

SIGNS IN SUZANNE COLLINS' NOVEL *THE HUNGER GAMES*(SEMIOTIC APPROACH)



THESIS

**Presented to the Faculty of Letters Bosowa University Makassar in Partial
Fulfillment of Requirement for Sarjana Degree
at English Department**

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**FACULTY OF LETTERS
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BOSOWA UNIVERSITY
MAKASSAR
2020**

PAGE OF APPROVAL

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PERNYATAAN

Dengan ini saya menyatakan bahwa Skripsi dengan judul "**Signs in Suzanne Collins' Novel *The Hunger Games* (Semiotic Approach)**" beserta seluruh isinya adalah benar-benar karya saya sendiri, bukan karya hasil plagiat. Saya siap menanggung resiko/sanksi apabila ternyata ditemukan adanya perbuatan tercela yang melanggar etika keilmuan dalam karya saya ini, termasuk adanya klaim dari pihak lain terhadap keaslian karya saya ini.

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ACKNOWLEDGEMENT

The writer expresses the highest gratitude to God for blessing, love, opportunity, health, and mercy to complete this thesis analysis. The thesis entitled "Signs in Suzanne Collins' Novel *The Hunger Games* (Semiotic Approach)" is submitted as the final requirement in accomplishing undergraduate degree at Universitas Bosowa, English Department of Letters Faculty.

In arranging this thesis, a lot of people have provided motivation, advice, and support for the writer. In this valuable chance, the writer intended to express gratitude and appreciation to all of them. First, the writer's deepest appreciation goes to the beloved parents, the mother, **Tupa Batara Randa** for the endless love, pray, and support, and the father, **Joni Nono Paliling** who has become the best father for the writer.

The writer presents sincere appreciation goes to **Dr. Sudirman Maca, S.S., M.Hum.** as the Dean Faculty of Letters of Universitas Bosowa. Besides, the thesis would not have been possible without the help, support, and patience of her supervisors, **Dra. Dahlia D. Moelier, M.Hum.** as the first supervisor, and **Andi Tenri Abeng, S.S., M.Hum.** as the second supervisor and Head of English Department, both supervisors who have given extraordinary supervision, advice, guidance, and correction until the completion of this thesis from the early stage of this research, and giving her all the great and unforgettable experiences throughout the past few years.

In addition, the writer's greatest appreciation also goes to **Asyrafunnisa, S.S., M.Hum.** and **The Deceased Dr. Drs. H. Herman Mustafa, M. Pd** as the

writer's lectures who teach and gave her an extraordinary lesson and experience throughout her study. Moreover, the staff faculty of letters **Rahmawati Ali, S.S.**, and **Yultri S.Psi** who always patiently helped her in every circumstance, and shared lots of love, advice, and support during her study until the completion of the thesis.

The writer also gratefully thank all beloved siblings, **Nono, Inthan, Shua, Dhea, Dhivio, and Grand** who never tired remind to finish her study, taught her in discipline, share lots of love by all the scolds, and advice. Besides, all the time the siblings spent for her brought her to great happiness, motivated her to keep move forward until the completion of a thesis which presents as a gift of her little achievement to them, including all the people around her.

The writer gratitude also goes to the beloved classmates "**LUMINAL**" for every love, struggle, an experience that had her with all of them bring an unforgettable moment for the last few years in her life. Especially, for **Tika** and **Lady** as the small friendship circle who stays in every corner of the writer's life. Thankful for all the time with no regret the writer spent an unforgettable moment and blessing throughout a few years. In addition, her other circle friendship **Lia, Greysia, Illi** who always gave her a lot of strength and experience since high school, throughout her study, and until now.

Finally, the writer deeply thanks everyone who helped in every little thing that encourages the successful realization of this thesis analysis. The thesis is imperfect, but this analysis expected as a guide and useful for the readers as well as writers. As the result, constructive thoughtful suggestions and critics are welcomed.

May God bless all of us.

Makassar, 18 September 2020

Youmuthiara N. P.



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ABSTRAK

YOMUTHIARA N. PALILING. 4516051017. “Tanda dalam Novel Suzanne Collins *The Hunger Games* (Pendekatan Semiotik)”. Program Studi Sastra Inggris, Fakultas Sastra, Universitas Bosowa. Dibimbing oleh: Dahlia D. Moelier dan Andi Tenri Abeng.

Penelitian ini menganalisis novel *The Hunger Games* karya Suzanne Collins. Tujuannya untuk mengidentifikasi interpretasi tanda yang paling sering muncul dalam kehidupan masyarakat Panem, mengidentifikasi interpretasi tanda yang paling sering muncul dalam pertempuran peserta Hunger Games, dan menemukan hubungan Hunger Games dengan tanda yang ditunjukkan oleh Treaty of Treason berdasarkan teori semiotik Peirce. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Teknik pengumpulan data dilakukan dengan dokumentasi. Data diperoleh berdasarkan sumber primer dan sekunder seperti novel, buku, internet, dan jurnal yang tersedia.

Temuan penelitian ini mengungkapkan bahwa interpretasi tanda yang paling sering muncul dalam kehidupan masyarakat Panem adalah indeks, yang mengartikan bahwa semua kebijakan dan peraturan tentang kehidupan seluruh masyarakat di Panem diatur oleh Capitol, penguasa Panem. Sedangkan interpretasi dari tanda yang paling sering muncul dalam pertarungan para peserta Hunger Games adalah simbol, menginterpretasikan bahwa semua peserta yang disebut tribute wajib mengikuti Hunger Games dalam rangka memperingati Treaty of Treason. Terakhir, kaitan Hunger Games dengan tanda yang ditunjukkan oleh Treaty of Treason adalah Hunger Games muncul sebagai simbol yang mengartikan peringatan tentang hari kehancuran karena pemberontakan distrik 13 terhadap Capitol, sehingga dibuatlah Treaty of Treason untuk membuat Hunger Games menjadi simbol pengingat akan kejadian pemberontakan.

Hasil analisis membuktikan bahwa konsep triadik Peirce dapat diterapkan untuk mengidentifikasi keseluruhan makna cerita melalui tanda-tanda yang diinterpretasikan dari novel, terutama hubungan antara representamen dan objek menghasilkan interpretant yang menafsirkan cerita berdasarkan tanda-tanda yang diwakilinya.

Kata Kunci: Novel, Peirce, Teori Semiotik, Tanda.

ABSTRACT

YOMUTHIARA N. PALILING. 4516051017. "Signs in Suzanne Collins' Novel *The Hunger Games* (Semiotic Approach)". English Literature Program, Faculty of Letters, Universitas Bosowa. Supervised by: Dahlia D. Moelier and Andi Tenri Abeng.

This research analyzes the novel *The Hunger Games* by Suzanne Collins. The aim to identify the interpretation of the sign that appears most frequently in people's lives of Panem, identify the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games, and discover the relation of Hunger Games to the sign indicated by the Treaty of Treason based on Peirce's semiotic theory. The method used in this study is descriptive qualitative. The writer conducts the documentation of the collecting data techniques. The data obtained based on the source of primary and secondary such as novel, books, the internet, and journals which are available.

The finding of this study revealed that the interpretation of the sign that appears most frequently in people's lives of Panem is the index, interpreting that all policies and regulations on the lives of all people in Panem are regulated by the Capitol, the ruler of Panem. Meanwhile, the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games is a symbol, interpreting that all participants who are called tribute are obliged to take part in the Hunger Games in commemoration of the Treaty of Treason. Lastly, the relation of Hunger Games to the sign indicated by the Treaty of Treason is the Hunger Games appear as a symbol that interprets a warning about the day of the destruction of district 13 for rebelling against the Capitol, so the Treaty of Treason was made to making the Hunger Games a symbol of a reminder to the incident of the rebellion.

The results of the analysis prove that Peirce's triadic concept can be applied to identify the whole meaning of the story through the signs that interpreted from the novel, especially the relationship between the representamen and the object produces an interpretant that interprets the story based on the signs represented.

Keywords: *Novel, Peirce, Semiotic Theory, Sign.*

CHAPTER I

INTRODUCTION

A. Background

Literature derived from the Latin word 'littera' means letter which the collection of creative writing in various aspects of life. Particularly related to the written or printed works that express and mirror life experiences, along with the events happening in society as stated in Rachmawati (2008:1). Concerning the idea, the advancement of literary works created due to a fairly close relation between literature and life, especially the author and its readers. As stated by Rachmawati (2008:1), the attractive and innovative literary works derived by word imagination which powerful, effective, and captivating in the authors' language. Regarding the statement, the meaning of word specifically related to the applied of a language in literary works, both through imagination and experience of the authors.

Literary works classified into three types such as poetry (poetry narrative, dramatic and lyrical), prose (novels, novellas, short stories), and drama (comedy, tragedy, tragicomedy, and melodrama). By reading or analyzing a masterpiece works, individuals expand scopes and insight in terms of thoughts, overcoming situations, and experiences. Thereby, the writer appoints the novel as the main focus of the theory research and literary works of prose. Rachmawati (2008:1) stated that a novel in literary works generally appointed a world of words. The structure of the word sign in the novel possesses meaning. Agreeing to the idea, a

novel requires a profound analysis in comprehending and interpreting the meaning of signs conveyed by the author. Accordingly, readers conceivably interpret the intention conveyed by the author.

Ridwan (2013:3) stated that novel as the imitation of the real world occasionally appears with an unusual word. In keeping with the quotation, a novel considered as unique literary works, the words conveyed by the author possess a specific meaning, both originating from the imagination and personal life experienced by the author, as well as occasionally clearly interpreted and through certain signs. Thus, a novel analysis crucial to recognize the meaning and the author's intention through a specific sign. One of the famous literary works of trilogy novels, *The Hunger Games* by Suzanne Collins as the object of semiotic theory. Appear with an unusual story and encloses various signs.

As Peirce stated in Sari (2020:4) that signs cover the form of words, images, sounds, odors, flavors, acts, or objects. In keeping with the statement, all the existing elements in the world comprise meaning, each individual interprets elements differently. Barthes (1986:9) explained that images, gestures, musical sounds, or anything could be a sign, whatever the substance because in comprehending any system of signs requires semiotics. Based upon the statement, the emerges of sign in daily life generates a meaning, indicates, and represents semiotics study.

According to Ridwan (2013:1), semiotics defines as the study that refers to the signs in everyday conversation, as well as everything that refers to other forms such as words, images, sounds, gestures, and objects. Referring to the idea,

analyzing a sign system requires a semiotic study to define the profound meaning of an object such as literary works. Eco (1986:7) stated that the triadic model by the American philosopher Charles Sanders Peirce as one of the popular semiotics theory. Regarding the claim, the existence of theory in research analysis as an absolute thing. By researching the theory of semiotics, individuals obtain new insight, particularly regarding a sign evidently encompasses a meaning, thus requires profound comprehension.

"The Hunger Games" as the first book of trilogy novel by Suzanne Collins, published by Scholastic Press on September 14, 2008, and consists of 374 pages. The novel alone extremely popular as the object to elaborate the classification of signs that emerged in it. As a result, the writer proposed "Signs in Suzanne Collins' Novel *The Hunger Games* (Semiotic Approach)" as the title of this research.

B. Reason for Choosing the Title

As one of attractive literary works to the society, novel as a relevant topic for an English Literature student. The writer appoints *The Hunger Games* of Suzanne Collins' novel due to various signs that emerged in the story captivated people's curiosity, to identify a more coherent analysis and to understand the meaning of signs employed in the novel as a result of the writer's appeal to analyze. Mainly, to provide a thorough insight to the readers about the theory employ in analyzing the novel and to preserve the literary works research.

C. Identification of the Problem

The meaning-making of sign in a language becomes crucial in literary works studies, considering the words conveyed by the author possess a specific meaning, both originating from the imagination, and experienced by the author. Besides, occasionally interpreted clearly and through certain signs so that the writer attracted to analyze the novel as part of literary works. One of a masterpiece by Suzanne Collins' novel *The Hunger Games* as the object of the research which possess various signs. Hence, the writer intends to analyze the theory employed in the novel to gain a thorough insight.

D. Scope of the Research

Based on the identification of the problem, the scopes of the research focuses on analyzing:

1. The interpretation of the sign that appears most frequently in people's lives of Panem.
2. The interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games.
3. The relation of Hunger Games to the sign indicated by the Treaty of Treason.

E. Question of the Research

To gain a profound insight into the analysis, the questions of the research as follows:

1. What is the interpretation of the sign that appears most frequently in people's lives of Panem?

2. What is the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games?
3. How does the relation of Hunger Games to the sign indicated by the Treaty of Treason?

F. Objectives of the Research

As stated in the question of the research, the objectives of the research focus on:

1. Identifying the interpretation of the sign that appears most frequently in people's lives of Panem.
2. Identifying the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games.
3. Discovering the relation of Hunger Games to the sign indicated by the Treaty of Treason.

G. Significance of the Research

The significance of the research as follows:

1. Theoretically, as guidance to individuals in expanding scopes and insight related to novel research as well as provide readers with comprehension of the signs and theory applied in the novel.
2. Practically, improve individuals' insight in identifying various kinds of sign meanings that emerge in daily life and contribute to preserving literary works as a further reference to the writers, specifically in literature studies.

CHAPTER II

REVIEW OF LITERATURE

A. Previous Studies

There are several studies related to the sign system and their approach as follows:

Ridwan (2013) researched "Analysis Semiotic in the Novel "Poison" by Sara Poole, analyzed the interpretation and meaning of signifier, and signified in the novel. The writer applied Roland Barthes' theory to analyze semiotic and discovered two parts of the semiotic theory in the novel "Poison" by Sara Poole, both signifier, and signified. The writer finding nineteen signifiers and signifieds, as well as based on the signifieds and signifiers, the writer concludes the poison in the novel means conspiracy.

Meanwhile, Sakinah, et al (2020) analyzed "Icons, Indexes, and Symbols in Youtube Advertisement of Wardah Perfect Bright Creamy Foam Facial Wash". The research aims to analyze the sign system through the semiotics approach proposed by Charles Sanders Peirce, classified into three namely icons, indexes, and symbols. The writer applied a qualitative descriptive method and discover 3 data of the icon sign, 3 data of the index sign, and 2 data of the symbol sign system. In total, encompass 8 data in Wardah Advertisement YouTube of Perfect Bright Creamy Foam Facial Wash, thus each advertisement possesses different signs and meanings.

Besides, Nisa (2017) analyzed “Cattleya Orchid Signs in the Colombiana (2011) Film”. Pointed out Cattleya Orchid forms of signs emerge during the scenes in the Colombiana (2011) Film. The writer employed a qualitative descriptive method analysis, explicated the way each sign reflects Cataleya's self-identity as the main character of the film based on Roland Barthes' theory of denotative and connotative meaning. The writer identified that Cattleya as a Colombian woman who jobs as a killer for revenge on the death of parents killed by Don Louis.

Based on several studies, this research comparable to previous findings addressed signs. The differences, related to the object and the theory applied in the research, the object of Ridwan's same as this research which is novel except the titles. Ridwan's novel "Poison" by Sara Poole, meanwhile this object research prefers Suzanne Collins' novel *The Hunger Games*. However, Ridwan applied Roland Barthes' theory addressing the meaning and interpretation of the signifier and signified, alike to Nisa's research theory of Roland Barthes yet addressing the denotative and connotative meaning of signs. Besides, Sakinah, et al, applied Charles Sanders Peirce's theory of semiotics. Thus, the writer employed Charles Sanders Peirce's theory conforming to Sakinah, et al research, to identify signs meaning similar to Nisa's research in the analysis object of Suzanne Collins' novel *The Hunger Games*.

B. Semiotic

1. Definition

In the era when 'mouse' equal to a little rodent or a computer device, easy to question exactly the meaning of words and the way individuals comprehend the meaning. Hence, the question of meaning is at the heart of semiotics define as the study of sign systems, explores the way words and other signs generate meaning. Regarding semiotics of sign, consisting of two dominant contemporary models by Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. According to Saussure (in Danesi, 2004:3), the name of semiotics or semiology derived from the Greek language "semeion" meaning a sign. The appearance of semiology due to signs, what laws govern the sign. Besides, Saussure (in Chandler, 2007:16) conveyed that semiotics studies the role of signs as part of social life. Based on the argument, semiotic emerged due to the ambiguity of meaning in signs that occasionally exist in individuals' daily lives. Thus, the signs exist in various elements in the world, unconsciously represented and embodied a reference in everyday life.

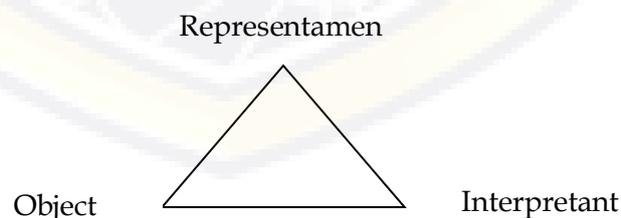
Barthes (1986:9) stated that images, gestures, musical sounds, or anything conceivably a sign, whatever the substance because semiotics aims to take in any system of signs. Based on the idea, signs emerge in various forms or substances. According to Sobur (2003:12,15), semiotics as a science or method to analyze signs. On the other hand, Hippocrates as the founder of Western medical science (in Sebeok 2001:4) who established semiotics as a branch of medicine for the study of symptoms - a symptom being, in effect, a

semeion mark, a sign that stands for something other than itself. Thus, conforming to several ideas, the signs exist in various elements in the world, and unconsciously represented and embodied a reference in everyday life. Besides, scholars of modern linguistics realize that words dispossess innate meanings. For instance, when individuals convey the word 'rabbit', as a matter of those sounds or letter symbols, actually unrelated to the meaning that indicates the "rabbit" as a small and furry herbivore, except the meaning already identified in advance. The word, sounds, and letters are all unrelated to the creature of rabbit, except that humans assigned a meaning in advance to recognize the creature.

Individuals developed the ability to assign meaning with words, able to describe abstract meanings and individuals set each own words based on the things that inconceivable absolutely to detected. Furthermore, a word inconceivable influences the comprehension of an individual to the meaning. For instance, individuals use the word 'cool' for temperature even though the real meaning as a "cool in style", therefore the comprehending of words without any thought or reference beforehand refers to the misleading interpretation of the real meaning. Eventually, semiotic as the study of the sign system aims to generate the meaning that exists in a sign. All of the things in the world considered signs, and a variety of things with no innate meaning conceivably define as signs if individuals afford to present the meaning.

2. Charles Sanders Peirce's Semiotic Theory

Charles Sanders Peirce started to inscribe on semiotics or as Peirce's called semeiotics as the theoretical inquiry of signs, in the 1860s, Peirce planned the system of three classifications and amidst of the 20th century, the term semiotics attained to cover the entire inclination of sign analysis. As stated in Tresnasari (2019:2), Peirce defined a sign as "something which stands to somebody for something in some respect or capacity". These signs including sounds, words, and everything that able to guide a house, shirt, and every symbol with meaning. Based on the definition, each element in the world considered as signs due to signs possess a relationship to other elements or things. Therefore, the studies of signs considered an essential field in linguistics and literature to analyze the meaning of signs as in words or language. Furthermore, Golden and Gerber (1990:204) stated the triadic relationship involving the sign, the interpretant, and the object as central to the process of semiosis. Thus, based on several studies, Peirce's semiotic theory classified into three branches as a sign, object, and interpretation. Besides, the classification relates and depend on one and another to generate the meaning.



2.1. Triadic Semiotic Peirce's Theory

3. Elements of Peirce's Semiotic Theory

For further clear explanation, as outlined above that Peirce's semiotic theory classified into three elements or triadic as a sign, object, and interpretant, in detail as follows:

a. Sign or Representamen

Sign or Representamen as the first element which stands in such a genuine triadic relation. Representamen defined as something for someone to represent something else in some way or capacity. Something else called the "interpretation" of the first sign and in turn, refers to the "object". Hence, representamen owns a direct triadic relation with its interpretant and object.

This process called significance. Thus, a sign or representamen means something that represents another. According to Peirce, representamen classified into three namely:

- 1) Qualisign, a sign that recognized based on the trait or quality that embodies in it.

For example:

'White' = holy, clean.

'Doll' = funny, cute, soft.

- 2) Sinsign, a sign based on an actual existence, event, reality, and circumstance.

For example:

'Baby crying' = hungry.

'Laughter' = happy.

- 3) Legisigns are signs based on a generally accepted regulation and a convention.

For example:

'Red Light' = stop.

'A nod' = yes or agreement.

b. Object

Based on Peirce (1909, EP 2:498), an object or semiotic object defined as a subject matter of a sign and an interpretant, anything discussable or thinkable, a thing, event, relationship, quality, law, argument, etc., and can even be fictional, for instance, Hamlet. Besides, the object defined as the social context of a reference of a sign or signs ascribed.

According to Peirce (in Vera 2014:24-26), classified objects into three namely:

- 1) Icon means a sign which refers to the object that denotes its characters or refers through the similarity to its object.

For example: a picture of President Soekarno means the picture is an icon of President Soekarno.

- 2) Index means a sign that indicates the object through a factual connection.

For example: smoke is an index of fire.

- 3) Symbol is a sign which refers to the object that it denotes by law, commonly an association of general ideas that operates to cause the symbol to be interpreted as a reference to that object.

For example: traffic lights and national flags.

c. Interpretant

The interpretation defined as the concept of thinking of the people using signs and lowers it into something of meaning in the mind of someone about objects referred by a sign (Kriyantono, 2006:265). According to Peirce (in Sobur 2009:42), interpretant consists of three namely:

- 1) Rheme, a sign that comprehended to represent its object in its characters merely.

For example: 'red-eye' indicates that the person is crying, drunk, or sleepy.

- 2) A dicisign, a sign to describe the fact of the interpretation.

For example: the dangerous road in a city due to many accidents on that road.

- 3) An argument as the logical reasoning of interpretant or sign of law.

For example: if an individual standing in a room without lighting, the individual declared that the room dark due to the shortage of light.

Peirce (in Sartini, 2011:3-4) argued that "signs only mean signs if the function refers to signs". Besides, the essential function of signs to create efficiency, both in individuals' communication with others and in thought and individuals' comprehension of the world. Based on the argument, the presence of signs immensely influential in daily life, therefore an accurate meaning required. Furthermore, Peirce (in Danesi, 2004:37) stated that human life depicted by 'relation of signs'. In daily life, individuals interact with each other. Unwittingly, as in communication, both verbally and non-verbally each one interprets the signs individually. The interpretation of signs considered

from various circumstances of individuals, and the meaning alone based upon the relationship between each sign. Hence, the research employed Charles Sanders Peirce's semiotic approach as a theoretical foundation based on its object of triadic to analyze the sign system that emerges in the novel and identify the meaning.

C. Novel

Novel derived from the Italian word, "novella" for "new" or "a short story of something new". According to Abrams (in Nurgiyantoro, 2015:11-12) novella means "a small new item", interpreted as a short story in the form of prose. Etymologically, Yuliana (2017:11-13) stated that the novel means new due to the novel emerge after poetry and drama. Ridwan (2013:3) stated that novel as the imitation of the real world occasionally appears with an unusual word. In keeping with the quotation, a novel considered as unique literary works, the words conveyed by the author possess a specific meaning, and occasionally clearly interpreted and through certain signs.

Rachmawati (2008:1) stated that a novel in literary works generally appointed a world of words. The structure of the word sign in the novel possesses meaning. Agreeing to the idea, each individual interprets the meaning of signs differently. For instance, the stories of the novel occasionally related to the rules or conventions that apply in society. Each story that conveyed encompasses certain signs and specific meanings, both clear or hard to interpret, and individuals surely conceivable misinterprets the meaning without proper comprehension. Therefore, Nurgiyantoro (1995:11) argued that in studying a novel, most of the individuals only interest to enjoy the story presented. Individuals only get a

general and vague impression of interesting story parts. Hence, based on the statement, the lack of comprehension possessed by the reader in the whole story to the most appealing parts of the novel due to the ignorance of the sign meaning.

Furthermore, the comprehension of the sign meaning implied in the novel affects a story analysis. The significance of the sign meaning comprehension provides an immense effect on the story, including getting the same comprehension as to the meaning that the author intends to convey, providing the reader an adequate grasp to the story content, and raising the reader's interest to profoundly identifying the story. The novel analysis turns crucial to recognize the meaning and aim of the author through a certain sign. However, the function of each sign surely necessary to support the overall meaning so that the author and reader reach the point of comprehension which is commensurate, including forming the entirety of meaning.

The study of novels is fascinating based on the analysis, novel *The Hunger Games* become the object of this research, provides appealing stories and messages through specific signs of human daily life. The novel employs language that conceivably arouses the imagination of readers with a clear conveyance. In studying the novel, the reader expected capable to comprehend certain meanings comprises in the novel.

D. Synopsis of The Hunger Games

"The Hunger Games", a 2008 dystopian novel by the American writer Suzanne Collins. *The Hunger Games* published in hardcover on September 14, 2008, by Scholastic. *The Hunger Games* as the first novel in the novel trilogy,

followed by *Catching Fire* (2009) and *Mockingjay* (2010). The novel alone extremely popular, as evidenced by the appointment of this novel into a movie directed by Gary Ross and co-written and co-produced by Collins and released in 2012. As the object of this research, the novel appears with an unusual story, set in a country called Panem, which stood in North America, governed by dictatorial President Snow and consists of a prosperous Capitol capital and twelve surrounding impoverished districts united under Capitol control. District 12, where the novel's story starts, portrayed Katniss Everdeen's 16-year-old who forced to be the backbone of the family and struggle to survive since the death of her father. However, her life becomes harder after she volunteers to replace her sister, Primrose, in the 74th Hunger Games. Along with the male participant from District 12, Peeta Mellark, a former Katniss schoolmate who had given bread when her family starved.

Katniss and Peeta were taken to the Capitol, mentored by a drunkard and 50th Hunger Games winner named Haymitch Abernathy, who ordered them both to witness and determine the weaknesses of the other participants. Besides, the stylists hired to make the tributes' best performances. Particularly, for district 12 stylist named Cinna, and each tribute obliged to attract the attention of viewers through a television interview to get a "sponsor" hosted by Caesar Flickerman publicly presented to the Capitol audience. During the interview, Peeta revealed the old unrequited love he felt for Katniss. However, Katniss believes that is one of Peeta's tactics to get sponsors which crucial for the survival life of the tributes in the arena because these sponsors will send prizes such as food, medicine, and supplies to their favorite participants or tributes during the match. When Hunger

Games began, since the first day of the match, some of the participants had died. Katniss relying on her ability to hunt and survive to stay safe and hidden from other tributes, as well as allied even though it ended tragically when she was confronted with the fact that her ally friend Rue, a 12-year-old girl was killed until she expressed her respect by spreading flowers around Rue's body. Meanwhile, Peeta joined the participants from the rich district, known as the Career group.

During the match, viewers' considered Katniss and Peeta as "bad luck couples", caused the Hunger Games rules to be changed in the middle of the match to attract viewers' interest. The new regulation allows two participants from the same district to win Hunger Games as a couple. After hearing this, Katniss began searching for Peeta and finally managed to find him, injured, and stumbled in a mud puddle. After Katniss took care of Peeta until recovered, she began to play the role of a young maiden in love to attract more attention from the audience, and as a result, prize shipments began to arrive from the sponsors. Unfortunately, when the couple became the last two survivors, the competition committee returned the rules of the game as same as the early regulation to create a dramatic final, meaning that Katniss and Peeta would kill each other to win. Katniss knew that the competition committee would prefer owns two winners rather than none, then Katniss took the poison berries known as "night lock" and offered Peeta as well. Aware that Katniss and Peeta intend to commit suicide, the match organizers announce the two of them as winners of the 74th Hunger Games.

As stated in the synopsis, the writer intends to analyze based on the sign system that emerged in people's of Panem, Hunger Games battle, and the relation of Hunger Games to the Treaty of Treason based on Pierce's theory.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer elaborates on several methods of research as follows:

A. Type of the Research

The writer used the descriptive qualitative method, to assemble and explore the data profoundly. In addition, this method significance to interpret the results and elaborate on the meaning of the signs in *The Hunger Games* novel. Qualitative descriptive as an essential method aims to analyze and interpret the entire data regarding Hunger Games and life system assembled in the novel *The Hunger Games* based on semiotic signs Peirce's theory. The writer analyzes the data to accomplish the research by reading the novel, identifying the signs system that emerges in the novel, and discovering the meaning of signs based on Peirce's theory in the novel.

B. Source of Data

The data defined as the information or facts used in addressing or deciding the answer to the research question. The source of data in the study is the subjects from which the data conceivably collected as the purpose of research (Arikunto, 2013:172). Hence, the writer obtains various information and facts based on several source data methods. The writer employed primary and secondary data sources. Primary data sources obtained from *The Hunger Games*, a 2008 dystopian novel by the American writer Suzanne Collins.

Secondary data obtained from various references of sources and materials such as books, internet, journals, and theses which related to the application of the semiotic theory by Charles Sanders Peirce. This focus on the research to analyze the sign system based on semiotic theory on Suzanne Collins' *The Hunger Games* novel.

C. Techniques of Collecting Data

According to Marshall and Rossman (1999:105), "qualitative approach typically relies on four methods for gathering information: 1) participating in the setting, 2) observing directly, 3) interviewing in-depth, and 4) analyzing documents and material culture". Thus, the writer employed documentation in the techniques of collecting data. The writer conducts the documentation from Suzanne Collins' *The Hunger Games* novel. Data collection based on these following steps:

1. Reading the novel of *The Hunger Games* written by Suzanne Collins that consists of 27 chapters and 374 pages.
2. Reading and comprehending Peirce's semiotic theory from various relevant source data.
3. Analyzing *The Hunger Games* novel by finding and highlighting sentences, word, and phrase that indicates various signs system of semiotic.
4. Taking notes to elaborate sentences, words, or phrases that indicate the sign system.

5. Identifying the interpretation of the sign that appears most frequently in people's lives of Panem.
6. Identifying the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games.
7. Discovering the relation of Hunger Games to the sign indicated by the Treaty of Treason.

D. Method of Analyzing Data

The writer interpreted the data to find out the ideas and the meaning that represents signs based on Charles Sanders Peirce's theory of sign or representamen, object, and interpretant. The writer also explored the elements' meaning of the situation, as well as the signs that emerged in the novel to interpret the sign and concluding the research result based on the data analysis.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer provided a result of profound analysis as finding and discussion from the novel *Hunger Games*. The writer applied the theory of semiotic by Charles Sanders Peirce to identify the interpretation of living systems in Panem, elaborated the rules and the survival process in *Hunger Games*, and identified the law of the Treaty of Treason for society. "*The Hunger Games*", a 2008 dystopian novel by the American writer Suzanne Collins. *The Hunger Games* is the first novel in the novel trilogy that extremely popular.

As the object of this research, the novel appeared with an unusual story and enclosed various signs. The story illustrated Katniss Everdeen's 16-year-old, who lived in the future, post-apocalyptic nation of Panem in North America. The struggle to survive in District 12 and as the backbone of the family began since her father died. However, the tribute election to join the annual *Hunger Games* became a new phase of her life after volunteered herself as a tribute in the annual *Hunger Games*. Hence, as attractive literary works by society, the writer applied the triadic models of the semiotics of representamen or sign, object, and interpretant according to Charles Sanders Peirce's theory. One of the signs, objects classified into three as icons, indexes, and symbols. Thus, the novel "*The Hunger Games*" as the focus analysis to elaborate on the classification of signs emerged in the story.

Based on the novel, the writer found several signs of triadic semiotic. The details of the data as follows:

A. The interpretation of the sign that appears most frequently in people's lives of Panem.

The writer aimed to elaborate on the people's lives of Panem based on signs of icon, index, and symbol. Based on the novel analysis, the writer found several signs of semiotic that interpreted people's lives of Panem. The details of the data were presented in the table as follows:

No.	Types of Signs	Data	Page
1.	Icon	Data 1.1: On the way home, we swing by the Hob, the black market that operates in an abandoned warehouse that once held coal.	11
		Data 1.2: For the opening ceremonies, you're supposed to wear something that suggests your district's principal industry. District 11, agriculture. District 4, fishing. District 3, factories. This means that coming from District 12, Peeta and I will be in some kind of coal miner's getup.	66
2.	Index	Data 2.1: Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour. Men and women with hunched shoulders, swollen knuckles, many who have long since stopped trying to scrub the coal dust out of their broken nails, the lines of their sunken faces.	4
		Data 2.2: The woods became our savior. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew, and gathered the various plants that sprung up beneath my feet. Plants are tricky. Many are edible, but one false mouthful and you're dead.	51
		Data 2.3: I couldn't stop hunting and gathering, of course. The grain was not enough to live on, and there were other things to buy, soap and milk and thread. What we didn't absolutely have to eat, I began to trade at the Hob. It was frightening to enter that place without my father at my side, but people had respected him, and	51

		they accepted me. Game was game after all, no matter who'd shot it. I also sold at the back doors of the wealthier clients in town, trying to remember what my father had told me and learning a few new tricks as well.	
		Data 2.4: Starvation's not an uncommon fate in District 12. Who hasn't seen the victims? Older people who can't work. Children from a family with too many to feed. Those injured in the mines. Stragglers through the streets. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body.	28
		Data 2.5: It's a short ride from the Justice Building to the train station. I've never been in a car before. Rarely even ridden in wagons. In the Seam, we travel on foot.	40
		Data 2.6: The train finally begins to slow and suddenly bright light floods the compartment. We can't help it. Both Peeta and I run to the window to see what we've only seen on television, the Capitol, the ruling city of Panem. The cameras haven't lied about its grandeur. If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the air, the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal.	59
		Data 2.7: It's a relief to be doing something after sitting around all afternoon. I creep silently through the shadows, letting them conceal me. But nothing seems suspicious. There's no sign of any kind of struggle, no disruption of the needles on the ground. I've stopped for just a moment when I hear it. I have to cock my head around to the side to be sure, but there it is again. Rue's four-note tune coming out of a mockingjay's mouth. The one that means she's all right.	231
3.	Symbol	Data 3.1: Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meager year's supply of grain and oil for one person. You may do this for each of your family members as well. So, at the age of twelve, I had my name entered four times. Once, because I had to, and three times for tesserae for grain and oil for myself, Prim, and my mother.	13

		Data 3.2: Even though trespassing in the woods is illegal and poaching carries the severest of penalties, more people would risk it if they had weapons. But most are not bold enough to venture out with just a knife.	5
		Data 3.3: Then something unexpected happens. At least, I don't expect it because I don't think of District 12 as a place that cares about me. But a shift has occurred since I stepped up to take Prim's place, and now it seems I have become someone precious. At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means good-bye to someone you love.	24
		Data 3.4: "Don't be ridiculous, Katniss. How could you possibly know an Avox?" snaps Effie. "The very thought." "What's an Avox?" I ask stupidly. "Someone who committed a crime. They cut her tongue so she can't speak," says Haymitch. "She's probably a traitor of some sort. Not likely you'd know her."	77

Based on the several data above, there were thirteen types of signs. For further explanation, the writer aimed to elaborate on people's lives of Panem based on signs of icon, index, and symbol. The interpretation of people's lives of Panem elaborated as follows:

1. Icon

The icon means a sign which referred to the object that denotes its characters or through the similarity to its object.

Data 1.1:

On the way home, we swing by the Hob, the black market that operates in an abandoned warehouse that once held coal.(Collins, 2008:11)

The icon that existed in the story was "the Hob" as the representamen [R] that stands for its object [O] "black market". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "the Hob" as an icon in the story of "On the way home, we swing by the Hob, the black market"(Collins, 2008:11) referred to the object of "black market", the interpretant produced that both of the Hob and black market characterized as an abandoned warehouse that once held coal, as in the novel stated that "On the way home, we swing by the Hob, the black market that operates in an abandoned warehouse that once held coal"(Collins, 2008:11). Hence, "the Hob" as an icon referred to the "black market" as an object that denotes the characters of an abandoned warehouse that once held coal that now became a place of trading named the Hob or referred to the similarity to its object blackmarket which was as a trading place. Thus, an abandoned warehouse that once held coal, became a place of trading named the Hob also called a black market.

Data 1.2:

For the opening ceremonies, you're supposed to wear something that suggests your district's principal industry. District 11, agriculture. District 4, fishing. District 3, factories. This means that coming from District 12, Peeta and I will be in some kind of coal miner's getup.(Collins, 2008:66).

The icon that existed in the story "agriculture, fishing, factories, coal mine" as the representamen [R] that stands for its object [O] "District 11, District 4, District 3, District 12"(Collins, 2008:66). The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The word "agriculture, fishing, factories, coal mine" were a sign that identified as an icon

that referred to the object of "District 11, District 4, District 3, District 12", because agriculture, fishing, factories, coal mine characterized as something that suggested district's principal industry, as in the novel stated that "For the opening ceremonies, you're supposed to wear something that suggests your district's principal industry."(Collins, 2008:66). Hence, "agriculture, fishing, factories, coal mine" is an icon that refers to the "District 11, District 4, District 3, District 12" as an object that denotes the characters of the district's principal industry such as District 11, agriculture; District 4, fishing; District 3, factories; and District 12, a coal mine. Thus, each district owns a principal industry identity.

2. Index

Index means a sign that indicated the object through a factual connection.

Data 2.1:

Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour. Men and women with hunched shoulders, swollen knuckles, many who have long since stopped trying to scrub the coal dust out of their broken nails, the lines of their sunken faces.(Collins, 2008:4)

The index that existed in the story was "many who have long since stopped trying to scrub the coal dust out of their broken nails"(Collins, 2008:4) as the representamen [R] that stands for its object [O] "coal miners". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "many who have long since stopped trying to scrub the coal dust out of their broken nails" as an index that indicated the object of "coal miners" as in the story that "Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour" (Collins, 2008:4)

the interpretant that produced through a factual connection that in district 12, people work as a coal miners indicated by the existence of men and women at the morning shift trying to scrub the coal dust out of their broken nails. Besides, the "coal dust" of the worker broken nails indicated that "a coal" come from the "coal mine" where the "coal miners" work at. Thus, coal mine as principal's industry of district 12.

Data 2.2:

The woods became our savior. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew, and gathered the various plants that sprung up beneath my feet. Plants are tricky. Many are edible, but one false mouthful and you're dead.."(Collins, 2008:51)

The index that existed in the story is "The woods became our savior" as the representamen [R] that stands for its object [O] "the woods". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "The woods became our savior" as an index that indicated the object of "the woods" as in the story that "The woods became our savior. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew, and gathered the various plants that sprung up beneath my feet"(Collins, 2008:51). Thus, the factual connection of the woods became a savior for Katniss indicated by the source of food existed in the woods, such as eggs, fish, squirrel or rabbit helped Katniss to stay alive.

Data 2.3:

I couldn't stop hunting and gathering, of course. The grain was not enough to live on, and there were other things to buy, soap and milk and thread. What we didn't absolutely have to eat, I began to trade at the Hob. It was frightening to enter that place without my father at my side, but people

had respected him, and they accepted me. Game was game after all, no matter who'd shot it. I also sold at the back doors of the wealthier clients in town, trying to remember what my father had told me and learning a few new tricks as well.(Collins, 2008:51)

The index that existed in the story was "I began to trade at the Hob" as the representamen [R] that stands for its object [O] "the Hob" The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "I began to trade at the Hob" as an index that indicated the object of "the Hob" as in the story that "I couldn't stop hunting and gathering, of course. The grain was not enough to live on, and there were other things to buy, soap and milk and thread. What we didn't absolutely have to eat, I began to trade at the Hob. It was frightening to enter that place without my father at my side, but people had respected him, and they accepted me" (Collins, 2008:51) which interpreted through the factual connection that the Hob as a trading place indicated by Katniss who began to trade at the Hob to fulfill another life needed. The trading system in the Hob as in the story "Game was game after all, no matter who'd shot it." the hunted result from the woods such as a squirrel or other wild animals that Katniss took could be sale in the Hob to exchange with daily needs. Therefore, Hob was a trading place.

Data 2.4:

Starvation's not an uncommon fate in District 12. Who hasn't seen the victims? Older people who can't work. Children from a family with too many to feed. Those injured in the mines. Straggling through the streets. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body.(Collins, 2008:28)

The index that existed in the story was "starvation" as the representamen [R] that stands for its object [O] "District 12". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "starvation" as an index that indicated the object of "District 12" through a factual connection of district 12 that indicated by starvation as not an uncommon fate in district 12, as in the story that "Older people can't work. Children from a family with too many to feed. Those injured in the mines. Straggling through the streets. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body." (Collins, 2008:28) Thus, the living system in District 12 indicated by poor people as general evidenced that starvation occasionally happened.

Data 2.5:

It's a short ride from the Justice Building to the train station. I've never been in a car before. Rarely even ridden in wagons. In the Seam, we travel on foot.(Collins, 2008:40)

The index that existed in the story was "In the Seam, we travel on foot." as the representamen [R] that stands for its object [O] "the Seam". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "In the Seam, we travel on foot" as an index that indicated the object of "the Seam" as in the story that "It's a short ride from the Justice Building to the train station. I've never been in a car before. Rarely even ridden in wagons. In the Seam, we travel on foot." (Collins, 2008:40) which interpreted that the factual connection of the Seam as an unsophisticated living place indicated by Katniss

who had never in a car, and only travel on foot which means that there were no sophisticated things such as vehicles in the Seam.

Data 2.6:

The train finally begins to slow and suddenly bright light floods the compartment. We can't help it. Both Peeta and I run to the window to see what we've only seen on television, the Capitol, the ruling city of Panem. The cameras haven't lied about its grandeur. If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the air, the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal. (Collins, 2008:59)

The index that existed in the story was "The cameras haven't lied about its grandeur." as the representamen [R] that stands for its object [O] "the Capitol".

The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "The cameras haven't lied about its grandeur" as an index that indicated the object of "the Capitol" as in the story that "I run to the window to see what we've only seen on television, the Capitol, the ruling city of Panem. The cameras haven't lied about its grandeur. If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the air, the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal." (Collins, 2008:59) which interpreted that the factual connection of the Capitol as a majestic and sophisticated place indicated by Katniss who for the first time visited Capitol and saw the grandeur and sophisticated people and place. Thus, Capitol as the ruling city of Panem which majestic and sophisticated was completely opposite from Katniss' house, District 12.

Data 2.7:

It's a relief to be doing something after sitting around all afternoon. I creep silently through the shadows, letting them conceal me. But nothing seems suspicious. There's no sign of any kind of struggle, no disruption of the needles on the ground. I've stopped for just a moment when I hear it. I have to cock my head around to the side to be sure, but there it is again. Rue's four-note tune coming out of a mockingjay's mouth. The one that means she's all right. (Collins, 2008:231)

The index that existed in the story was "Rue's four-note tune coming out of a mockingjay's mouth." as the representamen [R] that stands for its object [O] "four-note tune of mockingjay." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "Rue's four-note tune coming out of a mockingjay's mouth" as an index that indicated the object of "four-note tune of mockingjay" as in the story that "I've stopped for just a moment when I hear it. I have to cock my head around to the side to be sure, but there it is again. Rue's four-note tune coming out of a mockingjay's mouth. The one that means she's all right." (Collins, 2008:231) interpreted through a factual connection of four note tune of mockingjay indicated by Rue's that give a signals of four note tune of mockingjay to Katniss in the arena of games gave a message that she's all right.

3. Symbol

Symbol is a sign which referred to the object that it denotes by law, commonly an association of general ideas which operated to cause the symbol to be interpreted as a reference to that object.

Data 3.1:

Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meager year's supply of grain and oil for one person. You may do this for each of your family members as well. So, at the age of twelve, I had my name entered four times. Once, because I had to, and three times for tesserae for grain and oil for myself, Prim, and my mother.(Collins, 2008:13)

The symbol that exists in the story was "You can opt to add your name more times in exchange for tesserae." as the representamen [R] that stands for its object [O] "tesserae" The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "You can opt to add your name more times in exchange for tesserae" (Collins, 2008:13) referred to the object "tesserae" that it denotes by the law of living system in Panem that in District 12 as in the story, "Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meager year's supply of grain and oil for one person. You may do this for each of your family members as well."(Collins, 2008:13). Thus, the living system in Seam that allowed citizens who poor and starving at the eligible age of twelve to eighteen could opt to add the name in exchange for tesserae. Each tessera was worth a meager year's supply of grain and oil for one person and the eligible citizen also could opt for more names for each of their family members. As in the story, at the age of twelve, Katniss had her name entered four times. Once, because she had to, and three times for tesserae for grain and oil for herself, Prim, and her mother.

Data 3.2:

Even though trespassing in the woods is illegal and poaching carries the severest of penalties, more people would risk it if they had weapons. But most are not bold enough to venture out with just a knife.(Collins, 2008:5).

The symbol that existed in the story was "trespassing in the woods is illegal and poaching carries the severest of penalties" as the representamen [R] that stands for its object [O] "the woods." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol of "trespassing in the woods is illegal and poaching carries the severest of penalties" (Collins, 2008:5) referred to the object "the woods" that it denotes by the law of living system in Panem, "Even though trespassing in the woods is illegal and poaching carries the severest of penalties, more people would risk it if they had weapons."(Collins, 2008:5). Thus, the law of living system in Panem forbade citizens in Seam to trespass in the woods which an illegal action and poaching in the woods carried the severest of penalties.

Data 3.3:

Then something unexpected happens. At least, I don't expect it because I don't think of District 12 as a place that cares about me. But a shift has occurred since I stepped up to take Prim's place, and now it seems I have become someone precious. At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means good-bye to someone you love.(Collins, 2008:24).

The symbol that existed in the story was "the crowd touches the three middle fingers of their left hand to their lips and holds it out to me" as the representamen [R] that stands for its object [O] "the three middle fingers." The

relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "the crowd touches the three middle fingers of their left hand to their lips and holds it out to me." (Collins, 2008:24) referred to the object "the three middle fingers." that it denotes by an association of general ideas of old gesture in Seam, as in the story, "At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means good-bye to someone you love." (Collins, 2008:24). Thus, the old gesture in Seam of touched the three middle fingers of the left hand to the lips and held it out to other's direction which occasionally seen at funerals denotes the meaning of thanks, admiration, and goodbye to someone you love.

Data 3.4:

"Don't be ridiculous, Katniss. How could you possibly know an Avox?" snaps Effie. "The very thought."

"What's an Avox?" I ask stupidly.

"Someone who committed a crime. They cut her tongue so she can't speak," says Haymitch. "She's probably a traitor of some sort. Not likely you'd know her."(Collins, 2008:77).

The symbol that existed in the story was "Avox" as the representamen [R] that stands for its object [O] "traitor". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "Avox" referred to the object "traitor" that it denotes by the law of the living system in Panem as in the story, "Someone who committed a crime. They cut her tongue so she can't speak," says Haymitch. "She's probably a traitor of some sort. Not likely you'd know her."(Collins, 2008:77). Thus, the law of the living system in Panem

denoted if someone who committed a crime, a traitor of some sort in Capitol symbolized as an Avox.

In this analysis, the writer elaborated the people's lives of Panem based on the analysis data of semiotic triadic above as follows:

1. An abandoned warehouse that once held coal now became a place of trading named the Hob also called a black market. (icon from Data 1.1)
2. Each district owned a principal industry identity such as District 11 was agriculture, District 4 was fishing, District 3 was factories, and District 12 was a coal mine. (icon from Data 1.2)
3. In district 12, people worked as coal miners due to the principal industry of Seam was a coal mine. (index from Data 2.1)
4. The woods became a savior for Katniss due to the woods helped Katniss to stay alive with any kind of food supplies exist in it and also as a sourced place of livelihood. (index from Data 2.2)
5. The Hob as trading place indicated by Katniss who began to trade at the Hob and fulfilled the other things to buy, soap, milk, thread. As in the story, Katniss hunted the prey from the woods to sell at the Hob. (index from Data 2.3)
6. In district 12, starvation as not an uncommon fate (index from Data 2.4)
7. Seam is an unsophisticated living place indicated by Katniss who had never in a car, and only traveled on foot which means that there were no sophisticated things such as vehicles in the Seam. (index from Data 2.5)

8. Capitol as the ruling city of Panem which majestic and sophisticated was opposite from Katniss' house, District 12. (index from Data 2.6)
9. Exchanging the four-note tune of Mockingjay gave a signal message of that person's all right. (index from Data 2.7)
10. The living system in Seam allowed citizens who poor and starving at the eligible age of twelve to eighteen could opt to add the name in exchange for tesserae. (symbol from Data 3.1)
11. The law of living system in Panem forbade citizens in Seam to trespass in the woods which an illegal action and poaching in the woods carried the severest of penalties. (symbol from Data 3.2)
12. The old gesture symbol in Seam of touched the three middle fingers of the left hand to the lips and held it out to other's direction which occasionally seen at funerals denotes the meaning of thanks, admiration, and goodbye to someone you love. (symbol from Data 3.3)
13. The law of the living system in Panem denotes if someone who committed a crime, a traitor of some sort in Capitol symbolized as an Avox. (symbol from Data 3.4)

Based on the data and elaboration above the writer narrow down that there were thirteen signs, which were two signs of the icon, seven signs of the index, and four signs of the symbol. So, the sign that appears most frequently in people's lives of Panem was the index, interpreting that all policies and regulations on the lives of all people in Panem were regulated by the Capitol, the ruler of Panem.

B. The interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games.

Based on the several data below, there were eighteen types of signs that represented the battles of the participants in the Hunger Games. The writer found several signs of semiotic that interpreted the battles of the participants in the Hunger Games. The details of the data in the table as follows:

No.	Types of Signs	Data	Page
1.	Icon	<p>Data 1.1: I've never seen this type before. No, I have. But not in the arena. These aren't Rue's berries, although they resemble them. Nor do they match any I learned about in training. I lean down and scoop up a few, rolling them between my fingers. My father's voice comes back to me. "Not these, Katniss. Never these. They're nightlock. You'll be dead before they reach your stomach."</p>	318
		<p>Data 1.2: "They let you wear one thing from your district in the arena. One thing to remind you of home. Will you wear this?" She holds out the circular gold pin that was on her dress earlier. I hadn't paid much attention to it before, but now I see it's a small bird in flight. The bird is connected to the ring only by its wing tips. I suddenly recognize it. A mockingjay.</p>	38
2.	Index	<p>Data 2.1: "Yes," hisses Effie Trinket. "How odd you two find it amusing. You know your mentor is your lifeline to the world in these Games. The one who advises you, lines up your sponsors, and dictates the presentation of any gifts."</p>	46
		<p>Data 2.2: Each interview only lasts three minutes. Then a buzzer goes off and the next tribute is up. I'll say this for Caesar, he really does his best to make the tributes shine. He's friendly, tries to set the nervous ones at ease, laughs at lame jokes, and can turn a weak response into a memorable one by the way he reacts.</p>	125
		<p>Data 2.3: I expect the ladder to release me then, but I'm still stuck when a woman in a white coat approaches me carrying a syringe. "This is just your tracker, Katniss. The stiller you are, the more efficiently I can place it," she says.</p>	143

		Still? I'm a statue. But that doesn't prevent me from feeling the sharp stab of pain as the needle inserts the metal tracking device deep under the skin on the inside of my forearm. Now the Gamemakers will always be able to trace my whereabouts in the arena. Wouldn't want to lose a tribute.	
		Data 2.4: I lift my chin and stand as straight as I can. The cylinder begins to rise. For maybe fifteen seconds, I'm in darkness and then I can feel the metal plate pushing me out of the cylinder, into the open air. For a moment, my eyes are dazzled by the bright sunlight and I'm conscious only of a strong wind with the hopeful smell of pine trees.	147
		Data 2.5: Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters.	148
		Data 2.6: A boy, I think from District 9, reaches the pack at the same time I do and for a brief time we grapple for it and then he coughs, splattering my face with blood. I stagger back, repulsed by the warm, sticky spray. Then the boy slips to the ground. That's when I see the knife in his back. Already other tributes have reached the Cornucopia and are spreading out to attack.	150
		Data 2.7: Night has just come when I hear the anthem that proceeds the death recap. I take a deep breath as the face of the eleven dead tributes begin and tick them off one by one on my fingers.	156
3.	Symbol	Data 3.1: The rules of the Hunger Games are simple. In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate. The twenty-four tributes will be imprisoned in a vast outdoor arena that could hold anything from a burning desert to a frozen wasteland. Over a period of several weeks, the competitors must fight to the death. The last tribute standing wins.	18
		Data 3.2:	13

		You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on and so on until you reach the age of eighteen, the final year of eligibility, when your name goes into the pool seven times. That's true for every citizen in all twelve districts in the entire country of Panem.	
		Data 3.3: At one o'clock, we head for the square. Attendance is mandatory unless you are on death's door. This evening, officials will come around and check to see if this is the case. If not, you'll be imprisoned.	16
		Data 3.4: I'm nervous about the training. There will be three days in which all the tributes practice together. On the last afternoon, we'll each get a chance to perform in private before the Ga-memakers. The thought of meeting the other tributes face-to-face makes me queasy. I turn the roll I have just taken from the basket over and over in my hands, but my appetite is gone.	88
		Data 3.5: "Good," I say. "So what's the schedule?" "You'll each have four hours with Effie for presentation and four with me for content," says Haymitch. "You start with Effie, Katniss."	114
		Data 3.6: It's late afternoon when I begin to hear the cannons. Each shot represents a dead tribute. I allow myself to pause, panting, as I count the shots. One . . . two . . . three . . . on and on until they reach eleven. Eleven dead in all. Thirteen left to play.	152
		Data 3.7: If Haymitch pooled every donation from every sponsor, would he have enough? I doubt it. Gifts go up in price the longer the Games continue. What buys a full meal on day one buys a cracker on day twelve. And the kind of medicine Peeta needs would have been at a premium from the beginning.	266
		Data 3.8: Anyway, if we make it back, you won't be a girl from the Seam, you'll be a girl from the Victor's Village," he says. That's right. If we win, we'll each get a house in the part of town reserved for Hunger Games' victors.	304
		Data 3.9: There's usually a lag of a few days between the end of the competition and the presentation of the victor so that they can put the starving, wounded, mess of a person back together again. Somewhere, Cinna and	350

	Portia will be creating our wardrobes for the public appearances. Haymitch and Effie will be arranging the banquet for our sponsors, reviewing the questions for our final interviews.	
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Based on the several data above, there were eighteen types of signs that represented the battles of the participants in the Hunger Games. For further explanation, the writer elaborated the battles of the participants in the Hunger Games based on the data above as follows:

1. Icon

Icon means a sign which referred to the object that denotes its characters or referred through the similarity to its object.

Data 1.1:

I've never seen this type before. No, I have. But not in the arena. These aren't Rue's berries, although they resemble them. Nor do they match any I learned about in training. I lean down and scoop up a few, rolling them between my fingers.

My father's voice comes back to me. "Not these, Katniss. Never these. They're nightlock. You'll be dead before they reach your stomach."(Collins, 2008:318).

The icon in the story was "nightlock" as the representamen [R] that stands for its object [O] "Rue's berries." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; "nightlock" as an icon referred to the object of "Rue's berries", because "nightlock" characterized as a plant fruit that resembled normal berries or Rue's berries, as in the novel stated that "These aren't Rue's berries, although they resemble them. My father's voice comes back to me. "Not these, Katniss. Never these. They're nightlock. You'll be dead before they reach your stomach."(Collins, 2008:318). Thus, "nightlock" as an icon denotes the

characters of a poisoned plant fruit that made someone dead before it reached the stomach which was similar or resembled with Rue's berries.

Data 1.2:

"They let you wear one thing from your district in the arena. One thing to remind you of home. Will you wear this?" She holds out the circular gold pin that was on her dress earlier. I hadn't paid much attention to it before, but now I see it's a small bird in flight.

The bird is connected to the ring only by its wing tips. I suddenly recognize it. A mockingjay. (Collins, 2008:38)

The icon in the story was "a small bird in flight in circular gold pin" as the representamen [R] that stands for its object [O] "Mockingjay". The relationship between the representamen [R] and the object [O] produced the interpretant [I];

The sign of "a small bird in flight in circular gold pin" as an icon in the story of "She holds out the circular gold pin that was on her dress earlier. I hadn't paid much attention to it before, but now I see it's a small bird in flight." (Collins, 2008:38) referred to the object of "Mockingjay", because "a small bird in flight in circular gold pin" characterized as a small bird of mockingjay that its wing tips of bird connected to the ring as in the novel stated that "The bird is connected to the ring only by its wing tips. I suddenly recognize it. A mockingjay" (Collins, 2008:38). Hence, "a small bird in flight in circular gold pin" as an icon referred to the "mockingjay" as an object that denotes the characters of an animal of a small bird in flight with its wing tips of bird connected to the ring similar to mockingjay, a bird in ditrict 12.

2. Index

Index means a sign that indicated the object through a factual connection.

Data 2.1:

“Yes,” hisses Effie Trinket. “How odd you two find it amusing. You know your mentor is your lifeline to the world in these Games. The one who advises you, lines up your sponsors, and dictates the presentation of any gifts.”(Collins, 2008:46)

The index in the story was "mentor" as the representamen [R] that stands for its object [O] "Haymitch." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "mentor" as an index that indicated the object of "Haymitch" as in the story that "You know your mentor is your lifeline to the world in these Games. The one who advises you, lines up your sponsors, and dictates the presentation of any gifts."(Collins, 2008:46) which interpreted that the factual connection of the Haymitch as a mentor for District 12 tributes indicated by his responsibility of giving advises, lines up sponsors, and dictated the presentation of any gifts to the tributes in the arena. Thus, Haymitch indicated as a mentor who became a lifeline between tributes life and dead in the arena of Hunger Games.

Data 2.2:

Each interview only lasts three minutes. Then a buzzer goes off and the next tribute is up. I'll say this for Caesar, he really does his best to make the tributes shine. He's friendly, tries to set the nervous ones at ease, laughs at lame jokes, and can turn a weak response into a memorable one by the way he reacts.(Collins, 2008:125)

The index in the story was "Each interview only lasts three minutes" as the representamen [R] that stands for its object [O] "interview". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "Each interview only lasts three minutes" as an index that indicated the object of "interview" as in the story that "Each interview only lasts three

minutes. Then a buzzer goes off and the next tribute is up." (Collins, 2008:125) which interpreted that the factual connection of the interview indicated by the interview system session which only lasts three minutes before a buzzer goes off and the next tribute turned. Hence, the interview system as a rule and obligation for each tributes to follow to attract the audience and gained sponsor before the day of the games start.

Data 2.3:

I expect the ladder to release me then, but I'm still stuck when a woman in a white coat approaches me carrying a syringe. "This is just your tracker, Katniss. The stiller you are, the more efficiently I can place it," she says.

Still? I'm a statue. But that doesn't prevent me from feeling the sharp stab of pain as the needle inserts the metal tracking device deep under the skin on the inside of my forearm. Now the Gamemakers will always be able to trace my whereabouts in the arena. Wouldn't want to lose a tribute.(Collins, 2008:143).

The index in the story was "the sharp stab of pain as the needle inserts the metal tracking device deep under the skin on the inside of my forearm" as the representamen [R] that stands for its object [O] "tracker". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "the sharp stab of pain as the needle inserts the metal tracking device deep under the skin on the inside of Katniss forearm" as an index that indicated by "tracker" as an object, interpreted through the factual connection of the tracker inside Katniss forearm indicated by the metal tracking device stabbed deep under the skin on the inside of Katniss forearm which used by the Game makers as a tool to trace the tributes including Katniss in the arena, as in the story, "Now the Gamemakers will always be able to trace my whereabouts in the arena."(Collins,

2008:143). Thus, putting the tracker inside of forearm as an obligation for each tributes before the game start.

Data 2.4:

I lift my chin and stand as straight as I can. The cylinder begins to rise. For maybe fifteen seconds, I'm in darkness and then I can feel the metal plate pushing me out of the cylinder, into the open air. For a moment, my eyes are dazzled by the bright sunlight and I'm conscious only of a strong wind with the hopeful smell of pine trees. (Collins, 2008:147).

The index in the story was "the smell of pine trees, the bright sunlight, and a strong wind" as the representamen [R] that stands for its object [O] "the woods." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "smell of pine trees, the bright sunlight, and a strong wind" (Collins, 2008:147) as an index that indicated "the woods" as an object, interpreted through the factual connection by the smell of pine trees, the bright sunlight, and a strong wind indicated the woods as an arena set for the Hunger Games, as in the story "For a moment, my eyes are dazzled by the bright sunlight and I'm conscious only of a strong wind with the hopeful smell of pine trees." (Collins, 2008:147). Thus, the woods as the tributes arena take place to live and survive until the end of the game.

Data 2.5:

Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters. (Collins, 2008:1

The index in the story was "a gong releases" as the representamen [R] that stands for its object [O] "sixty seconds" The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "a gong releases" as an index that indicated "sixty seconds" as an object, interpreted through the factual connection by the sign of gong release tributes to the arena indicated after sixty second and the land mines blew the metal circles of the tributes stand in, as in the story, "Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off." (Collins, 2008:148). Thus, the rules of Hunger Games required all the tributes to stand on metal circles for sixty second before the sound of a gong releases the tributes to the arena and the land mines blew that place.

Data 2.6:

A boy, I think from District 9, reaches the pack at the same time I do and for a brief time we grapple for it and then he coughs, splattering my face with blood. I stagger back, repulsed by the warm, sticky spray. Then the boy slips to the ground. That's when I see the knife in his back. Already other tributes have reached the Cornucopia and are spreading out to attack. (Collins, 2008:150).

The index in the story was "he coughs, splattering my face with blood." as the representamen [R] that stands for its object [O] "the knife in his back" The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "he coughs, splattering my face with blood" as an index that indicated "the knife in his back" as an object, interpreted through the factual connection by the coughs of a boy from District 9 splattering Katniss face

with blood indicated that the knife from other tributes in boy's back killed him to bleed out out of his mouth, as in the story "A boy, I think from District 9, reaches the pack at the same time I do and for a brief time we grapple for it and then he coughs, splattering my face with blood. I stagger back, repulsed by the warm, sticky spray. Then the boy slips to the ground. That's when I see the knife in his back." (Collins, 2008:150). Thus, the tribute from district 9 competed with Katniss in the Cornucopia to get a pack of bag, but unfortunately that boy stabbed with knife in his back by other tribute indicated by the blood splattering Katniss' face. The rules of Hunger Games required tributes competed one another in the arena to survive until the last one winner remains.

Data 2.7:

Night has just come when I hear the anthem that proceeds the death recap.

I take a deep breath as the face of the eleven dead tributes begin and tick them off one by one on my fingers. (Collins, 2008:156).

The index in the story was "the death recap" as the representamen [R] that stands for its object [O] "the anthem" The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "the death recap" as an index that indicated "the anthem" as an object, interpreted through the factual connection by the death recap indicated from the sounds of the anthem in the night, as in the story "Night has just come when I hear the anthem that proceeds the death recap." (Collins, 2008:156). Thus, in the arena of Hunger Games, the death recap of tributes announced by the anthem in the night and shown the slide of the district number and the face of the dead tribute.

3. Symbol

Symbol was a sign which referred to the object that it denotes by law, commonly an association of general ideas which operated to cause the symbol to be interpreted as a reference to that object.

Data 3.1:

The rules of the Hunger Games are simple. In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate. The twenty-four tributes will be imprisoned in a vast outdoor arena that could hold anything from a burning desert to a frozen wasteland. Over a period of several weeks, the competitors must fight to the death. The last tribute standing wins. (Collins, 2008:18).

The symbol in the story was "punishment for the uprising" as the representamen [R] that stands for its object [O] "The rules of the Hunger Games". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "punishment for the uprising" referred to the object "the rules of the Hunger Games" that it denotes by the law of living system in Panem as in the story, "in Panem that in punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate" (Collins, 2008:18). Thus, the rules of Hunger Games required to provide one girl and one boy, called tributes, to participate in Hunger Games. The twenty-four tributes would be imprisoned in a vast outdoor arena that could hold anything from a burning desert to a frozen wasteland and over a period of several weeks, the competitors must fight to the death. The last tribute standing won.

Data 3.2:

You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on and so on until you reach the age of

eighteen, the final year of eligibility, when your name goes into the pool seven times. That's true for every citizen in all twelve districts in the entire country of Panem. (Collins, 2008:13)

The symbol was "You become eligible for the reaping the day you turn twelve." (Collins, 2008:13) as the representamen [R] that stands for its object [O] "the reaping." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "you become eligible for the reaping the day you turn twelve" (Collins, 2008:13) referred to the object "the reaping" that it denotes by the law of living system in Panem as in the story, "You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on and so on until you reach the age of eighteen, the final year of eligibility when your name goes into the pool seven times" (Collins, 2008:13). Thus, due to the rules of Hunger Games required to provide one girl and one boy, the reaping was done to determine the participate tributes in Hunger Games. The reaping system that a citizen became eligible for the reaping the day of citizen turned twelve. That year, the name was entered once. At thirteen, twice, and so on until reached the age of eighteen, the final year of eligibility, when the name went into the pool seven times. The rules applied for every citizen in all twelve districts of Panem.

Data 3.3:

At one o'clock, we head for the square. Attendance is mandatory unless you are on death's door. This evening, officials will come around and check to see if this is the case. If not, you'll be imprisoned. (Collins, 2008:16)

The symbol in the story was "Attendance is mandatory" as the representamen [R] that stands for its object [O] "Reaping Day." The relationship

between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "attendance is mandatory" referred to the object "Reaping Day" that it denotes by the law of Hunger Games as in the story, "At one o'clock, we head for the square. Attendance is mandatory unless you are on death's door. This evening, officials will come around and check to see if this is the case. If not, you'll be imprisoned."(Collins, 2008:16) Thus, the law of Hunger Games that the attendance on the Reaping Day was mandatory for all citizens in each district unless one's on death's door, and if the citizen broke the rules required to be imprisoned.

Data 3.4:

I'm nervous about the training. There will be three days in which all the tributes practice together. On the last afternoon, we'll each get a chance to perform in private before the Gamemakers. The thought of meeting the other tributes face-to-face makes me queasy. I turn the roll I have just taken from the basket over and over in my hands, but my appetite is gone.(Collins, 2008:88)

The symbol in the story was "There will be three days in which all the tributes practice together." as the representamen [R] that stands for its object [O] "the training." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "there will be three days in which all the tributes practice together" referred to the object of "the training" that it denotes by the law of Hunger Games as in the story, "I'm nervous about the training. There will be three days in which all the tributes practice together. On the last afternoon, we'll each get a chance to perform in private before the Gamemakers"(Collins, 2008:88). Thus, the law of Hunger Games required all the tributes to practice for

three days in Training Center, and the last day, each tribute got a chance to perform the skill and capability in private before the Gamemakers.

Data 3.5:

“Good,” I say. “So what’s the schedule?”

“You’ll each have four hours with Effie for presentation and four with me for content,” says Haymitch. “You start with Effie, Katniss.”(Collins, 2008:114).

The symbol in the story was “four hours with Effie for presentation and four with me for content” as the representamen [R] that stands for its object [O] "the training interview." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "four hours with Effie for presentation and four with me for content" referred to the object of "the training interview" that it denotes by the law of Hunger Games as in the story, “You’ll each have four hours with Effie for presentation and four with me for content,” says Haymitch.”(Collins, 2008:114). Thus, the rules of Hunger Games required the mentor to train tributes before the interview session.

Data 3.6:

It’s late afternoon when I begin to hear the cannons. Each shot represents a dead tribute.

I allow myself to pause, panting, as I count the shots. One . . . two . . . three . . . on and on until they reach eleven. Eleven dead in all. Thirteen left to play.(Collins, 2008:152).

The symbol that existed in the story was "Each shot represents a dead tribute." as the representamen [R] that stands for its object [O] "the cannons". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "each shot represents a dead tribute" referred to the object "the cannons" that it denotes by the law of Hunger Games as in the story, “It’s late afternoon when I begin to hear the cannons. Each shot represents a dead

tribute. I allow myself to pause, panting, as I count the shots. One . . . two . . .three . . . on and on until they reach eleven. Eleven dead in all. Thirteen left to play."(Collins, 2008:152). Thus, the law of Hunger Games, once the tribute dead in the arena, the Game makers announced by the shot of the cannon, and each shot represents one of a dead tribute.

Data 3.7:

If Haymitch pooled every donation from every sponsor, would he have enough? I doubt it. Gifts go up in price the longer the Games continue. What buys a full meal on day one buys a cracker on day twelve. And the kind of medicine Peeta needs would have been at a premium from the beginning.(Collins, 2008:266).

The symbol that existed in the story was "Gifts go up in price the longer the Games continue." as the representamen [R] that stands for its object [O] "sponsors." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The sign of "gifts go up in price the longer the Games continue" as a symbol that which refers to the object of "sponsors" that it denotes by rules of Hunger Games as in the story, "If Haymitch pooled every donation from every sponsor, would he have enough? I doubt it. Gifts go up in price the longer the Games continue. What buys a full meal on day one buys a cracker on day twelve."(Collins, 2008:266). Thus, the rules of Hunger Games allowed the tributes got sponsors as gifts from outside to help the tributes survived in the arena. Besides, the Game makers set the price of gifts to went up the longer the games continue.

Data 3.8:

Anyway, if we make it back, you won't be a girl from the Seam, you'll be a girl from the Victor's Village," he says.

That's right. If we win, we'll each get a house in the part of town reserved for Hunger Games' victors.(Collins, 2008:304)

The symbol in the story was "a girl from Victor's Village" as the representamen [R] that stands for its object [O] "the winner". The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "a girl from Victor's Village" referred to the object "the winner" that it denotes by the law of Hunger Games that the winner awarded by a house in the part of town reserved for Hunger Games' victors which symbolize as Victor's Village, as in the story, "Anyway, if we make it back, you won't be a girl from the Seam, you'll be a girl from the Victor's Village," he says. That's right. If we win, we'll each get a house in the part of town reserved for Hunger Games' victors"(Collins, 2008:304). Thus, the law of Hunger Games, the last winner of the games would be awarded a house in the part of town reserved for Hunger Games' victors which symbolized as Victor's Village. Besides, the winner also awarded a fine life like food supplies, and rewarded to their districts.

Data 3.9:

There's usually a lag of a few days between the end of the competition and the presentation of the victor so that they can put the starving, wounded, mess of a person back together again. Somewhere, Cinna and Portia will be creating our wardrobes for the public appearances. Haymitch and Effie will be arranging the banquet for our sponsors, reviewing the questions for our final interviews.(Collins, 2008:350)

The symbol that existed in the story was "a lag of a few days between the end of the competition and the presentation of the victor" as the representamen [R] that stands for its object [O] "the presentation of the victor." The relationship

between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "a lag of a few days between the end of the competition and the presentation of the victor" refers to the object "the presentation of the victor" that it denotes by rules of Hunger Games as in the story, "There's usually a lag of a few days between the end of the competition and the presentation of the victor so that they can put the starving, wounded, a mess of a person back together again."(Collins, 2008:350). Thus, the law of Hunger Games obliged the tribute preparation before the presentation of the victor in a few days to self-recover after the end of the competition. Besides, the stylist and mentor in charge of arranging the public appearances, the banquet for sponsors, and reviewing the questions for victor's final interviews.

The writer elaborated the battles of the participants in the Hunger Games based on the data above as follows:

1. Nightlock that resembled berries was a poisoned plant fruit that made someone dead before it reached the stomach. There was much inedible and edible food in the arena of Hunger Games to trick the tributes. (icon from Data 1.1)
2. An animal of a small bird in flight with its wingtips of bird connected to the ring similar to Mockingjay, a bird in district 12. (icon from Data 1.2)
3. Haymitch as a mentor became a lifeline between tributes' life and death in the arena of the Hunger Games. (index from Data 2.1)

4. The interview system as a rule and obligation for each tribute to follow to attract the audience, and gained a sponsor before the day of the games started. (index from Data 2.2)
5. Before the game started, the tributes required to stab a tracker inside of their arm. So, the game makers could trace the tributes in the arena. (index from Data 2.3)
6. The woods as the tributes arena of Hunger Games to live and survive until the end of the game. (index from Data 2.4)
7. The rules of the Hunger Games required all the tributes to stand on metal circles for sixty seconds before the sound of a gong released the tributes to the arena and the land mines blew that place. (index from Data 2.5)
8. The rules of the Hunger Games required tributes to competing with one another in the arena to survive until the last winner remains. (index from Data 2.6)
9. In the arena of Hunger Games, the death recap of tributes announced by the anthem in the night and shown the slide of the district number and the face of the dead tribute. (index from Data 2.7)
10. The rules of the Hunger Games required to provide one girl and one boy, called tributes participated in Hunger Games. (symbol from Data 3.1)
11. The reaping was done for determined the participated tributes in Hunger Games. The reaping system that a citizen became eligible for the reaping the day of citizen turned twelve. That year, the name was entered once. At thirteen, twice, and so on until reached the age of eighteen, the final year

of eligibility, when the name went into the pool seven times. (symbol from Data 3.2)

12. The rules system of reaping that the attendance on the Reaping Day was mandatory for all citizens in each district unless one's on death's door and if the citizen broke the rules required to be imprisoned. (symbol from Data 3.3)

13. The rules of the Hunger Games required all the tributes to practice for three days in Training Center and on the last day, each tribute got a chance to perform the skill and capability in private before the Gamemakers. (symbol from Data 3.4)

14. The rules of Hunger Games required the mentor to train tributes before the interview session. (symbol from Data 3.5)

15. The rules of Hunger Games, once the tribute dead in the arena, the Game makers announced by the shot of the cannon and each shot represented one of dead tribute. (symbol from Data 3.6)

16. The rules of the Hunger Games allowed the tributes to get sponsors as gifts from outside to help the tributes survived in the arena. Besides, the Game makers set the price of gifts went up the longer the games continue. (symbol from Data 3.7)

17. The rules of Hunger Games that the last winner of the games would be awarded by a house in the part of town reserved for Hunger Games' victors which symbolized Victor's Village. Besides, the winner also

awarded a fine life like food supplies and rewarded to their districts.
(symbol from Data 3.8)

18. The rules of the Hunger Games obliged the tribute preparation before the presentation of the victor in a few days to self-recover after the end of the competition. Besides, the stylist and mentor in charge of arranging the public appearances, the banquet for sponsors, and reviewing the questions for victor's final interviews. (symbol from Data 3.9)

Based on the data and elaboration above the writer narrow down that there were eighteen signs, which were two signs of the icon, seven signs of the index, and nine signs of the symbol. So, the sign that appears most frequently in the battles of the participants of the Hunger Games was the symbol, interpreting that all participants who are called tribute were obliged to take part in the Hunger Games in commemoration of the Treaty of Treason which is a warning of past rebellions.

C. The relation of Hunger Games to the sign indicated by the Treaty of Treason.

Based on the novel analysis, the writer found signs of semiotic that interpreted the relation of Hunger Games to the sign indicated by the Treaty of Treason. The details of data in the table as follows:

No.	Types of Signs	Data	Page
1.	Symbol	Data 3.1: It's the same story every year. He lists the disasters, the droughts, the storms, the fires, the en-croaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its	18

		citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be re-peated, it gave us the Hunger Games.	
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Data 3.1:

The symbol that existed in the story was "Hunger Games" as the representamen [R] that stands for its object [O] "The Treaty of Treason." The relationship between the representamen [R] and the object [O] produced the interpretant [I]; The symbol "Hunger Games" referred to the object "The Treaty of Treason" that it denotes by laws of Panem to guarantee peace and, as annually reminder that the Dark Days must never be repeated. Hence, the new laws of Panem were the Treaty of Treason became citizen yearly reminder that the Dark Days must never be repeated which the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. Thus, gave Panem the Hunger Games as a symbol of a new law of the Treaty of Treason.

Based on the data above, the relation of Hunger Games to the sign indicated by the Treaty of Treason is the Hunger Games appear as a symbol in the story that interprets a warning about the day of the destruction of one of the previous districts, namely district 13 for rebelling against the rulers of the Capitol, so the Treaty of Treason was made to making the Hunger Games a symbol of a reminder not to repeat the the same incident again.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the findings and discussion of the data analysis, the authors concluded that the signs in *The Hunger Games* novel can be analyzed using a semiotic approach. As the focus of analysis, semiotic signs aim to identify the interpretation of the sign that appears most frequently in people's lives of Panem, identify the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games, and discover the relation of Hunger Games to the sign indicated by the Treaty of Treason. Therefore, the authors conclude that there are several types of signs that interpret the story in a novel by using a semiotic approach.

Thus, based on the author's analysis from the previous chapter, the writer found that the interpretation of the sign that appears most frequently in people's lives of Panem is the index, interpreting that all policies and regulations on the lives of all people in Panem are regulated by the Capitol, the ruler of Panem. Meanwhile, the interpretation of the sign that appears most frequently in the battles of the participants in the Hunger Games is a symbol, interpreting that all participants who are called tribute are obliged to take part in the Hunger Games in commemoration of the Treaty of Treason which is a warning of past rebellions. Lastly, the relation of Hunger Games to the sign indicated by the Treaty of Treason is the Hunger Games appear as a symbol in the story that interprets a

warning about the day of the destruction of one of the previous districts, namely district 13 for rebelling against the rulers of the Capitol, so the Treaty of Treason was made to making the Hunger Games a symbol of a reminder not to repeat the incident of the rebellion.

So, the results of the research prove that Peirce's triadic concept can be applied to identify the whole meaning of the story through the signs that interpret appear in the novel. In analyzing signs, the meaning is defined primarily from the relationship between representation and object. The relationship between the representation and the object produces an interpretant that interprets the story based on the signs represented.

B. Suggestion

Based on the conclusion above, the writer suggests the readers or other writers analyze the signs system in the novel and comprehend the meaning of semiotics by Peirce and other experts. The writer also suggests studying profoundly the semiotic theory of Peirce to get the clearest meaning of the signs conveyed by the author in the novel, specifically based on its object.

Besides, the other writer could apply another object, such as news, advertisements, or even the other kinds of media by applying the theory of Peirce, or another signs system that emerges in the novel based on its representamen, object, and interpretant. Furthermore, the writer expects that the analysis of semiotic in the novel could be a reference for the future writer before conducting the new research analysis.

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APPENDICES

BOSOWA

A. Biography of the Author “The Hunger Games”



Suzanne Collins is the highly praised author of the international bestseller, The Hunger Games Trilogy, and The Underland Chronicle. Collins was born in 1962, Connecticut, to an Air Force officer. She graduated from Indiana University with a double major in Drama and Telecommunication. Suzanne Collins is an American television writer and novelist, author of the bestselling series The Underland Chronicles and the wildly successful Hunger Games trilogy that spawned the Lionsgate film The Hunger Games (2012) and the three subsequently announced sequels, The Hunger Games: Catching Fire (2013), The Hunger Games: Mockingjay - Part 1 (2014) and The Hunger Games: Mockingjay - Part 2 (2015). Born in Hartford, Connecticut on August 10, 1962, Collins is the daughter of a U.S. Air Force officer and was a successful television writer before turning her talents to writing novels. Currently residing in Sandy Hook, Connecticut with her husband and their two children, Suzanne Collins is Amazon.com's best-selling author of all time.

B. Biography of the Writer



Youmuthiara N. Paliling. She was born on December 12th, 1999, at Makale. She is the third child of seven. Her hobbies are listening to music, watching movies, and drawing. She was born from a modest family, her father Joni Nono Paliling is an entrepreneur, and her mother Tupa Batara Randa is a civil servant. Her first education was in TK Pertiwi and graduate in 2004. Then, she went to elementary school in SD Kristen Makale 1 and graduate in 2010. She went to junior high school in SMPN 1 Makale and graduate in 2013, and she went to senior high school in SMAN 1 Makale and graduate in 2016. After that, she continues her studies at Bosowa University Makassar and chooses the English Language and Literature Program Faculty of Letters. She has many goals such as continue her education overseas and being an entrepreneur as well as become a successful person in the future.