

Integration of The Form of Sensory Synesthesia in the Memoir Anthology of "Guru Welas Asih" in Biographical Texts Learning

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Abstract

This research aims to identify linguistic forms of changes in the meaning of sensory synesthesia in the anthology of "Guru Welas Asih" memoirs and its use in learning biographical texts in Indonesian language subjects. This research was carried out by applying a descriptive qualitative approach. The data in this research are in the form of words and phrases in the memoir anthology entitled "Guru Welas Asih" by the Memoir Writing Community which contains changes in the meaning of sensory synesthesia. The data source in this research is a memoir entitled "Guru Welas Asih" by the Memoir Writing Community. The memoir consists of 17 titles written by 17 members of the community who work as teachers in various regions in Indonesia. Data collection in this research used listening, note-taking, and documentation techniques. Data analysis in this research uses the agih method by applying advanced techniques in the form of the lesap technique. The results of this research show that in the anthology of "Guru Welas Asih"'s memoirs, there is a linguistic form of change in the meaning of sensory synesthesia in the form of a shift in sensory perception, namely (1) the sense of sight to the sense of touch, (2) the sense of touch to the sense of sight, (3) the sense of sight to the sense of hearing, (4) the sense of hearing to the sense of touch, (5) the sense of hearing to the sense of sight, (6) the sense of taste to the sense of sight, and (7) the sense of touch to the sense of hearing. Apart from that, its use in learning biographical texts can be integrated into the linguistic rules of biographical texts.

Introduction

Memoir is known as a piece of personal story about certain parts of the life journey experienced by the author. Memoirs are often compared to autobiographies. The prominent difference between a memoir and an autobiography lies in the scope of the story presented in both types of writing. Memoirs focus on a certain fragment or part of a person's life story, while an autobiography is the whole story of a person, for example starting when the person was born and reaching old age (Soleh, Sabardila, & Markhamah, 2023). In this case, memoir can also be called someone's personal story. Departing from the nature of memoirs, there is a community called the Memoir Writing Community which is a forum for those who want to express parts of their life stories into a work. As is the essence of memoir is a collection of stories remembering the past which resembles an autobiography but focuses on the author's impressions, opinions, and responses (Rahim & Walidin, 2021).

Based on the results of the memoir written by the Memoir Writing Community, it was found that there were linguistic phenomena in it. The author uses aesthetic language to provide in-depth meaning for the reader in producing his memoir. This meaning is related to the phenomenon of exchange of sensory responses which can lead to changes in meaning. Changes in the meaning of a word from a linguistic point of view occur due to the evolution of the meaning of the use of a word (Nasution, 2022). Changes in meaning occur in relation to the use of a word in a certain era compared to today (Hanifah, 2023). This change in meaning is related to the linguistic form used in the memoirs produced by the Memoir Writing Community.

Linguistic forms such as morphemes, words, phrases, clauses, sentences, paragraphs, and discourse contain mental concepts in the human mind called meaning (sense) (Wijana & Rohmadi, 2011). Meaning in this case is defined as the link that exists between the elements of the language itself (Sulistiyorini, Setiawaty, Sabardila, & Markhamah, 2019). More broadly, Romziana (2014) formulated that semantic study is a study that has a broad scope to touch on aspects of psychology, philosophy, and anthropology which end in the meaning of something. These relationships imply that language consists of structures that display meaning when linked to objects of human experience. This is based on the fact that language contains several components of meaning. Meaning according to Alston's view is related to how a person gives

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meaning to an expression (Hanafi, 2017). Referring to this view, how important it is to study meaning with the aim of finding out the meaning of everything expressed by other people.

Meaning in semantic studies when associated with a word to be interpreted has an arbitrary nature (Chaer, 2013). The relationship between words and meaning in semantic studies is viewed from two aspects. Firstly, from a synchronic perspective, the meaning of a word will not change, conversely, from a diachronic perspective there is the possibility of a change in the meaning of a word. This means that in a relatively short time (synchronic), the meaning of a word will remain the same and will not change, but in a relatively long time there is a possibility that a word will change (Chaer, 2014). Changes in meaning that occur when viewed from a diachronic perspective occur due to adjustments to the culture and society concerned. A person feels the need to choose the right vocabulary to express his ideas and feelings so that the meaning he wants to convey can be well received by other people.

The change in meaning that occurs in a word from a diachronic linguistic perspective becomes a form of evolution in the meaning of the use of a word. Changes in meaning examine the changes that occur in the use of a word in relation to the meaning of the word in modern times or today which is different when it is related to ancient times (Amalia & Anggraeni, 2017). This change in meaning occurs as a response to the development of the human mind. These changes are natural and contextual, based on the random inheritance of language from one generation to another (Ansori, 2021). Certain generations act as inheritors of the language, their inheritance is colored by different contexts and conditions from previous generations. Chaer (2014) explains that there are causes or factors that give rise to changes in the meaning of a word, namely (1) developments in the field of science and technology, (2) socio-cultural developments, (3) developments in word usage, (4) the existence of associations, and (5) exchange of human sensory responses or called synesthesia.

Synesthesia is interpreted as a type of metaphor related to a human sense organ as a particular object or concept in the form of an exchange of meaning as a result of an exchange of responses between two different senses (Hidayah & Oktavia, 2019; Suwatno, 2016). Synesthesia in semantic studies which plays a role as a cause of changes in meaning is related to the depiction of characteristics that resemble those caused by the inability of language to accommodate these characteristics, which in the end in the use of language appears to occur in an exchange of senses to capture the symptoms that appear (Ansori, 2021). Synesthesia in semantic studies has the function of concretizing the experiences experienced by a person through the transfer of one sense to another, which is known as the five types of senses that humans have, including (1) the sense of taste or taste in the form of the tongue, (2) the sense of smell in the form of the nose, (3) the sense of touch in the form of skin, (4) the sense of sight in the form of eyes, and (5) the sense of hearing in the form of ears (Suwatno, 2016).

Based on the nature of sensory synesthesia, an exchange of sensory responses leads to a change in the meaning of a text. Referring to the previous explanation, one of the aims of this exchange of sensory responses is to lead to the aesthetics of language. This exchange of sensory responses can be found in the words and phrases in the memoir anthology "*Guru Welas Asih*". Based on this, this research integrates forms of sensory synesthesia with learning biographical texts. This integration is based on the existence of similar characteristics between memoirs and biographical texts. The prominent difference between these two things lies in the scope of the story presented in the two types of writing. Memoirs focus on a particular piece or part of a person's life story, while an autobiography is the whole story of a person, for example starting when the person was born and reaching old age (Soleh et al., 2023).

Referring to Indonesian language learning in the independent curriculum, it applies a text-based learning approach (Suaryo, Lurina, & Isnaini, 2023). The existence of text-based learning aims to develop students' thinking structures in learning (Agustina, 2017). Biographical text is a type of text that contains a person's life story written by someone else based on facts about events experienced by that character (Syafani & Tressyalina, 2023). One type of text found in Indonesian language learning is biographical text. A biographical text is a narrative about a person's life in the form of a long discourse which is usually made into a book containing events experienced by a character (Septiana & Rahayu, 2023). Through studying this biographical text, the linguistic form of sensory synesthesia will be used as a model for new teaching materials in the form of memoir discourse to provide new experiences to students.

The study of sensory synesthesia in this research focuses on the discourse of the memoir anthology "*Guru Welas Asih*". In the memoir, it is found that there are various linguistic phenomena related to the meaning of words or phrases. This meaning is related to the author's use of language by using diction which is semantically capable of causing a shift in meaning for the reader. Apart from the shift in meaning caused by the exchange of sensory responses, this linguistic form of sensory synesthesia will be integrated into Indonesian language learning, especially in biographical text material. Therefore, this research aims to identify linguistic forms regarding changes in the meaning of sensory synesthesia contained in the memoir anthology "*Guru Welas Asih*" and its use in learning biographical texts in Indonesian language subjects.

Methodology

This research includes qualitative research. Qualitative research in this study was used to produce written descriptive data, namely identifying forms of meaning change in the form of sensory synesthesia found in memoir anthologies and describing referents of forms of sensory synesthesia found in memoir anthologies. In accordance with the qualitative approach, the data in this research are words and phrases in the memoir discourse by the Memoir Writing Community which contain changes in the meaning of sensory synesthesia. The data source in this research is a memoir entitled "*Guru Welas Asih*" by the Memoir Writing Community. The memoir consists of 17 titles written by 17 members of the community.

In accordance with the data sources used in this research, data collection in this research used listening, note-taking and documentation techniques (Mahsun, 2019; Sudaryanto, 2015; Sutopo, 2006). The note-taking technique intended in this research is that the researcher notes the forms of changes in the meaning of sensory synesthesia contained in the memoir anthology "*Teacher Welas Asih*" written by the Memoir Writing Community and continues by documenting the data and continues by coding each data to analyzed. Data coding in this research was carried out in the format (Data Serial Number/Memoir Author's Initials/Page Sequence in Memoir Anthology)

The data analysis method in this research uses the agih method. The agih method is a determining tool method in analysis which is part of the language concerned (Sugiyono, 2015). The advanced technique used in the agih method is the lesap technique by eliminating certain elements from the lingual unit in question. Furthermore, to test the validity of the data in this research, the theoretical triangulation method was used. The theory used to test the validity of the data in this research is semantic theory.

Results and Discussion

Linguistic Forms of Sensory Synesthesia in the Memoir Anthology of Compassionate Teachers

Based on the analysis that has been carried out regarding changes in the meaning of sensory synesthesia in the memoir "*Guru Welas Asih*", several types of changes in the meaning of synesthesia or differences in sensory perception were found, namely shifts in sensory perception from sight to touch, touch to sight, sight to hearing, hearing to touch, hearing to sight, taste to sight, and touch to hearing as seen in the following picture.

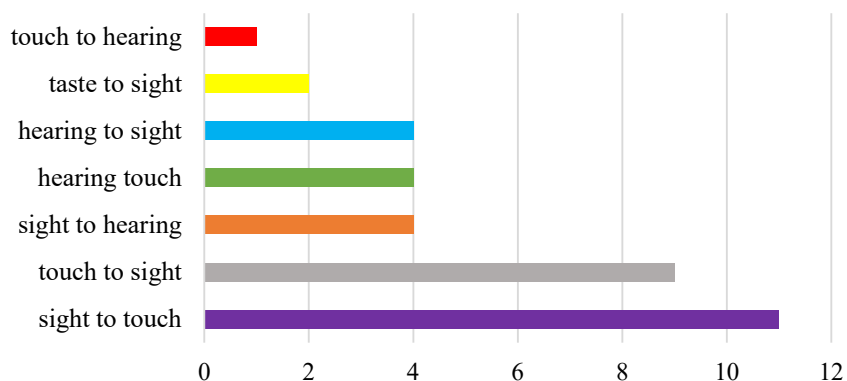


Figure 1. Classification of Changes in Sensory Synesthesia in the Memoir "*Compassionate Teacher*"

Changes in the meaning of synesthesia as shown in Figure 1, each type of change will be presented in the following analysis.

Shifting from the sense of sight to the sense of touch

This type of shift in response from the sense of sight to the sense of touch occurs when there is a change from the eyes to the skin. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of sight in the form of the eyes and then shifted to being responded to by the sense of touch in the form of the skin. The following are findings related to the shift in perception from the sense of sight to the sense of touch contained in the memoir anthology "*Guru Welas Asih*" as shown in table 1.

Table 1. Shifting the Response from the Sense of Sight to the Sense of Touch

Statements in Memoirs	Data Code
<i>Aku sudah menentukan pilihan untuk menjadi guru, maka aku berusaha keras untuk meraihnya.</i> I have made the choice to become a teacher, so I am trying hard to achieve it.	(1/EM/40)
<i>Hmmm... ingatan beliau sangat tajam. Aku memang sering ikut tampil menari kala itu,</i>	(2/EM/42)

Hmmm... his memory is very sharp . I used to dance a lot at that time,...	
<i>Meski usia beliau sudah tidak muda lagi, namun aku melihat semangat yang kuat pada diri beliau.</i>	(3/EM/48)
Even though he is no longer young, I see a strong spirit in him.	
Bakat yang terus kita asah . Dan menulis untuk memberikan manfaat bagi orang lain.	(4/ARN/101)
Talents that we continue to hone . And write to benefit others.	
<i>Belum lagi sosial budaya yang melekat bahwa menjadi TKI lebih menjanjikan daripada harus susah-susah sekolah.</i>	(5/AW/110)
Not to mention the inherent social culture that being a migrant worker is more promising than having to go through the hassle of going to school.	

Data 1 refers to the phrase *I try hard* as a symptom of synesthesia. The word *hard* in this data is one of the results obtained from the skin as a type of sense, namely the sense of touch. *Hard* diction in the use of language is usually used to describe something that can be perceived by the sense of touch, namely skin. However, in this data, the word *hard* is perceived differently by the human senses because it is paired with the phrase *I try*. The word *try* is usually perceived by the sense of sight, because it is paired with the word *hard* which follows it as if there is an exchange of responses from the sense of sight to touch.

Data 2 in *his memory* phrase can be perceived by humans using the sense of sight, but in the next phrase there is a *very sharp* phrase which is perceived by humans using the sense of touch. Based on *his memory* phrase, the sense of sight is usually perceived, but the results obtained will be a shift towards the sense of touch. This is because there are *very sharp* phrases that collocate with something that can hurt, for example a knife or something else. Therefore, if the context of the data is narrowed, for example to *sharp memory*, it will give rise to an exchange of responses from the sense of sight to touch.

Data 3 in the phrase *seeing a strong spirit* is a form of synesthesia symptom from the sense of sight responder to the phrase *seeing the spirit* who changes to the sense of touch responder because there is the word *strong* in the phrase. The word *strong* is in line with its meaning, namely not easily broken, damaged, broken and so on which are perceived by the sense of touch. Therefore, in this data there is an exchange of responders to the phrase seeing enthusiasm which seems to be responded to by the sense of touch because it contains the word *strong*.

Data 4, *the talent that we continue to hone* from the sense of sight is a talent that seems to be perceived by the reader using the sense of touch. This is because there is a word *asah* which represents a response to the sense of touch. *Sharpening* means rubbing with a hard object that can be perceived by the skin through the sense of touch. Data 5, *inherent social culture*, there is an exchange of sensory responses, namely *socio-cultural phrases* that can be responded to by the sense of sight, but there is a shift in response because there is an *inherent word*. *Sticky* can be interpreted as really sticking so that it doesn't come off easily, which is perceived by the sense of touch in the form of skin.

The linguistic form of sensory synesthesia is as explained above, namely in the phrase *I try hard*, *his memory is very sharp*, *seeing the strong spirit*, *talents that we have honed*, and *the social culture that is attached* as a form of change in meaning that leads to sensory synesthesia. The change in the meaning of sensory synesthesia as a metaphorical process of transferring from one sensory modality (source) to a different modality (target) is shown by the presentation of data 1 to 5. Perceptual experiences related to one sense are described in lexical ways that are usually associated with different senses (Lievers, 2015; Lievers & Huang, 2015).

Shifting from the sense of touch to the sense of sight

This type of shift in response from the sense of touch to the sense of sight occurs when there is a change from the skin to the eyes. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of touch in the form of the skin and then shifted to being responded to by the sense of sight in the form of the eyes. The following are findings related to the shift in perception from the sense of touch to the sense of sight contained in the memoir anthology "*Guru Welas Asih*" as shown in table 2.

Table 2. Shifting of Responses from the Sense of Touch to the Sense of Vision

Statements in Memoirs	Data Code
<i>Siswa dan guru itu saling melempar senyum setelah berjabat tangan.</i> The students and teachers smiled at each other after shaking hands.	12/S/90
<i>Tetapi tahun ini, tak terasa meleleh air mataku.</i> But this year, my tears didn't seem to melt .	13/DP/17
<i>Dan saat siswa-siswaku meraih prestasi dan berhasil meraih kesuksesan, itu merupakan kebanggaan dan kebahagiaan yang tiada tara.</i> And when my students achieve achievements and achieve success, it is an incomparable pride and happiness.	14/IS/56

Saat aku diangkat menjadi guru , pendidikan terakhirku diploma dua jurusan PGSD Fakultas Ilmu Pendidikan IKIP Bandung.	15/IS/59
When I was appointed as a teacher , my final education was a diploma in PGSD, Faculty of Education, IKIP Bandung.	
Memang tidak bisa aku pungkiri juga kalau sikap mereka itu menyulut amarah sehingga terkadang aku tidak mampu mengendalikan emosiku.	18/S/89
Indeed, I cannot deny that their attitude makes me angry so that sometimes I am unable to control my emotions.	
Semoga kau bisa menyentuh hati generasi Net yang lahir dari 'rahim teknologi'.	19/AW/120
Hopefully you can touch the hearts of the Net generation born from the 'womb of technology'.	
Jadi, untuk apa kita menggenggam erat harta , tanpa memberikan kepada yang membutuhkan.	20/ARN/99
So, why do we hold on tightly to wealth , without giving it to those in need?	

Data 12 in the phrase *throw a smile*, there are symptoms of synesthesia in the word *throw* which is usually perceived by the sense of touch because the *throwing activity* is related to something related to the skin as the sense of touch. Meanwhile, the word *smile* is actually perceived by the sense of sight. Therefore, in data 12, the phrase *smiling* was originally perceived by the sense of touch but shifted to be perceived by the sense of sight. Data 13 in the phrase *melt my tears* occurs an exchange of responses from the sense of touch which refers to the word *melt* which is responded to by the human sense of touch in the form of skin. The word *melt* contains the meaning of flowing slowly which can be perceived by the human sense of touch. However, in words, *tears* are a response to the human sense of sight. So the phrase "*melt my tears*" which was originally perceived by the sense of touch changed to the sense of sight.

Data 15 in the phrase *appointed as a teacher*, synesthesia symptoms occur on the word *appointed* which gives rise to a response from the sense of touch but is shifted by the word *teacher* which makes it responded to by the sense of sight. Data 18 and 19 in the phrases *ignite anger* and *touch the heart*, the words *ignite* and *touch* are initially responded to by the human sense of touch, but when followed by the words *anger* and *heart* change to the sense of sight which responds. The words *anger* and *heart* are the cause of the change in sensory perception because they can be seen using the human sense of sight directly.

In the data of *holding tightly onto treasure*, symptoms of synesthesia occur in the word *holding*, which was originally perceived by the human sense of touch because of the grasping activity related to the skin in the sense of touch. However, the word *treasure* makes it change the response to the sense of sight because property can be seen visually by humans. Therefore, in the phrase *holding tight to one's possessions*, there is a change in response from the sense of touch to the sense of sight.

The form of sensory synesthesia in the form of a shift in response from the sense of touch to the sense of sight can be seen in the phrases *smiling*, *melting my tears*, *achieving achievements*, *being appointed as a teacher*, *igniting anger*, *touching the heart*, and *holding tightly to treasure*. This form of sensory synesthesia occurs when the memoir writer chooses certain diction that is adapted to the fragment of the life story he is writing to make it more interesting when read. As the essence of synesthesia can be understood as a preconscious synesthetic ability and experience shared by all people as an experience similar to a flow of sensory impressions organized by language (Howes, 2003; van Campen, 2010). These rules refer to different domains or parts starting from sensors or senses of touch, sight, hearing, etc.

Shifting from the sense of sight to the sense of hearing

This type of shift in response from the sense of sight to the sense of hearing occurs when there is a change from the eyes to the ears. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of sight in the form of the eyes and then shifted to being responded to by the sense of hearing in the form of the ear. The following are findings related to the shift in perception from the sense of sight to the sense of hearing contained in the memoir anthology "*Guru Welas Asih*" as shown in table 3.

Table 3. Shifting the Perceptor from the Sense of Sight to the Sense of Hearing

Statements in Memoirs	Data Code
<i>Jam istirahat berbunyi dan saya menuju koperasi untuk membeli bolpoin merah, untuk mengoreksi hasil ulangan siswa...</i> Break time rang and I headed to the cooperative to buy red ballpoint pens, to correct students' test results,...	21/ARD/176
<i>Atau kalau tidak, aku akan mengajari boneka-bonekaku mengaji dan aku menjadi ustazahnya.</i> Or if not, I will teach my dolls to recite the Koran and I will be their ustazah.	22/DRS/184
<i>Seiring tumbuh dewasa, aku selalu dimintai bantuan oleh teman-temanku untuk menerangkan materi yang menurut mereka kurang dipahami.</i>	23/DRS/184

As I grew up, my friends always asked for help to **explain material** that they thought they didn't understand.

Alma akan mengudara pukul 10.00 WIB.

24/ARD/180

Alma will air at 10.00 WIB.

Data on 21 symptoms of synesthesia can be found in the phrase *rest time which reads*. The phrase *break time* is perceived by the sense of sight. In accordance with the meaning of the word *clock* which is an object that can be seen by the human eye. However, in the word *sound* which is located after the word *rest time*, the meaning is perceived by the sense of hearing. The word *sounds* become a word that causes an exchange of sensory responses. Data on 22 symptoms of synesthesia can be found in the phrase *my dolls recite the Quran*. The word *dolls* are usually perceived by the sense of sight because it is essentially an object, while the word *reciting* the Koran is an activity of reciting verses from the Koran so it is perceived by the sense of hearing. Based on these two words, the word *my dolls* experience a change in response because it is attached to the word *Koran* which changes the response from the sense of sight to hearing.

Data 23 in the phrase *explains that the material* contains symptoms of synesthesia from the sense of sight to the sense of hearing. This change is caused by the word *explain* which comes from the word *bright* so that it is perceived by the human sense of sight. However, in the context of this sentence, *explaining* has the intention of conveying material verbally to other people so that the meaning changes and the responder also changes from the sense of sight to the sense of hearing. Data 24 on *Alma's phrase will broadcast* symptoms of synesthesia in the form of an exchange of responses from the sense of sight to the words *Alma* as a human being who can be perceived by the sense of sight because of her form, while *broadcasting* in the context of the sentence has the connotation of the radio broadcast that will be carried out by Alma. Therefore, from the response from the sense of sight to the sense of hearing in the form of activities carried out by Alma, namely radio broadcasts.

The form of change in meaning is in the form of a shift in response from the sense of sight to the sense of hearing as in the phrase *break time which reads, my dolls are reciting the Koran, explaining the material* and *Alma will be on the air*. This phrase is said to be a form of change in the meaning of sensory synesthesia because there are different domains that readers respond to when reading it. Domains in this case refer to different sensory responders to the words they read. The change in the responder's senses from sight to hearing results in two types of dominant senses being confused in interpreting a word (Nuari, 2016). As is the essence of synesthesia as an expression of certain meanings using terms from other domains of understanding (Huang, Jing-Schmidt, & Meisterernst, 2019). This cross-sensory transfer occurs between five sensory domains, namely the visual or sight domain, auditory or hearing, smell, taste, and tactile or touch (Nirindra, Charlina, & Burhanudin, 2021).

Shifting the response from the sense of hearing to the sense of touch

This type of shift in response from the sense of hearing to the sense of touch occurs when there is a change from the ear to the skin. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of hearing in the form of the ear and then shifted to being responded to by the sense of touch in the form of the skin. The following are findings related to the shift in response from the sense of hearing to the sense of touch contained in the memoir anthology "Guru Welas Asih" as shown in table 4.

Table 4. Shifting of Responders from the Sense of Hearing to the Sense of Touch

Statements in Memoirs	Data Code
<i>Ayah memang selalu bicara lembut padaku.</i> My father always spoke softly to me.	25/IS/37
<i>Beliau terkenal tegas dan bersuara keras, sehingga kalau beliau sedang marah, maka kelas sebelah pun terkena imbas suaranya.</i> He is known for being firm and loud , so that when he is angry, the class next door is affected by his voice.	26/LH/87
<i>Wejangan-wejangan beliau masih aku pegang erat dan laksanakan.</i> I still hold his advice tightly and carry it out.	27/ARN/102
<i>"Ayah ingin sekali salah satu anak Ayah bekerja di bidang pendidikan atau kesehatan," kata ayah dengan suara lembutnya seakan memohon padaku.</i> "Dad really wants one of your children to work in the education or health sector," said my father in a soft voice as if begging me.	28/IS/39

Data 25 in *soft spoken* phrase, a visible symptom of synesthesia, is an exchange of responses to *spoken words*. This word is usually perceived by the sense of hearing, but when it is paired or attached to the word *soft*, the response will change, namely in the form of the sense of touch. Data 26 on *loud* phrase, symptoms of synesthesia occur from the sense of hearing in the form of a *sound word* but changes to being responded to by the sense of touch because it is followed by a

loud word. The word *hard* is perceived by the sense of touch because it means solid, strong and does not change shape easily. Based on this meaning, *sound words* become perceived by the sense of touch.

Data on 27 symptoms of synesthesia arise from the auditory response to the word *discourse*, which becomes a response to the sense of touch because there is the word *relates*. *Discourse* can be interpreted as advice that is usually conveyed verbally, but when followed by the word *relates*, the response can change to the sense of touch. Data on 28 symptoms of synesthesia can be found in soft sound phrases. The word *sound* is responded to by the sense of hearing but changes to the sense of touch because it is attached to the word *soft*. The word *sound* is essentially a sound that is definitely perceived by the sense of hearing. However, there is a change in response to the sense of touch because there is a *close word* that collocates with *grasping* something related to the skin which is included in the sense of touch.

I still hold the manifestation of the shift in response from the sense of hearing to the sense of sight, as can be seen in the phrases *speaking softly*, *speaking loudly*, *his soft voice*, and *his advice*. This manifestation of synesthesia is related to the diction used by the author to describe a certain situation that can be indirectly perceived by other senses. This linguistic form of synesthesia can be used to describe the use of metaphors which aim to give an aesthetic impression, and convey certain intentions according to what is felt through the various events narrated (Sumiati, Rachmi, & Didipu, 2021). There are other statements related to synesthetic changes in meaning where words or phrases that describe experiences that correspond to one modality or sensory domain transfer their meaning to another modality or domain that has a position as source and target (Winter, 2019).

Shifting the response from the sense of hearing to the sense of sight

This type of shift in response from the sense of hearing to the sense of sight occurs when there is a change from the ear to the eye. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of hearing in the form of the ears and then shifted to being responded to by the sense of sight in the form of the eyes. The following are findings related to the shift in response from the sense of hearing to the sense of sight contained in the memoir anthology "*Guru Welas Asih*" as shown in table 5.

Table 5. Shifting the Response from the Sense of Hearing to the Sense of Sight

Statements in Memoirs	Data Code
<i>Lalu ada beberapa teman yang menyampaikan pandangannya.</i> Then there were several friends who expressed their views .	29/IS/45
<i>Kenyataannya, ayah sangat perhatian dan sangat menyayangiku, bisik hatiku.</i> In fact, father is very caring and loves me very much, my heart whispered .	30/IS/38
<i>"Bapak, apa kabar?" Aku bertanya dengan girang.</i> "Father, how are you?" I asked excitedly .	31/IS/62
<i>"Hafalan saya macet dan beliau memancing-mancing tetapi saya kok ya tidak hafal".</i> "My memorization is stuck and he's fishing around but I don't remember it."	32/RW/136

Data 29 in the phrase *conveys his view* as an example of the phenomenon of the exchange of responses from the sense of hearing to the sense of hearing. The word *convey* is usually perceived by the sense of sight. The word *convey* in the context of the statement is related to conveying opinions in a forum, so that it is essentially perceived by the sense of hearing. However, the word that follows, namely *sight*, is a word that is perceived by the sense of sight. Therefore, there is an exchange of auditory to visual sensory responses.

Data 30 on the phrase *whisper my heart* shows that there is a response from the sense of hearing to the word *whisper* and a response from the sense of sight to the word *my heart*. The word *whisper* which means a hissing sound slowly indicates the sense of hearing. Meanwhile, my heart can be perceived by the sense of sight. The statement in data 30 is as if *the heart* can whisper as stated in the statement.

Data on 31 symptoms of synesthesia in the form of an exchange of responses from the sense of hearing to the sense of sight to a phrase *with excitement* that the sense of hearing responds to the statement. The phrase *excitedly* is usually responded to by the sense of sight, while the previous word, namely *asking*, is responded to by the sense of hearing. Data 32 on the exchange of responses from the sense of hearing to sight can be seen in *memorized words* which are actually responded to by the sense of hearing and *stuck words* which are responded to by the sense of sight. *My memorized* phrase was stuck. There was an exchange of sensory responses because *the memorized jam* was as if it were being responded to by the sense of sight even though it is actually perceived by the sense of hearing.

The change in the meaning of synesthesia is related to the shift in perception from the sense of hearing to the sense of sight, namely in the phrases *conveying one's view*, *my heart whispers*, and *my memorization is stuck*. The linguistic form of sensory synesthesia is related to a shift from diction which is actually responded to by the sense of hearing but shifted to the sense of sight because it is juxtaposed with diction which is directed at responding to the sense of hearing. As stated by Marks and Mulvenna (2013), synesthesia is a form of sensory or response that leads to cross-modal or perception. As

explained in these data, the existence of cross-modal sensory forms occurs when there is a shift in perception from the sense of hearing to the sense of sight.

Shifting from the sense of taste to the sense of sight

This type of shift in response from the sense of taste to the sense of sight occurs when there is a change from the mouth to the eyes. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which is initially responded to by the sense of taste in the form of the mouth and then shifts to being responded to by the sense of sight in the form of the eyes. The following are findings related to the shift in response from the sense of taste to the sense of sight contained in the memoir anthology "Guru Welas Asih" as shown in table 6.

Table 6. Shifting Response from the Sense of Taste to the Sense of Sight

Statements in Memoirs	Data Code
<i>Hari demi hari berganti. Aku menikmati indahnya menjadi seorang guru.</i> Day by day changes. I enjoy the beauty of being a teacher.	33/IS/43
<i>Saya berharap anak-anak di kampung saya kelak di kampung saya kelak dapat menikmati cahaya surga dengan bacaan Al-Quran secara lancar.</i> I hope that in the future the children in my village will be able to enjoy the light of heaven by reading the Al-Quran fluently.	34/EM/68

The symptoms of synesthesia that appear in the memoir "Teacher of Compassion" are in the form of an exchange of responses from the sense of taste to the sense of sight as in data numbers 33 and 34. These two statements experience an exchange of sensory responses. In its use, the word *enjoy* is usually perceived by the sense of taste in the form of the tongue. Derived from the word *delicious* which is related to something that is felt by the tongue, whether it is food or drink. However, in the 33 data the word *enjoy* is followed by the word *beautiful* which is perceived by the sense of sight. The exchange of sensory responses contained in this statement is as if the author is expressing his impression of being a teacher which is expressed through this description.

Data 34 as in data 33, the word *enjoy* is juxtaposed with the word *light of heaven* which evokes a response from the sense of sight for someone who reads this statement in the memoir. *The light of heaven* in this statement is to provide more value to the reader. When related to the context, this statement is related to the author's hope that the children in his village will one day enjoy the beauty of heaven by reading the Koran which depicts *enjoying the light of heaven*.

A form of change in the meaning of sensory synesthesia can be seen in the phrase *I enjoy the beauty and enjoy the light of heaven*. These two forms of changing the meaning of synesthesia are meanings based on different sense perceptions (Nuari, 2016). Perceptual experiences related to one sense are described in lexical ways that are usually associated with different senses (Lievers, 2015; Lievers & Huang, 2015).

Shifting from the sense of touch to the sense of hearing

This type of shift in response from the sense of touch to the sense of hearing occurs when there is a change from the mouth to the eyes. This type of change in meaning from synesthesia is caused by the diction used in a sentence leading to a meaning that can be perceived by other senses. This is based on diction which was initially responded to by the sense of touch in the form of the skin and then shifted to being responded to by the sense of hearing in the form of the ear. The following are findings related to the shift in response from the sense of touch to the sense of hearing contained in the memoir anthology "Guru Welas Asih" as shown in table 7.

Table 7. Shifting of Responders from the Sense of Touch to the Sense of Hearing

Statements in Memoirs	Data Code
<i>Ibu Sri yang satu bisa dikatakan ibu guru yang killer kalau boleh meminjam kata-kata anak milenial untuk merujuk ke seorang guru yang terlihat kejam.</i> Mrs. Sri could be said to be a killer teacher if I could borrow the words of millennial children to refer to a teacher who looks cruel.	35/LH/86

Data on 35 symptoms of synesthesia are found in *borrowed* phrase. The word borrowing in this phrase seems to be physically borrowing, giving rise to the human sense of touch. However, words *can* be perceived by the human sense of hearing in the form of ears. Based on the meaning of *words* in the form of speech, the human sense of hearing is used to respond to these words. Therefore, the data which was originally perceived by the sense of touch changed to the sense of hearing.

The form of change in the meaning of synesthesia is in the form of a shift in response from the sense of touch to the sense of hearing in the form of phrases *borrowing words*. This phrase experiences a change in meaning because it is paired with diction that has a different sensory modality. In line with the workings of sensory synesthesia where different sensory

responses can be created, allowing one to understand cross-sensory patterns, become more aware of hidden correspondences between ourselves and the physical environment, and thus interact with it differently (Casini, 2017).

Utilization of the Linguistic Form of Sensory Synesthesia in the Anthology of "Guru Welas Asih" Memoirs in Biographical Text Learning

Indonesian language learning in the independent curriculum applies a text-based learning approach (Suaryo et al., 2023). The existence of text-based learning aims to develop students' thinking structures in learning (Agustina, 2017). This is a follow-up to the existence of various types of texts, making it possible for students to develop their thinking structures through the diversity of thinking structures of each text. The existence of text-based learning is intended to position text in the learning process as a principle and foundation for carrying out learning in the classroom (Sufanti, 2013). One type of text found in Indonesian language subjects is biographical text.

Biographical text is a type of text that contains a person's life story written by someone else based on facts about events experienced by that character (Syafani & Tressyalina, 2023). Apart from life stories written by someone in the form of a biography, there are also life stories written by someone themselves, which are known as autobiographies. The difference lies in the author of the life story expressed in the form of the text. In this case, autobiography is a type of text written to reveal facts about events experienced during a person's life. Autobiography aims to understand the condition of oneself and others and as a way to reflect positively on one's life (Lestari, 2023). This reflection on life is carried out by presenting a person's story or life experience in written form.

The application of this linguistic form of sensory synesthesia in Indonesian language learning is associated with linguistic elements in biographical texts for class X SMA/SMK. Biographical texts, which have almost the same characteristics as memoirs, can be used as models or new materials in learning biographical texts. Memoirs are known as pieces of personal stories or historical reminiscences regarding certain parts of a person's life journey (Helmi et al., 2017). Referring to its true nature, a memoir is not a linear autobiography that tells a fully lived life, but rather "selected" aspects of the author's life, which are usually inspired by memories (Al-Sayed, Abdel-Haq, El-Deeb, & Ali, 2016). However, autobiography and memoir cannot be separated from one another (Meixner, Peel, Hendrickson, Szczeck, & Bousum, 2018). Based on this opinion, the researcher formulated a new model for learning biographical texts by utilizing memoir discourse as another alternative.

Table 8. Utilization of the Language Form of Sensory Synesthesia in Learning Biographical Texts

Statements in Memoirs	Data Code
<i>Siswa dan guru itu saling melempar senyum setelah berjabat tangan.</i> The students and teachers smiled at each other after shaking hands.	12/S/90
<i>Siswa dan guru itu saling melempar senyum setelah berjabat tangan.</i> But this year, my tears didn't seem to melt .	13/DP/17
<i>Dan saat siswa-siswaku meraih prestasi dan berhasil meraih kesuksesan, itu merupakan kebanggaan dan kebahagiaan yang tiada tara.</i> And when my students achieve achievements and achieve success, it is an incomparable pride and happiness.	14/IS/56
<i>Memang tidak bisa aku pungkiri juga kalau sikap mereka itu menyulut amarah sehingga terkadang aku tidak mampu mengendalikan emosiku.</i> Indeed, I cannot deny that their attitude makes me angry so that sometimes I am unable to control my emotions.	18/S/89
<i>Semoga kau bisa menyentuh hati generasi Net yang lahir dari 'rahim teknologi'.</i> Hopefully you can touch the hearts of the Net generation born from the 'womb of technology'.	19/AW/120
<i>Jadi, untuk apa kita menggenggam erat harta, tanpa memberikan kepada yang membutuhkan.</i> So, why do we hold on tightly to wealth , without giving it to those in need.	20/ARN/99
<i>Lalu ada beberapa teman yang menyampaikan pandangannya.</i> Then there were several friends who expressed their views .	29/IS/45
<i>"Bapak, apa kabar?" Aku bertanya dengan girang.</i> "Father, how are you?" I asked excitedly .	31/IS/62
<i>Ibu Sri yang satu bisa dikatakan ibu guru yang killer kalau boleh meminjam kata-kata anak milenial untuk merujuk ke seorang guru yang terlihat kejam.</i> Mrs. Sri could be said to be a killer teacher if I could borrow the words of millennial children to refer to a teacher who looks cruel.	35/LH/86
<i>Hari demi hari berganti. Aku menikmati indahnya menjadi seorang guru.</i> Day by day changes. I enjoy the beauty of being a teacher.	33/IS/43

One of the linguistic rules in biographical texts is the use of action verbs which aim to explain events carried out by characters (Mahdalena, Indriani, & Artika, 2022). The use of action or material verbs is found in the memoir anthology

"*Guru Welas Asih*" in the form of changes in the meaning of sensory synesthesia. The integration of linguistic forms of sensory synesthesia in learning biographical texts is as shown in table 8. The data in table 8 is related to the integration of one of the linguistic elements in biographical text material in the form of material verbs. These material verbs are found in the words *throw, melt, reach, ignite, touch, grasp, convey, ask, borrow, and enjoy*. From the use of verbs that refer to the character's actions, in biographical texts they are used to clarify the events experienced by the character as outlined in the autobiographical text (Wahyuni & Linda, 2021).

The mental verbs used in the memoir anthology are intended to explain events carried out by someone. The use of this verb in the linguistic form of sensory synesthesia in this research is based on a shift in meaning due to an exchange of sensory responses. As explained in the previous section regarding sensory synesthesia, starting from the shift in response from the sense of touch to the sense of sight, the sense of sight to the sense of hearing, the sense of touch to the sense of hearing, and so on. This exchange of sensory responses can be found in the words and phrases found in the discourse of the memoir "*Guru Welas Asih*". Based on these words and phrases, they contain action verbs which can be used as material in learning biographical texts, especially in language rules material.

This quote is taken from the memoir anthology "*Guru Welas Asih*" as a representation of the use of material verbs contained in the linguistic elements of biographical texts. In other words, memoir anthologies, which have the same characteristics as biographical texts, can be used as an application of other models of teaching materials that do not always have to use biographical texts in general. The linguistic form of sensory synesthesia in the memoir anthology "*Guru Welas Asih*" can be used as learning material by teachers to create learning that leads to the use of new models. If in previous lessons biographical texts of prominent figures were used, through this memoir anthology it is hoped that students will also gain new experiences by using the memoir discourse as their learning material.

Conclusion

Based on the results of the analysis presented in the previous section, it can be concluded that there are 7 forms of changes in the meaning of sensory synesthesia contained in the memoir anthology "*Guru Welas Asih*". The changes in the meaning of sensory synesthesia are 1) a shift in perception from the sense of sight to the sense of touch, 2) the sense of touch to the sense of sight, 3) the sense of sight to the sense of hearing, 4) the sense of hearing to the sense of touch, 5) the sense of hearing to the sense of sight, 6) the sense of taste to sight, and 7) the sense of touch to the sense of hearing. Apart from that, the form of utilization of this change in the meaning of sensory synesthesia in learning Indonesian can be integrated into the learning of biographical texts for class X SMA/SMK. This use is specified in the sub-material of linguistic rules in biographical texts in the form of mental verbs.

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