

ILLOCUTIONARY ACTS PERFORMED IN *HUNGER GAMES*, A MOVIE BY GARY ROSS

(A PRAGMATIC ANALYSIS)



A Thesis

Submitted to the English Department in Faculty of Cultural Sciences of
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Degree in English Literature

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**ENGLISH DEPARTMENT
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THESIS

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BY GARY ROSS (PRAGMATIC ANALYSIS)

BY

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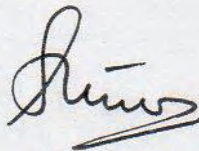
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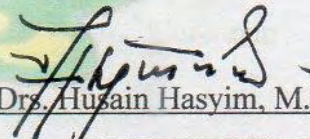
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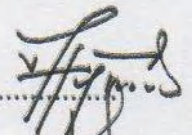
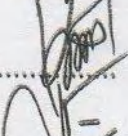
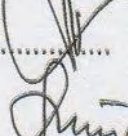
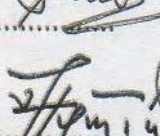
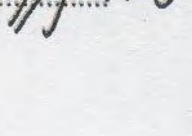


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Today, Friday, 17 May 2019, the Board of Thesis Examination has kindly approved a thesis by KIKI RICHA MALIA (Student No. F21115041) entitled, **ILLOCUTIONARY ACTS PERFORMED IN HUNGER GAMES, A MOVIE BY GARY ROSS (PRAGMATIC ANALYSIS)**, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

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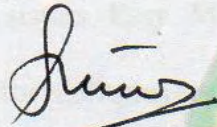
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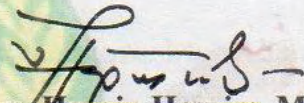
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Makassar, 3 May 2019

Kiki Richa Malia



ABSTRACT

KIKI RICHA MALIA.2019. *ILLOCUTIONARY ACTS PERFORMED IN HUNGER GAMES, A MOVIE BY GARY ROSS* (supervised by Simon Sitoto and Husain Hasyim).

This research aims to describe the types of direct and indirect Illocutionary Acts used in the movie “Hunger Games” by Gary Ross and to disclose the meaning of direct and indirect illocutionary acts performed by the characters in *Hunger Games* Movie.

In collecting data, the writer searched the script of the movie on the internet. Then, the writer watched the movie of *Hunger Games* for several times in order to understand the script in detail. After that, the writer Marking all the types of direct illocutionary act, and indirect illocutionary act in the script to be analyzed. Finally, the data were taken from the conversation between characters in the movie ‘Hunger Games’ as the sample which consisted of 30 data and analyzed by descriptive method.

The results of the research indicate that there are three acts of direct illocutionary acts. They are asking, asserting, and ordering. Besides that, there are twenty seven acts of indirect illocutionary acts. They are informing, asking, requesting, offering, affirming, mocking, complaining, commanding, ordering, warning, agreeing, apologizing, praising, confusing, convincing, refusing, hesitating, promising, denying, clarifying, appreciating, offending, predicting, reporting, suggesting, advising, and blaming. Moreover, the meaning of direct and indirect illocutionary acts can be identified by refering to the context of utterance.

Keyword: illocutionary acts, hunger games, utterances, direct, indirect.



ABSTRAK

KIKI RICHA MALIA.2019. *ILLOCUTIONARY ACTS PERFORMED IN HUNGER GAMES, A MOVIE BY GARY ROSS* (dibimbing oleh Simon Sitoto and Husain Hasyim).

Penelitian ini bertujuan untuk mendeskripsikan tiap jenis tindak ilokusi langsung dan tidak langsung yang digunakan dalam film "Hunger Games" oleh Gary Ross dan untuk mendeskripsikan makna dari tindak ilokusi langsung dan tidak langsung yang digunakan oleh karakter dalam film *Hunger Games Movie*.

Dalam mengumpulkan data, penulis mencari skrip film di internet. Kemudian, penulis menonton film Hunger Games beberapa kali untuk memahami naskah secara detail. Setelah itu, penulis menandai semua jenis tindakan ilokusi langsung, dan tindakan ilokusi tidak langsung dalam naskah untuk dianalisis. Yang terakhir, data diambil dari percakapan antar karakter dalam film 'Hunger Games' sebagai sampel terdiri dari 30 data dan dianalisis dengan metode deskriptif.

Hasil penelitian menunjukkan bahwa ada three tindakan ilokusi langsung. Mereka bertanya, menegaskan, dan meminta. Selain itu, ada dua puluh tujuh tindakan ilokusi tidak langsung. Mereka menginformasikan, bertanya, meminta, menawarkan, menegaskan, mengejek, komplain, memerintahkan, memesan, peringatan, menyetujui, meminta maaf, memuji, membingungkan, meyakinkan, menolak, ragu-ragu, berjanji, menyangkal, mengklarifikasi, menghargai, menyinggung, memprediksi, melaporkan, menyarankan, menasihati, menyalahkan. Selain itu, makna dari tindak ilokusi langsung dan tidak ilokusi langsung dapat diidentifikasi dengan mengacu pada konteks ujaran.

Keywords: tindak illokusi, hunger games, ujaran, tindak lokusi langsung, tindak ilokusi tidak langsung.



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CHAPTER I

INTRODUCTION

In this chapter, the writer presents the introduction of this research, which will be divided into several parts namely background, problems, scope of problems, research questions, objective of the study and significance of the study

A. Background

In their daily life, humans communicate with each other by committing conversation. Conversation, therefore, is any interactive spoken exchange between two or more people and can be: face-to-face exchanges – these can be private conversations, such as talk at home between the family, or more public and ritualized conversations such as classroom talk or Question Time in the Houses of Parliament; non-face-to-face exchanges, such as telephone conversations; and, broadcast materials such as a live radio phone-in or a television chat show.

Through conversation, a spoken communication is constructed. Spoken communication involves at least two participants, a speaker and a hearer, in variety social context. The speaker intends to convey certain meanings to the hearer while the hearer tries to recognize what the speaker means by saying utterances. Both of the speaker and the hearer should convey and understand the thoughts, feelings, and desires of each other. Thus, they can achieve a good communication. To study this, in linguistics there is a field of study called pragmatics.

Pragmatics as the study of meaning as communicated by a speaker (or and interpreted by a listener (or reader). It is concerned with analyzing



what speakers mean with their utterances and involves the interpretation of 2. What people said in a particular context so they can decide the appropriate way and language to convey messages. One of the central concepts in pragmatics is illocutionary act.

Illocutionary act is very important part of speech act because illocutionary act becomes the main central of communication. Illocutionary act is interesting to be analyzed in order to understand the function of utterances and the intended meaning of utterances. It includes context of situation in analyzing illocutionary act because context of situation can bring some information to understand the intended meaning of utterance. Illocutionary act has some different type. The classification of illocutionary act are representative, directive, commissive, expressive and declarative.

Illocutionary act can be found in the daily live conversation. As the example of conversation is a good example of conversation which can be taken as the object of the study. To study illocutionary act, the writer takes a famous movie entitled *Hunger Games* by Lions Gate Entertainment as the object of the data. *Hunger Games* is a 2012 science fiction movie about the struggle of Katniss Everdeen in the Hunger Games, a televised fight to the death in the place named Panem. The reason of using a movie as the object of this study is because movie is a good object for analyzing linguistic phenomena since movie depicts the gesture, intonation, and expression of the characters better than in a novel. Movie provides conversations of the actors and the actresses who make this study analyzed



This movie contains utterances describing context and illocutionary act analysis, for example, “Get out of here”. The utterance can be meant as reminding, requesting, or ordering, it depends on the context. It will be discussed deeper in the chapter of finding and discussion. The example shows that an utterance may have more than one meaning or purpose. The dialogue of this movie contains many utterances like that. Hence, from this movie the writer can learn how to understand and use speech act correctly. That is why the writer interested to take this movie to be analyzed. The witer wants to explore those utterances or illocutionary acts which uttered by the actor.

The writer chooses *Hunger Games* as the object of the data since it reflects real-life communication and therefore it may contain Illocutionary act. There are four movies of *Hunger Games*: *Hunger Games* (2012), *Hunger Games: Catching Fire* (2013), *Hunger Games: Mockingjay Part 1* (2014), and *Hunger Games: Mockingjay – Part 2* (2015). The writer only focuses on the first movie entitled *Hunger Games* in this study. The writer found that language in this movie is the tool key to amuse the audience.

B. Identification of Problems

The writer sees the importance to study about speech act. By speech acts, we know how to convey and understand the intention or purpose correctly, so that the goal of the communication can be reached. That is why the writer interested to take it for his study. But, here, the writer focuses his study on the

ary acts only. Illocutionary acts is a very important part of speech act



because illocutionary acts becomes the main central of communication. According to the explanation, the researcher formulates the problem as follows:

1. The reader is difficult to understand the function of illocutionary acts in the movie
2. People may potentially misinterpret the message that deliver by the movie
3. The reader is difficult to state the classifications of illocutionary acts in the movie

C. Scope of Problems

In this research, the writer limits her study in analyzing the message and the classification in direct and indirect illocutionary acts. In lines, the writer focused to the character in this movie which is uttered arguments or sentences.

D. Research Question

Based on the Background above , the problem of this study are:

1. What types of direct and indirect illocutionary acts are implied in “Hunger Games” movie?
2. What are the meanings implied in the types of direct and indirect illocutionary act performed in the movie?

E. Objectives of the Study

In accordance with the problem of the study above, the objectives of the study are:

Describe direct and indirect illocutionary acts which are found in “Hunger Games” movie.



2. To disclose the meaning implied in the types of direct and illocutionary act performed in the movie?

F. Significance of the Study

This research has been purposed in two significances:

1. Theoretical benefit

This research aims to give understanding about illocutionary in Hunger Games Movie. The study has purpose that the findings of the study will contribute to the area of pragmatics. Especially, this research may help to avoid misinterpretations of the speakers and addressee.

2. Practical benefit

- a. It can be used by teachers as teaching material about pragmatics especially illocutionary.
- b. For writer, studying illocutionary can improve students' writing skill because illocutionary helps the writers to understand the production and interpretation of utterance.
- c. This study will be useful for readers in understanding the content of the movie. It can help them to get deep knowledge of what the character means by his utterance.



CHAPTER II

LITERATURE REVIEW

In this chapter, the writer reviews some literatures that are related to the topic of this study. This chapter is divided into two parts. The first is previous studies and the second is theoretical background.

A. Previous Study

There are several studies which have been conducted previously by researchers. The previous studies have their own classifications in their research. In this research, the writer explains each of previous studies briefly as follow:

The first previous study was conducted by Wardani (2014). Her study entitled “An Analysis of Illocutionary act in Prince of Persia: The Sand of Time Movie”. In her study, she analyzed kind of illocutionary acts used in Dastan’s utterances as the main character based on the context occurred in the Prince of Persia: The Sand of Time Movie. From the analysis the writer found five illocutionary acts used in Dastan as main character in *Prince of Persia : The Sand Of Time*. They are Representative (reporting, stating, and concluding), Directive (ordering, asking, requesting, and command), Expressive (praising, and apologizing), Commisive (refusal and pledging), and Declarative (declaring).

The second previous study was conducted by Faidhah (2013). Her study entitled “The Analysis of Illocutionary Act of the Novel “Port Royal” by Linda Chaikin”. In her study, she analyzed kinds of utterances in all chapters taken from

Port Royal” by Linda Chaikin. She focused on the types of Illocutionary in the novel itself. She used descriptive research approach in her study.

Findings of this writer are 440 utterances. Based on Searle’s category there



are five categories of illocutionary act, representatives, directives, expressive, commissives, and declaratives. After the analyze, the researchers found that representatives was dominant in the novel especially informing.

The third previous study was conducted by Zumaroh (2012). Her study entitled “The Analysis of speech act used in “Air Force One” Movie Script”. In her study, she analyzed kinds of utterance in the dialogue taken from Air Force One Movie Script. Her focus of the study is in the kinds of speech act that are used in the movie Script. She used descriptive in her study. After investigating the utterance in this script, the writer found several findings on it. First, the utterances in this script can be analyzed in speech act types. Speech act itself has two main form; directness and literalness. Directness is about the syntactical form and the literalness about the meaning appropriate or not with the utterance. Second, those utterances also can be investigated according to the Searle’s category of illocutionary acts. The categories are representatives, directives, commissives, expressive, and declaratives. The main reason people study about speech acts is to understanding what people means when they make utterances and to decrease miss understanding about the meaning.

The related studies above are similar that is discussed about speech act, but they had a different object. However, this study differs from those previous studies above. This study only concern on illocutionary acts and context. The objective of this study is to find out the context and types of direct and indirect

ary acts used by the character.



B. Theoretical Framework

1. Pragmatics

The ground theory of this study is pragmatics. Pragmatics is one of the branches of linguistic which studies the contribution of context to meaning. The focus of pragmatic analysis is the meaning of word or utterance. According to Yule (1996), pragmatics is the study of the relationship between the linguistic form and the speaker who delivers the utterances. It concentrates on the aspects of meaning that cannot be predicted only by the linguistic knowledge, but also the physical and social knowledge. Hence, the advantage of studying language via pragmatics is people can get the other's implicit meaning, assumption, goals, and kind of action.

Pragmatics not only focus on the sentences which uttered by the speaker or written by writer. It also pay attention to how, when, where, who are the participants, and why an utterance stated. As Mey (2001) states that pragmatics is interested in the process of producing language and in its producers, not only in the end-product, language.

From two stetment above, the writer can grasp that pragmatics is the study of contextual meaning which also considers the process of producing an utterance.

2. Context

Context has important role in interpreting an utterance or sentence. It is to understand the intended meaning of utterance. Leech (1983) context is and of knowledge assumed to be shared by speaker means by given



utterance (Leech ,1983). It means that context is situation or condition when the utterance produced. By understanding the situation or condition when the utterance produced, the hearer can guess or catch what the speaker means by his/her utterance.

The same utterances will have different meaning if the context of each utterance is different. Below the writer gives the examples.

“Your hair is so long!”

- (a) If the utterance above is delivered by a teacher to the student at school, it can be understood that the teacher commands them to cut their hair in order to obey the school’s rule.
- (b) In the different situation, is this utterance is delivered by a woman to her friend, it can be meant as a praising or having long hair.

From the examples it can be concluded that revealing the intended meaning not only based on the speaker and the hearer is not enough. We also need to know the situation when the utterance produced. Hymes in Brown and Yule (1983) states that there are nine components in exploring the intended meaning from the context, they are participants, topic, setting, channel, code, message-form, event, key, and purpose.

The first is participants. Participants can be divided into three subcategory; addresser, addressee, and audience. The addresser refer to a person who produces the utterance. The addressee refers to the hearer and the audience is the over

second is topic. The topic of conversation determines the choice of . Some topics most likely discussed in a certain language rather than the



others. Third is setting. It refers to the time and place in which the conversation occurs, usually, formal and informal setting are viewed as the important factors to language choice. Such as between at home and at work place, language which used would be different. Fourth is channel. It deals with how the interaction is maintained. Fifth is code. It code deals with what language, dialect or style is being used in the conversation. Message form, as the sixth component is also important feature of context. It deals with the form intended to transfer the message. Seventh component is event. It is the nature communicative event within which genre may be embedded. The eighth feature is key. Key involves the evaluation of a conversation. Whether a sermon is good or confusing. The last is purpose. Purpose deals with intention of the participants in the conversation. Whether the speaker wants to ask for something or giving an order.

3. Speech Act

a. The Concept of Speech Acts

Speech acts are one of the five main topics in the study of pragmatics. The concept of speech acts is firstly developed by a philosopher, John L. Austin in his book *How to Do Things with Words* (1962). Austin defines speech acts simply as the action performed by saying something. By means of utterances, ones are able to get others to do something. In other words, speech acts are actions which are performed via utterances .

In speech acts theory, the utterance as a unit of communication has two meaning: propositional and illocutionary meaning. Propositional meaning called as illocutionary meaning. This deals with the basic literal meaning of



an utterance which is associated with its structural aspects. Next, the illocutionary meaning is related to the effect of the utterance to the readers or the listeners. This meaning is realized by the function or the illocutionary function such as requests, orders, commands, complaints, and promise (Richard and Schmidt, 2003).

In relation to the concept above, in every speech act we can distinguish three things, following Austin's theory. What is said, the utterance, can be called the locution. What the speaker intends to communicate to the addressee (the purpose) is the illocution. The message that the addressee gets, his interpretation of what the speaker says, is the perlocution. If the communication is successful, the illocution and the perlocution are alike or nearly alike (Kreidler, 2002).

b. The Classification of Speech Acts

Based on the concept of locution, illocution, and perlocution in every utterance, Austin divides the speech acts into three major categories. They are locutionary, illocutionary, and perlocutionary (Yule, 1996; Cutting, 2002).

1) Locutionary act

Locutionary acts are the production of utterances, with a particular intended structure, meaning, and reference. In other words, locutionary acts deal with linguistic meaning or grammatical (or phonological) form of an utterance. This kind of speech acts is also called as the act of saying something (Wijana, 1996).

2) Illocutionary acts

Illocutionary acts are acts performed by speakers in saying something (with an

specific intention and in an appropriate context), rather than by virtue of producing a particular effect by saying something. This type of speech acts



is also called as the act of doing something (Wijana, 1996). The purpose of expression and the speaker's specific purpose are called as locutionary force or locutionary function.

3) Perlocutionary acts

Perlocutionary acts are speech acts which depend on the production of a specific effect. This effects is produced by the hearer This type of speech acts is also called as the act of affecting someone (Wijana, 1996). In perlocutionary, there is an influence affect because the speaker tries to influence the hearer to do what he or she wants to do. This is called by as perlocutionary effect. Those three acts can occur in an utterance, illustrates locutionary, illocutionary, and perlocutionary in an utterance "Shoot her!," as follows.

Act (A) or Locution

He said to me "Shoot her!" meaning by *shoot* "shoot" and referring by *her* to "her."

Act (B) or Illocution

He urged (or advised, ordered, etc.) me to shoot her.

Act (C) or Perlocution

He persuaded me to shoot her.

In Act (A) the concept is concerned with what is said by the speaker aspects. The grammatical and phonological aspect is the main topic. The focus is that whether the utterance is meaningful or not so that the hearer is able to capture

speaker says. Next, the Act B or illocutionary is concerning the purpose or intention when performing this utterance. Therefore, the



illocutionary functions (ordering, advising, or requesting) are the important point here. Finally, in Act (C), both locution and illocution of the utterance are interpreted by the hearer. The effect of the utterance that speaker performs to the hearer is the main focus.

4. Illocutionary Acts

a. The Concept of Illocutionary Acts

As stated in the previous section, illocutionary acts are one of the three types of speech acts proposed by Austin which deal with the purpose, function, or force of utterances. This type of speech acts is generally said to be the central of speech acts and even said as the speech acts themselves (Yule, 1996).

The criteria of illocutionary acts are based on the contexts which determine the forces or functions of the utterances (Mey, 2001). Same utterances can be categorized as different illocutionary because of different forces or functions which are greatly influenced by context of use. According to Nunan (1993) forces are the characteristics that differentiate speech acts from one another. Forces are mainly about the different ways the content propositions are involved in speech acts. Some examples of forces are pronouncing, stating, commanding, thanking, and promising. Those forces are the functional intentions of speaker when performing an utterance.

To determine the illocutionary functions, Yule (1996) proposes two important points: illocutionary function indicating device and felicity condition.

illocutionary function indicating device



Illocutionary function indicating device (IFID) is a formal, literal expression which explicitly indicates the illocutionary function of utterance (Laurence and Ward, 2006). The clearest example is the use of specific verb in an utterance. This verb is usually called as speech act verbs or performative verbs. It is in line with the concept of performative hypothesis. Some verbs such as „to order, to warn, and to promise“ can be used to make the illocutionary function explicit, e.g. „I order you to leave now“ (Cutting, 2002).

Nevertheless, this condition is somewhat difficult since in normal usage the utterances are expressed mostly without performative verbs. The speaker chooses using implicit performative, for instance „I’ll be back“ can be interpreted as „I promise that I’ll be back“ or „I warn you that I’ll be back“. Furthermore, some verbs are not normally used in full sentence, e.g. to thank „Thank you.“, and to congratulate „Congratulation on your success“ (Mey, 2001).

2) Felicity conditions

Felicity conditions are defined as several conditions to be met in order that the illocutionary acts are successfully performed. Austin states that the speakers have to fulfill three conditions: that the participants must understand the roles and the context, that the participants must perform the acts completely, and that the participants have to have clear purposes (Cutting, 2002).

Elaborating Austin’s concept, Yule (1996) the felicity follows at least general condition is that the participants have to understand the language and the do not pretend. He also adds content condition, preparatory condition,



sincerity condition, and essential condition, all of which deals with the characteristics of illocutionary acts itself.

b. The Classification of Illocutionary Acts

As stated in the previous section, illocutionary act is one of the three types of speech acts proposed by Austin which contain purpose, function, and force of utterances. Austin categorizes illocutionary acts into five types. This classification is based on the performative verbs in any utterances (Searle, 1979).

1. Verdictives

Verdictives are typified by giving of verdict, for instance: verdicts done by jury, judge, arbitrator, or umpire. Performative verbs indicating these acts are to acquit, to hold, to calculate, to describe, to estimate, to analyze, to date, to rank, to assess, and to characterize.

2. Exercitives

Exercitives are typified by exercising power, rights, or influence. Performative verbs indicating these acts are to appoint, to order, to beg, to recommend, to order, to advise, to dismiss, to nominate, to veto, to announce, and to warn.

3. Commissives

Commissives are typified by promising or undertaking. It commits the hearer to do something. Performative verbs indicating these acts are to promise, to vow, to pledge, to covenant, to contract, to guarantee, and to swear.



4. Expositives

Expositives are acts by which the speaker makes plain how the utterances fit into the course of an argument. Performative verbs indicating these acts are to affirm, to deny, to emphasize, to illustrate, to answer, to report, to accept, to describe, to identify, and to call.

5. Behavitives

Behavitives are acts of reactions in relation with the people's attitudes or social behavior. Performative verbs indicating these acts are to apologize, to thank, to curse, and to condole. Other experts also propose other concept of illocutionary acts. Searle, for instance, revised and enlarged Austin's concept of illocutionary acts. Different from Austin which focuses only on performative or speech acts verbs), Searle uses twelve criteria in categorizing the illocutionary acts. Four main criteria of them are the differences in illocutionary point (force), direction of fit between word and world, expressed psychological state, and content (Searle,; Mey, 2001).

Below are Searle's five classifications of illocutionary acts including their illocutionary functions (Searle, 1979; Yule, 1996; Mey, 2001; Cutting, 2002).

1. Declaratives

Declaratives are illocutionary acts by which the speaker is able to change the state of affair in the world via the utterances. The speaker has to have institutional role in a specific context when employing these acts (Yule, 1996).

Performative verbs indicating these speech acts are to beg, to pronounce, to to state, to declare, to resign, to fire, and to appoint.



2. Representatives

Representatives or assertives are illocutionary acts that state what speakers believe to be factual (true) or not (false). By using these acts, the speaker makes words fit the world or belief (Yule, 1996). To describe, to call, to classify, to identify, to claim, to diagnose, to hypothesize, to insist, to predict, and to boast are some performative verbs indicating these types of acts.

3. Expressives

Expressives are illocutionary acts that state the speakers' feelings or attitudes about something. These acts involve psychological states of the speakers. When performing these acts the speakers makes words fit the worlds or feeling (Yule, 1996). Performative verbs denoting to these illocutionary acts are to thank, congratulate, apologize, condole, deplore, and welcome.

Cutting also adds several other illocutionary functions denoting expressive acts. They are thanking apologizing, welcoming, praising, congratulating, deploring, and regretting (2002).

4. Directives

Directives are illocutionary acts that the speakers use to get something done by the hearers. These acts express what the speaker wants and the speakers attempts to make the world fit the words via the hearer (Yule, 1996).

Performative verbs denoting to this category are to ask, order, command,

beg, plead, pray, entreat, invite, permit, advise, dare, defy, and
ge.



5. Commissives

Commissives are illocutionary acts used by the speakers to commit actions in future. These acts express what the speaker intends to do. By means of commissives, the speakers undertake to make the world fit with the words via the speaker (Yule, 1996). Some performative verbs belong to these speech acts are to promise, to pledge, to offer, to threat, to refuse, and to vow.

5. Direct Speech Act

An utterance is seen as a direct speech act when there is a direct relationship between the structure and the communicative function of the utterance. The following examples show that the form corresponds with the function:

- (a) A declarative is used to make a statement: “You wear a seat belt.”
- (b) An interrogative is used to ask a question: “Do you wear a seat belt?”
- (c) An imperative is used to make a command: “Wear a seat belt!”

Direct speech acts therefore explicitly illustrate the intended meaning the speaker has behind making that utterance.



6. Indirect Speech Act

Searle stated that an indirect speech is one that is “performed by means of another” (Searle quoted in Thomas, 1995, p.93). That means that there is an indirect relationship between the form and the function of the utterance. The following examples show that the form does not correspondence with the function:

(a) An interrogative is used to make a request: “Could you pass the salt?”

(b) A declarative is used to make a request: “You’re standing in front of the TV.”

The speaker does not explicitly state the intended meaning behind the utterance. It is the hearer’s task to analyse the utterance to understand its meaning.

7. Hunger Games Movie

Hunger Games is one of Hollywood movie adaption of the best trilogy novel of the same title by Suzanne Collins. The novel was published in 2008 while the movie adaption was released on 2012 by Lions Gate Entertainment. Both the movie and the novel use the first point of view by Katniss Everdeen, the protagonist of this story. Suzanne Colins, as the writer of this novel, also contributes as the co-written and the co-produced in Hunger Games movie. Both the movie and the novel won many awards in the entertainment industry. The movie was a massive box-office success for four consecutive weekends in North

and its DVD was the best-selling DVD of 2012. Besides that, the novel was named one of Publisher Weekly as the best book of the year in 2008 and has been translated into 26 languages. These facts indicate that Hunger Games



contains the interesting story for the audience. Hunger Games movie uses the popular and the rising artists of Hollywood to play on it. In the movie, the character of Katniss Everdeen, as the main character of this story, is played by Jennifer Lawrence. She could portray the character of Katniss well which makes she won some awards for the Best Actress. Furthermore, there are Josh Hutcherson and Liam Hemsworth who plays as the protagonist characters of male in this movie.

Hunger Games tells about the struggle of Katniss Everdeen in the Hunger Games, a televised fight to the death. Hunger Games is the program television which is held as the punishment for twelve districts related to their past rebellion. This game is an annual show in a future North America known as “Panem” with the victor who awarded the fame and the wealth. In this game, Katniss volunteered Prim, her sister, when Prim chosen as the female tribute of District 12 in the Hunger Games. However, the District’s tributes of Hunger Games, which consist of male and female tributes, were selected randomly by the chaperone of each district.

Katniss is a 16-year-old girl from District 12 who volunteers to be the female tribute to take her sister’s place. In District 12, she becomes the female tribute with Peeta Mellark, who is the male tribute of District 12. Along the way to the Capitol, they were escorted by Effie Trinket, as the chaperone of District 12, and Haymitch Abernathy, as the mentor of District 12’s tributes. Haymitch, as

mentor, tells all about the game and explains the importance of gaining in order to get gifts of foods and supplies during the games from them.



However, in the scene of tribute's interview, Peeta publicly expresses his love for Katniss which makes the District 12's tributes become the sponsors' favor. On the other hand, other tributes become jealous and want to kill them because of it.

In the game, Katniss tries to survive in the game without hurting the other tributes. On the other hand, Seneca Crane, as the head of game makers, wants a good show in this game. Therefore, he directs the game makers of the Hunger Games to force Katniss back towards the busy career. Cato, the head of busy career, is very eager to kill Katniss, but in the end of the game, he died of Katniss' arrow. However, the victor of this game is an unusual victor since there are two victors of the 74th Hunger Games: Katniss Everdeen and Peeta Mellark. Because of that result, President Snow, as the President of Panem, condemns Seneca Crane to his death for being manipulated by Katniss and Peeta. In this story, President Snow is the enemy of Katniss since he thinks Katniss as a threat for the Capitol. This fact is reasonable because Katniss has proven to the people of Panem that she could undermine the rules of Hunger Games. Therefore, she potentially becomes a symbol of resistance against the Capitol which makes President Snow regard her as a threat . At the end of this movie, Peeta and Katniss are still act as the lovers although Katniss has other feelings with Gale, her best friend in District 12.

