

**AN ANALYSIS OF IDIOMATIC EXPRESSIONS USED IN
SUZANNE COLLINS NOVEL THE HUNGER GAMES**

A Thesis

**Submitted as a Partial Fulfillment of the Requirements for
S1-Degree**

By :

Tri Mutiara Hati

NPM : 1811040412



**ENGLISH EDUCATION STUDY PROGRAM
TEACHER AND TRAINING FACULTY
RADEN INTAN STATE ISLAMIC UNIVERSITY
LAMPUNG
1446 H/ 2024 M**

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ABSTRACT

This research was about analyzing idiomatic expressions used in Suzanne Collins novel *The Hunger Games*. The objectives of research were to analyze the idiomatic expression used in Suzanne Collins novel *The Hunger Games*, to analyze the meaning of the idiomatic expressions used in Suzanne Collins novel *The Hunger Games* and to analyze the type of idiomatic used in Suzanne Collins novel *The Hunger Games*. Idiomatic expression is the type of sentence where the translation must be semantically.

This research used descriptive qualitative as the research design. The object of research was a Novel *Hunger Games* which consisted of 400 pages. In analyzing data, the researcher read the novel, highlighted the idiom in the novel, found the meaning of idiom, interpreted the data, made conclusion. The researcher also analyzing the types of idiomatic expression namely similes, proverb, trinomials, binomials, euphemisms, cliché, and fixed statement.

Based on data analysis, it was found that there were 36 idiomatic expressions used or found in Suzanne Collins novel *The Hunger Games*. The meaning of the idiomatic expressions found in Suzanne Collins novel *The Hunger Games* was translated semantically. There were 7 types of idiomatic expression namely similes, proverb, trinomials, binomials, euphemisms, cliché, and fixed statement in which 1 idiom for similes, 4 idioms of proverb, no idiom for trinomials, 1 idiom for binomials, 6 idioms for euphemisms, 22 idioms for cliché and 2 idioms for fixed statement.

Keywords: *Idiomatic Expression, The Hunger Games Novel, Type of Idiomatic Expression*

DECLARATION

I hereby state that this thesis entitled: An Analysis of Idiomatic Expressions used in Suzanne Collins Novel The Hunger Games is completely my own work. I am fully aware that I have quoted some statements, references, and ideas from various source and those are properly acknowledged in the text.

Bandar Lampung, June 2024

Declared by



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ADMISSION LETTER

The following thesis entitled:
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MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ۖ إِنَّ مَعَ الْعُسْرِ يُسْرًا ۚ

“For indeed, with hardship [will be] ease. Indeed, with hardship [will be] easy.”

(Q.S Al-Inshirah, 94: 5-6)¹



¹ Dinda V, “Surah Ash Sharh/Al Inshirah In English, Arabic & Latin”, KitabAlQur’an, <http://kitabqur’an.com> (14January 2017)

DEDICATION

With gratitude and loves, this thesis is dedicated to everyone who loves and cares me a lot. I would like to dedicated this thesis to:

1. Allah SWT. Thanks for giving me strength each day of my life.
2. My beloved parents, Mr. Anang Suganda and Mrs. Ponisah. Who have provided me with conditional loves and never ending supports, not only for the completion of my study but also for my success of my life. I am thankful for having you by my side, and this thesis is absolutely also yours.
3. My beloved brother, Anang Junaedi and Arif Jurohman. Who always loves, cares, cheers me up and provides his supports to immediately complete this thesis.
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5. My beloved friends of PBI B 2018.
6. My lecturers in English Education Study Program of Raden Intan State Islamic University Lampung. Thank you for the advice, motivation, and spirit have put me through.

CURRICULUM VITAE

The name of the researcher is Tri Mutiara Hati. She was born on January 29 2000, in Banjar Kertahayu. She is the first daughter of Mr. Anang Suganda and Mrs. Ponisah. He has two younger brother, Anang Junaedi and Arif Jurohman.

She accomplished her formal education at kindergarten TK Pertiwi Banjar Kertahayu and finished 2006. Then she entered Elementary School at SDN 2 in Banjar Kertahayu, Lampung Tengah and finished in 2012. Then she continued her Junior High School at SMPN 2 Way Pengubuan, Lampung Tengah and finished in 2015. After that, she continued her Senior High School at SMAN 1 Way Pengubuan, Lampung Tengah and finished in 2018. After she completed her study at Senior High School, she continued her study at Raden Intan State Islamic University Lampung.



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This Thesis entitled “An Analisis of Idiomatic Expressions Used in Suzanne Collins Novel The Hunger Games” is presented to the English Education Study Program of Raden Intan State Islamic University Lampung. The primary aim of writing this thesis is to fulfill students partial fulfillment of the requirement to obtain S1 degree.

This thesis could not be done well expect with others support and guidance. Therefore, the researcher would like to give much thanks to the following people for their ideas, time, support, and guidance for this thesis:

1. Prof. Dr. Hj. Nirva Diana, M.Pd the dean of Tarbiyah and Teacher Training Faculty of State Islamic University of Raden Intan Lampung.
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Finally, none or nothing is perfect and neither in this thesis, any correction and suggestion for this thesis are always open heartedly welcome.



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CHAPTER I

INTRODUCTION

A. Title Confirmation

The title of this research AN ANALYSIS OF IDIOMATIC EXPRESSIONS USED IN SUZANNE COLLINS NOVEL THE HUNGER GAMES. As description of some terminologies contained in the title of the research:

An analysis is a creative process of organizing data so that analytic scheme will emerge. The process of analysis is one of piecing together data making the invisible apparent, deciding what is significant and insignificant, and linking seemingly unrelated facts of experience together.

Idiomatic is a typical arrangement in one language and has a different meaning in which the word and the other in the idiom complement one another and cannot be replaced. McCarthy and O'Dell state that, idiom are expressions which have a meaning that is not obvious from the individual words for the example: "drive somebody round the bend" means "make somebody angry or frustrated".² An idiom is a phrase or expression of a fixed meaning that does not accurately express the meaning of the element. Idioms are widely used today and can be found everywhere in daily activities such as making conversation, watching some movies, reading magazines or books, when trying to catch up in social media, etc. The term has evolved into a unique idiom that philosophically contrasts the cohesive structure. Idioms give words a new, unrelated meaning that is distinct from their original meaning. In addition, idioms are expressions in the form of words or phrases that have a deeper meaning than their literal definition. The idiom then interprets its meaning figuratively in the context of its dialogue. Therefore, idioms cannot be translated into a target language or dialect accurately. A large number of neighborhood maxims use the actual colloquialism. Idioms have

² Michael McCarthy and Felicity O'Dell, *English Idioms in Use Advance*, 1st ed. (New York: Cambridge University Press, 2010).6

broader meanings than proverbs, which are based on structural patterns obtained from the standard language code.

A novel is a prose essay that contains a storybook of one's life with others around it that highlights the character and nature of the preparatory. Santosa and Wahyuningtyas state that, novel is a prose essay that is longer than a short story and tells the life of someone with more in-depth by using everyday language and discuss many aspects of human life.³ Most novels begin with momentous incidents that shape the storytellers' subsequent life. Novels and short stories are not the same thing. Novels are lengthier and more complex than short stories, which are shorter and more concise. Generally, novels can be divided into two Genre; fiction and non-fiction novels. In addition, a wide range of genre-based novels exist, including inspirational novels, romantic novels, horror, and comedy novels. There are two elements of novels, namely extrinsic and intrinsic elements. The intrinsic elements of the novel include the theme, character, characterization, setting, plot, point of view and message. While the extrinsic elements of the novel are the author's biography, social conditions and the values contained.

The novel contains a series of stories of a person's life with those around them by highlighting the character and characteristics of each character. In addition, the contents of the novel are also long and have complicated or complex problems. The researcher chooses this novel because this novel contains an adventure theme and full of the struggle of a girl who believes she will win the show by believing in herself, so there are a lot of idioms in this novel. The researcher hopes it can give motivations to the readers who believe in their hopes and more appreciate the expressions of idioms. Conditional on the problem above that understanding idioms is still be a problem to the readers, so the researcher wants to conduct an analysis of expression idioms that occur in the one of adventure novel titled *The Hunger Games*, so

³ Santosa, Heru w, wahyuningtyas, Sri, *Pengantar Apresiasi Prosa* (Surakarta: Yuma Pustaka, 2010), 46.

the researcher choose the title “An Analysis of Idiomatic Expression Used in Suzanne Collins Novel The Hunger Games”.

The Hunger Games is a 2008 science fiction novel by American author Suzanne Collins. The Hunger Games series itself has sold more than 100 million copies worldwide and translated into 54 languages, hence, it makes the book quickly soared to the top New York times bestseller list, where it remained for more than three years. In this research, the researcher will use this novel as a subject of the research.

From the explanation above, it can be concluded that the title of the thesis proposal about An Analysis of Idiomatic Expressions Used in Suzanne Collins Novel the Hunger Game is to analyze idiomatic expressions, the meaning of idiomatic expressions and the type of idiomatic expressions in the novel.

B. Background of the Research

“Happy Hunger Games! And may the odds be ever in your favor.” Effie Trinket, to all participants of the Hunger Games.

“Happy Hunger Games. This previous statement of someone who wants to wish ‘good luck’ to the tributes in the Hunger Games. On the other side, this statement is truly cruel because the Hunger Game is an annual event like a battle royal held by the local government where the participants gather to fight each other and must be willing to sacrifice their lives because there will be only one winner in the event, the event is held live on television that can be seen by the public. In this statement, the true meaning is the character Effie Trinket just wants to say good bye to all participants who will face their death, and there is no chance of fortune for them except the deaths.

The sentence in previous paragraph shows an example of an idiom, which is the enrichment of language. Decorating literary works with language enrichment of beautiful words not only can make it more colorful, but also attracting the readers to consume more about it. As we know, we can learn more about enrichment of language through various media to consume is literary works, especially the novel itself. Just like the example of a sentence in

the first paragraph. Novel is a book which has one long story written in them. It works of prose fiction, and longer than short stories, and sometimes novel contains idioms.

Idiom itself means the group of words that cannot be translated word by word.⁴ If it is translated word by word, the sense of meaning cannot achieve the main point of meaning correctly. Idiom is a part of connotation. Connotation is particular sense a word or group of word based on the qualitative or ideas which arise from speaker (writer) and listener (reader).⁵ Idiomatic expression word or phrases that contain arbitrary meaning and commonly understood by native speakers.⁶ Readers must strive in understanding the meaning even for each sentence in the novel. Wyatt state idiomatic pairs describes as idioms that are constructed by combining two words which consist of noun, adjectives or verbs in order to form an idiom phrases.⁷

Becomes interesting when heard and spoken, but it can be difficult to learn phrases by the students learning second or foreign language. However, study about idiom must be applied in learning English classes. Bobojonova explains that idiom is an expression or phrase that can not be explained directly from word to word since the words might transmit a whole different meaning when it is translated into another language.⁸ In both oral and written communication, people frequently utilize idioms or sentence constructions. The goal of employing idioms in communication is to increase the listener's or reader's sense of interest in what they have read or heard. Idioms are frequently employed in casual conversation to convey information to the reader or other party in an implicit or indirect manner. This language is sometimes used to convey a subtler form of mockery.

⁴ Lazar, Meaning and Metaphor: *Activities to Practise Figurative Language*. Cambridge: Cambridge University Press. 2006.

⁵ Harimurti Kridalaksana, *Kamus Linguistic Edisi Keempat*. Jakarta: CV Gramedia. 2008.

⁶ Elizabeth, O'Brain, *Idiomatic Expression*. Retrieved from <http://www.english-grammar-revolution.com/idiomatic-expression.html>. 2009.

⁷ Wyatt, R, *Check your English Vocabulary for Phrasal Verbs and Idioms: All you Need to Pass your exams*. 2011.

⁸ Bobojonova, *Idioms and their Important*. Science and Education Scientific Journal. 2020.

Idioms frequently take the shape of word combinations whose meaning cannot be inferred from the meanings of the individual words that make up the phrase. Frequently, this idiom is employed to communicate ideas that can truly be expressed in ways other than idioms. So, the idioms are a group of words that have permanent or irreversible syntactic structures and are semantically uneducable to their component parts. The idiom can be constructed using single words, compound words, phrases, clauses, or sentences. While more states, an idiom is a phrase or expression with a meaning distinct from that of a single word. The idiom is a word communication that has a distinct meaning on one occasion from another. It is a phrase that frequently defies accepted grammatical and semantic conventions. It needs the result of mind, the good imaginary and sensitivity of the readers feelings to the character and story, and the reasoning. Unfortunately, not all people understand about idioms, someone who reads novel, must understand idioms to reach the main point of the writer. It still the problem to the readers who have novels, especially English novel. Readers must strive in understanding the meaning even for each sentence in the novel.

The novel is a genre of fiction may be defined as the art or craft of contriving, through the written word, representations or human life that instruct or divert or both. Novel it is an invited prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Nurgiyantoro say that, the novel is a narrative fictitious prose which consist of some elements such as characters, theme, plot, setting, point of view, message, and language style.⁹

The hunger games series itself has sold more than 100 million copies worldwide and translated into 54 languages, hence, it makes the book quickly soared to the top the New York Time bestseller list, where it remained for more than three years. Because of its popularity, a lot of Indonesian readers also familiar

⁹ Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Graha Mada University Press, 2010)

or even read this book. For this reasons, the novel hunger games is chosen as the subject of this research.. This particular novel is written by American author Suzanne Collins which based on fictional nation called Panem. The main character in this novel is a sixteen years old Katniss Everdeen. The Hunger Games novel is following the story of Panem that maintain its revolt on 12 districts by selecting a boy and girl on every districts and forcing them to fight to the death until only remains. This event also broad casted nationally and every citizen forced to there's watch it. The main character the narrator and also the heroin of the novel, Katniss Volunteered herself to take her younger sister Prim's place as a tribute in an attempt to save her sister's life. When her Peeta Mellark (the boy chosen as a tribute from district 12) was taken to the Capitol, they underwent same rigorous train in the end.

Based on the explanation above, the reason why the researcher choose the idiomatic expressions as an object research because most of the readers or even student might be not understand and cannot enjoy reading the literary works especially novels. Due to some unfamiliar word the found. To increase student insight into various idioms and their meanings, student understand better when reading the novel and not make mistakes in translating the contents of this novel. The researcher is interesting to analyze a novel that is focused on finding the idiomatic expressions, meanings and to find out to type of idiomatic expressions. The researcher will choose "The Hunger Games" novel because it's already popular with these teenagers so the reader is more familiar with the idiom. Due to the reason above, this study is very interesting to be conducted. Therefore, the study entitled "An analysis of Idiomatic Expressions Used in Suzanne Collin's Novel the Hunger Games".

C. Focus and Sub-Focus the Research

In this research, researcher focused on the identifications of idiomatic expressions based on the McCharty and Odell theory contained in the novel the hunger games by Suzanne Collins. Meanwhile the sub-focus of this research using the theory McCharty and Odell of idiomatic expressions, the meaning of

idiomatic expressions and finding out the type of idiomatic that will find in the novel.

D. Formulation of the Research

The formulation of the problem as follows:

1. What kind of idiomatic expressions used in Suzanne Collin's novel the Hunger Games?
2. What is the meaning of the idiomatic expressions used in Suzanne Collin's novel The Hunger Games?

E. Objective of the Research

Related to the problem formulated above, the objectives of the research as follows:

1. To find out type of idiomatic used in Suzanne Collins novel The Hunger Games.
2. To analyze the meaning of the idiomatic expressions used in Suzanne Collins novel The Hunger Games.

F. The Significant of the Research

1. Theoretically

The novel Hunger Games is useful for the readers to expand their knowledge of the idiomatic expressions and its kinds in the novel hunger games because this research incorporates numerous theories linked to the idiomatic expressions.

2. Practically

a. English Education Department

This research helps provide materials for the development of teaching materials for lecturers, in order to produce good and effective learning, and can help to increase knowledge about reading skill, type and meaning of idiomatic, it can be useful to persuade students to learn English by showing interest in them. With good and affective learning it would be useful for development and also quality value for the university and this would also have an impact on improving the quality of the university.

b. For English Teacher

The teacher can use this research as a guide to deliver information or knowledge about the idiomatic expressions and its types of idiomatic expression in the written media, also the novel *Hunger Games* can be used as a medium for teaching English in the classroom.

c. For English Learner

The learners can utilize this research to understand more about idiomatic expressions, and it can also help the learners to realize that learning doesn't have to take place in traditional classroom setting the novel *Hunger Games* are one example of how it can happen. So, learning English in this method can be enjoyable.

d. For Other Researcher

This research can be utilized as a guide by other researchers to conduct research on idiomatic expressions and kinds of idiomatic expressions. The up coming researchers are expected to be able to develop the thesis associated with idiomatic expressions by reading this research.

G. Relevance Studies

The researcher has collected several previous these to support the research concept, including. Firstly, explored by Dimas Kurniawan Universitas Muhammadiyah Surakarta he analyzed about meaning in the idiomatic expressions found in the movie "How To Train Your dragon:The Hidden World 2019". The technique of data collection used in this research was content analysis. Based on the analysis conducted, it is found out that there are five types of lexemic idiom found in the films script. This research belongs to the qualitative descriptive. Conditional the previous analysis on whole script, it is found that How to Train Your Dragon: The Hidden World 2019 film script contains various theory (1994), it is found out that there are five types proposed in the theory.¹⁰

¹⁰ Dimas Kurniawan, "Meaning in The Idiomatic Expressions Founds in The Movie How to Train Your Dragon:The Hidden World 2019", (Disertasi University Muhammadiyah Surakarta, 2019), 4-14.

Secondly, study by Maulida Azzahra Zaid she analyzed about idiomatic expressions used by characters in Hotel Transylvania movies. This research is a qualitative research applying descriptive qualitative method. The data were some scene including the idiomatic expressions by character in Hotel Transylvania movie. The data analysis was conducted by classifying and categorizing the data to find the inferences. The findings of the research are follows in Hotel Transylvania, all ODell and six types of idiomatic expression are found. The objectives of this research are to analysis the type of idiomatic expression used by characters in Hotel Transylvania.¹¹

Thirdly, explored by Ridha Ikhva Ervina, S.S she analyzed about idiomatic expressions meaning in Frozen film script. In this research to analyzing the narratives and dialogues, Makkais theory was used. The data were taken from Frozen film script. As the result, the are 81 idiomatic expressions are found in the Frozen film script. Those idiomatic expressions are divided into four types. The aim of this study is to identify types of idioms found in Frozen film script and to describe the meaning of idioms found in Frozen film script.¹²

While another previous research by Anastasia Ema Gunawan and Eripuddin they analyzed about idiomatic expression found in Adeles lyric song. This purpose of this research was to find out the contextual meaning of idiom expression which is used in Adeles lyric song. This research there are 56 idiomatic expressions found in this research that were divided into 3 types of idioms those are phrasal verb idiom, Tourneur idiom and Irreversible Binomial idiom. The researcher will use descriptive qualitative technique to analyze the data.¹³

¹¹ Maulida Azzahra Zaid, "An Analysis of Idiomatic Expression Used by Characters in Hotel Transylvania Movies", (Disertasi Islamic University of Sultan Maulana Hasanuddin Banten, 2019), 20-26.

¹² Ridha Ikhvana Erviana and Tutut Sumartini, "An Analysis of Idiomatic Expressions Meaning in Frozen Film Script," *Idiom Contextual Meaning*, 70-76.

¹³ Annastasia Ema Gunawan and Eripuddin, " An Analysis of Idiomatic Expression Found in Adeles Lyric Song," *Journal of English Education*, vol 5, No 2 (2019): 87-97.

The last study is by Hakim Siahian, Japen Sarage, he analyzed about a semantic analysis of idiom in the novel *Before I Fall* by Lauren Oliver. The research belongs to qualitative research. The writer uses the nothing g and separating techniques to collect data. The data of this research are in words rather than numbers and there is no statics procedure or calculation. The result of this research show that are ten classification they are adjective and adverb, noun phrase, pairs of adjective, pairs of noun, pairs of adverb idiom with preposition, phrasal verb, verbal idiom, idiom with comparison.¹⁴

After reading and comprehending the previous studies, the researcher examined the idiomatic expressions and kinds of idiomatic expressions that were found in the novel. The difference in the research is the subject and research objectives. In contrast to the previous researcher, who utilized O'dell or Makka is theory to analyze the idiomatic expressions, the current researcher used Mc Charty and O'Dell theory to identify the idiomatic expressions and its types. The researcher made a point of selecting the popular novel, *The Hunger Games*, which is loved by most people, particularly young people. The researcher, on the other hand, made the decision to title her research "An Analysis of Idiomatic Expressions Used in Suzanne Collins Novel *The Hunger Game*."

H. Research Methodology

1. Research Design

Research design is needed because it facilities the smooth sailing of the various research operations, thereby making research as efficient as possible yielding maximal information with minimal expenditure of effort, time and money. Generally, the design which minimizes bias and maximizes the reliability of the data collected and analyzed is considered a good design.¹⁵

¹⁴ Hakim Siahian and Japen Sarage, "A Semantic Analysis of Idiom in The Novel *Before I Fall* by Lauren Oliver," *English Education Study Program, University Ahmad Dahlan Yogyakarta, Indonesia*, <http://journal.uad.ac.id/index.php/ADJES>.

¹⁵ Chakravanti Rajagopalachari Kothari, *Research Methodology: Methods and*

This research is qualitative research. The researcher used descriptive qualitative research and tends to use analysis. Process and meaning (subjects perspective) are more highlighted in qualitative research. A theoretical basis is used as a guide to direct research into the facts in the field. Descriptive qualitative research with a case study method or approach. This research focuses on one particular object.

2. Research Subject

Qualitative research should provide the deepest description of social life. A qualitative study is research related to various theories from a different point of view to expand knowledge of the general social processes. The meaning of deepest description is the data presenting in close detail the context and meanings relevant to the fact. A subject is a thing or person that is being discussed, describe, or deal with.¹⁶ In this research, the subject of this research was a novel by Suzanne Collins. The subject was examined in this research to analyze the idiomatic expressions, the meaning of idiomatic expressions and type of idiomatic by the author in the novel. The researcher will focus to find and analyze the idiomatic expressions, the meaning of idiomatic and to find out the type of idiomatic expressions.

3. Instrument

In the manner of Arikunto documentation is derived from the word document means written object.¹⁷ The research instrument is intended as a data collection tool. The qualitative research instrument is the research itself. The researcher must have the ability to record data in the form of behavior or appearance of the data source, because it must be recorded in writing including interpretations, opinions and views. A qualitative research instrument is the research itself with the

Techniques (New Age International, 2004), p.32.

¹⁶ Albert Sydney Homby and Anthony Paul Cowie, Oxford Advanced Learners Dictionary, vol. 1428(Oxford University Oxford, 1995), p.1508.

¹⁷ Suharsimi Arikunto,*Prosedur Penelitian Suatu Pendekatan Praktik* (Jakarta:PT.Rineka Cipta,2011),p.174.

help other instrument, namely documentation. Researcher are the main instruments because the only researchers can act as tools and are responsive to reality after all they are complex. The researcher used the novel book to collect the data. The first step that the researcher took was that the researcher must make in-depth documentation by reading the novel.

The data collecting techniques will be used in this research documentation.

a. Documentation

Documentation analysis is particularly applicable to qualitative case studies which produce rich description of a single phenomenon, event, organization or program.¹⁸ It means that document analysis is one of the way to obtain data in a particular research especially qualitative case.

The researcher analysis as the concurrent flows of activity: (1) data condensation, (2) data display, and (3) conclusion drawing/ verification.¹⁹

1. Data Condensation

It refers to the process such as selecting, focusing, simplifying, abstracting, and transforming the data with written-up field notes, interviews transcripts, documents, and other empirical materials.

From this research, the researcher will analyze the idiomatic expressions in the novel titled *The Hunger Games* to discern its meaning. In this research, the researcher focuses on those the idiomatic expressions based on Rachmadie, McCharty and ODeLL theory.

2. Data Display

A display is an organized compressed assembly of information that allows conclusion drawing and action. It refers to how the data will manage. There are many types of displays such as matrices, tables, graphs, charts, or networks.

¹⁸ Glenn A Bowen, "Document Analysis Qualitative Research Method," *Qualitative Research Journal* 09, no.2 (2009): <http://blog.powerdata.es/el-valor-de-la-gestion-de-datos/bid/405060/Qu-significa-la-integraci-n-de-datos>.

¹⁹ Matthew B. Miles, et.al., "Qualitative Data Analysis", 3rd edition, (USA: SAGEPublication, Inc., 2014), p.31.

The function of those types is to assemble organized information, so the researcher can see the conclusion to be drawn, or even more to another suitable display suits to the research. In this research, the researcher will use a table as the display.

3. Data and Verifying Conclusion

The qualitative analysis can interpret the conclusion from the meaning of nothing patterns, explanations, casual flows, and propositions. The conclusion is also verified as the analyst proceeds. The research will draw a conclusion based on the process of analyzing and identifying the types of idiomatic expressions to discern their meaning.

4. Data Collecting Techniques

Data collecting technique is the process of collecting and measuring information on targeted variables. Miles and Huberman deffinies the analysis of qualitative data is closely related to the discourse analysis.²⁰

The data of this study were collected uses documentation method based on sentence of the conversation by the idiomatic expressions in the novel entitled “The Hunger Games” by Suzanne Collins. To obtain the data, several steps as follows:

- a. Reading the original novel of *The Hunger Games* by Suzanne Collins.
- b. Identifying the idiom used in the novel script.
- c. An analysis the novel by using a qualitative method to understand idiomatic in the novel.

²⁰ Matthew B miles, a Michael Huberman, Jhony Saldana, *Qualitative Data Analysis (third edition)* (Phoenix: Arizona State University, 2014),79.

5. Data Analysis Techniques

The data were analyzed using descriptive analysis.

- a. Identifying idioms in Suzanne Collin's novel the hunger games. The researcher read the novel line by line to find out idiomatic expressions and meanings.
- b. Describing
The interpretation of idioms found Suzanne Collin's novel the hunger games. In this step, the researcher describes the meaning of the idiom by using dictionaries.
- c. Tabulating the idioms analysis, in this step the researcher situate the idioms found and the interpretation of idioms in the table, so the reader gets easier in understanding them.
- d. Classifying the idiom that has been found in the novel into a kind of idiom.
- e. Explain why the idiom is included in this type of idiom.

6. Trustworthiness of the Data

Validity in this research study is talking about the accuracy or truthfulness of the research findings. In qualitative, we talk about variation, it is because consistency in qualitative or the context of studies changes. Qualitative is completely different from quantitative. Quantitative talk about the consistency of behavior of the data to prove the data will not change even if the study were replicated, but qualitative not. In short, consistency is a view of how wide the variation can be tracked or explained.

The trustworthiness of data in research is proof that the data examined can be accounted for researcher used triangulation in conducting reliability testing. Cohen sated that in order to make qualitative research reliable and more credible, a researcher can use a method called triangulation, which is the use of two research data collection method to make more accurate conclusions. ²¹

²¹ Louis Cohen, Lawrence Manion, and Keith Morrison, *Research Methods in Education* (routledge,2017).

Miles and Huberman explain that triangulation identifies several types includes:

a. Triangulation of Data Source

Data Triangulation is the use of various data sources. Which requires researcher to collect data from various sources including time, space, and people in a study. The triangulation strengthens conclusions about the findings and reduces the risk of incorrect interpretation.

b. Methodology Triangulation

It is a way for researcher to check the validity of data by collecting the same data but using different data collection methods. The aim is to reduce deficiencies and biases that come one method.

c. Investigator Triangulation

Investigator triangulation used validator and investigator or observer to analyze data in a study. In this triangulation the validity of the data or conclusions about certain parts or the whole can be stated by several researcher.

a. Theory Triangulation

In theory triangulation, data analysis on research problems and conclusions found are evaluated using the perspectives of several theories.

b. Data analysis Triangulation

This the various as a combination of two or more data analysis methods in a study.

Based on the explanation above, the researcher will use investigator triangulation to check whether the data is valid or not, the validation will be checked by the expert to the study related to this research.

I. Systematic of Discussion

The research discussed the research into the structure as follows:

Chapter 1 presented the introduction, which is consist of title affirmation, background of the research, focus and sub-focus

of the research, formulation of the research, objective of the research, significant of the research, relevance studies, research methodology, and systematic discussion.

Chapter II presented the theory of linguistic, semantic, pragmatics, idiomatic, novel, and the hunger games.

Chapter III presented a description of object research in general and present research facts and data display.

Chapter IV presented the research finding from the novel Hunger Games and discussion.

Chapter V presented the conclusion of research based on research finding, then there were also some recommendations.



CHAPTER II

FRAME OF THEORY AND REVIEW OF LITERATURE

A. Linguistic

a. Definition Linguistic

Definition of linguistic in general, linguistic is the science of language which studies, examines or studies language in general. Christie and Unsworth stated “educational linguistics is concerned with the study of language in teaching and learning”. As such, it has interests in the nature of the linguistic system and its role in learning, as well as in what kinds of knowledge about language should be taught to children.²²

When we know a language, we can speak and be understood by others who know that language. This means that you have capacity to produce sounds that signify certain meanings and to understand or interpret the sound produced by other. Linguistic as a science of language is theoretical, in which the investigation is based on some rational and systematic study. Each study deals with data from the phenomena of language used by following the analysis that will yield any kind of theory of language as a matter of fact, the history of linguistic development shows two different perspectives of language, namely prescriptive and descriptive view. The former deals normative approach, in which a language used can be said right (grammatical) whenever it fulfills the norm of that language. In this case, analysis the rules of that language (usage). The latter, language is described as it is used. Data, such as words, phrases, clauses, sentences,

²² Santi Indriyani, “Applied Linguistics and Education Linguistics”, *Jurnal Edulinga: IslamicUniversity of Nahdlatul Ulama Jepara*, vol.3 no.1 Januari-Juni 2013.

or even paragraphs obtained, are observed and analyzed in natural language following general principles of empirical research produces.²³

Defines that linguistics as the scientific of language. Linguistics also has the framework or theoretical methods that could be categorized as the scientific method; in this case scientific method for human and social studies. Language analysis is done systematically within the framework of some general theory of language structure. The structural theory of language (structural linguistics) was the first major new approach to descriptive linguistics in the twentieth century, introduced by Swiss linguist Ferdinand de Saussure and structurally developed for about 30 years, until the early 1960s. but because Bloomfield's structural theory does not incorporate linguistic considerations, for this reason structuralism is often linked to behavioral psychology. Which also limits itself to what is concrete and observable.

So in the 1960s, Noam Chomsky was violating a structural tradition in linguistic science by introducing Transformational Generative Grammar (TGG) was a direct opposition to structuralism. This theory emphasizes that human language is creative-that human language is capable of generating and interpreting a large number of sentences that they have never heard before.²⁴ In linguistic development and innovation are especially seen in their approach to meaning and use of language, the linguistic theory itself has undergone many resignations and modifications from 15 years ago to until now, providing the development of a theory that has a powerful or meaningful impact on other applied linguistics, including language teaching. Linguistics is also heavily rooted in other sciences to form an infinity of subfield linguistics,

²³ Hermawati Syarif, "Linguistics and the English Language Instruction," *Lingua Didaktika: Jurnal Bahasa Dan Pembelajaran Bahasa* 10, no. 1 (2016): 51-52, <https://doi.org/10.24036/ld.v10i1.6328>.

²⁴ Ralph W. Fasold and Jeff Connor-Linton, *An Introduction Language and Linguistic*, (United States Of America: Cambridge University Press, New York, 2006), p.435.

psycholinguistics and sociolinguistics. According to Webster, linguistics is defined as the study of human speech which includes the unity, essence, structure, and change of language. Meanwhile, other linguistics Wardhaugh argues that linguistics is study or study of language scientifically. In short, from the two definitions of linguistics, it can be concluded that linguistics is the scientific study of language.²⁵

In linguistics, the use of visual and verbal elements. The use of visual and verbal elements that can attract the public interest to read and understand the appeal message more easily. A poster is one of the visual media that has the most visible strength has a medium for conveying messages by presenting facts, ideas, and ideas through words, sentences, numbers, and various symbols or images.²⁶

Language is usually viewed as a social tool, a means of expressing thoughts and emotions, a sign system used for communicating with influencing others. But it can also be viewed as a “symbolic guide to culture”. In the 15th and 16th centuries, as more and more languages were studied, it became progressively clearer that there is no strict correspondence between them. In subsequent centuries, interest in languages on the part of philosophers increased again. Until the end of the 19th century, attempts to find or construct a universal language were repeatedly made, and many remarks found in philosophical treatises continue to arouse interest up to this day. For example, Francis Bacon claimed that the structure and characteristic properties of language communities, indirectly testify to the spiritual and psychological qualities of these communities. John Locke, in turn, noticed that each language contains several words without equivalents in other languages.

²⁵ Mohammad Muhassin, “Telaah Linguistik Interdisipliner Dalam Makrolinguistik”, *English education: jurnal Tadris Bahasa Inggris*, Vol. 6 Issue 1 (2017), pages 1- 20 , available at <http://103.88.229.8/index.php/ENGEDU/article/view/516> (2017).

²⁶ Muhassin, M,A Semio-Pragmatic Analisis Of The World Health Organization’s Campaign Posters Against Covid-19 Sosiohumaniora, 24(1), 59-68(2022)

They express, claimed Locked, complex ideas as derivatives of the customs and lifestyle of a given nation. Also Gottfried Wilhelm Leibniz treated languages as a source of knowledge about their users, as the best reflection human minds.

B. Idiom

a). Definition of Idiom

Idioms are term in the studies of linguistic which discusses expression patterns that contain context in communication between humans. Idioms are one type of meaning found in the field of semantic studies. Being at the linguistic level makes meaning the object of semantic analysis. This semantic term was then approved for use in linguistics which studies the meaning or relationship between linguistic signs and what they signify. Idioms are utterances that have a fixed form and cannot be changed. The meaning cannot be obtained by interpreting word by word. McCarthy and O'Dell state that, idiom are expressions which have a meaning that is not obvious from the individual words for the example: “drive somebody round the bend” means “make somebody angry or frustrated”.²⁷That’s why the most appropriate way is to interpret the meaning of idioms is by considering the context.

Idiom are expressions or utterances in the form of phrases or lexemes that cannot be interpreted literally. An idiom has meaning that are not related to the words that compare them. As Meryem said “an idiom is a kind of complex lexical item. It is a phrase whose meaning cannot be predicated from the meanings of the morphemes it comprises”²⁸.Idioms are combinations of words that form new meanings, which are used to express big ideas that is conveyed succinctly, so that it simpler and easier to understand.

²⁷Michael McCarthy and Felicity O’Dell, *English Idioms in Use Advance*, 1st ed. (New York: Cambridge University Press, 2010).6

²⁸Mez maz Meryem, “Problems of Idioms in Translation Case Study: First Year Master” (2010): p.11

Wyatt said that idioms are expressions whose meaning differs from that individual words²⁹. Even if individuals understand the words and grammar, they will not know the real meaning when he does not understand the idiom. One idiom can have carious meanings depending on the purpose in writing or conversation.

Palmer state that idioms are outcome of words whose meaning can't be guessed only based on their meaning³⁰. To determine the meaning of an idiom, it must first be seen the contents of the phrase and also the context it is bound to. To determine its meanings we must pay attention to the actual function of an idiom in a sentence to then fully understand the meaning to conveyed.

As a result, idioms are beautiful expressions used in communication, whose function is to make something abstract and difficult to explain become easier to pronounce and understand by others. In English, idioms are one of the important aspects to learn, because idioms are very often used in conversation or English literature. Idiom also bring dialogue to life which makes messages easier to convey, then idioms also make beautiful phrases in a literary work.

1). Theories of Idiomatic Expression

Idiom is one of the most crucial components of language. They are commonly employed in a range of circumstance, from casual chats to more official ones, as well as in written materials. There is an idiom for every language in the world. An term, word, or phrase that has a metaphorical meaning that is often understood by native speakers is known as an idiom (also known as an idiomatic expression).³¹ The idiomatic expressions are accepted as common usage in everyday speech and writing. While idioms are colorful expressions, people do not understand and neglect them. Less

²⁹Raudon Wyatt, *Phrasal Verb and Idioms*, (London: A & C Black Publisher: 2006), p.2

³⁰F.R Palmer, *Semantics*, (Cambridge: Cambridge University Express: 1990), p.98

³¹ McCarthy and ODell, *English Idioms in Use Advance*,. Cambridge University Press, (2010): p.11.

knowledge of idioms will make a language awkward and stilled in usage. From all the opinions, it can be concluded that the idiom is a phrase that has a pattern whose meaning are from its constituent elements. Idioms are frequently used in formal and informal language. Variations of idiomatic expressions are often found in the phrase rather than in the word.

Larson defined that idiomatic expressions are daily expressions that are used by an English speakers. In the definition given by Larson idiom is “a string of words whose meaning is different from the meaning conveyed by the individual words.”³² As cooper says, “An idiom is an expression whose meaning cannot always be readily derived from the usual meaning of its constituent elements.”³³ Poole state that idiomatic expressions are phrases which have a different meaning with the words individual meaning.³⁴ In accord with Poole idiomatic expressions are phrases which have different meanings from the word’s individual meanings.³⁵ It is difficult to find the natural meaning in the idiom, so that the translators have to master the understanding about the idiom such as the mastery of vocabularies and figurative expression in doing an effective language form and use the target language from which express the meaning in natural was.³⁶

Futhermore, based on the fact above the author comes to the conclusion that an idiomatic expression is made up of words that have q different meaning when combined than when used alone. Idiomatic phrase are spesific expression that are typicall utilized in aparticular context from a communicative and stylistic standpoint.

³² Novira Anggraini, “An Analysis of Idiomatic Expression in The Indonesia Subtitle of The Movie The Parent Trap”, (Disertasi University of Muhammadiyah Sumatera,2018), 6.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

2). Idiomatic Expression Meaning

Every language has expressions that are difficult to understand literally and along these lines, cannot be employed with assurance. Since they lack a predetermined, literal definition, they are ambiguous or changing. Even if you understand the meaning of every single word in the expression and the entire state's overall sentence structure, the expressions significance might still be unclear. A phrase or sentence of this nature is referred to as an idiom. McCarthy and O'Dell state that idioms are expressions that have a meaning that is not obvious from the individual words, example: the idiom "drive somebody round the bend" means "make somebody angry or frustrated."

3). Type of Idiom

As stated in Cambridge Learners Dictionary, there are two definitions of type. Both of them are countable nouns. Firstly, type is "a particular group of people or things which shares similar characteristics and from a smaller division of a larger set". Secondly, type is "a person who seems to represent a particular group of people, having all the qualities that usually connect with that group". below are the types of idiom based on McCarthy and O'Dell.³⁷

There are various opinions regarding various kinds of idioms. In this research, the researcher uses McCarthy and O'Dell taxonomy of idiom kinds. They classified idiom into 7 types such as, Simile, Binomial, Trinomial, Proverb, Euphemisms and, Cliché and fix statement.

a. Similes

An expression which compares two things: they always include the word as or like. You can use similes to make your spoken and written English more colorful and your

³⁷ Hakim Sihan, "A Semantic Analysis of Idiomatic in The Novel Before I Fall Lauren Oliver," *English Education Study Program, Universitas Ahmad Dahlan Yogyakarta, Indonesia*, 6.

comparisons more powerful. For example: My brother's as **thin as a rake**. (extremely thi)

b. Proverb

An expression can also be translated by paraphrasing translation or absolute free expression for the corresponding target language. For example, translating Expression can also be translated by paraphrasing translation or absolute free expression for the corresponding target language. For example, translating proverbs (tamil) metaphysis or customary languages. That way, proverbs don't need to be translated literally, but look for equivalents that match their meanings. Its means expressions that can be translated by a translator and even sentences can be easily understood.

c. Trinomials

English trinomials are popular idiomatic expressions consisting of three main words that appear together in a fixed order collocations in English for example drugs, sex and rock n roll. It mean a words or phrase consisting of three fixed word in English.

d. Binomials

McCarthy and O'Dell declare, binomials are type of idiom in which two words are joined by a conjunction (linking word), usually "and". In the book English idiom in use explain that binomials is a type of idiom, it always joined by "and". Binomials have some part of the idiom and the order of the two words is fixed, for example : we always say *black and white* (separate and clear).³⁸

e. Euphemisms

McCarty and O'Dell spoke, euphemism are type of idiom used to avoid saying words which may offend or be

³⁸ Ibid.

considered unpleasant. Idioms make language more colorful and idioms have many advantages in conversation, one of them is euphemism. Euphemism or indirect word or expression used for saying something to harsh or blunt.³⁹ Its mean expressions that are usually used in language and literature in order to convey messages are more courteous and avoid offending some.

f. Cliché

McCarty and O'Dell spoke, Cliché are a comment that is often used in certain common, everyday situations, so cliché is an expression that commonly used in daily life. It is also frequently played with in advertising slogans and newspaper headlines. Cliché is an expression that most of them are informal, so it is best uses cliché in formal writing.⁴⁰ Its mean a cliché is an ancient phrase or idiom because it is used too often and thus loses its setting.

g. Fixed Statement

You can often hear and use these fixed statements in an everyday conversation, example: *get your skates on*

4). Character of Idiom

There are two categories based on clones in instructing the meaning. The first is pure idioms an element for constructing idioms has lost lexical meaning, and became non-literal. Whereas the second there are semi idiom was an element for building idioms still had literal meaning in part of the construction element of the idiom.

Baker too mentions some specific characteristics of an idiom which should be taken into account by translators. Conforming to Baker, idiomatic expressions have the following characteristic:

³⁹ Ibid., 7.

⁴⁰ Ibid., 8.

- a) Cannot accept change in the order of the words they are made of. (e.g. the idiom “*the long and the short of it*” cannot be “*the short and the long of it*”);
- b) Cannot accept addition of a word. For instance, the idiomatic expression “*spill the beans*” cannot be “*spill beans*”;
- c) Cannot accept addition of a word. For instance, “*the long and the short of it*” cannot be “*face the classical music*”;
- d) Cannot accept replacement of one word with another. For instance, “*the tall and the short of it*”; *bury a hatch*”; and
- e) Cannot accept grammatical structure change. E.g., the idiom “*face the music*” cannot be “*the music was faced*”.

5) Idiom Used in Conversation

One of the hardest things about learning a new language is following a conversation especially when people used phrases as shortcut to meaning.⁴¹

- a) Advising and warning

Changing people’s attitudes or behavior, an expression used when you want to ask for advice or advice about what to do in a good and polite way. example *you’ve been behaving very badly. Its time to **turn over a new leaf** and start behaving responsibly.*

⁴¹ McCharly and Odell, *English Idiom in Use Advance* (New York: Cambridge University Press, 2017), p.88

b) Telling stories

Expression used to indicate that something is more serious or important than your words may suggest from the very start to lose expression used to describe something as more extreme than your words may suggest I suddenly understood (informal) in addition said something very embarrassing.

c) Responding to what people say

The idioms in the unit are used mainly informal spoken language or in informal writing, e.g. emails to friends. They are not used in formal speaking writing.

d) Agreeing and disagreeing

Agree is to have the same opinion. While according to lexico, disagree is have or express a different opinion.

e) Expressing success and failure

1. Example Success: PCL is riding high in popularity poll. PCL is one of the most popular business to work for this year, according to the results of a mayor survey.
2. Example failure: The economic crisis will have a huge impact any business that is built on sand.

f) Emphasizing

In this unit, we look at the way certain nouns and adjective combine to form idiomatic compounds, which emphasise the second word in the compound.

C. Definition of Novel

A novel defines as a long story of prose, whose author tries to create a sense of actual life in it to experience the reader while they read the story.⁴² Literary work is encouraged to improve your reading skills because of the beneficial results in language development. Now modern fiction has been dominated by novels and short stories. The novelist tried to create a real life in it so that the reader could feel the story. The novel contained a type of text that gave have a broad impression of literary types. In short, it's from one of the literary genres that has huge fans.

Purba says novel interpreted as a fictional prose story with a certain length, which depicts the character, movement and real-life scenes that representative in a groove or a rather chaotic state or wrinkled.⁴³ The novel is a work of prose fiction that tells a long narrative. they are also the most graphic work of narrative, prose style and length, and fiction or semi fiction class materials, characteristic of the most obvious novel. Novels telling long fiction use prose unlike short stories that use verse, but there are other characteristic elements that distinguish novels as a particular literary. Novels can also create closer and more complex portraits of these characters and the real world in which they live. The inner thoughts and feelings, and the complex ideas or values of this character and the world in which they live. Usually novels are directed to individual readers.

Literary novels are a broad category of books often regarded as having more intellectual merit than genre fiction. Nurgiyantoro states that novel is a narrative fictitious prose which consist of some elements such as characters, theme, plot, setting, point of view, message, and language style.⁴⁴ These novels are not as bound to formula, and authors

⁴² X. J. Kennedy and Dana. Gioia, *Literature : An Introduction to Fiction, Poetry, and Drama* (HarperCollins College Publishers, 1995), p.264.

⁴³ Purba, Antilan, *Sastra Indonesia Kontenperor* (Yogyakarta: Graha Ilmu, 2010), 62.

⁴⁴ Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 2010)

feel greater freedom to experiment with style, examine the psychology and motivations of their characters and make commentary on large social conditions or issues.

As a result, novel is one of the literary works that tell a fiction story. Novel often tells the stories life of someone. It is also describes event or experience. And the aim of novel itself is to entertain and to inform the reader. In the novel there is characterization and character.

1. Characterization

Writers have determined the character of the type of conversation, the things they do, the appearance and so forth. Monday characterization what the author does to bring the character to life to give the reader a sense of the characters personality to make that character unique is the creation of the characters characterization is the temporary method of character. Aquino states that characterization was brief but concise. It is coming from descriptions by a future being of past people and, events, seemingly observed from a great height.⁴⁵ Furthermore, Dickinson says that there are some steps of how to study a character of a novel.⁴⁶ They are:

- a) Basic characteristic
 1. Physical (age, physical oddities, etc.)
 2. Social relationship (personal relationship in the other character in the works; wider social relationship such as social class occupation)
 3. Mental qualities (typical ways of thinking, feeling and acting)
- b) Appearance from various point of view.
 1. How the character sees him self.
 2. How various other character sees him.

⁴⁵ Cindy Putri, "The Characterization of The Main Character in Gone Girl Film," *English Literature University of Medan*, (2017): 3.

⁴⁶

2. Character

A character can be defined as someone in a literary work that has to identify which is made up of appearance, conversation, action, name and thoughts on in the head. Bennet and Royle state that characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. A character always uses the tools of communication to interact with other characters. His/her dialogue between characters from a medium between their characters can Elisabeth how they feel and described such as where they come from and their relationship with the character to whose they are speaking.⁴⁷

3.Type of Character

- a) Flat Characters
According to Wiedhardt flat characters are minor characters in a work of fiction who do not undergo substantial change or growth in the course of a story.⁴⁸
- b) Static Character
When people say a character is static, they are referring to the fact that a character does not change. Such characters usually are a type of flat character. Its mean character that helps kind of small talk.⁴⁹
- c) Round Character
The most challenging character is not the main character to play the part. This character has a considerable role in plots and subplots because it gives their personalities some layers of psychological traits.⁵⁰
- d) Dynamic Character
The characters in this character will experience a kind of change in the story.⁵¹

⁴⁷ Ibid., 4.

⁴⁸ Kartika Peni saraswati, "Analysis of Characters and Characterization in The Compilation of Malay Poetry Miror", (Disertasi Universitas Negeri Semarang,2019), 22.

⁴⁹ Ibid.

⁵⁰ Ibid., 24.

⁵¹ Ibid.

- e) Antagonis
The character played by characters to prevent the protagonists from engaging in what they want or need.⁵²
- f) Confidantes
Someone who plays a character trust or someone who can help the protagonist in a conflict.⁵³
- g) Foils
This character is intended to evoke the best character traits.⁵⁴

D. The Hunger Games

a. The Hunger Games

The Hunger Games is a series of young adult dystopian novels written by the American author Suzanne Collins. The series is set in the Hunger Games universe, with the first three novels being a trilogy following teenage protagonist Katniss Everdeen. The novels in the trilogy are titled *The Hunger Games* (2008), *Catching Fire* (2009), and *Mockingjay* (2010). Each was adapted for film, establishing *The Hunger Games* film series, with the film adaptation of *Mockingjay* split into two feature-length motion pictures.

The first two books in the series were both *New York Times* best sellers, and *Mockingjay* topped all US bestseller lists upon its release. By the time the film adaptation of *The Hunger Games* was released in 2012, the publisher had reported over 26 million *Hunger Games* trilogy books in print, including movie tie-in books.

The *Hunger Games* universe is a dystopia set in Panem, a North American country consisting of the wealthy Capitol and 13 districts in varying states of poverty. Every year, children from the first 12 districts are selected via lottery to participate in a compulsory televised battle royale death match called *The Hunger Games*.

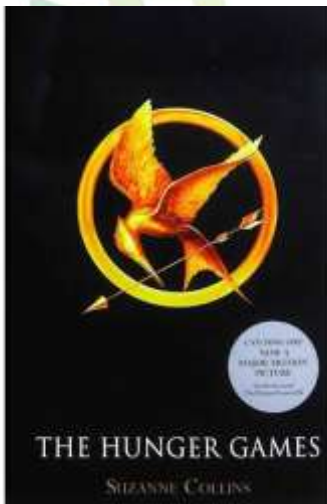
⁵² Ibid., 25

⁵³ Ibid.

⁵⁴ Ibid., 26.

Katniss everdeens victory of the hunger games with peeta mellark sparked the capitol into a fury and wanted revenge. Katniss victory sparked a rebellion in several districts against presidents snows violent rule. Katniss was asked by presidents snow to assuage the restlessness of the districts citizens on his victory tour. If it fails, katniss family and everyone she loves will be at stake. The only way to soothe those insufferable people is that katniss has proven that she and peeta love each other.

The advantage of this novel is that Katniss independent character and hunting skills made this story interesting by her adventures. As for the lack of the novel, there are so many scenes of Katniss murder and suffering that it would be inappropriate for a minor reader to consume. This novel is recommended for age 16 and above.



b. Synopsis The Hunger Games Novels

Once upon a time North America will perish and stand the state of Panem which has a capital city called the Capitol. The Capitol used to be 13 districts, but there was an uprising that led to the end of 13. Thus has created a television

program that was viewed live throughout the district, called The Hunger Games which served a purpose to increase the power of the Capitol. Every year the event is followed by one boy and one girl to represent each district. In this event, participants must survive and kill each other because there is only one winner in the show. In district 12 known to the poor district there lived a little girl named Katniss Everdeen, who lived with her mother and her sister named is Primrose Everdeen. She had go to hunting in the woods because it was a poor district. Katniss has a friend of the man Galle who's her hunting companion.

On lottery day, Primrose who was Katniss sister was chosen, but Katniss volunteered to take her sister place. Katniss and a man from her district named Peeta Mellark present the most memorable The Hunger Games to all of Panem. The winning Katniss Everdeen with Peeta Mellark sparked the Capitol into a fury and wanted revenge. Katniss victory sparked a rebellion in several districts against President Snow's violent rule. Katniss was asked by President Snow to assuage the restlessness of the district's citizens on his victory tour. If it fails, Katniss family and everyone she loves are at stake. The only way to relieve the darkness of those poor Katniss people is to prove that she and Peeta love each other.

1. Characters in The Hunger Games Novel

- b) Katniss Everdeen : The years old protagonist characters. Katniss comes from the district 12 which is the coal mining district. This district is a very solid district of the community and is a very poor district.
- c) Peeta Mellark : Protagonist characters, The male participant of the district 12 and also partner of Katniss Everdeen.

- d) Gale : Hunting friend of Katniss. Gale is the backbone of the family because his father was killed in a mine explosion, Gale is 18 years old.
- e) Haymitch : A mentor of tribute 12 (Katniss and Peeta) and also previous winner of the game.
- f) Primrose : The 12-year-old Katniss sister, he has blond hair and blue eyes, a primrose someone very talented despite his young age.
- g) Presiden snow : A psychopath and very sadistic, the autocratic ruler in Capitol and the entire Panem District.
- h) Cato : a blood thirsty antagonist of district 2 the Wasa career tribute (a participant who was prepared be trained by their own district to participate the game). His ability to weild any weapon is terrifying.
- i) Clove : the tribute of district 2 coro's partner in game, the Clove has been trained since childhood to participate in Hunger Games. She is clever in a throwing knife.
- j) Foxface : Participants from District 5 Foxface is the name of the nickname provided by Katniss.
- k) Thresh : A dark skinned boy from district 11. He has skill was above the everage than the other tribute.
- l) Rue : Tribute of district 11 and tresh's partner. She is the youngest tribute who participate the hunger games at the fime. The male participant of the district 12 and also partner of Katniss Everdeen.

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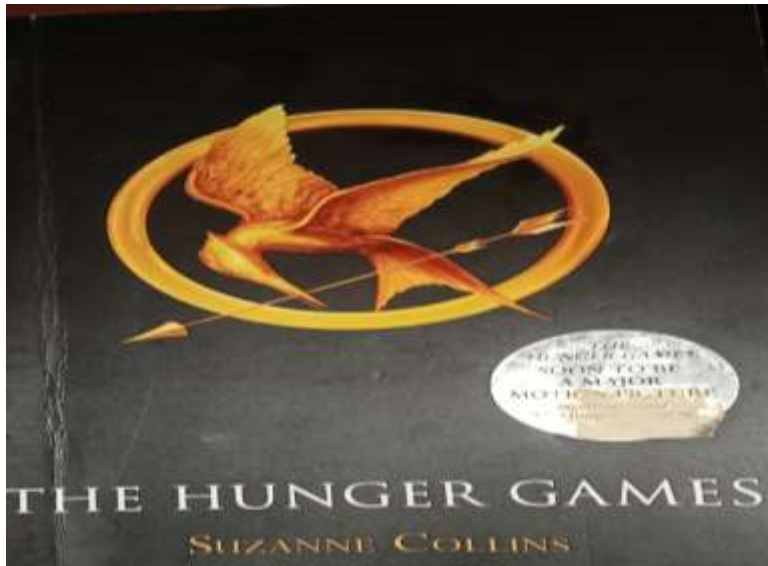
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APPENDICES

Appendix 1

The documentation of Novel The Hunger Games



Praise for the *Hunger Games* Trilogy:

"I was so obsessed with this book . . .
The Hunger Games is amazing"
Stephenie Meyer

"A throbbingly tense thriller"
Emma Donoghue

"As close to a perfect adventure novel
as I've ever read"
Rick Riordan

"Terrifying and exhilarating"
Sunday Telegraph

"Constant suspense . . . I couldn't stop reading"
Stephen King

"Endlessly entertaining"
L.A. Times

"Brilliantly plotted and perfectly paced"
John Green, *New York Times*

"One of the best written and most thought-provoking
books I've read for a long time"
Anthony Horowitz

"Rip-roaring, bare-knuckle adventure
of the best kind"
The Times

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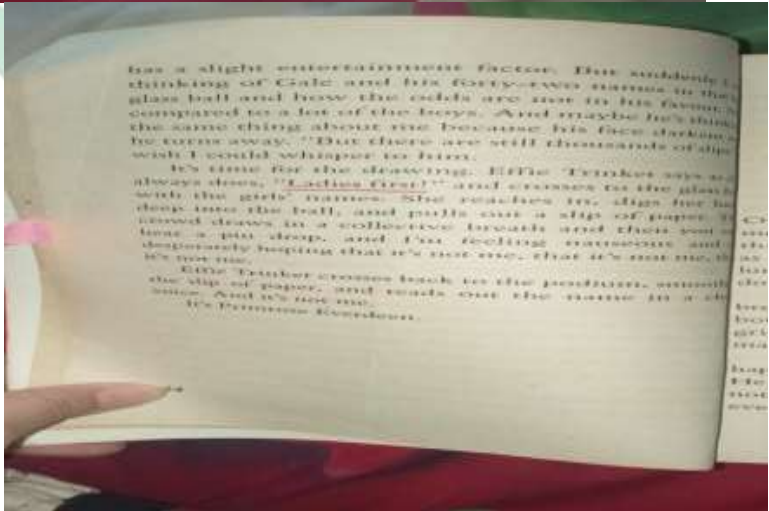
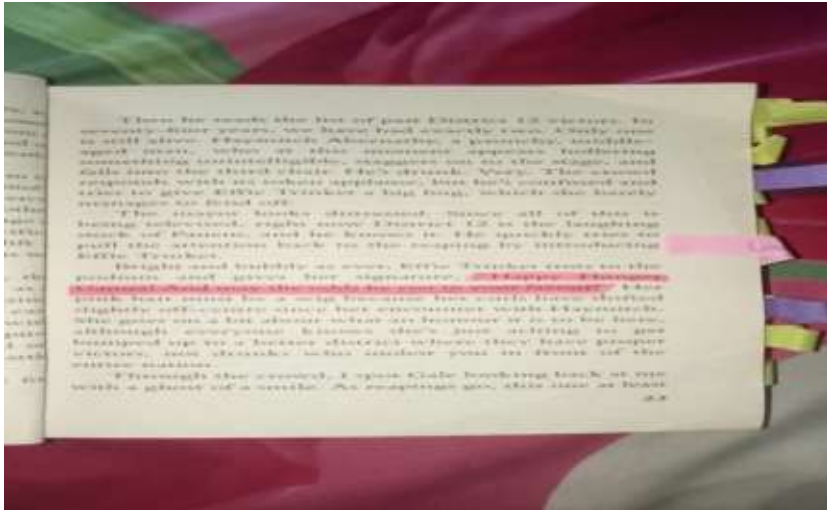
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Appendix 2



will make note of my years, and I'll be marked as an easy target. A sneaking I will give you some satisfaction. "Let go!"

I can feel someone pulling her feets my back. I turn and see Gale has lifted Peter off the ground and she's shouting to his group. "Up you go, Connor!" He says, in a voice he's fighting to keep steady, and then he carries Peter off towards my mother. I stand myself and avoid the steps.

"Well, heave!" gushes Effie Trinket. "That's the spirit of the Games!" She's pleased to finally have dinner with a little action going on, it is. "What's your name?"

I swallow hard. "Katniss Everdeen," I say.

"I bet my bottom that you were scared. Don't want her to steal all the glory, do you? Come on, everybody. Let's give a big round of applause to our newest victor!" tells Effie Trinket.

In the cheering crowd of the people of District 12, not one person says "Not even the ones holding hunting traps, the ones who are usually the loudest cheering. Probably because they know the fear the 12 has, or know the father, or have encountered Peter, who has not even help having so instead of acknowledging applause. I want these screaming while they take part in the below form of things they can't change. Silence."

because just as he's opening his mouth to continue Haymitch plummets off the stage and knocks himself unconscious.

He's disgusting, but I'm grateful. With some stuffs gleefully trained on him, I have just enough time to release the small, choked sound in my throat and compose myself. I put my hands behind my head and stare into the distance. I can see the hills I climbed this morning with Gale. For a moment, I yearn for something . . . the idea of us leaving the district . . . making our way in the woods . . . but I know I am right about not running off. Because who else would have volunteered for Prim?

Haymitch is whisked away on a stretcher, and Effie Trinket is trying to get the ball rolling again. "What an exciting day!" she warbles as she attempts to straighten her wig, which has tilted severely to the right. "The more excitement is come! It's time to choose our boy tribute!" Clearly hoping to contain his uneasy fair situation, she plants one hand on her hip and grabs the first slip she encounters: the boys' name the podium, and I don't even have time to wish Gale's safety when she's reading the name. "Peev Mellark."

Peev Mellark

because just as he's opening his mouth to continue Haymitch plummets off the stage and knocks him unconscious.

He's disgusting, but I'm grateful. With every camera gleefully trained on him, I have just enough time to release the small, choked sound in my throat and compose myself. I put my hands behind my back and stare into the distance. I can see the hills I climbed this morning with Gale. For a moment, I yearn for something . . . the idea of us leaving the district, making our way in the woods . . . but I know I would not run off. Because who else would have volunteered for Prim?

Haymitch is whisked away on a stretcher, and Eff Trinket is trying to get the ball rolling again. "What an exciting day!" she warbles as she attempts to straighten her wig, which has listed severely to the right. "But more excitement to come! It's time to choose our boy tribute!" Clearly hoping to contain her as she crosses to the ball that contains the boys' names and grabs the first slip she encounters. She zips back to Gale's safety when she doesn't even have time to wish Peeta Mellark.

Peeta Mellark

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in my head. I thought of the hours spent in the woods with my father and I knew how we were going to survive.

To this day, I can never shake the connection between this boy, Peeta Mellark, and the bread that gave me hope, and the dandelion that reminded me that I was not doomed. And more than once, I have turned in the school hallway and caught his eyes trained on me, only to quickly fly away. I feel like I owe him something, and I have saving people. Maybe if I had thanked him at some point, I'd be feeling less conflicted now. I thought about it a couple of times, but the opportunity never seemed to present itself. And now it never will. Because we're going to be thrown into an arena to fight to the death. Exactly how am I supposed to work in a thank-you in there? Somehow it just won't seem sincere if I'm trying to slit his throat.

The mayor finishes the dreary Treaty of Truce and invites the Peeta and me to shake hands. His are as solid and warm as those loaves of bread. Peeta looks me right in the eye and gives my hand what I think is meant to be a reassuring squeeze. Maybe it's just a nervous spasm.

We turn back to face the crowd as the anthem of District 12 plays.

11

because just as he's opening his mouth to continue Haymitch plummets off the stage and knocks him unconscious.

He's disgusting, but I'm grateful. With every camera gleefully trained on him, I have just enough time to release myself. I put my hands behind my back and compose myself. I put my hands behind my back and stare into the distance. I can see the hills I climb this morning with Gale. For a moment, I yearn for something . . . the idea of us leaving the district, making our way in the woods . . . but I know I was right about not running off. Because who else would have volunteered for Prim?

Haymitch is whisked away on a stretcher, and Eff Trinket is trying to get the ball rolling again. "What an exciting day!" she warbles as she attempts to straighten her wig, which has tilted severely to the right. "But more excitement to come! It's time to choose our boy tribute!" Clearly hoping to contain her nervous hair situation, she plants one hand on her hip and grabs the first slip she encounters, the boys' name the podium, and I don't even have time to wish Gale's safety when she's reading the name. "Peeta Mellark."

Peeta Mellark

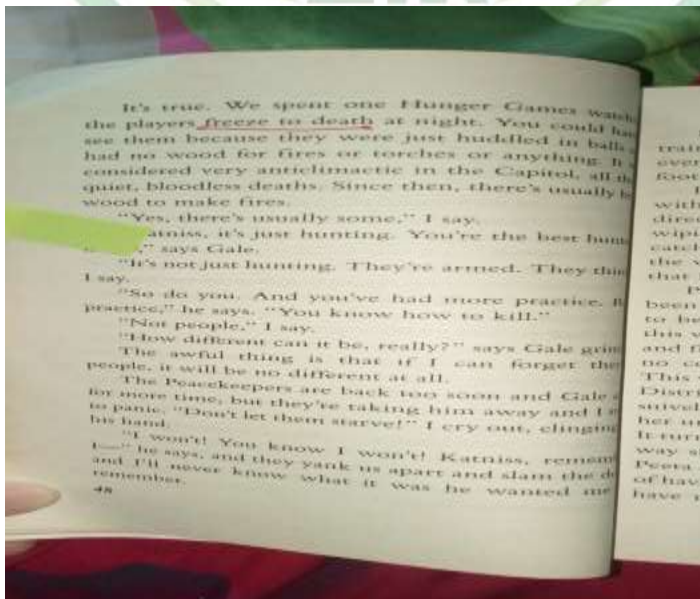
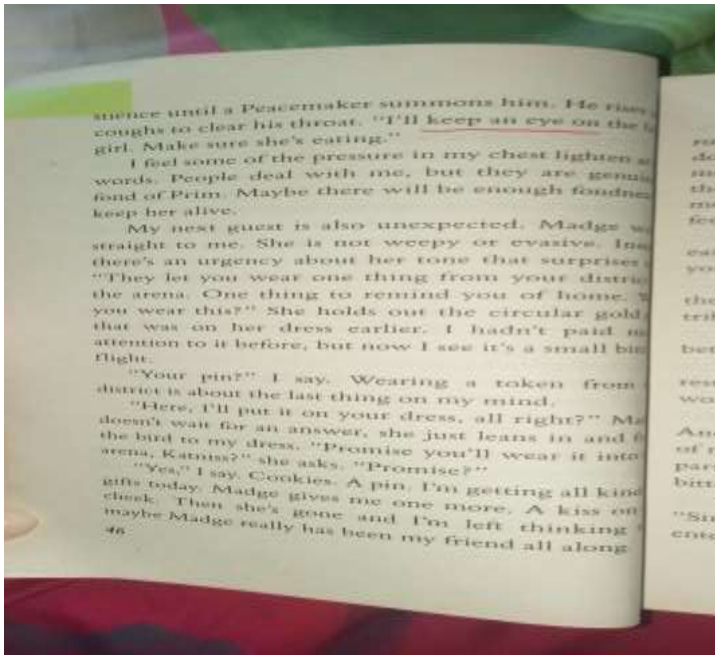
30

killed in the mine accident three months earlier in the latest January anyone could remember. The memories of his loss had passed, and the pain would be one out of millions, doubling me over, racking my body with sobs. Where are you? I would cry out in my mind. Where have you gone? Of course, there was never any answer.

The district had given us a small amount of money as compensation for his death, enough to cover our month of grieving, after which time my mother would be expected to get a job. Only she didn't. She didn't do anything but sit propped up in a chair or, more often, huddled under the blankets on her bed, eyes fixed at some point in the distance. Once in a while, she'd sit up as if moved by some urgent purpose, only to then collapse back into stillness. No amount of pleading from Peeta seemed to affect her.

I was terrified. I suppose some day my mother would be locked in some dark world of sadness, but at the time all I knew was that I had lost not only a father, but a mother as well. At eleven years old, with Peeta for company, I took over as head of the family. There was no one as wise I could and need to keep Peeta and myself looking presentable. Because if it had become known that my mother could no longer care for us, the district

31



and fruit, a chocolate cake. Throughout the meal, Ed Trinker keeps reminding us to save space because there's more to come. But I'm stuffing myself because I've never had food like this, so good and so much, and because probably the best thing I can do between now and the Games is put on a few pounds.

"At least you two have decent manners," says Ed as we're finishing the main course. "The pair last year ate everything with their hands like a couple of savages. It completely upset my digestion."

The pair last year were two kids from the Sea who'd never, not one day of their lives, had enough to eat. And when they did have food, table manners were surely the last thing on their minds. Peeta's a baker's son. My mother taught Prim and me to eat properly, yes, I can handle a fork and knife. But I hate Ed Trinker's comment so much I make a point of using the rest of my meal with my fingers. Then I wipe my hands on the tablecloth. This makes her purse her lips tightly together.

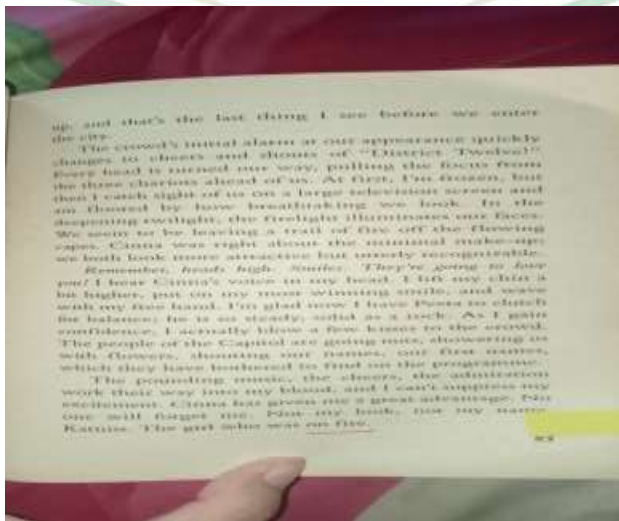
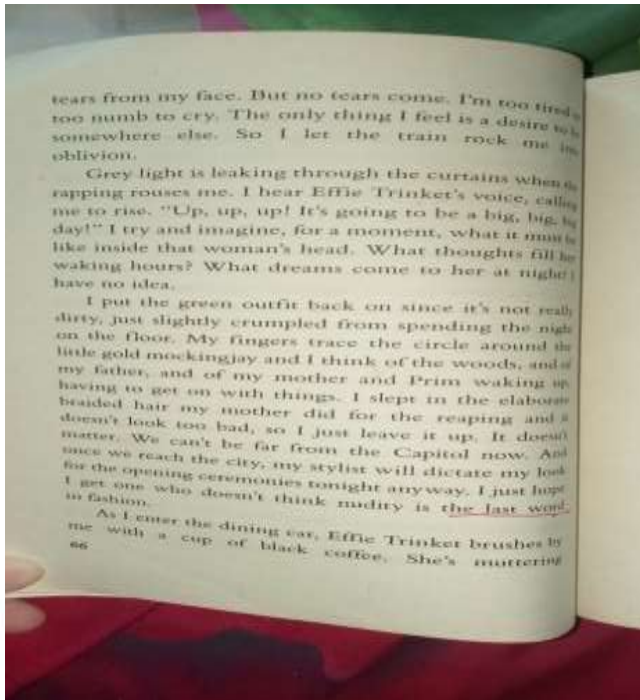
Now that the meal's over, I'm fighting to keep my food down. I can see Peeta's looking a little green, so I can hold down. Greasy Sae's connection of rice with pig entrails and tree bark — a winter speciality — is determined to hang on to this.

... ~~... Peeta will undoubtedly sleep with my mother tonight. The thought of that actually did blitzkrieg pouring himself out the hotel air search over Peeta considers me. If she says, he will never has any more hair some and cut up those small the extra choice and falls asleep. You see glad I didn't dream him.~~

... ~~... forgetting my home makes me also with something. This day has been nothing. Could Gale and I have been visiting blackberries only this morning? It seems like a lifetime ago. Like a long dream that disconnected from a nightmare. Maybe, if I get to sleep, I will wake up back in District 12, where I belong.~~

... ~~... Probably the dreamer had my mother or nightmares, but I just keep off my chair and tears, and dreams into bed in my underwear. The dreams are made of soft, silky fabric. A check. Chilly quilt gives immediate warmth.~~

... ~~... If I'm going to see, even in the state for the 12, the reversing. I'll be able to watch the damage done by the~~



President Stone's mansion, and we come to a halt. The music ends with a flourish.

The president, a small, thin man with paper-white hair, gives the official welcome from a balcony above as it is traditional to cut away to the faces of the tribunes during the speech. But I can see on the screen that we are getting way more than our share of airtime. The darker it becomes, the more difficult it is to take our eyes off our flickering. When the national anthem plays, they do make an effort to do a quick cut around to each pair of tribunes, but the camera holds on the Duxier 12 chariot as it parades around the circle one final time and disappears into the Training Centre.

The doors have only just shut behind us when we're engulfed by the prep teams, who are nearly unintelligible as they blather out praise. As I glance around, I notice a lot of the other tribunes are shooting us dirty looks, which confirms what I've suspected: we've literally outdone them all. Then Cinna and Portia are there, helping us down from the chariot, carefully removing our flaming capes and broadswords. Portia extinguishes them with some kind of spray from a canister.

I realize I'm still glued to Portia and force my stiff fingers to open. ~~She~~ both massage our hands.

"Thanks for keeping hold of me. I was getting a little shaky there," says Portia.

87

some-made stuff my mother uses for coughs, and when will I get a chance to try it again? I take a sip of the tart, dry liquid and secretly think it could be improved by a few spoonfuls of honey.

Haymitch shows up just as dinner is being served. It looks as if he's had his own stylist because he's clean and groomed and about as sober as I've ever seen him. He doesn't refuse the offer of wine, but when he starts in on his soup, I realize it's the first time I've ever seen him eat. Maybe he really will pull himself together long enough to help us.

Cinna and Portia seem to have a civilizing effect on Haymitch and Effie. At least they're addressing each other decently. And they both have nothing but praise for our stylists' opening act. While they make small talk, I concentrate on the meal: Mushroom soup, bitter greens with tomatoes the size of peas, rare roast beef sliced as thin as paper, noodles in a green sauce, cheese that melts on your tongue served with sweet blue grapes. The servers, all young people dressed in white tunics like the one who gave us wine, move wordlessly to and from the table, keeping the platters and glasses full.

About halfway through my glass of wine, my head starts feeling foggy, so I change to water instead. I don't like the feeling and hope it wears off soon. How

88

"Yes, and I'm sure the arena will be full of bags of flour for me to chuck at people. It's not like being able to use a weapon. You know it isn't," he shoos back.

"He can wrestle," I tell Haymitch. "He came in second in our school competition last year, only after his brother."

"What use is that? How many times have you seen someone wrestle someone to death?" says Peeta in disgust.

"There's always hand-to-hand combat. All you need is to come up with a knife, and you'll at least stand a chance. If I get jumped, I'm dead!" I can hear my voice rising in anger.

"But you won't be! You'll be living up in some tree eating raw squirrels and picking off people with arrows. You know what my mother said to me when she came to say goodbye, as if to cheer me? She says maybe District Twelve will finally have a winner. Then I realized, she didn't mean me, she meant you!" bursts out Peeta.

"Oh, she meant you," I say with a wave of dismissal. "She said, 'She's a survivor, that one.' She is," says Peeta.

That pulls me up short. Did his mother really say that about me? Did she see me over her son? I see the pain in Peeta's eyes and know he isn't lying.

110

night. Peeta mumbles, "Someone ought to get Haymitch a drink."

I make a sound that is somewhere between a snort and a laugh. Then catch myself. It's messing with my mind too much, trying to keep straight when we're supposedly friends and when we're not. At least when we get into the arena, I'll know where we stand. "Don't. Don't let's pretend when there's no one around."

"All right, Katniss," he says tiredly. After that, we only talk in front of people.

On the third day of training, they start to call us out of lunch for our private sessions with the Gamemakers. District by district, first the boy, then the girl tribute. As usual, District 12 is slated to go last. We linger in the dining room, unsure where else to go. No one comes back once they have left. As the room empties, the pressure to appear friendly lightens. By the time they call Rue, we are left alone. We sit in silence until they summon Peeta. He rises.

"Remember what Haymitch said about being sure to throw the weights." The words come out of my mouth without permission.

"Thanks. I will," he says. "You . . . shoot straight."

I nod. I don't know why I said anything at all.

122

I go to the bathroom and wash my face, but it's still red and splotchy.

Everyone's waiting at the table, even Cinda and Portia. I wish the stylist hadn't shown up, because for some reason, I don't like the idea of disappointing them. It's as if I've thrown away all the good work they did on the opening ceremonies without a thought. I avoid looking at anyone as I take tiny spoonfuls of fish soup. The saltiness reminds me of my tears.

The adults begin some chit-chat about the weather forecast, and I let my eyes meet Peeta's. He raises his eyebrows. A question. *What happened?* I just give my head a small shake. Then, as they're serving the main course, I hear Haymitch say, "OK, enough small talk — just how bad were you today?"

Peeta jumps in. "I don't know that it mattered. By the time I showed up, no one even bothered to look at me. They were singing some kind of drinking song. I think. So I threw around some heavy objects until they told me I could go."

That makes me feel a bit better. It's not like Peeta attacked the Gamemakers, but at least he was provoked, too.

"And you, sweetheart?" says Haymitch.

Somehow Haymitch calling me sweetheart ticks

138

me up for the occasion. I avoid Haymitch, but accept Effie's compliments. Effie can be tiresome and *cheesy*, but she's not destructive like Haymitch.

When the elevator opens, the other tributes are being lined up to take the stage. All twenty-four of us in a big arc throughout the interviews. I'll be last, or second to last, since the girl tribute precedes the boy from each district. How I wish I could be first and get the whole thing out of the way! Now I'll have to listen to how witty, funny, humble, fierce and charming everybody else is before I go up. Plus, the audience will start to get bored, just as the Gamemakers did. And I can't exactly shoot an arrow into the crowd to get their attention.

Right before we parade on to the stage, Haymitch comes up behind Peeta and my real grudge: "Remember, you're still a happy pair. So act like it."

What? I thought we abandoned that when Peeta asked for separate coaching. But I guess that was private, not a public thing. Anyway, there's not much chance for instruction now, as we walk single-file to our seats and take our places.

Just stepping on the stage makes my breathing tight and shallow. I can feel my pulse pounding in my temples. It's a relief to get to my chair, because between the heels and my legs shaking, I'm afraid I'll trip.

140

to Cloia for reassurance. He gives me a subtle thumbs up.

I'm still in a daze for the first part of Peeta's interview. He has the audience from the get-go, though. I can hear them laughing, shouting out. He plays up the baker's son thing, comparing the tributes to the breads from their districts. Then he has a funny anecdote about the perils of the Capitol showers. "Tell me, do I still smell like roses?" he asks Caesar, and then there's a whole run where they take turns sniffing each other that brings down the house. I'm coming back into focus when Caesar asks him if he has a girlfriend back home.

Peeta hesitates, then gives an unconvincing shake of his head.

"Handsome lad like you. There must be some special girl. Come on, what's her name?" says Caesar.

Peeta sighs. "Well, there is this one girl. I've had a crush on her ever since I can remember. But I'm pretty sure she didn't know I was alive until the reaping."

Sounds of sympathy from the crowd. Unrequited love they can relate to.

"She have another fellow?" asks Caesar.

"I don't know, but a lot of boys like her," says Peeta.

"So, here's what you do. You win, you go home.

117

owned a ten, and it's not hard to imagine he impressed the Gamemakers. He ignores Caesar's attempts at banter and answers with a yes-or-no or just remains silent.

If only I were his size, I could get away with sullen and hostile and it would be just fine! I bet half the sponsors are at least considering him. If I had any money, I'd bet on him myself.

And then they're calling Katniss Everdeen, and I feel myself, as if in a dream, standing and making my way center stage. I shake Caesar's outstretched hand, and he has the good grace not to immediately wipe his oil on his suit.

"So, Katniss, the Capitol must be quite a change from District Twelve. What's impressed you most since you arrived here?" asks Caesar.

What? What did he say? It's as if the words make no sense.

My mouth has gone as dry as sawdust. I desperately find Cloia in the crowd and lock eyes with him. I imagine the words coming from his lips. "What's impressed you most since you arrived here?" I rack my brain for something that made me happy here. He smiles, I think. He smiles.

"The lunch snow," I get out.

Caesar laughs, and vaguely I realize some of the audience has joined in.

118

think he hurt you? That boy just gave you something you could never achieve on your own."

"He made me look weak!" I say.

"He made you look desirable! And let's face it, you can use all the help you can get in that department. You were about as romantic as dirt until he said he wanted you. Now they all do. You're all they're talking about. The star-crossed lovers from District Twelve!" says Haymitch.

"But we're not star-crossed lovers!" I say.

Haymitch grabs my shoulders and pins me against the wall. "Who cares? It's all a big show, it's all how you're perceived. The most I could say about you after your interview was that you were nice enough, although that in itself was a small miracle. Now I can say you're a heartbreaker. Oh, oh, oh, how the boys back home fall longingly at your feet. Which do you think will get you more sponsors?"

The smell of wine on his breath makes me sick. I shove his hands off my shoulders and step away, trying to clear my head.

Cinna comes over and puts his arm around me. "He's right, Katniss."

I don't know what to think. "I should have been told, so I didn't look so stupid."

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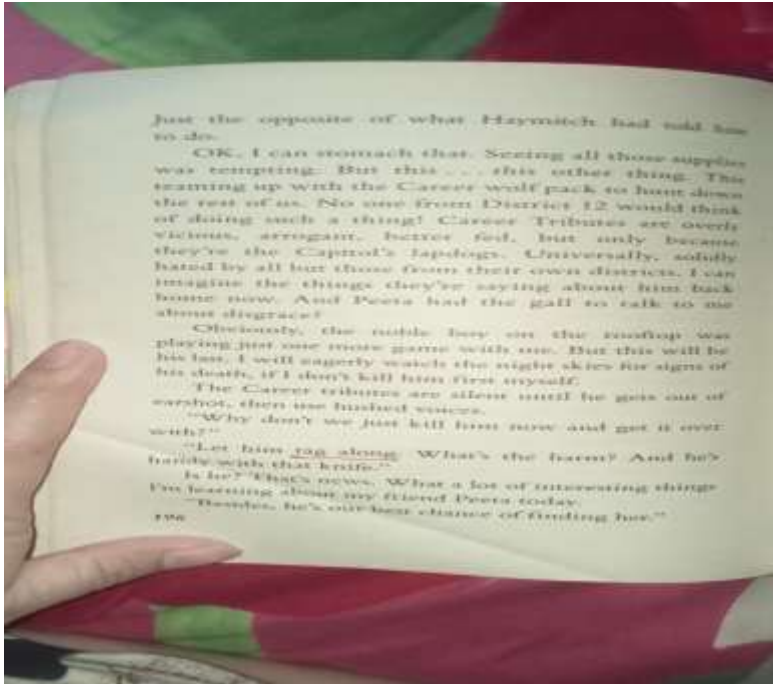
grabbed the weapons, others will have reached the horn, and one or two I might be able to pick off, but say there's a dozen; at that close range, they could take me down with the spears and the clubs. Or their own powerful fists.

Still, I won't be the only target. I'm betting many of the other tributes would pass up a smaller girl, even one who scored an eleven in training, to take out their more fierce adversaries.

Haymitch has never seen me run. Maybe if he had he'd tell me to go for it. Get the weapon. Since that's the very weapon that might be my salvation. And I only see one bow in that whole pile. I know the minute must be almost up and I'll have to decide what my strategy will be and I find myself positioning my feet to run, not away into the surrounding forests but towards the pile, towards the bow. When suddenly I notice Peeta. He's about five tributes to my right, quite a fair distance; still, I can tell he's looking at me, and I think he might be shaking his head. But the sun's in my eyes, and while I'm puzzling over it the gong rings out.

And I've missed it! I've missed my chance! Because those extra couple of seconds I've lost by not being ready are enough to change my mind about going in. My feet shuffle for a moment, confused at the direction

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just the opposite of what Haymitch had told him to do.

OK, I can stomach that. Seeing all those supplies was tempting. But this . . . this other thing. This sneaking up with the Career wolf pack to hunt down the rest of us. No one from District 12 would think of doing such a thing! Career Tributes are overly vicious, arrogant, better fed, but only because they're the Capitol's lapdogs. Universally, aduly hated by all but those from their own districts. I can imagine the things they'd be saying about him back home now. And Peeta had the gall to talk to me about disgrace?

Obviously, the noble boy on the rooftop was playing just one more game with me. But this will be his last. I will eagerly watch the night skies for signs of his death, if I don't kill him first myself.

The Career tributes are afraid until he goes out of control, then use limited voices.

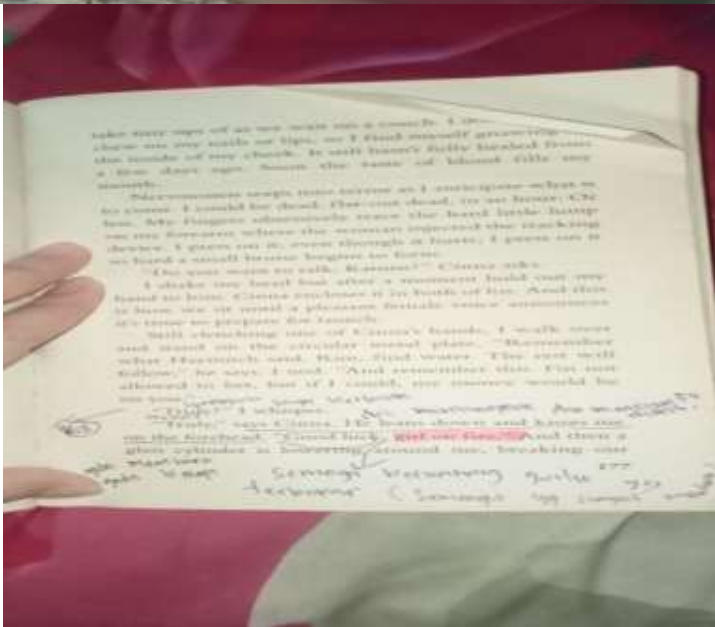
Why don't we just kill him now and get it over with?

Let him tag along. What's the harm? And he's hardly with that knife.

Is he? That's news. What a lot of interesting things I've been doing about my friend Peeta today.

Indeed, he's our best chance of finding her.

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take every sign of an eye with me a month. I . . .
 when we see each other, we I think myself growing
 the inside of my cheek. It will have's fully healed from
 a few days ago. Now the taste of blood fills my
 mouth.

My stomach aches from hunger as I struggle when we
 do close. I could be dead. The one dead, to be honest, the
 last. My fingers subconsciously reach the level back, hoping
 you see Haymitch when the moment passed the tracking
 device. I guess you'll never know it then. I guess you'll
 see find a small broken dagger in there.

"Do you mean to talk, Haymitch?" Katniss asks.
 I shake my head but after a moment find my eye
 fixed on him. Katniss notices it in back of her. And this
 is how we've found a place to hide. Katniss' unconscious
 will keep us together for now.

With everything else of Katniss' hands, I walk over
 and stand on the circular metal plate. "Remember
 when Haymitch said, 'Run, find water. The one will
 follow,'" he says. I nod. "And remember this. You are
 allowed to live, but if I could, you never would be
 my son." ~~Haymitch says that to me.~~

"Ready?" I whisper. ~~He says, 'Go on.'~~ ~~He says, 'Go on.'~~
 "Ready," says Katniss. He says, "Go on." ~~He says, 'Go on.'~~
 "Go on," says Katniss. He says, "Go on." ~~He says, 'Go on.'~~
 "Go on," says Katniss. He says, "Go on." ~~He says, 'Go on.'~~
 "Go on," says Katniss. He says, "Go on." ~~He says, 'Go on.'~~

Somebody's watching you. ~~277~~
 Somebody's watching you. ~~277~~
 Somebody's watching you. ~~277~~

don't dare leave the jacket, scorching and unbreathable as it is, so I take the risk of shoving it in my sleeping bag, hoping the lack of air will quell what I haven't extinguished. This is all I have, what I carry on my back, and it's little enough to survive with.

In a matter of minutes, my throat and nose are burning. The coughing begins soon after and my lungs begin to feel as if they are actually being cooked. Discomfort turns to distress until each breath sends a searing pain through my chest. I manage to take cover under a stone overhanging just as the vomiting begins, and I lose my maggie supper and whatever water has remained in my stomach. Crouching on my hands and knees, I fetch from there's nothing left to nurse up.

I know I need to keep moving, but I'm trembling and light-headed now, gasping for air. I allow myself about a spoonful of water to rinse my mouth and spit. Then take a few swallows from my bottle. You get me tonight, I tell myself. *One minute to rest.* I take the time to recheck my supplies, seal up the sleeping bag, and recheck my supplies, everything into the backpack. My stomach's up, I know. It's time to move on, but the smoke has clouded my thoughts. The sweat-soaked armbands that were my compass have left me befuddled. I know I know the time to this part of the woods before there were no suitable rocks like the one I've discovered

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looks filthy and smearing with contagion. I pull out Raj's backpack. "Here, cover yourself with this and I'll wash your shorts."

"Oh, I don't care if you see me," says Peeta.

"You're just like the rest of my family," I say. "I can't all right!" I turn my back and look at the stream and the undershorts splash into the current. He must be feeling a bit better if he can throw.

"You know, you're kind of squeamish for such a bold person," says Peeta as I hear the shorts clank between two rocks. "I wish I'd let you give Haymitch a shower after all."

I wrinkle my nose at the memory. "What's he ever done for me?"

"Not a thing," says Peeta. Then there's a pause as if he's thinking. "Why did you get something?"

"Bread medicine," I say almost sheepishly. "Oh, and some bread."

"I always knew you were his favourite," says Peeta.

"Please, he can't stand being in the same room with me," I say.

"Because you're just alike," mutters Peeta. I ignore it, though, because this really isn't the time for me to be thinking Haymitch, which is my first impulse.

I let Peeta doze off while his clothes dry out, but by

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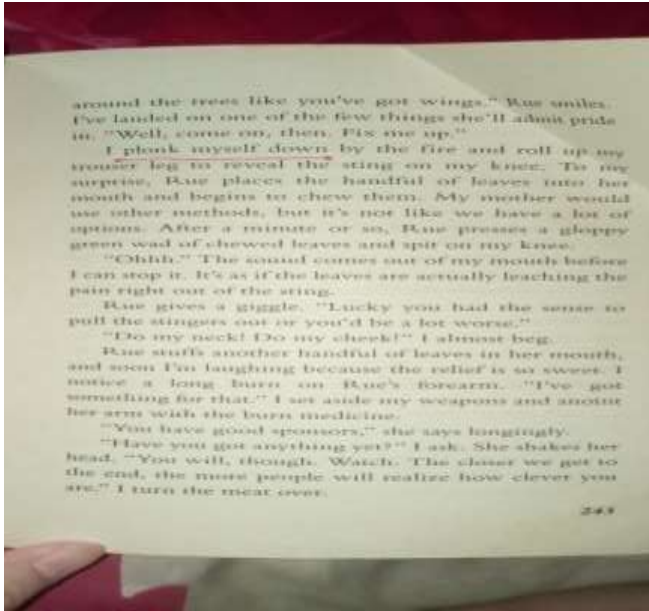


TABLE OF APPEDENCES

Appendix 1


KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG
FAKULTAS TADIBYAH DAN KEGURUAN

Alamat: Jl. Letkol H. EndroNarimoSukarame, Bandar Lampung 37131 Telp. (0771) 501550

SURAT PENGANTAR VALIDASI

Hal : Perencanaan Validasi Hasil Penelitian
 Lampiran : -

Kepada Yth
 Mr. Sasanto Sarani, S.S.,M.Hum.,M.A.,Ph.D.
 Forensic Linguistics
 Di-
 Universitas Bandar Lampung

Selubungan dengan rencana pelaksanaan tugas akhir skripsi, dengan ini saya:

Nama : Tri Mutiara Hati
 NPM : 1811040412
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : An Analysis of Idiomatic Expressions Used in Suzanne Collins Novel The Hunger Games

Dengan hormat menghohon Mr. Sasanto Sarani, S.S.,M.Hum.,M.A.,Ph.D. berkenan memberikan pendapat, saran serta masukan terhadap hasil penelitian yang telah saya analisis, yang mana hal ini ditujukan sebagai bentuk proses validasi hasil penelitian.

Demikian permohonan ini saya sampaikan, atas bantuan dan perhatian saya ucapkan terima kasih.

Bandar Lampung, 06 Februari 2024

Pembimbing I

Prof. Dr. Muhammad Maharsis, M.Hum
 NIP. 19770818200811012


Pembimbing II

M. Ridho Kholid, S.S., M.Pd
 NIP. 198505122015031004

Mengetahui,
 Kepala Jurusan

M. Ridho Kholid, S.S., M.Pd
 NIP. 198505122015031004

Appendix 2



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG
FAKULTAS TARBIYAH DAN KEGURUAN

Alamat: Jl. Letkol H. Endro Suratmin Sukarame, Bandar Lampung 35131 Telp. (0721) 703260

SURAT KETERANGAN VALIDASI

Yang bertanda tangan di bawah ini :

Nama : Susanto Sarman, S.S.,M.Hum.,M.A.,Ph.D
 Insansi : Universitas Bandar Lampung
 Jabatan : Dosen

Telah membaca hasil penelitian yang telah di analisis dalam skripsi yang berjudul "*An Analysis of Idiomatic Expressions Used in Suzanne Collins Novel The Hunger Games*" oleh peneliti:

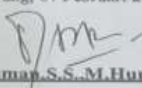
Nama : Tri Mutiara Hati
 NPM : 1811040412
 Program studi : Pendidikan Bahasa Inggris

Setelah memperhatikan hasil penelitian yang telah dianalisis, maka masukan untuk penelitian tersebut adalah:

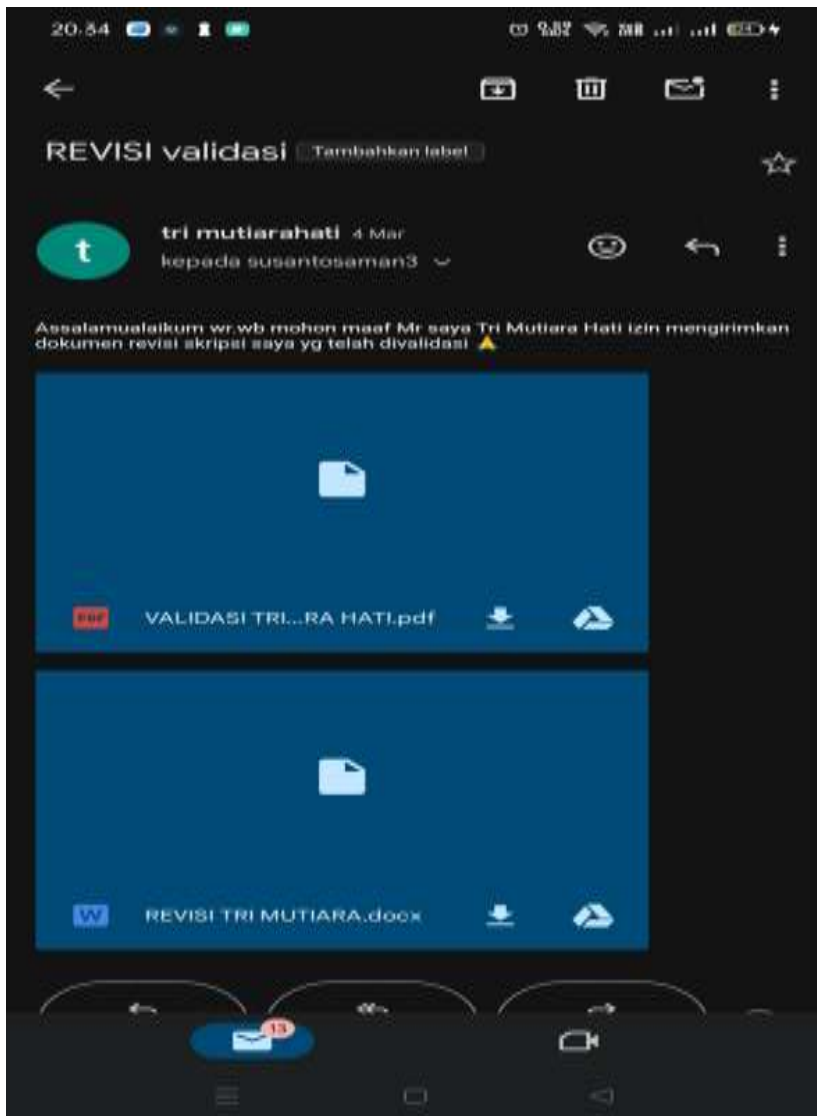
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p. 29. Analys argument for proverbs and cliché

Demikian surat keterangan ini dibuat agar dapat digunakan dalam penelitian.

Bandar Lampung, 07 Februari 2024
 Validator

Susanto Sarman, S.S., M.Hum., M.A., Ph.D.

Appendix 3



Part I

THE TRIBUTES

When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother. She must have had bad dreams and climbed in with our mother. Of course, she did. This is the day of the reaping.

I prop myself up on one elbow. There's enough light in the bedroom to see them. My little sister, Prim, curled up on her side, cocooned in my mother's body, their cheeks pressed together. In sleep, my mother looks younger, still worn but not so beaten-down. Prim's face is as fresh as a raindrop, as lovely as the primrose for which she was named. My mother was very beautiful once, too. Or so they tell me.

Sitting at Prim's knees, guarding her, is the world's ugliest cat. Mashed-in nose, half of one ear missing, eyes the color of rotting squash. Prim named him Buttercup, insisting that his muddy yellow coat matched the bright flower. He hates me. Or at least distrusts me. Even though it was years ago, I think he still remembers how I tried to drown him in a bucket when Prim brought him home. Scrawny kitten, belly swollen with worms, crawling with fleas. The last thing I needed was another mouth to feed. But Prim begged so hard, cried even, I had to let him stay. It turned out okay. My mother got rid of the vermin and he's born mouser. Even catches the occasional rat. Sometimes, when I clean a kill, I feed Buttercup entrails. He has stopped hissing at me.

Entrails. No hissing. This is closest we will ever come to love.

I swing my legs off the bed and slide into my hunting boots. Supple leather that has molded to my feet. I pull on trousers, a shirt, tuck my long dark braid up into a cap, and grab my forage bag. On the table, under a wooden bowl to protect it from hungry rats and cats

alike, sits a perfect little goat cheese wrapped in basil leaves. Prims gift to me on reaping day. I put the cheese carefully in my pocket as I slip outside.

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 woman 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. But today the black cinder streets are empty. Shutters on the squat gray houses are closed. The reaping isnt until two. May as well sleep in. if you can.

Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy field called the Meadow. Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbedwire loops. In theory, it's supposed to be electrified twentyfour hours a day as a deterrent to the predators that live in the woods — packs of wild dogs, lone cougars, bears — that used to threaten our streets. But since we're lucky to get two or 5 three hours of electricity in the evenings, it's usually safe to touch. Even so, I always take a moment to listen carefully for the hum that means the fence is live. Right now, it's silent as a stone. Concealed by a clump of bushes, I flatten out on my belly and slide under a two-foot stretch that's been loose for years. There are several other weak spots in the fence, but this one is so close to home I almost always enter the woods here.

As soon as I'm in the trees, I retrieve a bow and sheath of arrows from a hollow log. Electrified or not, the fence has been successful at keeping the flesh-eaters out of District 12. Inside the woods they roam freely, and there are added concerns like venomous snakes, rabid animals, and no real paths to follow. But there's also food if you know how to find it. My father knew and he taught me some before he was blown to bits in a mine explosion. There was nothing even to bury. I was eleven then. Five years later, I still wake up screaming for him to run.

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. My bow is a rarity, crafted by my father along with a few others that I keep well hidden in the woods, carefully wrapped in waterproof covers. My father could have made good money selling them, but if the officials found out he would have been publicly executed for inciting a rebellion. **Most of the Peacekeepers turn a blind eye to the few of us who hunt because they're as hungry for fresh meat as anybody is.** In fact, they're among our best customers. But the idea that someone might be arming the Seam would never have been allowed.

In the fall, a few brave souls sneak into the woods to harvest apples. But always in sight of the Meadow. Always close enough to run back to the safety of District 12 if trouble arises. "District Twelve. Where you can starve to death in safety," I mutter. Then I glance quickly over my shoulder. Even here, even in the middle of nowhere, you worry someone might overhear you.

When I was younger, I scared my mother to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts. Do my work quietly in school. Make only polite small talk in the public market. Discuss little more than trades in the Hob, which is the black market where I make most of my money. Even at home, where I am less pleasant, I avoid discussing tricky topics. Like the reaping, or food shortages, or the Hunger Games. Prim might begin to repeat my words and then where would we be?

In the woods waits the only person with whom I can be myself. Gale. I can feel the muscles in my face relaxing, my pace quickening as I climb the hills to our place, a rock ledge overlooking a valley. A thicket of berry bushes protects it from unwanted eyes. The

sight of him waiting there brings on a smile. Gale says I never smile except in the woods.

“Hey, Catnip,” says Gale. My real name is Katniss, but when I first told him, I had barely whispered it. So he thought I’d said Catnip. Then when this crazy lynx started following me around the woods looking for handouts, it became his official nickname for me. I finally had to kill the lynx because he scared off game. I almost regretted it because he wasn’t bad company. But I got a decent price for his pelt.

“Look what I shot,” Gale holds up a loaf of bread with an arrow stuck in it, and I laugh. It’s real bakery bread, not the flat, dense loaves we make from our grain rations. I take it in my hands, pull out the arrow, and hold the puncture in the crust to my nose, inhaling the fragrance that makes my mouth flood with saliva. Fine bread like this is for special occasions.

“Mm, still warm,” I say. He must have been at the bakery at the crack of dawn to trade for it. “What did it cost you?”

“Just a squirrel. Think the old man was feeling sentimental this morning,” says Gale. “Even wished me luck.”

“Well, we all feel a little closer today, don’t we?” I say, not even bothering to roll my eyes. “Prim left us a cheese.” I pull it out.

His expression brightens at the treat. “Thank you, Prim. We’ll have a real feast.” Suddenly he falls into a Capitol accent as he mimics Effie Trinket, the maniacally upbeat woman who arrives once a year to read out the names at the leaping. “I almost forgot! Happy Hunger Games!” He plucks a few blackberries from the bushes around us. “And may the odds —” He tosses a berry in a high arc toward me.

I catch it in my mouth and break the delicate skin with my teeth. The sweet tartness explodes across my tongue. “— be ever in your favor!” I finish with equal verve. We have to joke about it because the alternative is to be scared out of your wits. Besides, the Capitol accent is so affected, almost anything sounds funny in it.

I watch as Gale pulls out his knife and slices the bread. He could be my brother. Straight black hair, olive skin, we even have the same gray eyes. But we're not related, at least not closely. Most of the families who work the mines resemble one another this way.

That's why my mother and Prim, with their light hair and blue eyes, always look out of place. They are. My mother's parents were part of the small merchant class that caters to officials, Peacekeepers, and the occasional Seam customer. They ran an apothecary shop in the nicer part of District 12. Since almost no one can afford doctors, apothecaries are our healers. My father got to know my mother because on his hunts he would sometimes collect medicinal herbs and sell them to her shop to be brewed into remedies. She must have really loved him to leave her home for the Seam. I try to remember that when all I can see is the woman who sat by, blank and unreachable, while her children turned to skin and bones. I try to forgive her for my father's sake. But to be honest, I'm not the forgiving type.

Gale spreads the bread slices with the soft goat cheese, carefully placing a basil leaf on each while I strip the bushes of their berries. We settle back in a nook in the rocks. From this place, we are invisible but have a clear view of the valley, which is teeming with summer life, greens to gather, roots to dig, fish iridescent in the sunlight. The day is glorious, with a blue sky and soft breeze. The food's wonderful, with the cheese seeping into the warm bread and the berries bursting in our mouths. Everything would be perfect if this really was a holiday, if all the day off meant was roaming the mountains with Gale, hunting for tonight's supper. But instead we have to be standing in the square at two o'clock waiting for the names to be called out.

"We could do it, you know," Gale says quietly. "What?" I ask.

"Leave the district. Run off. Live in the woods. You and I, we could make it," says Gale.

I don't know how to respond. The idea is so preposterous.

“If we didn’t have so many kids,” he adds quickly. They’re not our kids, of course. But they might as well be. Gale’s two little brothers and a sister. Prim. And you may as well throw in our mothers, too, because how would they live without us? Who would fill those mouths that are always asking for more? With both of us hunting daily, there are still nights when game has to be swapped for lard or shoelaces or wool, still nights when we go to bed with our stomachs growling.

“I never want to have kids,” I say.

“I might. If I didn’t live here,” says Gale.

“But you do,” I say, irritated.

“Forget it,” he snaps back.

The conversation feels all wrong. Leave? How could I leave Prim, who is the only person in the world I’m certain I love? And Gale is devoted to his family. We can’t leave, so why bother talking about it? And even if we did . . . even if we did . . . where did this stuff about having kids come from? There’s never been anything romantic between Gale and me. When we met, I was a skinny twelve-year-old, and although he was only two years older, he already looked like a man. It took a long time for us to even become friends, to stop haggling over every trade and begin helping each other out.

Besides, if he wants kids, Gale won’t have any trouble finding a wife. He’s good-looking, he’s strong enough to handle the work in the mines, and he can hunt. You can tell by the way the girls whisper about him when he walks by in school that they want him. It makes me jealous but not for the reason people would think. Good hunting partners are hard to find.

“What do you want to do?” I ask. We can hunt, fish, or gather.

“Let’s fish at the lake. We can leave our poles and gather in the woods. Get something nice for tonight,” he says.

Tonight. After the reaping, everyone is supposed to celebrate. And a lot of people do, out of relief that their children have been spared for another year. But at least two families will pull their shutters, lock their doors, and try to figure out how they will survive the painful weeks to come.

We make out well. The predators ignore us on a day when easier, tastier prey abounds. By late morning, we have a dozen fish, a bag of greens and, best of all, a gallon of strawberries. I found the patch a few years ago, but Gale had the idea to string mesh nets around it to keep out the animals.

On the way home, we swing by the Hob, the black market that operates in an abandoned warehouse that once held coal. When they came up with a more efficient system that transported the coal directly from the mines to the trains, the Hob gradually took over the space. Most businesses are closed by this time on reaping day, but the black market's still fairly busy. We easily trade six of the fish for good bread, the other two for salt. Greasy Sae, the bony old woman who sells bowls of hot soup from a large kettle, takes half the greens off our hands in exchange for a couple of chunks of paraffin. We might do a tad better elsewhere, but we make an effort to keep on good terms with Greasy Sae. She's the only one who can consistently be counted on to buy wild dog. We don't hunt them on purpose, but if you're attacked and you take out a dog or two, well, meat is meat. "Once it's in the soup, I'll call it beef," Greasy Sae says with a wink. No one in the Seam would turn up their nose at a good leg of wild dog, but the Peacekeepers who come to the Hob can afford to be a little choosier.

When we finish our business at the market, we go to the back door of the mayor's house to sell half the strawberries, knowing he has a particular fondness for them and can afford our price. The mayor's daughter, Madge, opens the door. She's in my year at school. Being the mayor's daughter, you'd expect her to be a snob, but she's all right. She just keeps to herself. Like me. Since neither of us really has a group of friends, we seem to end up together a lot at school. Eating lunch, sitting 12 next to each other at assemblies, partnering for sports activities. We rarely talk, which suits us both just fine.

Today her drab school outfit has been replaced by an expensive white dress, and her blonde hair is done up with a pink ribbon. Reaping clothes.

“Pretty dress,” says Gale.

Madge shoots him a look, trying to see if it’s a genuine compliment or if he’s just being ironic. It is a pretty dress, but she would never be wearing it ordinarily. She presses her lips together and then smiles. “Well, if I end up going to the Capitol, I want to look nice, don’t I?”

Now it’s Gale’s turn to be confused. Does she mean it? Or is she messing with him? I’m guessing the second.

“You won’t be going to the Capitol,” says Gale coolly. His eyes land on a small, circular pin that adorns her dress. Real gold. Beautifully crafted. It could keep a family in bread for months. “What can you have? Five entries? I had six when I was just twelve years old.”

“That’s not her fault,” I say.

“No, it’s no one’s fault. Just the way it is,” says Gale.

Madge’s face has become closed off. She puts the money for the berries in my hand. “Good luck, Katniss.”

“You, too,” I say, and the door closes.

We walk toward the Seam in silence. I don’t like that Gale took a dig at Madge, but he’s right, of course. The reaping system is unfair, with the poor getting the worst of it. You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on 13 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.

But here’s the catch. 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. In fact, every year I have needed to do this. And the entries are cumulative. So now, at the age of sixteen, my name will be in the reaping twenty times. Gale, who is eighteen and has been either helping or single-handedly feeding a family of five for seven years, will have his name in forty-two times.

You can see why someone like Madge, who has never been at risk of needing a tessera, can set him off. The chance of her name being drawn is very slim compared to those of us who live in the Seam. Not impossible, but slim. And even though the rules were set up by the Capitol, not the districts, certainly not Madge's family, it's hard not to resent those who don't have to sign up for tesserae.

Gale knows his anger at Madge is misdirected. On other days, deep in the woods, I've listened to him rant about how the tesserae are just another tool to cause misery in our district. A way to plant hatred between the starving workers of the Seam and those who can generally count on supper and 14 thereby ensure we will never trust one another. "It's to the Capitol's advantage to have us divided among ourselves," he might say if there were no ears to hear but mine. If it wasn't reaping day. If a girl with a gold pin and no tesserae had not made what I'm sure she thought was a harmless comment.

As we walk, I glance over at Gale's face, still smoldering underneath his stony expression. His rages seem pointless to me, although I never say so. It's not that I don't agree with him. I do. But what good is yelling about the Capitol in the middle of the woods? It doesn't change anything. It doesn't make things fair. It doesn't fill our stomachs. In fact, it scares off the nearby game. I let him yell though. Better he does it in the woods than in the district.

Gale and I divide our spoils, leaving two fish, a couple of loaves of good bread, greens, a quart of strawberries, salt, paraffin, and a bit of money for each.

“See you in the square,” I say.

“Wear something pretty,” he says flatly.

At home, I find my mother and sister are ready to go. My mother wears a fine dress from her apothecary days. Prim is in my first reaping outfit, a skirt and ruffled blouse. It’s a bit big on her, but my mother has made it stay with pins. Even so, she’s having trouble keeping the blouse tucked in at the back.

A tub of warm water waits for me. I scrub off the dirt and sweat from the woods and even wash my hair. To my surprise, my mother has laid out one of her own lovely dresses for me. A soft blue thing with matching shoes.

“Are you sure?” I ask. I’m trying to get past rejecting offers of help from her. For a while, I was so angry, I wouldn’t allow her to do anything for me. And this is something special. Her clothes from her past are very precious to her.

“Of course. Let’s put your hair up, too,” she says. I let her towel-dry it and braid it up on my head. I can hardly recognize myself in the cracked mirror that leans against the wall.

“You look beautiful,” says Prim in a hushed voice.

“And nothing like myself,” I say. I hug her, because I know these next few hours will be terrible for her. Her first reaping. She’s about as safe as you can get, since she’s only entered once. I wouldn’t let her take out any tesserae. But she’s worried about me. That the unthinkable might happen.

I protect Prim in every way I can, but I’m powerless against the reaping. The anguish I always feel when she’s in pain wells up in my chest and threatens to register on my face. I notice her blouse has pulled out of her skirt in the back again and force myself to stay calm. “Tuck your tail in, little duck,” I say, smoothing the blouse back in place.

Prim giggles and gives me a small “Quack.”

“Quack yourself,” I say with a light laugh. The kind only Prim can draw out of me. “Come on, let’s eat,” I say and plant a quick kiss on the top of her head.

The fish and greens are already cooking in a stew, but that will be for supper. We decide to save the strawberries and bakery bread for this evening’s meal, to make it special we say. Instead we drink milk from Prim’s goat, Lady, and eat the 16 rough bread made from the tessera grain, although no one has much appetite anyway.

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.

It’s too bad, really, that they hold the reaping in the square — one of the few places in District 12 that can be pleasant. The square’s surrounded by shops, and on public market days, especially if there’s good weather, it has a holiday feel to it. But today, despite the bright banners hanging on the buildings, there’s an air of grimness. The camera crews, perched like buzzards on rooftops, only add to the effect.

People file in silently and sign in. The reaping is a good opportunity for the Capitol to keep tabs on the population as well. Twelve- through eighteen-year-olds are herded into roped areas marked off by ages, the oldest in the front, the young ones, like Prim, toward the back. Family members line up around the perimeter, holding tightly to one another’s hands. But there are others, too, who have no one they love at stake, or who no longer care, who slip among the crowd, taking bets on the two kids whose names will be drawn. Odds are given on their ages, whether they’re Seam or merchant, if they will break down and weep. Most refuse dealing with the racketeers but carefully, carefully. These same people tend to be informers, and who hasn’t broken the law? I could be shot on a daily

basis for hunting, but the appetites of those in charge protect me. Not everyone can claim the same.

Anyway, Gale and I agree that if we have to choose between dying of hunger and a bullet in the head, the bullet would be much quicker.

The space gets tighter, more claustrophobic as people arrive. The square's quite large, but not enough to hold District 12's population of about eight thousand. Latecomers are directed to the adjacent streets, where they can watch the event on screens as it's televised live by the state.

I find myself standing in a clump of sixteens from the Seam. We all exchange terse nods then focus our attention on the temporary stage that is set up before the Justice Building. It holds three chairs, a podium, and two large glass balls, one for the boys and one for the girls. I stare at the paper slips in the girls' ball. Twenty of them have Katniss Everdeen written on them in careful handwriting.

Two of the three chairs fill with Madge's father, Mayor Undersee, who's a tall, balding man, and Effie Trinket, District 12's escort, fresh from the Capitol with her scary white grin, pinkish hair, and spring green suit. They murmur to each other and then look with concern at the empty seat.

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching 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 18 brought peace and prosperity to its 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 repeated, it gave us the Hunger Games.

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 twentyfour 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.

Taking the kids from our districts, forcing them to kill one another while we watch — this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. Whatever words they use, the real message is clear. "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen."

To make it humiliating as well as torturous, the Capitol requires us to treat the Hunger Games as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home, and their district will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation.

"It is both a time for repentance and a time for thanks," intones the mayor.

Then he reads the list of past District 12 victors. In seventyfour years, we have had exactly two. Only one is still alive. Haymitch Abernathy, a paunchy, middle-aged man, who at this moment appears hollering something unintelligible, staggers onto the stage, and falls into the third chair. He's drunk. Very. The crowd responds with its token applause, but he's confused and tries to give Effie Trinket a big hug, which she barely manages to fend off.

The mayor looks distressed. Since all of this is being televised, right now District 12 is the laughingstock of Panem, and he

knows it. He quickly tries to pull the attention back to the reaping by introducing Effie Trinket.

Bright and bubbly as ever, Effie Trinket trots to the podium and gives her signature, “Happy Hunger Games! And may the odds be ever in your favor!” Her pink hair must be a wig because her curls have shifted slightly off-center since her encounter with Haymitch. She goes on a bit about what an honor it is to be here, although everyone knows she’s just aching to get bumped up to a better district where they have proper victors, not drunks who molest you in front of the entire nation.

Through the crowd, I spot Gale looking back at me with a ghost of a smile. As reapings go, this one at least has a slight entertainment factor. But suddenly I am thinking of Gale and his forty-two names in that big glass ball and how the odds 20 are not in his favor. Not compared to a lot of the boys. And maybe he’s thinking the same thing about me because his face darkens and he turns away. “But there are still thousands of slips,” I wish I could whisper to him.

It’s time for the drawing. Effie Trinket says as she always does, “Ladies first!” and crosses to the glass ball with the girls’ names. She reaches in, digs her hand deep into the ball, and pulls out a slip of paper. The crowd draws in a collective breath and then you can hear a pin drop, and I’m feeling nauseous and so desperately hoping that it’s not me, that it’s not me, that it’s not me.

Effie Trinket crosses back to the podium, smoothes the slip of paper, and reads out the name in a clear voice. And it’s not me. It’s Primrose Everdeen.



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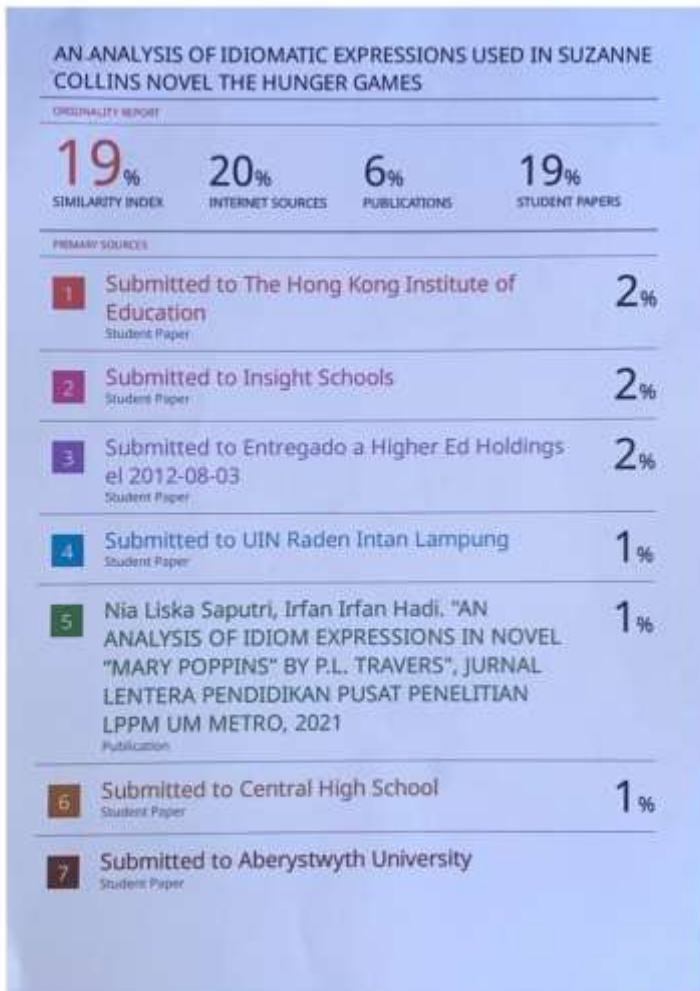
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