My heart is going**

a mile a minute, but nothing bad happens.’ In addition, metaphor also calls up a visual image for the readers that it can be used to support the delineation of the setting and to emphasize what the characters do, think, or say.

c. Metonymy

Glucksberg (2001: 7) claims that metonymy involves one conceptual domain in the process of mapping. It is almost similar to synecdoche, but it employs the word linked to the concept that it is not actually a part of it and uses more generally or loosely associated idea. It is also the substitution of the name of an attribute or adjunct for the thing meant. Furthermore, there are several kinds of realization of metonymy which are found in *Liar and Spy* novel, i.e. associated concepts, producer and the produced, institution and its location, and also product and its brand.

1) Associated concepts

The first realization of metonymy involves the transposition between associated concepts as it is based on a transfer within a single conceptual domain (Simpson, 2004: 43). An example of this kind of realization of metonymy is presented in the following datum.

Because **the garbage** is my job. (Datum 19)

This example links the idea of **the garbage** with the activity of throwing up the rubbish from home in Georges’ family. In this expression, **the garbage** functions as the realization while the activity of throwing it up is the reference. Throwing rubbish from home is closely related to the rubbish or garbage itself. However, **the garbage** is not really a part of the reference as what the author

really means is the activity. Thus, it is considered as metonymy of the associated concepts. It describes the activity in Georges' family and shows how close the relationship of the members of his family as they support one another to do the house chores by having their own jobs.

There is also an example of metonymy of associated concepts found in the narration of *Liar and Spy* novel when Georges and Safer are playing the spy game in the laundry room and they meet Safer's mom. To avoid the suspicion of what they are doing, Georges follows her and leaves Safer alone.

I get in the elevator with Safer's mom, and Safer **waves goodbye** to us, smiling through the little glass window in the elevator door. (Datum 60)

It is an example of metonymy which is realized in associated concepts between **goodbye** and **waving hands**. As waving hands is a sign of leaving or parting, the author of the novel puts her creativity by expressing 'Safer **waves goodbye**'. Thus, the author swaps **hands** with **goodbye** in order to make this expression memorable for the readers and to emphasize that Safer and Georges separate but Georges leaves first and Safer keeps staying in the laundry room to continue what they are doing previously. The emphasized acts would lead the readers to what is going next, how Georges convinces Safer's mom and how Safer accomplishes their mission without anyone else knows.

Besides the expression 'Safer **waves goodbye**', there is also another example of metonymy which is related to Georges and Safer's spy game and it helps the readers of the novel understand and imagine the story and also its setting and condition of the game.

“Like it would make a lot of sense for me to be standing here in a **James Bond** suit!” (Datum 72)

The expression ‘a **James Bond** suit’ is one of the examples of metonymy of associated concepts of which the reference is a spy suit. **James Bond** is a famous character of a spy or agent that first appeared in *The James Bond* series which focuses on a fictional British Secret Service agent created by Ian Fleming. The character has been adapted for television, radio, comic strips, video games, and films. The films are the longest continually running and the third-highest grossing film series to date. There are total twenty four film adaptations of **James Bond**, and they can be considered as well-known and successful movies.

Due to the popularity of **James Bond** as a spy, the author uses it instead of a spy. It is found in the conversation between Georges and Safer when they are practicing their spying skills in observing Mr. X with full equipment. The employment of this example of metonymy guides the readers to imagine what is being told in this novel. As the title of the novel is *Liar and Spy*, the idea of spy, its activity, and what it is like is conveyed and described in many ways by author. One of them is by the employment of metonymy in her story.

2) **Producer and the produced**

Metonymy can also be constructed by mentioning the producer of something to associate with what is produced. In addition, people’s name can also be used to refer to their works as the realization of metonymy (Glucksberg, 2001: 6). This kind of realization is also found in Rebecca Stead’s *Liar and Spy* novel. An example of metonymy which is realized in the concept of producer and the produced is presented in the following datum.

The first thing Dad does is to hang the **Seurat** in our new living room. (Datum 15)

The author uses the name of **Seurat**, a French post-impressionist, to refer to his work which is a painting. She describes the condition when Georges' family move to their new apartment and the first thing Georges' dad does is to hang Seurat's painting in their new living room. Furthermore, **Seurat** is the most admired painter by Georges' family.

Georges Pierre Seurat is best known for originating the pointillist method of painting which uses small dot-like strokes of color in works. He is regarded as the father of pointillism. His works were painted with small strokes of pure color that seem to blend when viewed from a distance.

As in French, **Seurat** is pronounced as [sœʁa] which is difficult to be spelled by Georges and he thought the name of **Seurat** is **Sir Ott** by the time he was a child. Therefore, in some parts in the novel, he uses **Sir Ott** which means **Seurat**, to refer to Seurat's painting that his family own, like in the following example.

After **Sir Ott** is up on the wall (and perfectly level), Dad and I start with the kitchen stuff, unwrapping dishes and glasses. (Datum 18)

In some parts of the novel, the author uses **Sir Ott** instead of **Seurat** as Georges usually spells **Seurat** as **Sir Ott**. To build the bond between the characters and the readers of the novel and also to make them also present in the story, she makes the readers feel closer to the characters. One of the ways is by stating the character's unique traits, feelings and thoughts. Thus, the readers can feel that they are also involved in the story.

Besides mentioning **Seurat** or **Sir Ott** in her novel, Rebecca Stead also uses the name of a well-known composer, **Beethoven**, as an example of metonymy of producer and the produced which is explained in the following.

I know whose cat accidentally plays three seconds of **Beethoven** on the piano. (Datum 80)

The author uses the name **Beethoven** to refer to his composition. It is reflected by the use of the expression ‘three seconds of **Beethoven**’. What is being expressed is actually three seconds of **Beethoven**’s music. **Beethoven** is a German composer and pianist. He is regarded as a crucial figure in the classical era of western art music. He also remains one of the most famous and influential composers. As **Beethoven** is a very famous classical music composer, when the author mentions **Beethoven**, the readers would understand that it refers to the music composed by him.

Rebecca Stead uses metonymy of producer and the produced by mentioning the name of the producer which has been well-known that she assumes the readers would immediately understand when she uses the name. Therefore, there would not be much difficulty in understanding the story with its employment of metonymy or other types of transference of meaning.

3) Institution and its location

In her novel, Rebecca Stead applies several types of the realization of metonymy. As being stated by Simpson (2004: 43), metonymy can also be realized in the concept of institution and its location, like in the following example.

“I need lunch,” Dad says. “**DeMarco’s**?”

I say yes to pizza. “But can we make it quick?” I ask. “I have a meeting downstairs at one-thirty, thanks to you.” (Datum 23)

Georges and his dad’s favorite pizza restaurant is **DeMarco’s**. It is one of the types of metonymy realized by mentioning the name of the place to refer to its actual location. In this novel the author uses **DeMarco’s** several times; she assumes that the readers get the idea of it as it has been explained in the initial part of the story that **DeMarco’s** is where Georges and his dad often go to buy pizza. Thus, in the next part of the story, the author does not need to explain again what **DeMarco’s** is.

The other examples of the direct use of other restaurant’s names are the employment of **Yum Li’s** and **Everybody’s Favorite Diner**.

Dad says, “How about we go to **Yum Li’s** for dinner tonight?” (Datum 31)

I’m not much in the mood for stale pretzels because I just had the double-stack pancake special at **Everybody’s Favorite Diner**. (Datum 33)

Yum Li’s is the name of the favorite restaurant of Georges’ family for Chinese foods. Meanwhile, the author also mentions **Everybody’s Favorite Diner** as Georges and his dad’s favorite restaurant when Georges’ mom is working and she does not cook at home. As the author directly uses the name, she employs metonymy of institution and its location. Furthermore, the author mentions the favorite restaurants of Georges’ family to engage the readers with the story of the novel. Knowing their favorite restaurants or foods, hobbies, and personal traits makes the readers feel closer to the characters of the novel.

Besides mentioning favorite restaurants of Georges' family, the author also uses metonymy in the concept of institution and its location to describe the setting of place clearer in the narration of the novel.

We're outside **the Met Foods** on Flatbush, and it's a sunny fall day.
(Datum 45)

The Met Foods is the name of a food market. The author uses the name of the place to refer to the market. Thus, it is a metonymy that links the idea of institution and its location. It supports the setting of Georges' explanation of his story with Jason, when he is asked to think about a bittersweet memory by Mr. Landau. He tells the story about him and his childhood friend, Jason, when they were kids. Outside **the Met Foods** on Flatbush, they saw a bird lying on the sidewalk as it just hit a window. However, they thought that they did something that killed the bird.

4) **Product and its brand**

According to Tarigan (1985: 139), metonymy uses certain distinct terms to associate another quality like people, stuffs, and other things related, for example using a brand of a product to refer to the product itself. In expressing metonymy, the author of *Liar and Spy* also uses the concept of product and its brand, such as in the following example.

Bob English Who Draws is really named Robert English. Back in fourth grade, our teacher, Ms. Diamatis, started calling him Bob English Who Draws because he was always zoning out and doodling with a superfine **Sharpie**. (Datum 04)

Sharpie is a brand of pen that is usually used to sketch or to draw a doodle as it has a fine and sharp end. Instead of mentioning pen, the author uses **Sharpie**

to make specific the kind of pen used by Bob English Who Draws, a classmate of Georges. As the setting takes place in Brooklyn, New York, United States of America (USA) where **Sharpie** is a popular pen brand there, particularly among children and students, the readers in USA would easily understand what the author means by **Sharpie**. As the targeted readers of the novel are children, the author assumes that the readers would get what she tries to communicate by mentioning a popular brand.

In addition, besides using **Sharpie** to refer to a pen, the author also mentions the brand **Post-it** in the following datum.

Next to the last garbage can, there are two doors. One of them says SUPERINTENDENT. There's a pad taped to it, with a stubby pencil hanging from string, and a **Post-it** that says: DATE YOUR WORK REQUESTS. (Datum 20)

In the story narration, Georges mentions a **Post-it** that refers to a sticky note, a loose paper note which can be put anywhere as it has glue on the back side of the paper. The note which Georges wants to describe is found on a door when he throws away the garbage in his apartment. The function of this type of metonymy is to make a direct reference as **Post-it** is a very well-known brand and it can be found easily in daily life. If the author uses the description of the note, it would be a long and complicated explanation; thus, she just mentions the brand to express it effectively. Moreover, people commonly mention **Post-it** to say a sticky note even though the brand is not only **Post-it**. As it is the most common and popular brand, people usually refer **Post-it** to any kinds of sticky note and everyone would understand what is being mentioned when someone says **Post-it**.

In the utterances of the characters in the novel, there are also examples of metonymy, like in Candy's utterance to Georges.

“Older than I look. And who knows what kind of traps? I told you, I'm doing this for the money. I make fifty cents every thirty minutes. That's a dollar an hour. Do you think I'd be doing this for free? For a dollar I can get a pack of **Chicks, Ducks, and Bunnies SweetTarts**. They only sell them in April and May. That's what I'm doing later. My mom is taking me to the Chock-Nut.” (Datum 24)

When talking to Georges, Candy who is Safer's sister mentions a kind of candy that she usually buys when she gets a dollar from his brother. For a dollar she can buy a pack of **Chicks, Ducks, and Bunnies SweetTarts** that is sold in April and May. She buys it in a store which she calls **Chock-Nut** although the actual name of the store is not **Chock-Nut** but **Bennie's**. In this example of metonymy, the author of the novel's aim is to specify something and to describe the personal traits of Candy who is a new character introduced in this part. The author introduces her by mentioning that Candy likes candy, describes what kind of candy she likes, and her connection to Safer. It also reflects the natural trait of children that they like to mention something they like with any terms they want.

Another example is found when Candy mentions another chocolate candy in one of her utterances.

She hops down from the table, landing silently in her pig slippers. “But once I get there, I might go for a **Cadbury Crème Egg** instead--that's another seasonal candy.” (Datum 27)

Cadbury is a very popular chocolate brand all over the world and it is one of children's favorite chocolate snacks. In this novel, Rebecca Stead mentions one of the products of Cadbury, **Cadbury Crème Egg** as a seasonal candy that Candy wants to buy. The purpose of mentioning **Cadbury Crème Egg** instead of just a

chocolate candy is to specify which brand and flavor of candy that is being described in this passage. It also functions to describe the seasonal candy which Candy wants to buy clearer as if the readers are familiar with **Cadbury Crème Egg**, it would be easier for the readers to imagine and understand the story.

Metonymy is also commonly employed in daily life as people like to refer something directly by mentioning its brand and other people who are the addressees already understand what the speaker means. The idea of relation in metonymy is also simple that it refers something to another thing which is related but without the concept of part and the whole like synecdoche. However, it would be a difficulty when the brand that the author mentions is not popular in where the readers live. The readers would pause to read the story for a while and guess what it actually is. Even though it is a flaw of using metonymy in this kind of realization, it would trigger the readers to be curious that they would guess what the author means. Children as the targeted readers are likely to be interested to guess what happens in the story and if their guess is right, they would be even more excited in reading the novel.

d. Simile

Simile is an overt comparison which is generally more explicit than metaphor as it tells the readers exactly what is compared to (Leech, 1969: 156); it is a statement that one thing is like another. The realization of simile is clearly recognizable as it contains comparative words as the formal indicator, such as *like*, *as*, *than*, *similar to*, *same as*, *resembles*, and *seems*. The author uses simile to

describe the condition that is felt by the character; then the readers can grasp the idea of the description being explained.

An example of simile in *Liar and Spy* is presented in the following datum.

I want to tell him what I know, which is that the fate of the world doesn't hang on whether a bunch of seventh graders win a game of volleyball in some really old school in Brooklyn that smells **like a hundred years of lunch**. (Datum 12)

Georges describes the smell of his school as the smell of **a hundred years of lunch** to show that his school is an old one. An old school usually has an unpleasant smell. Describing an old school by having a smell of **a hundred years of lunch** is used by the author to exaggerate the explanation and to emphasize the condition of where the story takes place. Describing the setting by comparing it to another thing eases the readers to build their imagination of how the story goes through the novel. Not only the visual setting, but also the other sensory perceptions like the smell and sound support the imagination building process in the readers' mind.

Another example of simile is presented in the datum below.

What you can't tell from our poster is that the picture is painted entirely with dots. Tiny little dots. Close up, they just look **like blobs of paint**. (Datum 16)

What is being described as **blobs of paint** is Seurat's painting in Georges' apartment. This painting is unique and special since it is composed of tiny dots that make a big painting. Georges describes the tiny dots as **blobs of paint**. The author of *Liar and Spy* uses simile in this example to describe the painting more clearly; thus, the readers would get the idea of how Seurat's painting looks like as it is special and not common. In his paintings, Seurat used and developed a style

of painting which is called pointillism. Rather than blending colors together on his palette, he dabbed tiny strokes or points of pure color onto the canvas. When he placed colors side by side, they would appear to blend when viewed from a distance, producing luminous, shimmering color effects through optical mixing.

Besides using **like** as the comparative word, the author of the novel also employ **as** in expressing simile such as in the following example.

I go to our door and slide my key into the lock--**smooth as silk**. (Datum 79)

The comparative word **as** is used in this datum to indicate the employment of simile that compares the smoothness when Georges slides his apartment keys with **silk** as it is once very difficult to slide the door key of his apartment. The author uses **silk** as the comparison as it has the quality of being smooth that can be used to describe the smoothness when Georges slides his apartment door's key.

Simile is employed in this novel to create comparisons; hence, the readers can visualize what the author wants to communicate. Simile often compares two things which do not have many similarities in common that make the comparison more striking. However, in this novel, Rebecca Stead compares two things that relate each other since the targeted readers of this novel are children; it would be easier for them to understand the comparison presented by simile. For example, in Datum 12, 'I want to tell him what I know, which is that the fate of the world doesn't hang on whether a bunch of seventh graders win a game of volleyball in some really old school in Brooklyn that smells **like a hundred years of lunch**. The readers can imagine how old Georges' school is by imagining its smell as it is described to be **a hundred years of lunch**. In addition, simile also calls up a

visual image for the readers; it can also be used to support the description of the setting and emphasize what the characters do, think, or say.

In Rebecca Stead's *Liar and Spy*, to achieve the creative use of language, the author uses transference of meaning in the form of synecdoche, metaphor, metonymy, and simile to give a clearer explanation of the setting to the children as the targeted readers of the novel; thus, it would make them easily grasp the idea from the author by simply imagining and comparing it with another feature or quality which is commonly found in the surroundings and daily life.

Besides, by employing transference of meaning, the author's goals are to emphasize and exaggerate the acts of the characters in the novel, to employ her creativity and imagination in using language, and to make her story special or memorable. From these illustrations of deviation, the author is ingeniously able to create her own language and skillfully manipulates it in her novel to give the readers the pleasure of reading the story. The types of creative use of language used by the author are not only to beautify but also to emphasize the intended impression of the expressions performed by the characters in the novel and also to describe more clearly the setting of the story. Therefore, deviating the norms of literary convention or everyday language of an original language by using transference of meaning is a brilliant way of the author to make her story special.

The style of the language that Rebecca Stead applies in her novel, *Liar and Spy* is tactful and imaginative. She has set a brilliant example of achieving the delicate harmony between the language and her own artistic view by employing many types of transference of meaning in her work. The employment of

transference of meaning supports the author to achieve the result of the readers' surprise because of the unexpectedness achieved from the deviations used. The deviations make the readers pause and think for a while. It can be regarded as a huge success as it can captivate the readers' hearts as the language in the novel becomes diversified and beautiful.

2. The Employment of Transference of Meaning in Illuminating the Themes in Rebecca Stead's *Liar and Spy* Novel

In every literary work, the authors try to communicate messages to the readers which are reflected in a general idea or theme. Theme is in the main idea of a story; and in a story, it is possible to find several themes. Themes are reflected through many ways. They are embodied in the story or plot of the novel, setting, and also character and characterization in the novel.

Themes in Rebecca Stead's *Liar and Spy* can also be identified through analyzing its plot, setting, and characters and characterization. The plot in *Liar and Spy* is started when George has his seventh-grade science class in which he and his classmates discuss taste. The rising action occurs when he has physical education (PE) class on Friday. He fails to do the service in the volleyball match; hence, everyone is giving him sarcastic clapping, even Dallas Llewellyn, a bully (a person who bullies the others) in his class, hurts him after the game. The climax of this novel is when Georges knows that Safer who has been his good friend since he moved to the new apartment, has been lying all the time about the spy game. Furthermore, the falling action of the story is when Georges realizes that he also lives in denial and he accepts the fact that his mom is ill. Finally, the

resolution is when Georges speaks to Safer again and he coordinates his classmates in a team to fight the bullies in their class.

The setting of *Liar and Spy* also contributes to reflect the themes of the novel. The setting of place in this novel is mainly in Brooklyn, New York. The story happens in the apartment, school and the favorite restaurants of Georges' family such as **DeMarco's**, **Yum Li's**, **Everybody's Favorite Diner**, and **Bennie's**. The time is also set in school time in Georges' seventh grade in the summer. Meanwhile, the themes of the novel can also be drawn from the explanation of the characters. The narration in *Liar and Spy* is the thought of the main character, Georges who is a shy and clever kid. However, although he does nothing when his classmates bully him, in the end he stands up for himself and other kids who are also bullied. The other main and important character is Safer who likes to play but he is afraid of being outside of his apartment. He becomes Georges' close friend and they like to play a spy game together. Meanwhile, Candy is Safer's sister, a girl who is obsessed to candy, and she has curious, talkative, and friendly personality. Georges' dad and mom are also described as loving and attentive parents. They are also close to their only son, Georges. The other characters are Dallas Llewellyn and Carter Dixon, the bullies in Georges' school. They like to bully kids who are weaker than them; thus, those kids would do nothing to fight back. They often physically abuse Georges and always call him 'Jor-Jess' or 'Gorgeous'.

How the authors tell the plot, setting, and also character and characterization is realized in the word choices through the characters' utterances

and the narration. One of the realizations of word choices in *Liar and Spy* is the employment of transference of meaning as the device to illuminate the themes of the novel.

Based on the analysis of plot, setting, and also characterization of the main characters, the themes of *Liar and Spy* are school life, family life, friendship, bullying, and overcoming fears.

a. School life

One of the themes in *Liar and Spy* novel which is reflected through the employment of transference of meaning is school life. The setting of the story takes place in Georges' school and Georges shares his opinion about his school in his utterances which contain several different types of transference of meaning.

The setting of the story can also support to reflect the themes of the story. Furthermore, in *Liar and Spy*, the themes are described through the narration from Georges who explains the condition when a story happens, like in the following example of the setting that reflects the theme of school life.

Ms. Warner is at **the net** with her hands on her knees, calling stuff out to kids and smiling like crazy. (Datum 07)

This example of synecdoche reflects the theme of school life as it explains the setting which is in the volleyball court of Georges' school and at the time of physical education (PE) class. Georges simply calls a volleyball court **the net** which the author assumes the readers would understand it as the whole volleyball court. By describing the setting, the author explains Georges' activities, particularly at school, including what happens in the story. He describes how his teacher in physical education (PE) class, Ms. Warner, interacts with her students.

In addition, the theme of school life is also reflected through the employment of metaphor in the novel, like in the narration delivered by Georges, explaining his science class.

Mr. Landau, seventh-grade science teacher, has unrolled a beaten-up poster of **the ignorant tongue map**, and he's explaining about how people have misunderstood the science of taste since the beginning of time. (Datum 01)

This example describes the condition at Georges' school and how he thinks about his science class. He compares **tongue map** with **ignorant** trait as he believes that people have misunderstood the science of taste. He shares what he thinks about his science class to the readers by his explanation in the narration. This example of transference of meaning is used to deliver the thought of a character in the novel which illuminates the themes of the novel.

Metonymy is also performed by Georges, the main character of *Liar and Spy* novel to illuminate the theme of school life as in the following example.

Mr. Landau dips a **Q-Tip** into some blue water that he assures me is nontoxic and swabs my tongue with it. (Datum 69)

The use of **Q-Tip** instead of cotton swab or cotton bud is an example of metonymy. The author directly uses the brand rather than describes what Mr. Landau uses to swab Georges' tongue with the blue water for the experiment. It happens in the activity in science class. Mr. Landau does a small experiment in front of the class. Surprisingly, Georges volunteers himself for the experiment.

Furthermore, the author of *Liar and Spy* also employs transference of meaning in the form of simile to illuminate the theme of school life in the narration, such as in the following example.

In the morning, the cafeteria smells fried and sweet, **like fish sticks and cookies**. (Datum 06)

The word **like** is used in this datum to indicate the employment of simile. It is used to directly compare the smell of Georges' school cafeteria with **fish sticks and cookies**. As it describes the condition and what Georges thinks about a particular thing in his school, it reflects the theme of school life. Besides describing his school's cafeteria, Georges also explains the condition of his school in another example of simile which illuminates the theme of school life.

Lunch. Tacos. **School taco shells smell like plastic**, so I drag my tray down to bagel basket, where Dallas and Carter immediately show up and then pretend they don't see me. (Datum 62)

The comparative word **like** is also used to directly compare the smell of Georges' **school taco shell** with **plastic**. He thinks that the smell of taco provided for lunch in his school is weird **like plastic**; thus, he moves to take bagel as his lunch. It illustrates the theme of school life particularly lunch time and it describes the students' activity during the time.

The theme of school life is reflected by the employment of transference of meaning in the narration delivered by Georges. In illuminating the themes of the novel, transference of meaning is used by the author to describe the setting of the story and how Georges shares his thought about his activities and the condition of his school to the readers in the narration. Therefore, the most significant type of transference of meaning employed to illuminate the theme of school life is in the form of simile. As it compares two things, the setting is best described by simile since the readers can immediately compare and imagine Georges' school life by the employment of it in the story.

b. Family life

Besides illuminating the theme of school life, the theme of family life is also highlighted by the employment of transference of meaning in the story. This theme is illuminated by the employment of metaphor, metonymy, and simile. An example of how metaphor is used to illuminate the theme of family life is presented in the following datum.

Like when it hurts to think about selling the house, she tells herself **how that bad feeling is just one dot in the giant Seurat painting of our lives.** (Datum 17)

The author uses metaphor in this datum to compare the bad feeling with **one dot of Seurat's painting**. The employment of metaphor in this example also explains the theme of family life as Georges' mom tries to cheer him up when he feels sad to think about selling their house. Georges is close to his mom, and he like to pour his heart out; he always tells something which bothers his mind.

Another employment of metaphor which illuminates the theme of family life is also found in the following example.

It's weird, because I know Mom is right about the big picture. But Dad is right too: **Life is really just a bunch of nows, one after the other.** (Datum 76)

This metaphor example compares **life** with **a bunch of nows**. The employment of metaphor also supports the explanation of what Georges' dad thinks about life and the problems in it. He advises Georges to tell him whenever he has problems and not to pretend that nothing happens. It describes the relationship between Georges and his dad.

Furthermore, the theme of family life is also illuminated by the author's employment of metonymy through the narration delivered by Georges. One of the examples is found in the narration that describes the relationship of Georges' family and how close Georges and his dad are.

As soon as I pull the light cord, I see a stack of Mom's nursing uniforms on a shelf, perfectly folded into neat **Dad-squares**, with one of her plastic name-tag pins resting on top. (Datum 40)

This example of metonymy is realized in associated concepts. It links the concepts of **Dad-squares** and Georges' dad skill in folding the clothes when he is doing the laundry. It reflects the theme of family life since it describes one of the unique things in Georges' family and his opinion about his dad's special skill. Georges describes him as a very good folder, he can even make his mom's super-puffy bathrobe into a nice neat square. Therefore, Georges calls the clothes that have been folded by his dad as **Dad-squares** as it is perfectly folded into squares. Georges really understands the unique skill of his dad that even he has his own term to call the squares of folded clothes done by his dad. Moreover, they know well each other's habit in everyday life; thus, it can be concluded that Georges and his dad are close.

Moreover, they often share thoughts and pour their hearts out, like what is presented in the following example in which the employment of simile illuminates the theme of family life.

Like Mom says, **life is like a million different dots making one gigantic picture**. (Datum 63)

The comparative word **like** is used in this example of simile to directly compare life with **a million different dots that make one gigantic picture**. It is

what Georges' mom thinks about life and she shares it with Georges. Thus, it reflects the theme of family life as it describes the close relationship between Georges and his mom that they often tell stories and exchange thoughts about particular things. Not only exchanging their thoughts, if there is anything that bothers their mind, they would tell each other about it.

Furthermore, the employment of transference of meaning in illuminating the theme of family life is realized in sharing thoughts between the characters in the narration. As the narrator of the story, Georges gives clues to the readers about what the other characters think about particular things which are related to family life. Those clues are best described in the form of metaphor as it can clearly describe and elucidate the thoughts of the characters. The author uses metaphor in illuminating the theme of family life to explain the characters' thoughts and it is conveyed to communicate the message to the readers.

c. Friendship

Friendship is one of the themes in *Liar and Spy* novel. It describes not only the friendship between Georges, Safer and his sister, Candy, but also the friendship between Georges and his schoolmates. In the utterance of Candy to Georges, there is an example of synecdoche which illustrates the theme of friendship.

On six, Candy answers the bell and says, "You have chocolate on your chin."

"I forgot a spoon," I say, rubbing my face. (Datum 56)

Georges responds as he forgets a spoon when he is told that he has left chocolate on his face. As an exaggeration to Candy, he actually means only a

small part of chocolate is left on his face, but he says it to be a spoon of chocolate. The casual conversation between Candy and George in which it contains jokes reflects that they have been good friends. Thus, it can be regarded that the employment of synecdoche conveys the theme of friendship in the novel.

Another example of the employment of transference of meaning in illuminating the theme of friendship is also found in the form of simile, like in the following datum.

I'm finishing my garlic knot when Jason walks over to me with his tray. He is not coming to sit. He is on his way from the cool table to garbage cans. **I am a point on that line.** (Datum 48)

It reflects the theme of friendship as it describes how Georges feels when Jason walks over him and he is not coming to sit beside Georges although they were once good friends. Jason keeps walking from his table to the garbage can and passes him by. Georges describes it as he is **a point** on Jason's way and Jason ignores him. Feeling sad, Georges remembers the memory when they were kids, they saw a bird lying on the sidewalk as it just hit a window. However, they thought that they did something that killed the bird. Georges describes this memory when they were still good friends as a bittersweet memory. The word bittersweet is usually used to describe a taste of food, but the author give implication in this phrase that the memory is bitter yet sweet as he remembers when they were still friends but they act like strangers to each other now. Therefore, the employment of metaphor in describing how Georges feels when he is ignored by Jason illustrates the friendship between Jason and him.

Besides using synecdoche and metaphor, the author also utilizes metonymy in the characters' utterances to describe friendship between the characters in *Liar and Spy* as presented in the following example.

“And let me know if you’re ever going to Yankee Stadium,” she says. “I got **Lemonheads** at a store near Yankee Stadium once.” (Datum 61)

The author directly specifies the brand **Lemonheads** instead of using candy as the general term. It reflects the theme of friendship between Georges and Candy as it supports the description when they have a conversation and what they talk about. As Candy really likes candies, she often mentions her favorite kinds of candy when chatting with Georges. She asks Georges to buy her **Lemonheads** if he goes to Yankee Stadium since the candy is only sold in a store near the stadium.

Another example of metonymy that delineates the friendship between Georges, Candy, and Safer is also found in the narration of the last part in the novel. It describes their activity together when Candy is buying candy in Bennie’s candy store.

She bought three packs and opened them all in the store, picking out the oranges ones and splitting them between me and Safer while talking to Bennie about when **the Mallomars** will be delivered in the fall. (Datum 91)

It is an example of metonymy which reflects the theme of friendship between Georges, Safer and Candy since it supports the description when they are together at the store to buy some candies for Candy. As she dislikes orange flavor, she splits orange candies for both Georges and Safer, then she is busy asking the owner when **the Mallomars** would be delivered to the store. They have been

good friends; hence, they understand what Candy dislikes and that is why she splits orange-flavored candies to them.

In addition, the employment of simile is also utilized to illuminate the theme of friendship in the narration of the novel, such as in the following datum.

It's like that buzzing sound I heard in the lobby on the morning we moved, right before Safer came down with the dogs, and how I was hearing that sound before I even knew I was hearing it. (Datum 58)

The comparative word **like** in this example of simile is used to describe the condition and what Georges thinks about when he first meets Safer; thus, it reflects the theme of friendship. He hears a buzzing sound in the lobby on the morning his family move, right before Safer comes down with the dogs.

In illuminating the theme of friendship, transference of meaning is used to show and describe the relationship between Georges and his friends, not only his friends in the apartment like Safer and Candy, but also his schoolmates who often ignore his existence. Metonymy is the most effective type of transference of meaning in illuminating the theme of friendship in the novel. Metonymy can describe the close relationship between George, Safer, and Candy to the readers by explaining what they do together and what a character likes and dislikes.

d. Bullying

In Rebecca Stead's *Liar and Spy*, synecdoche is used to reflect the theme of bullying, like when Georges and his classmates are having physical education (PE) class. Georges is bullied by his classmates, Dallas Llewellyn and Carter Dixon, after the volleyball game. When Georges is lying down because of exhaustion, Dallas puts his foot on Georges' stomach. The employment of

transference of meaning in the following example functions as the description of setting which brings out the story and illustrates the theme of bullying.

Instead, I wrap **my hands** around his ankle, and lift. (Datum 13)

The employment of synecdoche points out the action of Georges by wrapping his palms around Dallas' ankle and lifting it from his stomach. It also emphasizes the struggle of Georges to cope with bullying from his schoolmate that he is trying to stand for himself whenever Dallas comes to make fun of him.

Besides using synecdoche, metaphor is also employed by the author of the novel to illuminate the theme of bullying in *Liar and Spy* novel, such as presented in the following example.

It's sarcastic clapping. (Datum 09)

It is an example of humanizing metaphor as the author gives human attribute (sarcastic) to an inhuman object (clapping). It delineates bullying experienced by Georges since it describes his classmates' responses by doing **sarcastic clapping** when he cannot do a volleyball service well. Not only experiencing **sarcastic clapping**, Georges is also described to be bullied by Dallas Llewellyn in the following example.

Dallas's sneaker is resting on the soft spot right below my solar plexus. It hurts. I do some shallow breathing, because I don't want his heel to puncture any of my internal organs. (Datum 11)

It explains what Dallas does to Georges to bully him. He bullies Georges by putting his foot right below Georges' solar plexus when he is lying on the floor after the volleyball match. Georges also explains the pain when he is lying with Dallas' foot on his gut.

Dallas Llewellyn and Carter Dixon are the bullies in the seventh grade. They like to target weaker kids to be bullied, not only by physical abuse but also by verbal abuse. They also target Georges to be their victim as he once does nothing when they do something to him. Thus, they like to bully Georges, or just even mock him like in the following example of metonymy.

“Hi, G,” Carter Dixon says to me at Bennie’s after school. I’ve already made my selection, which is **peanut M&M’s**, otherwise known as one of the world’s perfect foods, and I’m waiting for Bennie to take my money and count my change back to me. (Datum 70)

The author directly specifies the brand **peanut M&M’s** instead of using chocolate candy as the general term. Thus, it is an example of metonymy of product and its brand and it reflects the theme of bullying since it describes the condition and setting when Dallas Llewellyn and Carter Dixon bully Georges at the candy store by calling him ‘G’. Moreover, they also often make fun of his name by calling him ‘Jor-Jess’ or ‘Gorgeous’.

The theme of bullying is best reflected by the employment of metaphor as it can describe what kind of bullying experienced by Georges. It also explains the condition when Dallas Llewellyn, Carter Dixon, and some of Georges’ classmates bully Georges even because of his small mistake. How Georges reacts toward the bullying acts that he experiences is also depicted by the employment of metaphor in this novel.

e. Overcoming Fears

The last theme which is illuminated by the employment of transference of meaning in *Liar and Spy* novel is overcoming fears. As there are some problems and fears experienced by the characters in the novel, the process of overcoming

them is highlighted in the story. Furthermore, the type of transference of meaning which is employed to illuminate this time is only in the form of simile, as presented in the following datum.

The next thing I know, I'm sitting on a chair at the front of the room with my mouth open and a white paper reinforcement perched **like a bull's-eye** on the tip of my tongue. (Datum 68)

Simile is used to describe the white paper reinforcement that is put in Georges' mouth during the science class by comparing it with **a bull's eye**. It highlights the activity in Georges' science class and how he braves himself to be the volunteer. It describes Georges and his classmates' activity in science class in which Mr. Landau does a small experiment in front of the class and surprisingly Georges volunteers himself. Georges is a very shy student and he rarely gets involved in class activity. Even when he knows the answers for the questions that Mr. Landau asks to the students, he is reluctant to raise his hand to answer them. As being explained by the employment of simile in this example, the struggle of Georges to overcome his fear is delineated when he braves himself to volunteer in Mr. Landau's experiment in science class.

Besides overcoming his fears at school, Georges also struggles to cope with his other fears in his life as it is illustrated in the following example.

At first the taste in my mouth gets even worse; it's something thick and awful, **like tar all inside my mouth and down my throat and up my nose**. (Datum 81)

In the narration of the story delivered by Georges, the author employs simile to compare the thick and awful taste in Georges' mouth with **tar all inside his mouth and down his throat and up his nose**. It describes the condition of

how Georges tries not to live in denial and accepts the truth. The taste of living in denial is described by Georges to be thick and awfully bitter which is **like tar all inside his mouth that it goes down his throat and up his nose.**

Furthermore, in the following example, he also describes the pain of having been lying to himself to be **like choking.**

I cry right through it because I have no choice, and **it's like choking.**
(Datum 82)

This example of simile compares the condition of Georges having no choice with **choking.** It describes the condition of how Georges tries to face the reality and not to live in denial. By accepting the reality, he struggles to overcome his fears. Georges fights to conquer his fears and anxiety of his mom's sickness and also bullying from Dallas Llewellyn as can be seen in the following example that he directly compares the series of incident that he has been through with **like striking match after match that each one bursts into flame and sends a sharp smell straight up his nose into his brain.**

I don't want to think, I don't want to hear my thoughts. Instead, I'm feeding myself images, sad and sadder--Mom kissing me and pushing the hair out of my eyes, Dallas Llewellyn's foot in my stomach, Mom's suitcase by the front door and Dad running back to the bedroom for her pillow, the look on his face with that pillow tucked under his arm--and **it's like striking match after match, each one bursting into flame and sending a sharp smell straight up my nose into my brain.** (Datum 83)

It also describes how Georges tries to face the real life and not to lie and pretend that there is nothing happens by accepting the series of bad incident that happen to him. He has to move on to be a better person; thus, he tries to overcome his fears as well.

The author of *Liar and Spy* novel employs transference of meaning in the form of simile to make the explanation of how Georges overcomes his fears clearer. The employment of simile can be regarded as an effective way since it provides the series of description of what Georges feels and how he is determined to improve himself to be better and braver; hence, he could face the reality although what happens to him may be not a good one.

Transference of meaning which is employed by the author of *Liar and Spy* through the characters' utterances and the narration successfully illuminates the themes of the novel by explaining the setting, condition, and the characters' thoughts about a particular thing related to the story. It is depicted through the description of life of the characters and how the characters share their personal thoughts about life which shows their close relationship in both family life and friendship. Explaining what they do together and the personal traits of the characters like what a character likes and dislikes is also one of the ways the author employs transference of meaning that illustrates the themes of the novel. The description of experiences of the characters and their reactions, how the characters overcome their fears, how they feel, and how they are determined to be better in overcoming their problems also support the employment of transference of meaning in illuminating the themes of the novel. The themes of the novel are more vividly realized by the employment of transference of meaning and it gives a clearer depiction of the themes to the readers.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter is divided into two sections. The first part of this chapter is conclusions section which is the summary of research findings and discussion. The researcher drew the conclusions based on the findings of three objectives of the research which are to identify the types of transference of meaning found in the narration and the characters' utterances, to delineate how transference of meaning is realized in the novel, and to explicate how the employment of transference of meaning illuminates the themes in *Liar and Spy* novel. Furthermore, the researcher presents several suggestions for students majoring in linguistics, future researchers, and also readers in general, in the second section of this chapter.

A. Conclusions

This research investigates transference of meaning reflected in Rebecca Stead's *Liar and Spy*. Based on the findings and discussion in Chapter IV, some conclusions can be drawn related to the formulation of the problems and objectives of the study stated in Chapter I. The researcher formulates the conclusions as mentioned in the following points.

1. By using linguistic deviation, Rebecca Stead has proved to have many interesting features of semantic deviation in her novel by employing several types of transference of meaning. In *Liar and Spy*, she uses all types of transference of meaning which are in the form of synecdoche, metaphor, metonymy, and simile.

2. Each type of transference of meaning has its particular realization. Synecdoche is realized both in the form of part representing the whole and the whole representing its part. Metaphor is only realized in visible metaphor. Meanwhile, metonymy is expressed in the transposition between associated concepts, producer and the produced, institution and its location, and product and its brand. In addition, the realization of simile is done by the employment of comparative words such as *like* and *as*. Meanwhile, there is no metaphor example which is realized in invisible metaphor.

Invisible metaphor is not employed by the author in *Liar and Spy* novel because of the complexity of the concept and mapping process of invisible metaphor. Furthermore, that the realization of visible metaphor has well-carried the plot and is regarded to be more appropriate, significant, and straightforward in terms of the effect toward the readers in understanding the story is another reason of the non-existence of invisible metaphor.

3. The author of *Liar and Spy* novel employs transference of meaning to illuminate the themes of the novel by explaining the setting, condition, and the characters' thoughts about a particular thing related to the story. There are five themes of Rebecca Stead's *Liar and Spy*, i.e. school life, family life, friendship, bullying, and overcoming fears. The theme of school life is illuminated by the use of synecdoche, metaphor, metonymy, and simile. It is best described by the employment of simile as the readers can immediately imagine Georges' school life by the comparison in simile. Furthermore, the theme of family life is reflected through metaphor, metonymy, and simile.

Metaphor is the most effective way in illuminating the theme of family life since it clearly delineates how the characters share their thoughts about family life and it shows the close relationship of Georges' family. In addition, the theme of friendship is illustrated by the use of synecdoche, metaphor, metonymy, and simile. The type of transference of meaning which best describes this theme is metonymy. It depicts the close relationship between George, Safer, and Candy to the readers by elucidating what they do together and the personal traits of the characters like what a character likes and dislikes.

Meanwhile, the theme of bullying is also explicated by the author's employment of transference of meaning through the characters by utilizing synecdoche, metaphor, and metonymy. Metaphor becomes the best type to elucidate the theme of bullying as it describes the kind of bullying experienced by Georges. It also explains the condition and how Georges reacts toward the bullying acts that he experiences. In addition, the theme of overcoming fears is illuminated by the employment of simile. It is the only type of transference of meaning that is used to illuminate the theme of overcoming fears. It explains how Georges tries to face the real life along with the series of incidents and problems, and how he struggles to cope with his fears. He fights to conquer his fears at school and the anxiety of his mom's sickness and also bullying from Dallas Llewellyn, Carter Dixon, and other classmates.

B. Suggestions

After conducting this research, the researcher proposes some suggestions based on the conclusions which are drawn above as in the following.

1. To students majoring in linguistics

The students majoring in linguistics who are interested in stylistics are suggested to learn stylistics more seriously since it is very engaging and it can be employed to analyze the styles of the authors of literary works. Therefore, the students are suggested to conduct a research in stylistic analysis to explore style as one of the immersing aspects in literary works.

2. To future researchers

Even though there are many researchers who have conducted research on stylistics, there are still many interesting topics under stylistics which have not been analyzed yet. The topic is not limited to transference of meaning but it may vary from any other kinds of foregrounding in literary works like other types of linguistic deviation. Moreover, a quantitative study in this topic or object can also be another suggestion in conducting a research in stylistics.

3. To readers in general

It is suggested that the readers widen their perspective in the way of seeing language phenomena and appreciate the efforts of the authors of literary works in employing their creativity to create a distinct style. It is aimed not only to give imaginative pleasure to the readers by applying colorful and vivid language, but also to achieve a delicate harmony between the language and their own artistic view by employing their styles in their works.

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Appendix A. The Data Sheet of Types and Realizations of Transference of Meaning, and Reflected Themes in Rebecca Stead's *Liar and Spy*

Notes :

Code : Type/Realization/Page/Line

Types of Transference of Meaning

Sy : Synecdoche

Me : Metaphor

Mt : Metonymy

Si : Simile

Realizations

a : Part representing the whole

b : The whole representing its part

c : Visible metaphor

d : Invisible metaphor

e : Associated concepts

f : Producer and the produced

g : Institution and its location

h : Product and its brand

i : Comparative words

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
1	Me/c/ 001/10	Mr. Landau, seventh-grade science teacher, has unrolled a beaten-up poster of the ignorant tongue map , and he's explaining about how people have misunderstood the science of taste since the beginning of time.			√							School life	The ignorant tongue map is a humanizing metaphor example since ignorant trait is possessed by human and it is realized in visible metaphor as both the target and source domains are clearly realized. It illustrates the theme of school life as it describes the condition at Georges' school and how he thinks about his science class. He compares the tongue map with ignorant trait as he believes that people have misunderstood the science of taste.
2	Mt/h/ 001/14	Everyone in my class, even Bob English Who Draws, is paying attention today, because this is the first day of " How We Taste ", also known as The Science Unit of Destiny.								√		School life	Georges directly mentions How We Taste to refer to his science class as it is about the sensory system. The author directly uses the brand of the class as the realization of metonymy. As it describes the condition of Georges' science class at school, it depicts the theme of school life.
3	Mt/h/ 001/15	Everyone in my class, even Bob English Who Draws, is paying								√		School life	Similar to Datum 2, The Science Unit Destiny is an example of metonymy of product and its brand which

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
		attention today, because this is the first day of “How We Taste”, also known as The Science Unit of Destiny .											is described as the other name of How We Taste . Some students use both The Science Unit of Destiny and How We Taste to refer to the science class in the seventh grade. It supports the theme of school life as it describes Georges’ science class at school.
4	Mt/h/002/04	Bob English Who Draws is really named Robert English. Back in fourth grade, our teacher, Ms. Diamatis, started calling him Bob English Who Draws because he was always zoning out and doodling with a superfine Sharpie .								√		School life; Friendship	The use of Sharpie instead of a pen is an example of metonymy of product and its brand. The author directly uses the brand Sharpie rather than describes the kind of pen that Bob uses to doodle to make it more specific. It describes the personal trait of Bob English Who Draws, Georges’ only classmate who is friendly to him; hence, it both reflects the themes of school life and friendship.
5	Si/i/003/09	The combination of seeing that word and breathing the smell of the first floor, which is the smell of the cafeteria after lunch, creates some kind of echo in my head, like a faraway shout .									√	School life	The indicator word of simile like is used in this example. It is used to directly compare the echo in Georges’ head with a faraway shout after breathing the smell of his school cafeteria. As it describes the condition and what Georges thinks about particular thing of his school, it depicts the theme of school life.
6	Si/i/003/11	In the morning, the cafeteria smells fried and sweet, like fish sticks and cookies .									√	School life	The word like is used in this example to indicate the use of simile. The comparative word is used to directly delineate the smell of Georges’ school cafeteria to be fried and sweet like fish sticks and cookies . As it describes the condition and what Georges thinks about particular thing of his school, specifically the cafeteria, it reflects the theme of school life.
7	Sy/a/003/17	Ms. Warner is at the net with her hands on her knees, calling stuff out to kids and smiling like crazy.	√									School life	The author uses synecdoche by using the net as a part instead of the whole volleyball court where Ms. Warner has waited for her students. Furthermore, it describes and emphasizes the setting of place in Georges’ school at the time of physical education (PE) class; hence, it depicts the theme of school life.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
8	Si/i/ 005/02	But the advice in my head is useless, because time slows down until everyone's voices transform into something that sounds like underwater whale-singing .									√	School life	The indicator word like is used in this example of simile to compare everyone's voices that Georges hears with underwater whale-singing . The use of simile by the author illustrates the theme of school life since it explains the conditions at the end of volleyball match in PE class.
9	Me/c/ 005/20	It's sarcastic clapping.			√							Bullying	It is an example of humanizing metaphor as the author gives human attribute (sarcastic) to an inhuman object (clapping). It is also a visible metaphor since the target and source domains are realized clearly in this example. The use of metaphor also depicts bullying experienced by Georges since it describes his classmates' responses by doing sarcastic clapping when he cannot do a volleyball service well.
10	Me/c/ 005/28	Then the bell rings, kids fly in all directions , and the week is over.			√							School life	The author gives animal quality which is flying to human (kids) in this example of animistic metaphor and it is also visibly realized. It describes the condition when the bell at Georges' school rings, thus, it illustrates the theme of school life. Right after the bell rings, the students immediately go in every parts of the school since the school time is already over.
11	Me/c/ 007/04	Dallas's sneaker is resting on the soft spot right below my solar plexus . It hurts. I do some shallow breathing, because I don't want his heel to puncture any of my internal organs.			√							Bullying	It is an example of visible metaphor which gives the attribute of resting as a human quality to an inhuman object (sneaker). Thus, it can be considered as humanizing or anthropomorphic metaphor. It also explains what Dallas does to Georges to bully him which then depicts the theme of bullying. Dallas bullies Georges by putting his foot right below Georges' solar plexus when he is lying on the floor after volleyball match in physical education (PE) class.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
12	Si/i/ 007/13	I want to tell him what I know, which is that the fate of the world doesn't hang on whether a bunch of seventh graders win a game of volleyball in some really old school in Brooklyn that smells like a hundred years of lunch .									√	School life	This example of simile also uses like as the indicator. It directly compares the smell of Georges' school with a hundred years of lunch since his school is an old one in Brooklyn, New York. It gives the description of Georges' school; hence, it depicts the theme of school life. It describes Georges' opinion of his school for being old and smelling like a hundred years of lunch .
13	Sy/b/ 007/15	Instead, I wrap my hands around his ankle , and lift.		√								Bullying	The author uses the concept of the whole representing its parts in this example of synecdoche as she uses my hands to refer to 'my palms'. People would use their palms not their entire parts of hands to wrap something. As it is used to describe how Georges' responds to what Dallas does to bully him, it reflects the theme of bullying. Georges tries to lift Dallas' ankle as it hurts him.
14	Me/c/ 009/01	There should be a word for that, when you hear something and simultaneously realize that it's been swimming around in your brain for five minutes without your permission.			√							School life	In the statement it's been swimming around in your brain , the author gives human quality to an inhuman object. It is considered as humanizing metaphor which is visibly realized as it clearly gives attribute to a word by swimming in the brain. As it depicts how Georges describes the condition after school, thus, it illuminates the theme of school life.
15	Mt/f/ 011/01	The first thing Dad does is to hang the Seurat in our new living room.						√				Family life	The author directly uses a painter's name, Seurat , to refer to the painting which he produced. It can be considered that it is one of metonymy realized in the concept of producer and the produced. It explains what Georges and his parents do when they move to the apartment building; hence, it depicts the theme of family life. The first thing that Georges' dad does is to hang Seurat's painting in their new living room.
16	Si/i/ 011/10	What you can't tell from our poster is that the picture is painted									√	Family life	The author uses simile that utilizes the comparative word like to describe the Seurat's painting which is

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
		entirely with dots. Tiny little dots. Close up, they just look like blobs of paint.											composed of tiny dots that make up the whole painting to blobs of paint . As it describes Seurat's painting which Georges' family own, it also reflects the theme of family life.
17	Me/c/ 011/15	Like when it hurts to think about selling the house, she tells herself how that bad feeling is just one dot in the giant Seurat painting of our lives.			√							Family life	The author uses metaphor in this sample to compare bad feeling with one dot in the giant Seurat painting of our lives . As the target and source domains in the example are realized clearly, it is one of the examples of visible metaphor. The use of metaphor also explains the theme of family life as Georges' mom tries to cheer Georges up when he feels sad to think about selling their house.
18	Mt/f/ 012/09	After Sir Ott is up on the wall (and perfectly level), Dad and I start with the kitchen stuff, unwrapping dishes and glasses.						√				Family life	Sir Ott is how Georges pronounces Seurat, the painter admired by Georges' family. Sir Ott is used to refer to the painting of Seurat in their living room. Since the name of the painter (the producer) is used to refer to his painting, it is an example of metonymy of producer and the produced. It describes the activities of Georges' family when they move to new apartment; hence, it can be considered that it depicts the theme of family life.
19	Mt/e/ 012/22	Because the garbage is my job.					√					Family life	It is one of the examples of associated concepts metonymy as it links the garbage with the activity of throwing up the rubbish from home in Georges' family. It describes the activity in Georges' family and shows how close the relation of the members of his family that they support one another to do the house chores by having their own jobs. Therefore, it reflects the theme of family life as it describes Georges' family.
20	Mt/h/ 014/03	Next to the last garbage can, there are two doors. One of them says SUPERINTENDENT. There's a								√		Family life	The author directly uses the brand Post-it to replace its actual term of a sticky note. Thus, it is an example of metonymy which links the product and its brand.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
		pad taped to it, with a stubby pencil hanging from a string, and a Post-it that says: DATE YOUR WORK REQUESTS.											The use of this metonymy also supports the description of how close Georges and his dad when they throw the garbage together. Hence, it depicts the theme of family life.
21	Me/c/ 015/11	He said it was calming not to have all those words floating around and “creating static”.			√							Family life	The author gives an attribute of floating to words which are abstract things and it is an example of metaphor which is visibly realized. It is used to explain what Georges thinks about his dad’s unique habit that he puts books by facing back in their book shelf as he thinks that the words are floating around if the book titles are facing forward. As it explains the close relationship between Georges and his dad, it depicts the theme of family life.
22	Si/i/ 015/27	When I get back upstairs, Dad has a book in each hand he’s just staring, like his life depends on which one he picks.									√	Family life	It is an example of simile as the indicator word like is used. It also explains the activity of Georges and his dad when they set the books in the shelf and Georges describes what his dad does with the books. Georges’ dad is confused which books to be put in the shelf. He gets two books in his hands and he is thinking to decide which one he would pick. The theme of family life is illuminated in this example of simile as it describes the close relationship of Georges’ family.
23	Mt/g/ 016/11	“I need lunch,” Dad says. “DeMarco’s?” I say yes to pizza. “But can we make it quick?” I ask. “I have a meeting downstairs at one-thirty, thanks to you.”							√			Family life	DeMarco’s is one of the favorite restaurants of Georges’ family that they often get pizza there. As the author directly uses the name instead of restaurant, it is an example of metonymy of institution and its location. Furthermore, it depicts the theme of family life as it is the clue of the favorite restaurant of Georges’ family that they like to go there together.
24	Mt/h/ 018/22	“Older than I look. And who knows what kind of traps? I told								√		Friendship	The author directly specifies the brand Chicks, Ducks, and Bunnies SweetTarts instead of using

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
		you, I'm doing this for the money. I make fifty cents every thirty minutes. That's a dollar an hour. Do you think I'd be doing this for free? For a dollar I can get a pack of Chicks, Ducks, and Bunnies SweetTarts . They only sell them in April and May. That's what I'm doing later. My mom is taking me to the Chock-Nut."											candy as the general term in the conversation of Georges and Candy, his neighbor in his new apartment who later becomes his friend. Thus, it is an example of metonymy of product and its brand and it reflects the theme of friendship between Georges and Candy. It supports the description when they first meet and why Candy waits for him to get money to buy candies she likes. Furthermore, it also explains what they talk about and how they become friends after the encounter.
25	Mt/g/ 018/25	"Older than I look. And who knows what kind of traps? I told you, I'm doing this for the money. I make fifty cents every thirty minutes. That's a dollar an hour. Do you think I'd be doing this for free? For a dollar I can get a pack of Chicks, Ducks, and Bunnies SweetTarts. They only sell them in April and May. That's what I'm doing later. My mom is taking me to the Chock-Nut ."							√			Friendship	The use of mentioning Chock-Nut is also an example of metonymy of institution and location as it is how Candy calls her favorite store to buy candies. Instead of calling it a shop, the author directly uses the name of the place. It supports the description of the first encounter of Georges and Candy and how they make friends; hence, it represents the theme of friendship. It explains where Candy buys her favorite candies, Chicks, Ducks, and Bunnies SweetTarts , by the money she gets from her brother as she has been waiting for Georges.
26	Mt/g/ 018/26	I realize she means Bennie's , where I've gone almost every day of my life after school to buy a snack.							√			Friendship	Bennie's is the real name of the place where Candy usually buys candies. She calls it Chock-Nut since the store has that word in it. Thus, like Datum 25, it is an example of metonymy of institution and its location that the author uses the name of the place instead of a store as the general term. It also supports the description when Georges first meets Candy and how they make friends after that; hence, it illuminates the theme of friendship. The use of the word Bennie's explains the setting and location of where Candy buys her favorite candies, Chicks, Ducks, and Bunnies SweetTarts . Although she calls

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
													it Chock-Nut , the real name of the candy store is Bennie's .
27	Mt/h/ 019/06	She hops down from the table, landing silently in her pig slippers. "But once I get there, I might go for a Cadbury Crème Egg instead--that's another seasonal candy."								√		Friendship	In this novel, one of the products of Cadbury, Cadbury Crème Egg , is mentioned as a seasonal candy that Candy wants to buy. It is used to refer to the candy that Candy wants to buy. Cadbury is a very popular chocolate brand all over the world and it is one of children's favorite chocolate snacks. In the conversation, Candy uses Cadbury Crème Egg instead of just chocolate candy to specify which brand and flavor of candy that is being described. Therefore, it is an example of metonymy of product and its brand. As it supports the setting and condition of the conversation between Georges and Candy and how they get along, it reflects the theme of friendship.
28	Sy/a/ 019/13	I whirl around and find myself standing nose to nose with the dog boy.	√									Friendship	People usually use the term standing face to face to describe the condition when they are standing in front of someone else. However, in this example of synecdoche of part representing the whole, Rebecca Stead uses nose to nose instead of face to face. The expression 'face to face' is more common in daily language. It depicts Georges and Safer's friendship as it describes what Georges does when he meets Safer for the first time. Before knowing Safer's name, Georges first calls him as the dog boy.
29	Me/c/ 023/21	"It doesn't matter what things. Anything. Buttons. Garbage cans. Stay in the moment. I get the feeling your mind wanders ."			√							Friendship	In Datum 29, giving a human quality (wandering) to an inhuman object (mind) is considered as humanizing metaphor. Moreover, it is visibly realized as it clearly gives attribute to mind by wandering . As it depicts how Safer thinks about Georges' spy ability, it reflects the theme of friendship.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
30	Me/c/ 026/04	The smile drops off his face. “Oh. I’m sorry, bud.”			√							Family life	The smile drops off his face is considered as a metaphor example as it gives attribute to smile that it is described to be dropped and it is realized in visible metaphor as both the target and source domains are clearly realized. It depicts the theme of family life as it describes the reaction of Georges’ dad when Georges tells him that no one shows up at the Spy Club. His dad feels sorry to Georges as he thinks that he does not meet anyone when he is waiting at the Spy Club.
31	Mt/g/ 026/13	Dad says, “How about we go to Yum Li’s for dinner tonight?”							√			Family life	Yum Li’s is the name of the favorite restaurant of Georges’ family for Chinese foods. As the author directly uses the name instead of restaurant, it is an example of metonymy of institution and its location. Furthermore, it reflects the theme of family life as it describes another favorite restaurant of Georges’ family.
32	Mt/h/ 031/01	The Scrabble box got stepped on at some point, and the letter tiles went everywhere.								√		Family life	The use of Scrabble is an example of metonymy. The author directly uses the brand Scrabble rather than describes what Georges uses to make message to his mom. It describes the habit in Georges’ family, thus, it represents the theme of family life.
33	Mt/g/ 036/13	I’m not much in the mood for stale pretzels because I just had the double-stack pancake special at Everybody’s Favorite Diner.							√			Family life	Everybody’s Favorite Diner is also one of the favorite restaurants of Georges’ family. As the author directly uses the name instead of restaurant, it is an example of metonymy of institution and its location. Furthermore, it depicts the theme of family life as it is also another clue of the favorite restaurant of Georges’ family that they like to go there together.
34	Mt/h/ 039/02	On the way home from school, I stop at Bennie’s to buy a pack of Starburst.								√		School life	The author directly specifies the brand Starburst instead of using candy as the general term. Thus, it is an example of metonymy of product and its brand and it reflects the theme of school life as it describes

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													what Georges does after school. He likes to stop at Bennie's to buy a pack of Starburst .
35	Me/c/ 041/05	My stupid key sticks in the lock, and it takes me three tries to get the apartment door open.			√							Family life	The author gives human quality to an inhuman object in this example of humanizing metaphor which is visibly realized as it clearly gives attribute of stupid to a key . As it depicts the condition of Georges' apartment, it illustrates the theme of family life. It also supports the description of what he does after school when he has arrived in his apartment that the door key is sometimes stuck in the lock. Thus, it is rather difficult to Georges to open the door.
36	Me/c/ 042/02	A thumping sound comes closer and closer , and then the door flings open.			√							Family life	It is an example of metaphor which gives attributes to a sound that it can come closer and it is realized visibly. The use of metaphor also depicts the condition of Georges' apartment when he just arrives from school, thus, it depicts the theme of family life.
37	Mt/g/ 042/22	"Welcome to Uncle ," Safer says.							√			Friendship	The author uses Uncle to refer to the place where spies meet instead of calling it an office or place similar to it. Thus, it is an example of metonymy of institution and location. As it supports the description of the activity of the Spy Club and what Georges and Safer do in being the spies, it reflects the theme of friendship.
38	Me/c/ 045/09	Safer is completely intent upon the screen, his pen hovering over his spiral notebook .			√							Friendship	In this datum, the author gives human quality to an inhuman object, thus, it is considered as a humanizing metaphor example. Moreover, it is visibly realized as it clearly gives attribute to pen by hovering over the spiral notebook . It describes Safer's activity when he is doing his spy role with Georges. They split the job and Safer is giving an example to Georges of how to do observation from the lobby cam and writes what happens by notebook. It explains how Georges and Safer are playing the

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													spy game, thus, it depicts the theme of friendship.
39	Sy/b/ 045/17	I stand up with one hand on my forehead.		√								Friendship	The use of one hand instead of one finger or one palm is an example of synecdoche that is realized in the whole representing its part. It is to emphasize and exaggerate that Georges feels so much pain; hence, it is like he puts his hand on his forehead. When Georges comes to Safer's home, they observe the lobby cam together. Georges is falling asleep when Safer surprises him that he sees something in the camera. Georges falls down and stands up with his fingers or palm on his forehead. However, the author of the novel describes him standing up with his hand on his forehead. Since it describes the activity when Georges observes the lobby cam with Safer, it reflects the theme of friendship.
40	Mt/e/ 048/14	As soon as I pull the light cord, I see a stack of Mom's nursing uniforms on a shelf, perfectly folded into neat Dad-squares , with one of her plastic name-tag pins resting on top.					√					Family life	It is an example of metonymy realized in associated concepts of Dad-squares and Georges' dad skill in folding things in doing the laundry. It depicts the theme of family life since it describes what Georges thinks about his dad's skill. Georges describes him to be a very good folder, he can even make his mom's super-puffy bathrobe into a nice neat square. Therefore, Georges calls the clothes that have been folded by his dad as Dad-squares as it is perfectly folded into squares.
41	Me/c/ 051/22	Table One, you will write about a sweet memory . Table Two, a salty memory. And so on."			√							School life	This example of metaphor is used to give attribute to a memory, which can be sweet that means it is sweet and memorable moment of someone's life. It is also realized visibly. It describes the condition and activity in Georges' science class, thus, it illustrates the theme of school life. Mr. Landau is Georges and his friends' teacher in science class. He asks his students to write about a memory that can be described using the metaphor of taste. There are six

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													tastes for six groups based on the number of the tables in the class. He asks Table One to write a sweet memory while Table Two is asked to write a moment in time which can be salty according to them.
42	Me/c/ 051/23	Table One, you will write about a sweet memory. Table Two, a salty memory . And so on.”			√							School life	This example of metaphor is used to give attribute to a memory which can be salty or sad. It is also realized visibly. It depicts the theme of school life as it explains the setting in science class. Mr. Landau asks his students to write about a memory that can be described using the metaphor of taste. Table Two is asked to write a moment in time which can be salty according to them.
43	Me/c/ 051/26	Every hand at Table Five immediately shoots into the air. Mr. Landau calls on Natasha. “ An umami memory? ” she asks.			√							School life	It is one of the examples of visible metaphor as the author gives attribute to a memory and describes what kind of memory it is by using <i>umami</i> . According to Mr. Landau, the fifth taste is <i>umami</i> . <i>Umami</i> is a savory taste. Mr. Landau asks the students to think of excellent Chinese food, a steak, or a perfectly ripe tomato. However, Table Five is still confused what an umami memory is. He tells them to think of <i>umami</i> as delicious taste. Furthermore, it means a good moment of someone’s life as <i>umami</i> is meant by delicious. The use of metaphor also reflects the theme of school life as it explains the setting in science class.
44	Me/c/ 052/09	My bittersweet memory: Jason and I are six or seven, grocery shopping with my mom.			√							Friendship	It is also a visible metaphor example that gives attribute of bittersweet to a memory. Georges is in Table Six and then he is asked to write about bittersweet memory . He tells the story about him and his childhood friend, Jason, when they were kids. They saw a bird lying on the sidewalk as it just hit a window. However, they thought that they did something that killed the bird. The word bittersweet

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													is usually used to describe a taste of food, but the author gives implication in this phrase that the memory is bitter yet sweet. Thus, it is used to describe the memory which has a bitter or sad part but there is also a sweet part in it. As it leads to the explanation of the bittersweet memory of Georges and Jason, his good friend, it depicts the theme of friendship.
45	Mt/g/ 052/10	We're outside the Met Foods on Flatbush, and it's a sunny fall day.							√			Friendship	The Met Foods is the name of a food market. The author uses the name of the place to refer to the market. Thus, it is a metonymy example that links the idea of an institution and its location. It supports the setting of Georges' explanation of his story with Jason, when he is asked to think about bittersweet memory by Mr. Landau. As it supports the story of Georges and Jason's bittersweet memory, it reflects the theme of friendship.
46	Si/i/ 052/15	We're about to go inside the store when we hear this thump, like someone has bounced a Super Ball against the store window , only there's no one there, and no ball.									√	Friendship	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare the thump that is heard by Georges and Jason with the sound created when someone bounce a ball against a window . As it also supports the setting of what happens in Georges and Jason's bittersweet memory, it depicts the theme of friendship.
47	Mt/h/ 052/15	We're about to go inside the store when we hear this thump, like someone has bounced a Super Ball against the store window, only there's no one there, and no ball.								√		Friendship	The use of a Super Ball as a brand instead of just a ball is an example of metonymy of product and its brand. The author directly uses the brand Super Ball to specify the kind of sound heard by Georges and Jason which has similar sound to the sound of a bounced ball. It supports the story of Georges and Jason's bittersweet memory; hence, it reflects the theme of friendship.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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48	Me/c/ 055/12	I'm finishing my garlic knot when Jason walks over to me with his tray. He is not coming to sit. He is on his way from the cool table to garbage cans. I am a point on that line.			√							Friendship	It is an example of metaphor since it compares I (Georges) with a point on that line . Both the target and source domains of are clearly realized, thus, it is a visible metaphor. It illustrates the theme of friendship as it describes how Georges feels when Jason walks over him and he is not coming to sit beside Georges although they were once good friends. Jason keeps walking from his table to the garbage can and passes him by. Georges describes it as he is a point on Jason's way and Jason ignores him.
49	Me/c/ 063/01	And this lightbulb goes on in my head , and I start thinking about all the foods we eat, and I'm asking, what about dumplings, and what about bacon--and they're telling me, pork dumplings are from pigs, blah blah blah.			√							Friendship	It is an example of visible metaphor which gives attributes to a lightbulb that it can go on in someone's head. The metaphor is found in the explanation of Pigeon, Safer's brother, of why he cannot eat birds. Georges meets Pigeon for the first time and they tell unique things about themselves. Thus, they will not feel awkward toward each other and they can get along well. Hence, it reflects the theme of friendship.
50	Me/c/ 064/20	"Ninety-five percent of school is a complete waste of time."			√							School life	The author through Safer's utterance uses metaphor to compare school with a complete waste of time and it is a visible metaphor as both the target and source domains are clearly realized. It is what Safer thinks about school that ninety-five percent of it is just a complete waste of time . It explains why Safer, Candy, and Pigeon do not go to school. It illustrates the theme of school life as it describes Safer's opinion about school.
51	Mt/h/ 065/05	Watches baseball-card auctions on eBay .								√		Family life	The use of eBay is an example of metonymy. The author directly uses the brand eBay to show which site that Safer watches baseball-card auction. It is one of Safer's activities at home as he does not go to school, thus, it reflects the theme of family life.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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52	Mt/h/ 065/08	Learns chemistry and Photoshop from his mom.								√		Family life	The author directly uses the brand Photoshop to refer to photo-editing software; hence, it is an example of metonymy that relates a product with its brand. It is also one of the activity lists what Safer does every day. He learns chemistry and Photoshop from his mom. Safer's mom is a designer and she teaches him how to edit photos using the software. It illustrates the theme of family life as it describes what Safer does at home with his mom.
53	Si/i/ 066/18	When I tell her Safer doesn't go to school, she says they sound like really nice bohemians .									√	Family life	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare Safer's family with nice bohemians . A bohemian is a person who is interested in art, music or literature and lives in a very informal way, ignoring the usually accepted ways of behaving. Since children in Safer's family do not go to school which is a little odd to Georges' mom, she thinks that they are nice bohemians . As it describes the condition and what Georges' mom thinks about particular thing of Safer's family, it illustrates the theme of family life.
54	Si/i/ 066/20	When I tell her that Safer plans to teach me the secret of truly excellent scrambled eggs, she says they sound like really smart bohemians .									√	Family life	The indicator of simile can be seen from the use of the word like which is used in this example. It is used to directly compare Safer's family with really smart bohemians . Since Safer plans to teach Georges the secret of truly excellent scrambled eggs, Georges' mom thinks they are really smart bohemians . It describes the condition and what Georges' mom thinks about particular thing of Safer's family, thus, it illustrates the theme of family life.
55	Me/c/ 066/28	My heart is going a mile a minute , but nothing bad happens. It's completely quiet up there.			√							Friendship	It is an example of visible metaphor since both the target and source domains are clearly realized. The author uses this metaphor to emphasize and exaggerate how fast Georges' heart is beating; hence,

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													she describes it is going a mile a minute like the high speed of a vehicle. It reflects the theme of friendship as it describes Georges is following Safer's order in spy game. He slips upstairs to Mr. X's apartment and wedges Safer's balled-up gum wrapper between the door and the frame. As he is afraid that Mr. X will come, he describes his heart is beating so fast, he explains it as his heart is going a mile a minute like the speed of vehicle, driving a car or riding a motorbike.
56	Sy/b/ 072/05	On six, Candy answers the bell and says, "You have chocolate on your chin." " I forgot a spoon, " I say, rubbing my face.		√								Friendship	It is an example of synecdoche of the whole representing its part. Georges responds as he forgets a spoon when he is told that he has left chocolate on his face. By saying a spoon , he actually means only a small part of chocolate left on his face, not even a spoon of chocolate. It is found in the conversation of Georges and Candy, and it depicts the theme of friendship.
57	Si/i/ 075/05	I miss Mom all of a sudden, like the feeling has been there all along and I can't ignore it anymore.									√	Family life	The word like is used in this example to indicate the use of simile. It describes the condition and what Georges thinks about when he misses his mom, thus, it illustrates the theme of family life. When he misses his mom so badly, he feels like the feeling has been there all along and he cannot ignore it anymore.
58	Si/i/ 075/06	It's like that buzzing sound I heard in the lobby on the morning we moved, right before Safer came down with the dogs, and how I was hearing that sound before I even knew I was hearing it.									√	Friendship	The word like is used in this example to indicate the use of simile. The comparative word is used to describe the condition and what Georges thinks when he first meets Safer, thus, it reflects the theme of friendship. He hears a buzzing sound in the lobby on the morning his family move, right before Safer came down with the dogs.
59	Si/i/ 080/07	Standing in the courtyard is kind of like being a mouse at the									√	Friendship	The comparative word like is used to directly compare standing in the courtyard with being a

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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		bottom of a concrete garbage can , high walls all around and daylight up there somewhere.											mouse at the bottom of a concrete garbage can . It is used to indicate the use of simile. As it describes the condition and what Georges thinks about particular thing when Safer and he are playing with dogs in the yard, it depicts the theme of friendship.
60	Mt/e/ 085/03	I get in the elevator with Safer's mom, and Safer waves goodbye to us, smiling through the little glass window in the elevator door.					√					Friendship	It is an example of metonymy which is realized in associated concepts between waving hands and goodbye . As waving hands is a sign of leaving, the author of the novel puts her creativity by expressing it in 'Safer waves goodbye '. As it describes what Safer does when Georges and he part after they have conversation or practice the spy game, it illustrates the theme of friendship.
61	Mt/h/ 087/16	"And let me know if you're ever going to Yankee Stadium," she says. "I got Lemonheads at a store near Yankee Stadium once."								√		Friendship	The author directly specifies the brand Lemonheads instead of using candy as the general term and it is an example of metonymy of product and its brand. It reflects the theme of friendship between Georges and Candy. It supports the description when they have a conversation and what they talk about. As Candy really likes candies, she often mentions her favorite kinds of candy when chatting with Georges.
62	Si/i/ 090/06	Lunch. Tacos. School taco shells smell like plastic , so I drag my tray down to bagel basket, where Dallas and Carter immediately show up and then pretend they don't see me.									√	School life	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare the smell of Georges' school taco shell with plastic . As it describes the condition and what Georges thinks about particular thing of his school, it depicts the theme of school life.
63	Si/i/ 090/22	Like Mom says, life is like a million different dots making one gigantic picture .									√	Family life	The comparative word like is used in this example of simile to directly compare life with a million different dots that makes one gigantic picture . It is what Georges' mom thinks about life and she shares it with Georges. Thus, it reflect the theme of family life as it describes the close relationship between

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													Georges and his mom that they often tell stories and exchange thoughts about particular things.
64	Mt/h/ 092/26	“Starburst. Lifesavers . Jolly Ranchers. Whatever.”								√		Friendship	The author directly uses the brand Lifesavers instead of using candy as the general term. Thus, it is an example of metonymy which relates a product and its brand, and it illustrates the theme of friendship between Georges and Candy. It supports the description when they have a conversation and what they talk about. As Candy really likes candies, she also lists her favorite kinds of candy when chatting with Georges.
65	Mt/h/ 092/26	“Starburst. Lifesavers. Jolly Ranchers . Whatever.”								√		Friendship	The author directly specifies the brand Jolly Ranchers instead of using candy as the general term in the conversation of Georges and Candy. Thus, it is an example of metonymy and it reflects the theme of friendship between Georges and Candy. It supports the description when they get along together and what they talk about as Candy is obsessed to candies, she really likes to tell anyone about her favorite kinds of candy.
66	Si/i/ 105/10	I have this pins-and-needles feeling in my legs, like it’s me who’s forcing open the door of a stranger’s apartment.									√	Overcoming fears	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare the pins-and-needles feeling in Georges’ legs with forcing open the door of a stranger’s apartment . As it describes the condition and what Georges thinks about his guilty feeling, it depicts the theme of overcoming fears.
67	Mt/h/ 107/17	After he goes, I look up kangaroo on Wikipedia and find out that kangaroos don’t make a particular sound.								√		Family life	The author directly uses the brand Wikipedia instead of the general term of a wiki, a website which allows the users to add, delete, and edit the contents, or the program that makes this possible. Hence, it is an example of metonymy in the realization of product and its brand. It illustrates the theme of family life as

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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													it describes what Georges does at home when he has free time and does not have any certain activities.
68	Si/i/ 111/14	The next thing I know, I'm sitting on a chair at the front of the room with my mouth open and a white paper reinforcement perched like a bull's-eye on the tip of my tongue.									√	School life; Overcoming fears	The word like is used in this example to indicate the use of simile. The comparative word is used to describe the white paper reinforcement that is put in Georges' mouth during science class to be like a bull's-eye . It describes the activity in science class that Mr. Landau does a small experiment in front of the class that surprisingly Georges volunteers himself. As it depicts the activity in Georges' science class and how he braves himself to be the volunteer, it both depicts themes of school life and overcoming fears.
69	Mt/h/ 111/15	Mr. Landau dips a Q-Tip into some blue water that he assures me is nontoxic and swabs my tongue with it.								√		School life	The use of Q-Tip instead of cotton swab or cotton bud is an example of metonymy of product and its brand. The author directly uses the brand rather than describes what Mr. Landau uses to swab Georges' tongue with the blue water for the experiment. It describes the activity in science class of Georges' school, thus, it reflects the theme of school life.
70	Mt/h/ 116/07	"Hi, G," Carter Dixon says to me at Bennie's after school. I've already made my selection, which is peanut M&M's , otherwise known as one of the world's perfect foods, and I'm waiting for Bennie to take my money and count my change back to me.								√		Bullying	The author directly specifies the brand peanut M&M's instead of using chocolate candy as the general term. Thus, it is an example of metonymy of product and its brand and it depicts the theme of bullying since it describes the condition and setting when Dallas Llewellyn and Carter Dixon bully Georges at the candy store.
71	Si/i/ 121/03	Night work means sleeping with my phone cell stuffed into a tube sock, under my ear. It's on vibrate, and it goes off at two in the morning, dragging me from what									√	Friendship	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare Georges' bed with the bottom of the ocean as it is really difficult to get up for him to backup Safer in his night spy observation plan. As it

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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		feels like the bottom of the ocean .											describes what Georges does with Safer, it illustrates the theme of friendship.
72	Mt/e/ 122/22	“Like it would make a lot of sense for me to be standing here in a James Bond suit!”					√					Friendship	The expression ‘a James Bond suit’ is one of the examples of metonymy of associated concepts that the reference is a spy suit. As James Bond is closely related to a spy then the author uses it instead of a spy. It is found in the conversation between Georges and Safer when they practicing their spy skills in observing Mr. X with full equipment. As it, describes their activity together of being the spies, it reflects the theme of friendship.
73	Si/i/ 133/06	It’s that time of day when the sun seems to come closer and closer, sending this incredible light almost sideways , and all of a sudden we see a flash of color and then, for one long second, a bright green fan of feathers against the sky.									√	Family life	It is an example of simile that uses seems as the formal indicator. It describes the sun to be able to come closer and send incredible light. The use of simile in this example also describes the condition when Georges and his dad are walking to Yum Li’s and see parrot nest in a top of a building in their way to the restaurant. Georges tells his dad about how the birds’ grandparents escaped from the airport and he points at the air conditioner they live under. As it depicts the relations of Georges and his dad and also what they do together, it depicts the theme of family life.
74	Si/i/ 134/14	I nod. “The chicken or the beef?” I ask him. Because we always get one or the other. Like it isn’t enough that we come to the same place over and over . We also have to eat the same thing.									√	Family life	The word like is used in this example to indicate the use of simile. The comparative word is used to describe that it is not enough for Georges and his dad to come to Yum Li’s over and over again. They always have the same things, either chicken or beef there. It explains the relationship between Georges and his dad and also what they do together, thus, it illustrates the theme of family life.
75	Me/c/ 138/01	He’s right. In two or three days, I’ll officially be the biggest			√							Bullying; school life	It is one of the examples of visible metaphor as it compares Georges with the biggest steaming pile of

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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		steaming pile of spaz in the seventh grade.											spaz in the seventh grade as he is the target of bullying in his school. The use of metaphor also supports the explanation of what Georges experiences in his school and how he feels about it. As it describes bullying experienced by Georges, it reflects both themes of bullying and school life. Georges calls himself as a spaz which means a person who is very clumsy or awkward that often drops something or falls down.
76	Me/c/ 149/19	It's weird, because I know Mom is right about the big picture. But Dad is right too: Life is really just a bunch of nows, one after the other.			√							Family life	It is a metaphor example as it compares life with bunch of nows . Furthermore, it is a visible metaphor as both the target and source domains are clearly realized. The use of metaphor also supports the explanation of what Georges' dad thinks about life and the problems in it. He advises Georges to tell him whenever he has problems and face it and not to pretend that nothing happens. The theme of family life is depicted in this example of metaphor since it describes the relationship between Georges and his dad.
77	Si/i/ 152/13	We're like Seurat's orange dots hidden in the bright green grass, the ones you don't even see unless you know to look for them.									√	Family life	The word like is used in this example of simile. It describes the thought of Georges' mom that people, in their life, are like Seurat's orange dots hidden in the bright green grass . As it explains what Georges' mom thinks about people's life and how she shares her thought to her son, it reflects the theme of family life.
78	Si/i/ 152/13	Dad is home when I walk in, sitting on the couch with his laptop. The apartment smells like chicken and garlic.									√	Family life	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare the smell of Georges' apartment with chicken and garlic . As it describes the condition and what Georges thinks about a particular thing of his apartment, it depicts the theme of family life.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
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79	Si/i/ 162/14	I go to our door and slide my key into the lock-- smooth as silk .									√	Family life	The comparative word as is used in this example to indicate the use of simile. It is used to compares the smoothness when Georges slides his apartment keys with silk as it is once very difficult to slide the door key of his apartment. As it describes the condition of Georges' apartment and his activity in it, it illustrates the theme of family life.
80	Mt/f/ 165/14	I know whose cat accidentally plays three seconds of Beethoven on the piano.						√				Family life	The author directly uses Beethoven to refer to his composition. Thus, it is an example of metonymy of producer and the produced. As it describes what Georges usually does in his apartment when his parents are away, it depicts the theme of family life. Georges describes the <i>America's Funniest Home Videos</i> that he is watching. He remembers well the videos as he has watched all of the videos for several times. He remembers that in one of the videos, there is a cat that accidentally plays three second of Beethoven's composition on the piano.
81	Si/i/ 166/02	At first the taste in my mouth gets even worse; it's something thick and awful, like tar all inside my mouth and down my throat and up my nose .									√	Overcoming fears	The word like is used in this example to indicate the use of simile. The comparative word is used to compare the thick and awful taste in Georges' mouth with tar all inside my mouth and down his throat and up his nose . As it describes the condition of how Georges tries not to live in denial and accepts the truth, it illustrates the theme of overcoming fears.
82	Si/i/ 166/04	I cry right through it because I have no choice, and it's like choking .									√	Overcoming fears	This example of simile uses the word like as the indicator. The comparative word is used to directly compare the condition of Georges having no choice with choking . As it describes the condition of how Georges tries to face the reality and not to live in denial, it reflects the theme of overcoming fears. By accepting the reality, he struggles to overcome his fears.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
83	Si/i/ 166/16	I don't want to think, I don't want to hear my thoughts. Instead, I'm feeding myself images, sad and sadder--Mom kissing me and pushing the hair out of my eyes, Dallas Llewellyn's foot in my stomach, Mom's suitcase by the front door and Dad running back to the bedroom for her pillow, the look on his face with that pillow tucked under his arm--and it's like striking match after match, each one bursting into flame and sending a sharp smell straight up my nose into my brain.									√	Overcoming fears	The word like is used in this example to indicate the use of simile. The comparative word is used to directly compare the series of incident that Georges has been through with striking match after match that each one bursting into flame and sending a sharp smell straight up his nose into his brain. It describes how he tries to face the reality and not to live in denial. By accepting the reality, he struggles to overcome his fears and anxiety of his mom's sickness and bullying from Dallas Llewellyn. Thus, it depicts the theme of overcoming fears.
84	Me/c/ 170/09	She sat by the window of the airplane--it was her first time on a plane--and she watched the earth pull away, watched the cars, the houses, and the buildings shrink until they were dots of color, part of a giant mosaic that she would not have recognized as her own city.			√							Family life	It is a metaphor example as it compares the buildings seen from an airplane with dots of color, part of a giant mosaic . Both the target and source domains are clearly describes, thus, it is a visible metaphor. The use of metaphor also supports the explanation of Georges' mom in telling her story. She describes it beautifully and it never fails to get Georges' attention. As it describes the relationship between Georges and his mom, it reflects the theme of family life.
85	Si/i/ 170/12	"I'd seen my world close up, but never from a distance. It's like the paintings. "									√	Family life	The word like is used in this example to indicate the use of simile. The comparative word is used to describe the world which is seen like Seurat's paintings as it resembles the dots. The use of simile supports how Georges' mom tells her story of what she sees and how she feels when she is in an airplane. As it describes the relationship between Georges and his mom and also their activity together, it illustrates the theme of family life.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
86	Me/c/ 171/04	The mosaic of my mother's city gave way to blue water that darkened as they flew toward night, until everything outside turned black and all she could see in the window was her own reflection.			√							Family life	It is one of the examples of metaphor as it gives attributes to the mosaic of a city that it can give way to blue water . Both the target and source domains are clearly describes, hence, it is a visible metaphor. Moreover, metaphor is employed to make the story of Georges' mom story more beautiful and it can attract Georges' attention continuously. As it describes the relationship between Georges and his mom, it depicts the theme of family life.
87	Me/c/ 171/10	She stared at her face in the window and thought, <i>Here is me, going to England; here is me, crossing the ocean; here is me, a dot in the sky.</i>			√							Family life	It is an example of metaphor which is visibly realized as it clearly compares Georges' mom as me with a dot in the sky when she is in an airplane. It explains and supports how she tells Georges her story when she was going to England. He always gets excited to listen to his mom story. Thus, it reflects the theme of family life.
88	Si/i/ 171/13	"How was it to be a dot in the sky? Like a nothing. " "I didn't feel like a nothing. I felt— <i>full</i> ."									√	Family life	This example of simile uses the indicator word like as the realization. Furthermore, it compares how being a dot in the sky with a nothing . As it describes what Georges' mom feels in her story, it illustrates the theme of family life. It supports that Georges and his mom have close relationship as Georges really enjoys the time when his mom tells him that story.
89	Si/i/ 171/22	"It was as if heavy clothes, embroidered with glowing threads of gold and red, had been tossed down by a giant or a god, and were just floating there, on top of the water."									√	Family life	The comparative word as is used in this example to indicate the use of simile. It is used to describe what Georges' mom sees from airplane that the city looks like heavy clothes which are embroidered with glowing threads of gold and red that had been tossed down by a giant or a god, and were just floating on top of the water . As it describes her feeling and how excited she tells her story to Georges, it depicts the theme of family life, the relation between Georges and his mom.

No	Code	Data	Sy		Me		Mt				Si	Theme	Explanation
			a	b	c	d	e	f	g	h	i		
90	Si/i/ 172/02	She wanted to stay above all of it, partly because it was beautiful, and partly because she understood that all the time she had been in the air, her connection to home had been stretching like a rubber band .									√	Family life	This example of simile uses the indicator word like that explains how the connection of Georges' mom to her home had been stretching that the author describes it as a rubber band . As it describes what she feels and how she tells her story to Georges, it illustrates the theme of family life. It supports that Georges and his mom is very close and George is never bored to listen to his mom's story even he remembers her story very well.
91	Mt/h/ 177/15	She bought three packs and opened them all in the store, picking out the oranges ones and splitting them between me and Safer while talking to Bennie about when the Mallomars will be delivered in the fall.								√		Friendship	The author directly specifies the brand the Mallomars instead of using candy as the general term; hence, it is an example of metonymy of product and its brand. It illustrates the theme of friendship between Georges, Safer, and Candy since it supports the description when they are together at the store to buy some candies for Candy. As she dislikes orange flavor, she splits orange candies for both Georges and Safer, then she is busy asking Bennie, the owner of the candy store, when the Mallomars will be delivered to the store.

Appendix B. Surat Pernyataan Triangulasi

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : **Agustina Ekwin Purwaningsih**

NIM : 11211141034

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa

Nama : Almira Ghassani Shabrina Romala

NIM : 11211144001

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A Stylistic Analysis of Transference of Meaning Reflected in
Rebecca Stead's *Liar and Spy*

Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan sebagaimana mestinya.

Yogyakarta, 13 Maret 2015

Triangulator,



Agustina Ekwin P.

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

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Yogyakarta, 13 Maret 2015

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Yang bertanda tangan di bawah ini, saya

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Fakultas : Bahasa dan Seni

Judul : A Stylistic Analysis of Transference of Meaning Reflected in
Rebecca Stead's *Liar and Spy*

Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan sebagaimana mestinya.

Yogyakarta, 13 Maret 2015

Triangulator,



Riusly Pratomo