

SYMBOLS OF MISERY IN ELIE WIESEL'S *NIGHT*

By:

Risda Aulia Wulandari

12320007



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES MAULANA MALIK IBRAHIM
STATE ISLAMIC UNIVERSITY OF MALANG**

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SYMBOLS OF MISERY IN ELIE WIESEL'S *NIGHT*

THESIS

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The State Islamic University of Malang in Partial fulfillment of the
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The Advisor

Dr. Syamsudin, M.Hum

By:

Risda Aulia Wulandari

NIM: 12320007



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES MAULANA MALIK IBRAHIM
STATE ISLAMIC UNIVERSITY OF MALANG**

2016

APPROVAL SHEET

This is to certify that Risda Aulia Wulandari's thesis entitled **Symbols of Misery in Elie Wiesel's *Night*** has been approved by the advisor for further approval by head of English Language and Letters Department and dean of Faculty of Humanities as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Language and Letters Department.

Malang, 21 June 2016

Approved by

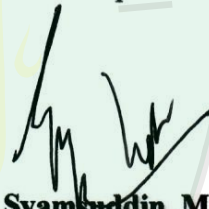
The Advisor,



Dr. Syamsuddin, M. Pd.
NIP 19691122 200604 1 001

Acknowledged by

The Head of English Language and
Letters Department,



Dr. Syamsuddin, M. Pd.
NIP 19691122 200604 1 001

Acknowledged by,

The Dean of Faculty of Humanities



Dr. Hj. Isti'adah, M.A.
NIP 19670313 199203 2 002

LEGITIMATION SHEET

This is to certify that Sarjana Thesis of Risda Aulia Wulandari entitled *Symbols of Misery in Elie Wiesel's Night* has been approved by the board examiners as the requirements for the degree of Sarjana Sastra (S.S) in English Letters and Language Department, Faculty of Humanities, Maulana Malik Ibrahim The State Islamic University of Malang.

The Board of Examiner

1. Muzakki Afifuddin, M.Pd. (Main Examiner)
NIP. 19761011 201101 1 008

Signature

2. Dr. Mundi Rahayu, M.Hum (Chair)
NIP. 19680226 200604 2 001

3. Dr. Syamsuddin, M.Hum (Secretary)
NIP. 19691122 200604 1 001

Approved by

The Dean of Humanities Faculty

The State Islamic University Maulana Malik Ibrahim of Malang,



Dr. Hj. Istiadah, MA

NIP: 19670313 199203 2 002

CERTIFICATE OF THE AUTHENTICITY

Under signed,

Name : Risda Aulia Wulandari

ID Number : 12320007

Departement/ Faculty : English Language and Letters / Humanities

Certify that the thesis I wrote to fulfill the requirement for the degree of Sarjana Sastra (S.S) in English Language and Letters, Humanities Faculty, The State Islamic University Maulana Malik Ibrahim of Malang entitled *Symbols of Misery in Elie Wiesels Night* is truly my original work. It does not incorporate any material previously written or published by another person except those indicated in quotation and bibliography. Due to this fact, I am the only responsible person for the thesis if there is any objection or claim from others.

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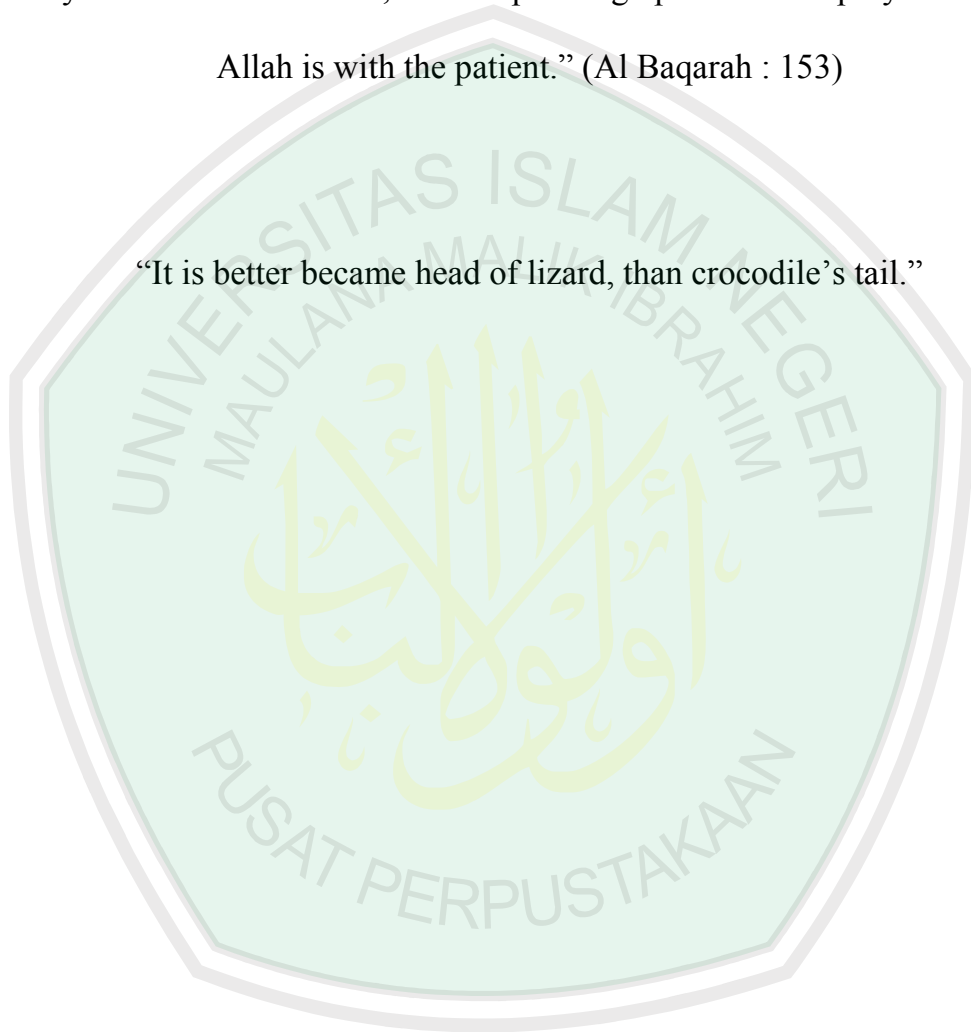


Risda Aulia Wulandari

MOTTO

“O you who have believed, seek help through patience and prayer. Indeed, Allah is with the patient.” (Al Baqarah : 153)

“It is better became head of lizard, than crocodile’s tail.”



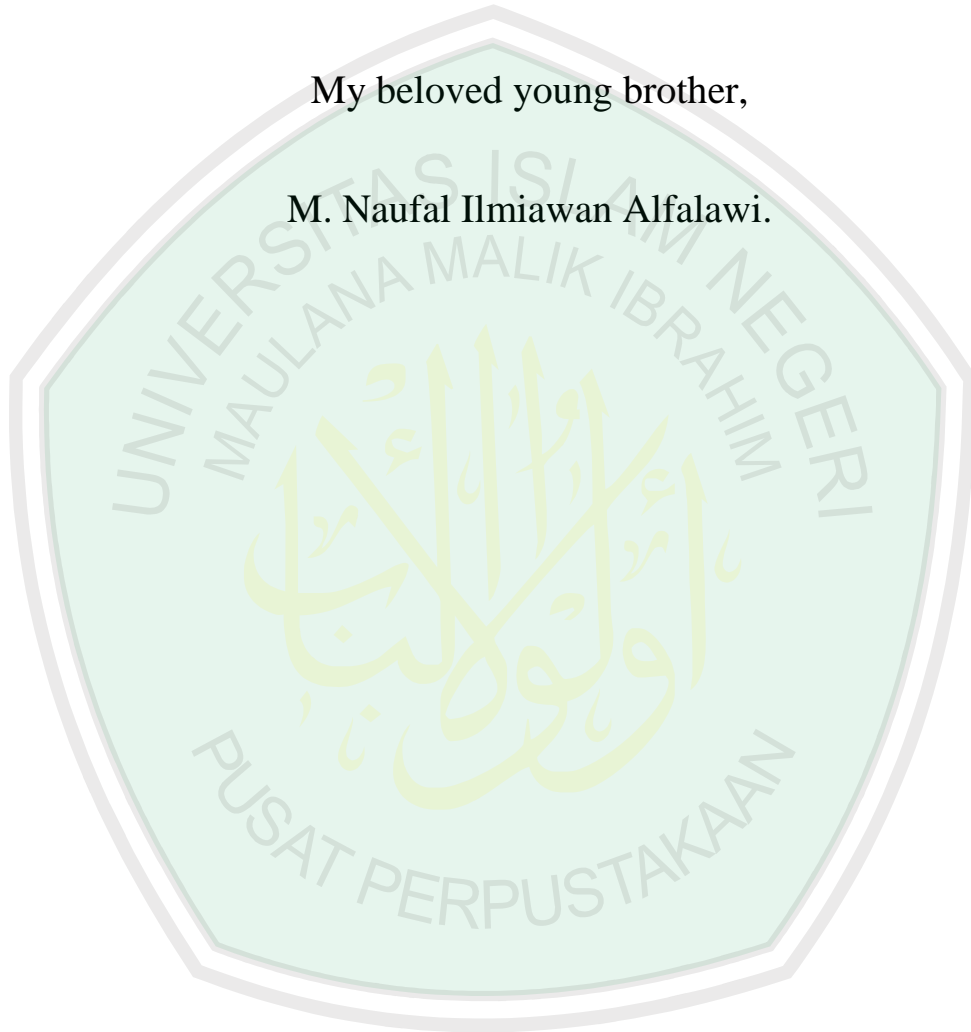
DEDICATION

This thesis special dedicated to my beloved parents

Drs. Moh. Rois, M.A and Khusnatun Zunaidah

My beloved young brother,

M. Naufal Ilmiawan Alfalawi.



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In the name of Allah the most Gracious and the most Merciful

All praise and gratitude are to Allah SWT, the lord of universe for his guidance in completing this thesis. May blessing and salutation be upon the most honorable prophet and messenger Muhammad SAW, his family and all of his followers.

On this occasion, the writer also thankful to all people who have help me directly or indirectly, in the elaboration of this thesis. These are:

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Finally, the writer hopes that this thesis will be useful for the reader and gives a valuable contribution to the English literature field. Hopefully, the reader is able to take the advantage and the writer appreciates for the coming constructive comments.

Malang, June 2016

Risda Aulia Wulandari

ABSTRACT

Wulandari, Risda Aulia. 2016. Symbols of Misery in Elie Wiesel's *Night* Thesis. English Letters and Language Department. Faculty of Humanities. The State Islamic University Maulana Malik Ibrahim Malang.

Advisor : Dr. Syamsudin, M.Hum

Key Word : Symbols, Holocaust

The function of symbol is very important for the reader to help the reader understand the meaning that is reflected by the symbols. The readers, for instance, enable to signify the meaning of a symbol in the novel. On the other hand, the inability of understanding symbols, consequently, makes the reader fail to enjoy the sequences or important part of the novel, which leads to another part.

This study analyze the symbols in Elie Wiesel's *Night*. The objective of the study is to identify and explain the symbols of misery and it meaning found in Elie Wiesel's *Night*. By using Charles Sanders Peirce's theory of sign, the analysis is focused on symbols of misery found in Elie Wiesel's *Night*.

The result of this analysis reveals for symbols such as night, fire and flames, corpse, and silence. The word "Night" which also as the title of this literary work, symbolize misery of life. Fire and flames symbolize the cruelty of Nazi. The corpse symbolize as the body without soul. And the last, silence symbolizes inability.

Finally, it is hoped that the finding of this study will be useful both for due teachers of English and the students.

ABSTRAK

Wulandari, Risda Aulia. 2016. Simbol Kesengsaraan dalam Novel Berjudul Night Karya Elie Wiesel. Skripsi, Jurusan Bahasa dan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang

Dosen Pembimbing : Dr. Syamsudin, M.Hum

Kata Kunci : Simbol, Holocaust

Kegunaan symbol sangat penting bagi pembaca untuk memahami arti yang terkandung dalam sebuah makna. Seperti contoh ketika pembaca ingin mengartikan sebuah makna dari suatu symbol dalam sebuah novel. Disisilain, ketidak mampuan dalam memahami symbol, dapat membuat pembaca tidak mampu menikmati alur atau bagian-bagian penting dalam sebuah novel yang akan menghubungkan pada bagian selanjutnya.

Penelitian ini menganalisis simbol yang dapat ditemukan pada nove Night karya Elie Wiesel. Maksud daripada penelitian ini adalah mengidentifikasi dan menjelaskan simbol kesengsaraan beserta maknanya yang ditemukan pada novel tersebut. Dengan menggunakan teori tentang tanda milik Charles Sanders Peirce, analisis dalam penelitian ini focus pada simbol kesengsaraan yang ditemukan pada novel berjudul Night karya Elie Wiesel.

Hasil dari penelitian ini menyatakan bahwa simbol kesengsaraan yang dapat ditemukan dalam novel tersebut diantaranya adalah Malam, Api dan Asap, Mayat, serta keheningan. Kata “Malam” yang juga sebagai judul dari karya sastra tersebut menyimbolkan kesengsaraan hidup. Api dan Asap menyimbolkan kekejaman Nazi, Mayat menyimbolkan tubuh tanpa jiwa, dan yang terakhir ialah Keheningan yang menyimbolkan ketidak mampuan.

Akhirnya, penulis berharap bahwa hasil dari penelitian ini akan sangat berguna bagi guru dan murid bahasa Inggris.

خلاصة

وولاندرائى ,رصد الأولياء ٢٠١٦.رموز بؤس في أطروحة ليلة إيلي فيزل. إدارة اللغة والحروف الإنجليزية. كلية العلوم الإنسانية. جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانغ.

الموسيريف : د سيامسودين الماجيستر

الكلمة الرئيسية: الرموز ، محرقة اليهود

على سبيل .وظيفة رمز مهم جداً للقارئ لمساعدة القارئ على فهم المعنى الذي ينعكس من خلال الرموز من ناحية أخرى، ونتيجة لذلك، عجز فهم .المثال، تمكين القراء، للدلالة على معنى الرمز في الرواية الرموز، يجعل القارئ تفشل للتمتع بتسلسل أو جزءا هاما من الرواية، الأمر الذي يؤدي إلى جزء آخر

والهدف من هذه الدراسة هو تحديد وشرح رموز البؤس وأنها .هذه الدراسة تحليل الرموز في ليلة إيلي فيزل للتوقيع، هو ركز التحليل على "تشارلز ساندرز بيرس" باستخدام نظرية .بمعنى وجدت في ليلة إيلي فيزل رموز بؤس في الليل إيلي فيزل

الذي أيضا "الليل" كلمة .نتيجة لهذا التحليل يكشف عن الرموز مثل الليل والنار والذهب، الجنة والصمت ترمز إلى الجنة .النار والذهب رمزا لوحشية النازية .كعنوان لهذا العمل الأدبي، ترمز إلى البؤس والحياة .الماضي، الصمت يرمز إلى عجز .كجسد بلا روح

وأخيراً، من المأمول أن العثور على هذه الدراسة ستكون مفيدة سواء بالنسبة لمدرسي اللغة الإنجليزية والطلاب

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CHAPTER I

INTRODUCTION

In this chapter the writer discusses background of the study statements of the problem, objectives of the study, scope and limitation, significance of the study, and definition of key term.

1.1 Background of the Study

There are some ways to express ideas, especially in a literary work. There is a literary work that brings us to the world of dreams and takes us away from reality. It has to be contrasted with a literary work that needs our interpretation. Literature is a personal expression of feeling including experience, idea, motivation, confidence in the concrete description by using language.

Literature is divided into three forms; they are prose, poetry, and drama. Among of all these three kinds, the novel which is included in prose is the most expanded one to analyze. Novel as a literary works has known since eighteenth century in England. According to William Kenney (1966: 105), the novel is decidedly not meant to be read at a single setting. Because of its length, the novel is particularly suited as the short story which is not to deal with the effect on character of the passage of time. Furthermore, in the novel, the reader can find such as imaginative characters and moments portrayal and may feel what the character has experienced, as though he involves. Based on these explanations above, the writer prefers and interested in analyzing a novel.

The reason why the writer chooses Elie Wiesel's *Night* is because this novel is one of great number of novel that got Noble Peace prize and this novel also has many symbols that are used by Elie Wiesel to express his own experience. *Night* (1960) is a work by Elie Wiesel about his experience with his father in the Nazi German concentration camps at Auschwitz and Buchenwald in 1944–45, at the height of the Holocaust toward the end of the Second World War. In just over 100 pages of sparse and fragmented narrative, Wiesel wrote about the death of God and his own increasing disgust with humanity, reflected in the inversion of the parent–child relationship as his father declines to a helpless state and Wiesel becomes his resentful teenage caregiver. "If only I could get rid of this dead weight ... Immediately I felt ashamed of myself, ashamed forever." (*Night* : 106). In *Night* everything is inverted, every value destroyed. "Here there are no fathers, no brothers, no friends," a Kapo tells him. "Everyone lives and dies for himself alone." (*Night* : 110)

Night, Elie Wiesel's memoir of the Holocaust tells of his concentration camp experience. Encompassing events from the end of 1941 to 1945, the book ponders a series of questions, whose answers, Moché the Beadle, who was miraculously saved from an early German massacre, reminds the boy, lie "only within your self".

Moché, who taught the boy the beauty of biblical studies, was a strange character with a clownish awkwardness, more God's madman than mentally ill; he was also a recurring figure in later Wiesel work. After Moché returned to town to describe the horrible scenes he had witnessed, no one listened to this apparently

insane rambler who liked Cassandra, repeated his warnings in vain. The clown, a moving and tragic fool, was unable to convince the Jewish community of its impending doom. Despite arrests, ghettoization, and mass deportations, the Jews still cannot believe him, even as they embark for Auschwitz.

In 1944, the young narrator was initiated into the horrors of the archipelago of Nazi death camps. There, he was become A-7713, deprived of name, self-esteem, identity. He observed and undergoes hunger, exhaustion, cold, suffering, brutality, executions, cruelty breakdown in personal relationships, flames and smoke coming from crematories in the German death factories. In the barracks of terror, where he saw the death of his mother and seven-year-old sister, his religious faith was corroded. The world no longer represents God's mind. Comparing himself to Job, he bitterly asked God for an explanation of such evil. The boy violently rejected God's presence and God's justice, love, and mercy: "I was alone—terribly alone in a world without God and without man."

After a death march and brutally cruel train ride, the young Wiesel and his father arrive at Buchenwald, where his father soon died of malnutrition and dysentery. As in a daze, the son waited to be killed by fleeing German soldiers. Instead, he coolly noted, on April 11, 1945, "at about six o'clock in the evening, the first American tank stood at the gates of Buchenwald."

In addition to wanting to elucidate the unfathomable secret of death and the dicey, the narrator lived a monstrous, stunted, and isolated existence as an adult. He saw himself as victim, executioner, and spectator. By affirming that he

was not divided among the three but was in fact all of them at once, he was able to resolve his identity problem. The autobiography's last image shows Wiesel looking at himself in a mirror: The body and soul are wounded, but the night and its nightmares are finally over.

In this opportunity, the researcher concentrates on the work of *Night* that presents many symbols in it. A symbol is something that stands for, represents, or denotes something else (Hall, 1994). According to Fadaee in his book *Symbols, Metaphors, and Smile in Literature* state that "Symbolism, or the use of symbols, involves using an object, an attitude, a belief, or a value in order to represent an abstract idea; it takes something ordinary or basic and makes it more than what it is in reality" (Fadaee, 2011).

According to Oxford Advanced Learner's Dictionary, Symbolism has two definitions. The first is the use of symbols to represent ideas or qualities, especially in art and literature. The second an artistic and poetic movement or style originated in France in the nineteenth century by using symbolic images and indirect allusions to express mystical ideas, emotions and states of mind. The Cambridge Advanced Learner's Dictionary defines symbolism in two ways. The first is the use of symbols is not confined only in art and literature but also in films and other fields, and the second is the symbolist movement is a type of art and literature which began in the late nineteenth century and tried to express ideas or states of mind rather than represent reality, using the power of words and images.

Symbolism has a lot of meanings and has taken many directions because of the different theorists who were contributed in its evolution in various domains with their views and theories. There is some theorist who was explaining about symbolism. They are Ferdinand de Saussure (1857-1913), Charles Sander Peirce (1839-1914), Susanne Langer (1895-1985), Alfred North Whitehead (1861-1947), and Frye (1957) (Hadjira, 2013). Based on some theorist which have mentioned above, the researcher used Charles Sander Peirce's theory of sign as a device to analyze this novel.

The most basic classes of signs in Peirce's menagerie are icons, indices, and symbols. An icon is a sign that interrelates with its semiotic object by virtue of some resemblance or similarity with it, such as a map and the territory it maps (a photograph of Churchill is an icon of the original item). An index is a sign that interrelates with its semiotic object through some actual or physical or imagined causal connection. A weathervane obediently moves around to point (indicate, index) the direction of the wind due to the action of the wind on the object (smoke was for the Ranger an index of fire). A symbol is somewhat more complicated. Symbol is something such as idea, object, conventional or non conventional that is used to represent something else. It could be abstract or not (Hermawan, 2010).

The difference of this research with the previous related study is on the detail of analysis and the subject of this research. On the previous studies only explain about symbols generally, not specified into what symbols it is. In this research, the researcher focuses on symbol of misery found in the novel. On the explaining the theory, this research is more clear than the previous study. All the

previous study did not including the triangle process of triadic relationship of C.S. Peirce.

1.2 Statement of the Problem

Based on background of study, the problems that will be discussed are as follows:

What are symbols of misery and their meaning found in Elie Wiesel's *Night*?

1.3 Objectives of the Study

Based on the problem, the objectives of the study are formulated as follows:

To identify and explain the symbols of misery found in Elie Wiesel's *Night* and to identify the meaning of the symbols.

1.4 Scope and Limitation

In this research, the researcher focus on analyzing symbols found in Elie Wiesel's *Night*. The writer only concerns her study on the kinds of symbols of misery found in the novel. This study uses Charles Sander Pierce's theory of Sign.

1.5 Significance of the Study

This study has significance for the students, especially for the English Department. First all, this study is meant to encourage the students to study more about literature. It also to give the information to the students to study the novel as

one of literary works and the reader a better understanding about the content of the story. The most important thing is that this study is meant to provide a model for those who are doing literary study.

In other hand, for researcher the result of this study is expected to be useful for the researcher to enlarge knowledge about semiotic approach and symbolism in a novel especially Elie Wiesel's *Night*.

1.6 Research Method

To create the definite result of the study, the researcher conducted the research under the appropriate method, employs systematically ways and approach. The important points of methodology were elaborated in this point as follows:

1.6.1 Research Design

This paper is a literary criticism, which is concerning with defining, classifying, analyzing, and evaluating works of literature (Abrams, 1981). In other words, literary criticism refers to any kinds of limitless comments from the point of view of structuralism, sociology, philosophy, politics, psychology, and many more.

In addition, to prepare the discussion in this study, C.S. Peirce's theory of sign is used by the researcher as a device to analyze this novel. By using thus theory, the analysis is focused on studying the concept of symbolism portrayed in

some object, and setting. For analyzing what symbols they are and analyze their meaning.

1.6.2 Data Source

The main data source on the study is Elie Wiesel's *Night* was published in Les Edition de Minuit 1958. This novel is the winner of the Nobel peace prize 1986. Consist of one hundred and sixteen pages.

1.6.3 Data Collection

In collecting the data, the researcher uses several steps. First, the researcher reads the novel carefully and understands deeply those novels. Second, the researcher selects the data that are related to the problem of the study. Third, the researcher makes record the data by classifying the symbols and describe the meaning of those symbols. Finally, the researcher tries to find the additional information from a book, paper, journal, or site in the internet.

1.6.4 Data Analysis

After getting and collecting the data from several books or references, the researcher analyze the data. There are some steps the researcher uses to analyze the data, they are: categorizing the data based on the problem of the study, in categorizing, the researcher puts the data in three categories based on the characters, the object, and the setting. They are Eliezer Wiesel, God, The Beadle, The Soldier as the characters, and fire, corpsee, as the object, and Auschwitz, Appelplatz, crematoria as the setting. The researchers interpret and make an

attempt to explain the meaning of each symbol for the purpose of understanding the data in such a particular way. So that the researcher is able to find the answers of the problems of the research. Finally, the researcher draws the conclusion concerning the kinds of symbols and their meaning found in *Night*.

1.6.5 Definition of Key Terms

As a guideline for the readers in reading the study, several key terms are explained to ease them comprehending the whole parts of the study.

1. Symbol: is something, which signifies something else, or a word or set of words that signifies an object or event which itself signifies something else (Budiman, 1999; 108-109)
2. Holocaust: Genocidal policy enforced by Adolf Hitler lead Jews to be beaten to death, starved, burned in crematorium, forced to work in drastic condition, enslaved and forbidden to associate with the outside world. (Mehrotra, 2014 : 165)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related to the definition and classification of Symbol, Kinds of Symbol, and literature in symbolism, and previous study.

2.1 Definition of Symbols

A symbol has both a literal meaning (what it really is) and a symbolic meaning (what it represents) (Sadowski, cited in Hadjira, 2013). In other words, a *symbol* must be something you can hold in your hand or draw a picture of, while the idea it symbolizes must be something you cannot hold in your hand or draw a picture of; it is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning (Sadowski, 1957).

Cuddon (1998) states: “The word symbol derives from the Greek verb “*symbolleîn*”, “to throw together”, and its noun “*symbolon*”, “mark” or “sign”. It is an object, animate or inanimate, which represents or stands for something else” (Cuddon, 1998: 884-885).

The word symbol, as it is cited from Random House Webster’s College Dictionary, at first came from old French, Latin, and Greek (*Symbolon* means to throw together), which is rooted from the worn *syn* (together) and *bole* (a throw). It can be defined as something use for regarded as representing something else, especially a material object representing something immaterial. Symbol is anything which represents something else in a completely arbitrary relationship.

The use of symbol is aimed at attempting to evoke those many human experience and areas that ordinary language cannot deal with. Indeed, by using the symbol, the level of meaning will be added in it as well as some concrete and objective reality. Symbol in this case, is included in the category of sign. In Peircian terminology, sign consist of three categories namely: icon, index, and symbol.

Symbol is defined as a sign that has no natural relationship between the signifier and signified and their meanings. In other words, a symbol is formed arbitrarily by cultural conventional. Based on Peirce's terminology, a symbol can also be called as words, names, or even labels.

Symbolism has a lot of meanings and has taken many directions because of the different theorists who were contributed in its evolution in various domains with their views and theories.

Susanne Langer (1895-1985) is an American philosopher who has so far made the most of the notion of the symbol; she considers symbolism to be the central concern of philosophy because it underlies human knowledge and understanding (Cahill, 2011). Langer, as cited in Hadjira (2013) asserts that Symbolization is the essential act of thought...and the symbol-making function is one of man's major actions, like eating, looking or moving about...it is the fundamental process of his mind, and goes on all the time (Langer, 1954).

Alfred North Whitehead (1861-1947), is an English mathematician and philosopher who discussed many subjects, symbolism was his most significant subject. For Whitehead, symbolism dominates the men's thoughts and

imagination; he asserts that symbolism is widely connected with the use of pure sense perception in the character of symbols for more innate and primary factors in our experience (Profico, 2011). *“Symbolism is very fallible in the sense that it may induce actions, feelings, emotions and beliefs about things which are only notions without exemplification in the world which the symbolism leads us to presuppose.”* (Whitehead, 1927:6).

Other symbolism theorist is Ferdinand de Saussure. Ferdinand De Saussure is a Swiss linguist who emerged a study of “semiotics” in the nineteenth century, which is the study of signs, symbols and their meaning (Brizee, 1995). Saussure described semiotics as a link between an object that is called “the signified” and its linguistic representation that can be a word called “the signifier” and the two are connected. The word symbol has been used to designate the linguistic sign or more specifically what is called “*the signifier*” (ibid.). The signifier is interpreted as the material of (physical) form of the sign; it is something which can be seen, heard, touched, smelt or tasted (Mork, 2011).

2.2 Kinds of Symbols

As it has been mentioned before that symbol, according to Peirce, is a mode of sign in which the signifier does not resemble its signified but which is fundamentally arbitrary or purely conventional. In other word, symbols are generally classified into three; there are universal symbol, conventional symbol, and private symbol.

A. Universal Symbol

Universal symbol are those whose association are commonly recognized or accepted by societies and cultures naturally and universally. These symbols are related closely to everybody's experiences which are found in all men's physical environment. Light, for instances are symbols of knowledge, hope, and vitality, or flowers is a symbol of woman, youth, and beauty. In addition, universal symbols are mostly used in our daily life. For instance, a road sign with a cross on it's symbolizes a cross road, or skull and crossbones on a medicine bottle symbolizes poison (Peirce, 1986, as cited in Budiman, 2005).

B. Conventional Symbol or Cultural Symbol

Cultural or conventional symbol are words we learn to represent something. It is created by certain people in some degrees of precise time and place. Conventional symbol is suggested to be a symbol which has a deep meaning in its usage. In other word, it is ultimately created by people due to an agreement in their environment. Take for instance, a house is conventional symbol of togetherness, comfort, security belonging. Or a dog is a symbol of friendship, loyalty, and championship by some western people.

C. Private Symbol

Private symbol is a symbol that is sometimes difficult to interpret by readers, because they depend on the author's choice. The author has his own reason why he uses that symbol. The author himself

determines the meaning of his symbol. According to Abrams (1971:206), private symbol is exploiting widely shared associations between an object or event or action and particular concept.

2.3 Symbolism in Literature

When used as a literary device, symbolism means to imbue objects with a certain meaning that is different from their original meaning or function. Other literary devices, such as metaphor, allegory, and allusion, aid in the development of symbolism. Authors use symbolism to tie certain things that may initially seem unimportant to more universal themes. The symbols then represent these grander ideas or qualities.

The first appearance of symbolism was in France, 19th century. The symbolist movement was an aesthetic movement. According to Karen Bernardo, it came as a continuation of the romantic tradition which served as a catalyst in the outgrowth of the darker sides of romanticism". Also, it was as a reaction to realism and naturalism novelists such as Gustave Flaubert and Emile Zola. ("Symbolism" 1; 'Symbolism in Literature' 1).

Symbolism in Literature is the deepness and hidden meaning in a piece of work; it is often used to represent things, a moral or a religious belief or value by symbols; for instance: scales symbolize justice, the dove symbolizes peace, the lion symbolizes courage and the cross symbolizes Christianity (Cuddon, 1998).

According to Perrine (1974), the meaning of the literary symbol should be recognized according to its context; it means that the meaning of symbol

identified inside the text, not outside it; in addition to that the symbol is called a symbol if we find its representative meaning different from its literal meaning (Fadaee, 2011).

In understanding of literary work, sometimes many misunderstanding found. It is caused by lack of understanding, even from not knowing what is mean by symbolism in literature. Because reader accustomed to viewing a book only in term of its narrative line, its information, they miss its symbolic meaning. The symbol offers an analogy for something undefined, not directly stated, but yet part of a literary work of art. Symbolism is habitual to us. Even ordinary courtesies, like shaking hand or removing one's hat are symbolic action. The action has meaning only as a sign or symbol of a value that is not explicit or obvious but is understood through convention and experience. Symbolism covers multidimensional meanings, combining what is specific, what is individuated, with what is transcendent, what is universal, in expression.

2.4 Peirce's Theory of Sign

Charles Sanders Peirce (1839-1914) was an American philosopher, mathematician, logician, and astronomer who was born in Cambridge, Massachusetts. After receiving a degree in chemistry, Peirce worked as a physicist and astronomer for the United States Coast and Geodetic Survey (1861-1891). He was also a lecturer in the philosophy of science at Harvard ((1867-72), and a lecturer in logic at Johns Hopkins University (1879-84). Peirce was a founder of modern semiotics, and he also made significant contributions to mathematical

logic. Some aspects of his theory of semiotics are discussed in his letters to Lady Victoria Welby (1837-1912), an English philosopher whose theory of meaning he became interested in, and with whom he maintained a correspondence. He died in Milford, Pennsylvania in 1914. His best-known writings include the essays "The Fixation of Belief" (1877) and "How to Make our Ideas Clear (1878), which were originally published in *Popular Science Monthly*. His other works are included in the *Collected Papers of Charles Peirce* (8 volumes).

Peirce's theory of signs is a theory of language and reasoning, which holds that all modes of thinking depend on the use of signs. According to Peirce, every thought is a sign, and every act of reasoning consists of the interpretation of signs. Signs function as mediators between the external world of objects and the internal world of ideas. Signs may be mental representations of objects, and objects may be known by means of perception of their signs. "Semiosis" is the process by which representations of objects function as signs. It is a process of cooperation between signs, their objects, and their "interpretants" (mental representations). "Semiotic" (the science of signs) is the study of semiosis, and it is an inquiry into the conditions that are necessary in order for representations of objects to function as signs.

Peirce's sign sports three components. What usually goes for a sign in everyday talk Peirce called a representamen. He did so in order to distinguish the representamen from the other two sign components, that, as we shall note, can become signs in their own right. The representamen is something that enters into relation *with* its object, the second component of the sign. I will allude to Peirce's

object as the 'semiotic object', for it is that to which the sign relates. The semiotic object can never be identical to the 'real' object, since according to Peirce our knowledge is never absolute. Our knowledge can be no more than an approximation to the 'real' world exactly as it is, or better, is becoming. Hence, in a manner of putting it, the 'semiotically real object' we smell, taste, touch, hear, and see is never identical to the 'really real object'. We simply can't know the world just as it is becoming: our minds are too limited and it is too subtle and complex. Consequently, since this 'real object' cannot be completely known once and for all, it can never be more than 'semiotically real' for its interpreters. The third component of the sign is the interpretant. It is, roughly speaking and sufficient for our purpose, close to what we would usually take as the sign's meaning. The interpretant relates to and mediates between the representamen and the semiotic object in such a way as to bring about an interrelation between them at the same time and in the same way that it brings itself into interrelation *with* them.

A sign, to Peirce, is something which stands to somebody for something in some respects or capacities. In his theory, Peirce formulated his own model of the sign, of 'semiotic' and of the taxonomies of sign in triadic (three-part) model:

1. The representamen: the form which the sign takes
2. An Interpretant: not an interpreter but rather the sense made of the sign
3. An Object: to which the sign refers. (Hawkes, 1932: 126-127).

To use Peirce terminology, we can say that the sign, in the broad sense, consist of three interconnected element: (1) the sign in the narrow sense, also referred to as the representamen, that which represent something else; (2) the object, that which the sign stands for, that which is represented by it; and finally (3) the (possible or potential) meaning the sign allows for, which may materialize as its translation into a new sign. Peirce refers to this as the interpretant.

These are best known as thrichotomy of Peirce theory. The thrichotomy can be visualized in this triangle:

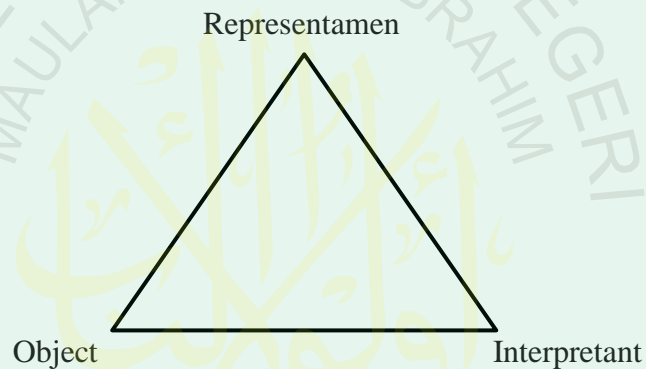
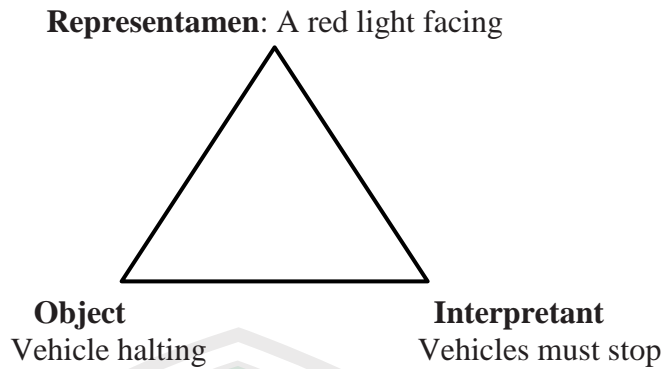


Figure 1. The process of Linguistic Sign

In the interaction between the representament, the object, and the interpretant is referred to by Peirce as 'Semiosis'. Within Peirce's model of the sign, the traffic light sign for 'stop' would consist of: a red light facing traffic at an intersection (The Representament); vehicle halting (The Object) and the idea that a red light indicates that vehicles must stop (The Interpretant). Described by picture:



(Figure 2. The process of linguistic sign)

Sign are divisible by three trichotomies: first, according as the sign in itself is a mere quality, is an actual existent, or is general law; secondly, according as the relation of the sign to its object consist in the sign's having some characters in itself, or in some existential to that object, or in its relation to an interpretant; thirdly, according as its interpretant represent it as a sign of possibility or as a sign of fact or a sign of reason.

According to the first division, a sign may be termed a *Qualisign*, a *Sinsign*, or a *Legisign*.

1. A *Qualisign* is a quality which is sign. It cannot actually act as a sign until it is embodied; but the embodiment has nothing to do with its character as a sign.
2. A *Sinsign* is an actual existent thing or event which is a sign. It can only be so through its qualities; so that it involves a qualisign, or rather several qualisign.
3. A *Legisign* is a law that is a sign.

According to the second trichotomy, a sign may be termed an *Icon*, an *Index*, or a *Symbol*.

1. *An Icon* is a sign which refers to the object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such object actually exist or not. For example: a cartoon, a portrait, and so on.
2. *An Index* is a sign which refers to the object that it denotes by virtue of being really affected by that object. This category can include such natural occurrences as smoke and fire, dark cloud and impending rain, a human footprint and the presence of human being, but also encompasses more consciously controlled meaning.
3. *A Symbol* is a sign which refers to the object that it denotes by virtue of law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object.

According to the third trichotomy, a sign may be termed a *Rheme*, a *Dicisign* or *Dicent Sign*, and an *Argument*.

1. A *Rheme* is a sign which for its interpretant, is a sign of qualitative possibility, that is, is understood as representing such and such kind of possible object. Or we may say that a rheme is a sign which understood to represent its object in its character merely.

2. A *Dicent* sign is a sign which for its interpretant is a sign of factual existence. Or a sign which is understood to represent its object in respect to actual existence.
3. An *Argument* is a sign which for its interpretant is a sign of law. Or we may say that is a sign which is understood to represent its object in its characters as sign. (Sobur, 2006: 42-43)

Here is the other example of semiotic process by triangle of Peirce. When a girl wearing mini skirt, that girl was communicate about her self to other who may interprate as a symbol of sexiness. Describe by picture:

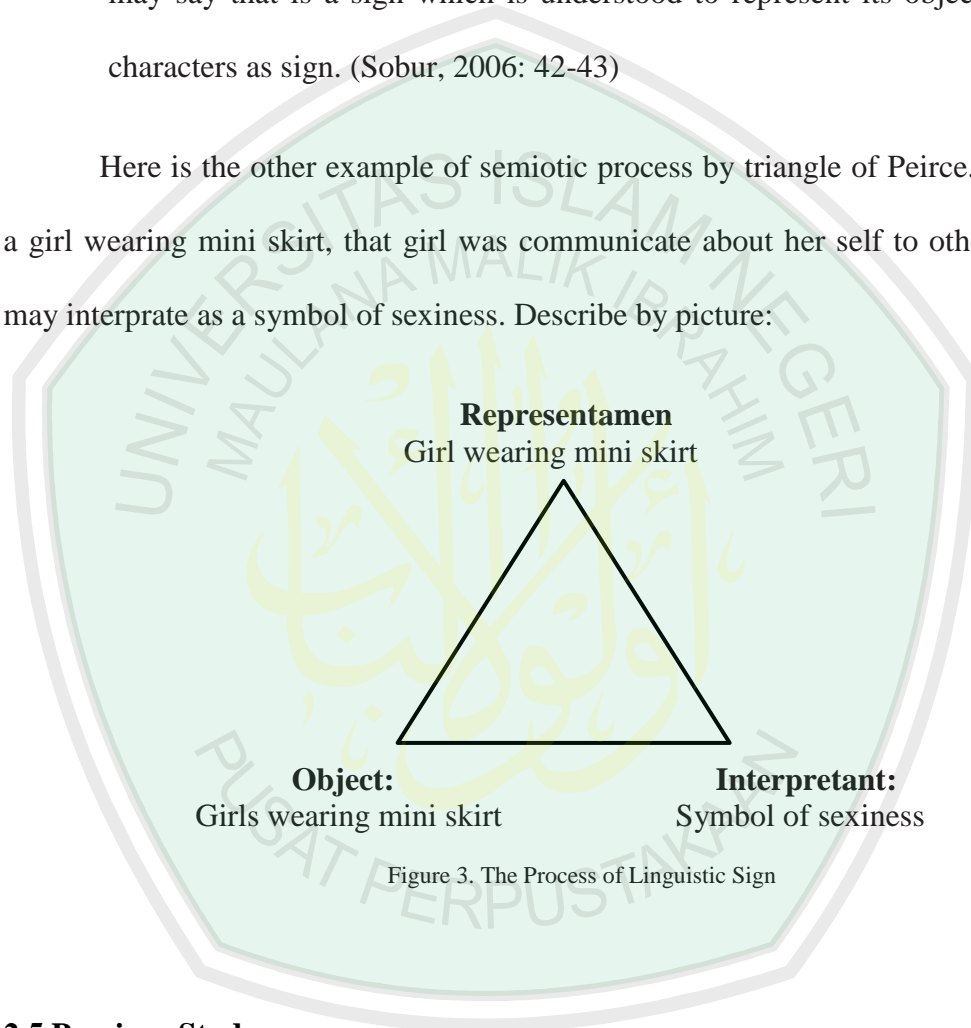


Figure 3. The Process of Linguistic Sign

2.5 Previous Study

Starting from the description above, the researcher thought that it could be very interesting to analyze this novel. The researcher had found some literary studies which she refers to as previous study that had same approach or same object with the researcher.

The first is Hanif Asyar (2005). In his thesis *Symbolism in Herman Melville's Moby Dick*, he has established an analysis of symbolism on the two main characters of Moby Dick and Captain Ahab. Moby Dick, according to Asyhar, symbolize God's existence and Ahab symbolize a blasphemous figure. He uses semiotic approach.

The second study that researcher found in the previous study is Tania Ardiani and Ayu Ida Savitri, S.S, M.Hum. (2012). According to them, "night" is mostly used to represent something dark that can also mean the end of the days. "night" means "the world of error and darkness".

The third is Nora Cherrat's dissertation. By the titled *The Function of Symbolism in Chinua Achebe's Novel Things Fall Apart*, the present work is in the field of African literature, and it is about the function of symbolism in Chinua Achebe's novel *Things Fall Apart*. It attempts to highlight and interpret the symbolic items in the novel *Things Fall Apart*. She thinks that there are many symbols in Achebe's novel especially in *Things Fall Apart*. the novel is highly symbolic, and that Achebe has succeeded in making symbolic function.

CHAPTER III

ANALYSIS

In this chapter the researcher analyze the symbols found in Elie Wiesel's *Night*. This analysis is aimed to answering the problem of the study proposed in the previous chapter. This analysis is focused on the symbols and their meaning presented through the whole stories of this novel. In this novel the researcher found symbols that she wants to discuss more.

The Symbols found in Elie Wiesel's *Night*

Night contains many symbols that were found by the researcher. Here are some symbols found in the novel:

3.1 Night

Title mostly describes the whole of the story which author wrote in their literary work. In this novel, Elie Wiesel used *Night* as the title of his novel and mentions it repeatedly. Eliezer describes the night as a time or condition which very terrible.

“NIGHT. No one was praying for the night to pass quickly. The stars were but sparks of the immense conflagration that was consuming us. Were this conflagration to be extinguished one day, nothing would be left in the sky but extinct stars and unseeing eyes.” (Night, page 21)

From the quotation above, Eliezer described that *Night* is a night as usual, there is no something different. *Night* still become a black outlook and hopelessly.

Everyone who lived there knows it. Because of those reason, no one want the night to pass quickly. They were weary and defenseless about their life. And the stars, which decorate the sky, are like sparks of fire which can extinguish anytime. It symbolize a hope that they have will be lost anytime. If that hope was lost, there is no expectancy anymore. Nothing to do. Other quotation that described the Night as the nasty of situation is :

“THE TRAIN did not move again. The afternoon went by slowly. Then the doors of the wagon slid open. Two men were given permission to fetch water. When they came back, they told us that they had learned, in exchange for a gold watch, that this was the final destination. We were to leave the train here. There was a labor camp on the site. The conditions were good. Families would not be separated. Only the young would work in the factories. The old and the sick would find work in the fields. Confidence soared. Suddenly we felt free of the previous nights' terror. We gave thanks to God.” (Night, page 27)

In this literary work tells about holocausts which are the moment that is imposing. No one of Jewish can duck out it. Hard work, the death, and slaughter, mostly being the things on the prisoner's mind. So based on quotation above, when there are two men who gave a good thing, all the people feel happy, they feel more confidence to walk on their life. They would forget about holocaust. They would forget about the night that will make them tortured.

“NEVER SHALL I FORGET that night, the first night in camp, that turned my life into one long night seven times sealed. (Night, page 34)

In that quotation, Eliezer tells that his first night in concentration camp in Auschwitz was unforgettable. A night is that make his life hopelessly. A Night in concentration camp that changed his life is being execrable. Concentration camp is a place where most of the Jewish were dead. Firstly that concentration camp was used as places of incarceration. After 1939, the camps increasingly became places where Jews and war prisoner were either killed or made to work as slave laborers, undernourished and tortured. Camp inmates would literally be worked to death, or worked to physical exhaustion, when they would be gassed or shot. Based on that explanation, Eliezer have to struggle to walk on his life in concentration camp although he must change himself to be a different person. Such as in this quotation below:

“The night had passed completely. The morning star shone in the sky. I too had become a different person...” (Night, page 37)

It looks in the part of quotation above. Eliezer told that he was changed to be a new person who different with who he are before. It caused by colonializing that did by Nazi. To change their personality is one of ways that they did to assimilate in concentration camp, to face thus colonizing.

In other hand of the Night which was described as a bad situation, the morning has different meaning. In the quotation above, the morning portrayed as a something which bring a new life. The shine of the morning star gives the entire prisoner a new spirit to walk on their life, even they are change into different personality.

Hopelessly, many prisoners of war worked brutally. They are life without any purpose. The affliction which must face by them is too long. They spend the day and night vainly. Night, time to rest and go to sleep, has changed to be a time death fully.

At night, we slept almost naked and the temperature was thirty below. We were collecting corpses by the hundreds every day. (Night, page 70)

From thus statement, night was being something scared. Night also mean as the death angel which can kill everyone in concentration camp. By the night, all prisoners owe their existence. Night with hopelessly. The entire prisoner has exhausted to spend the night.

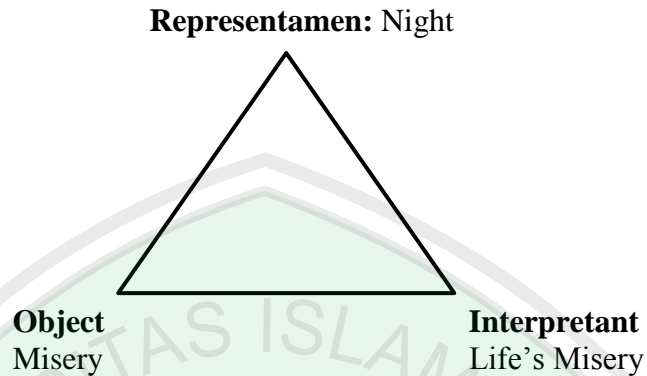
It was cold. We got into our bunks. The last night in Buna. Once more, the last night. The last night at home, the last night in the ghetto, the last night in the cattle car, and, now, the last night in Buna. How much longer would our lives be lived from one "last night" to the next?

On the statement above, Eliezer describe that his life during holocaust have had no ending. Become a servant and prisoner of war makes his life so breaking. Eliezer and all the prisoner has to walk on the night without certainty. In his work, Eliezer said that he was past some last night; last night in Buna, last night at hom, last night in the Getto. It means that being the servant can't do anything. They just do what the colonizer ordered.

From all the quotation which has explained before, it strengthens that Night in this novel comes to symbolize misery. This symbol comes from the

statement in this work which showed that the night always being a bad situation.

According to triadic theory of sign by Peirce, it can draw as follow:



Explanation: The word “Night” stands for a symbol which related to misery as its object. In Elie Wiesel’s *Night*, the meaning of the word “Night” is life’s misery (as interpretant). The cruelty of Nazi and the sadness in every part of this work reveals that Wiesel brings the reader into a sad perspective when became the prisoner.

3.2. Fire and Flames

There are countless mentions of flames or fire throughout *Night*. The first really memorable mention of fire comes in an early chapter of the book, as Eliezer and his family travel by cattle car to their unknown destination. As the train rolls onward, a woman named Mrs. Schächter shouts several times that she sees flames on the horizon. Nobody else can see these flames and, since the poor woman has

already been separated from her husband and two older sons, everyone assumes she's lost her mind.

"It took us a long time to recover from this harsh awakening. We were still trembling, and with every screech of the wheels, we felt the abyss opening beneath us. Unable to still our anguish, we tried to reassure each other:

"She is mad, poor woman ..."

Someone had placed a damp rag on her forehead. But she nevertheless continued to scream:

"Fire! I see a fire!"

Her little boy was crying, clinging to her skirt, trying to hold her hand:

"It's nothing, Mother! There's nothing there...Please sit down..." He pained me even more than did his mother's cries.

Some of the women tried to calm her:

"You'll see, you'll find your husband and sons again...In a few days..."

She continued to scream and sob fitfully.

"Jews, listen to me," she cried. "I see a fire! I see flames, huge flames!"

It was as though she were possessed by some evil spirit." (Night, page 25)

From this quotation above, we know that Holocaust is an event that makes it prisoners was coming under pressure. Every prisoner feels their life was end including Mrs. Schachter. On her mind, she sees fire and flames. She shouts out about the fire and makes other prisoner being frightened. Mrs. Schachter becomes mad women who always shout out again and again.

"Look at the fire! Look at the flames! Flames every where..."

Once again, the young men bound and gagged her. When they actually struck her, people shouted their approval:

"Keep her quiet! Make that madwoman shut up. She's not the only one here..."

She received several blows to the head, blows that could have been lethal. Her son was clinging desperately to her, not uttering a word. He was no longer crying.

The night seemed endless. By daybreak, Mrs. Schächter had settled down. Crouching in her corner, her blank gaze fixed on some faraway place, she no longer saw us.

She remained like that all day, mute, absent, alone in the midst of us. Toward evening she began to shout again:

"The fire, over there!"

She was pointing somewhere in the distance, always the same place. No one felt like beating her anymore. The heat, the thirst, the stench, the lack of air, were suffocating us. Yet all that was nothing compared to her screams, which tore us apart. A few more days and all of us would have started to scream. (Night, page 26)

Quotation above told that Mrs. Schächter shout out about seeing flames when she was in the train with other prisoner. Flames which seen by Mrs. Schächter are destructive, and seeing them on the horizon can't mean anything good, even if they aren't real.

The word "flames everywhere.." indicate us that the suppression when Holocaust happen was be everywhere present. The researcher was told before that flame symbolize cruelty of the Nazis, so, flames here also means that the Nazi will oppressing the Jews.

In the next story, we know that what Mrs. Schachter shout about is true. When the train which brings the prisoners was arrived, Wiesel and the entire prisoner saw the flame. The fire and a big flame in the sky. As the quotation below:

“And as the train stopped, this time we saw flames rising from a tall chimney into a black sky. We stared at the flames in the darkness. A wretched stench floated in the air. In front of us, those flames. In the air, the smell of burning flesh. It must have been around midnight. We had arrived. In Birkenau.” (Night, page 28)

From this quotation above, when they at last arrive at Auschwitz, the inhabitants of the car understand what Mrs. Schachter was talking about: the crematoria where bodies and prisoners are burned. Fire is an ever-present threat of death; the view and the smell of the crematoria permeate all aspect of life in the concentration camp, reminding the prisoner of their closeness to death.

Only a few pages later, after Eliezer and his family have arrived at Auschwitz, Eliezer witnesses children being burned by the Nazis. Not only does this present a vivid image, but it calls to mind the giant crematoria in which the bodies of Jewish prisoners were burned at the concentration camps. And the crematoria have a particular stench that permeates the entire camp that Eliezer can smell constantly, reminding him again of the death that is always around him.

"Over there. Do you see the chimney over there? Do you see it? And the flames, do you see them?" (Yes, we saw the flames.) "Over there, that's where they will take you. Over there will be your grave. You still don't understand? You sons of bitches. Don't you understand anything? You will be burned! Burned to a cinder! Turned into ashes!" (Night, page 30-31)

At Auschwitz, the last purpose of the train, the concentration camp where the prisoner saw the fire and flames, the SS officer tell to them that the flames

which they saw is become the last place for them. The entire prisoner will be burned to be cinder and ashes. From thus explanation, the researcher assumes that flame was the end of life. The entire prisoner will die in the crematorium even they were worked correctly or not. The word “over there will be our grave.” is a word that was be beginning of all the hope lost. The flames which will be prisoners grave would be meant as the end of their hope. By colonizing which Nazi did to them, make their life hopeless. The entire prisoner walks on their life without the strength. It seen in the next quotation:

“He seemed to be telling the truth. Not far from us, flames, huge flames, were rising from a ditch. Something was being burned there. A truck drew close and unloaded its hold: small children. Babies! Yes, I did see this, with my own eyes ...children thrown into the flames. (Is it any wonder that ever since then, sleep tends to elude me?)

So that was where we were going. A little farther on, there was another, larger pit for adults.”
(Night, page 32)

Hatred of Nazi to the Jews is too deep. Nazi wants to kill off all the Jews. It seems in the quotation above. Inhumanly, Nazi throws children and babies into the flames. Babies, the first step in human life, when all the babies were died it means that there is no opportunity to the Jews to increase their population. Throw the babies to the flames is a brutal way which is Nazi did. All thus cruelty of Nazi made Eliezer very fury. It looks at quotation below:

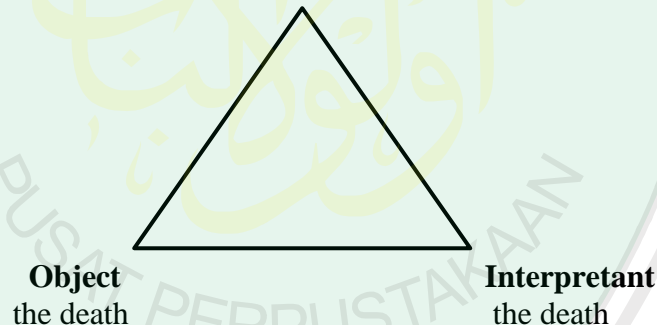
Never shall I forget the little faces of the children, whose bodies I saw turned into wreaths of smoke beneath a silent blue sky.

Never shall I forget those flames which consumed my faith forever. (Night, page 34)

From thus quotation, seems that colonizing which did by Nazi have hugely impact. The entire event when Holocaust happens became unforgettable moment which was very hideous. Many children were dying vainly. The word of emphasize such “Never shall I forget” give the meaning that what Nazi do to the Jews inhumanly.

From all the quotation which has explained before. The researcher can argue that fire and flames come to symbolize the death caused by the cruelty of the Nazi. It can be described as:

Representment: Fire and Flame



Explanation: The word “Fire and Flames” stands for a symbol which related to the death as its object. In Elie Wiesel’s *Night*, the meaning of the word “Fire and Flames” is the death (as interpretant). How the Nazi kill and burn many Jews in the crematoria make the reader knows the cruelty of Nazi was very terrible.

3.3. Corpse and Death

In *Night*, there's a lot of corpse that symbolizes not only physical, bodily death, but also spiritual death. Because of Eliezer's experiences and the gruesome, brutally realistic detail in which they are rendered, at times corpses seem to fill entire pages. There's nothing but death surrounding Eliezer, and the corpses that, by the end of the book, are simply left on the ground and not disposed of, symbolize this death of not only the bodies of people Eliezer knew and cared for, but their spiritual death as well.

I met him in 1941. I was almost thirteen and deeply observant.

By day I studied Talmud and by night I would run to the synagogue to weep over the destruction of the Temple. (Night, page 3)

At the beginning of the work, Eliezer's faith in God is absolute. It seems when he introduces himself in the first chapter. Eliezer said that he is a young deeply observant. He spends the days and night to study Talmud. His belief in an omnipotent, benevolent God is unconditional, and he cannot imagine living without faith in a divine power. But this faith is shaken by his experience during the Holocaust.

Holocaust made many prisoner changes into corpse. Many people were burned by Nazi and no one can stop it. It looks at this statement:

My forehead was covered with cold sweat. Still, I told him that I could not believe that human beings were being burned in our times; the world would never tolerate such crimes...

"The world? The world is not interested in us. Today, everything is possible, even the crematoria... His voice broke.

"Father," I said. "If that is true, then I don't want to wait. I'll run into the electrified barbed wire. That would be easier than a slow death in the flames."
(Night, page 33)

From this statement, Eliezer's father said that burning people is something usual and probably happen at that time. No one can stop it, even the world. After listen his father answer, Eliezer was not able to realize it. It is better for him to run into the electrified wire. Young Eliezer cannot imagine what will happen to them. He saw much babies was burned in the crematoria become corpse and flames.

"Yisgadal, veyiskadash, shmey raba...May His name be celebrated and sanctified..." whispered my father.

For the first time, I felt anger rising within me. Why should I sanctify His name? The Almighty, the eternal and terrible Master of the Universe, chose to be silent. What was there to thank Him for? (Night, page 33)

In the statement above, Eliezer who a deeply observant began to changed. After saw much corpse in concentration camp, in Auschwitz, his faith began to weak. Eliezer asked to himself, why he should sanctify Gods name when He did not care to the Jews in Sighet. It indicates that many corpse that he saw before makes Eliezer's faith run down.

During Holocaust happen, slavery, homicide, and extermination is something which is no stranger to them. Every day, there are much prisoner death, and burned, even they are die normally or killed by Nazi caused by little tort. As follow:

After what seemed like a long moment, the hangman put the rope around his neck. He was about to signal his aides to pull the chair from under the young man's feet when the latter shouted, in a strong and calm voice:

"Long live liberty! My curse on Germany! My curse! My..."

The executioner had completed his work.
(Night, page 62)

In quotation above, describe a prisoner who killed in the gallows. Young men as a defendant symbolize a people who defense about his life. He only can shout to reveal his life in the end of his life. It looks when the young men said "Long live liberty! My curse on Germany! My curse! My..." From that sentence, it means that young men's life was tortured. He wants to be free, but he can. So, when he know that he will die, he can said such that.

Much affliction which was accepted by Eliezer and other prisoner make them become unsure about God's existence. Corpse that they know every day makes them believe that God also cannot help them from cruelty of Nazi. Eliezer who an observant before he spent in concentration camp, was change to be a different person. Eliezer cannot receive God's existence. As follows:

Blessed be God's name?

Why, but why would I bless Him? Every fiber in me rebelled. Because He caused thousands of children to burn in His mass graves? Because He kept six crematoria working day and night, including Sabbath and the Holy Days? Because in His great might, He had created Auschwitz, Birkenau, Buna, and so many other factories of death? How could I say to Him: Blessed be Thou, Almighty, Master of the Universe, who chose us among all nations to be tortured day and night, to watch as our fathers, our mothers, our brothers end up in the furnaces? Praised

be Thy Holy Name, for having chosen us to be slaughtered on Thine altar? (Night, page 67)

And other statement:

And I, the former mystic, was thinking: Yes, man is stronger, greater than God. When Adam and Eve deceived You, You chased them from paradise. When You were displeased by Noah's generation, You brought down the Flood. When Sodom lost Your favor, You caused the heavens to rain down fire and damnation. But look at these men whom You have betrayed, allowing them to be tortured, slaughtered, gassed, and burned, what do they do? They pray before You! They praise Your name! (Night, page 67-68)

From two quotations above, we look that Eliezer was angry with God. He blames the God who caused all this misery. God was causing much prisoner either babies or adult dies, burned and killed by Nazi. In the second statement, indicates that Eliezer thought that Gods strength is nothing than human strength. Eliezer was asked where God is when he and other prisoner got bad treatment from Nazi. God is nothing. World without God is possible.

The sound of the bell brought us back to reality. We had to go to bed. We came back from very far away, I looked up at my father's face, trying to glimpse a smile or something like it on his stricken face. But there was nothing. Not the shadow of an expression. Defeat. (Night, page 69)

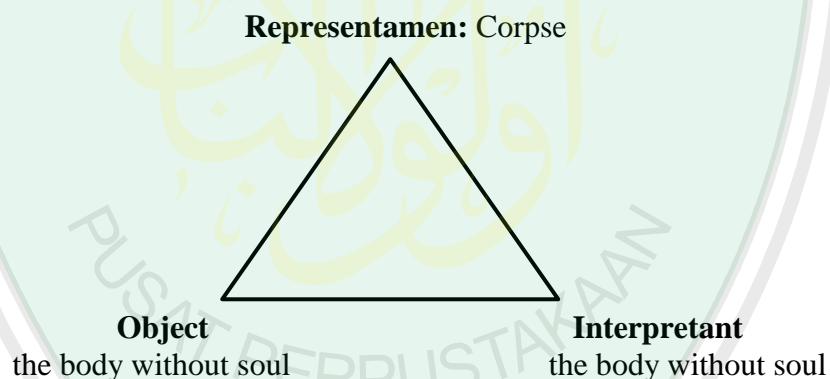
The word Defeat in the end of quotation above meant hopeless. When Elizer meet his father, he looks at his father face, and he only found defeat expression. Nothing to do except defenseless. As the prisoner of war, Elizer's father was give-up about his life, such other prisoner. Indeed, thus faithful still memoir after Holocaust. It shows in the end of this work that state:

One day when I was able to get up, I decided to look at myself in the mirror on the opposite wall. I had not seen myself since the ghetto.

From the depths of the mirror, a corpse was contemplating me.

The look in his eyes as he gazed at me has never left me. (Night, page 115)

From thus quotation above, the corpse in the depths mirror shows that Eliezer was not believe in God anymore even the Holocaust end. Corpse here symbolizes the body without soul. Eliezer soul was die since for the first time he become prisoner of war and got bad treatment from Nazi. Corpse and Death that symbolize the death of soul can describe as follows:



Explanation: The word “Corpse” stands for a symbol which related to the death as its object. In Elie Wiesel’s *Night*, the meaning of the word “Corpse” is the body without soul (as interpretant). In his work, Elie Wiesel tell that during holocaust happen, he feel that God was let the Nazi kill many Jews. Here, God’s existence was not present. Everyone life by their self.

3.4 Silence

In this work, Eliezer portrayed that he and other prisoner cannot doing anything. They cannot against what the Nazi said. Wiesel cannot comprehend that the world can remain silent as the Nazis commit atrocities. Eliezer, for example, remains silent when his father is beaten, unable to help him. The entire town of Sighet remains silent to the pleas of Moshe the Beadle, who warns the town of what is coming. Silence also represents the absence of God. Note the camp's reaction to the young boy's hanging--silence. A common theme in the narrative is God's silence as his people suffer.

We stood stunned, petrified. Could this be just a nightmare? An unimaginable nightmare? I heard whispers around me:

"We must do something. We can't let them kill us like that, like cattle in the slaughterhouse. We must revolt."

There were, among us, a few tough young men. They actually had knives and were urging us to attack the armed guards. One of them was muttering:

"Let the world learn about the existence of Auschwitz. Let everybody find out about it while they still have a chance to escape"

But the older men begged their sons not to be foolish:

"We mustn't give up hope, even now as the sword hangs over our heads. So taught our sages ..."

(Night, page 31)

On the quotation above, Elizer tried to depict what they felt at the time. Elizer and other jews only can stand while they was seen the cruelty of Nazi. They cannot believe that they became the prisoner who got the cruelty of Nazi. Actually, in their deep heart, they did not want to do it, they want to against them. It looks from the word "I heard whispers around me". The word "around me" can

represent as their deep heart. When thus longing is present, the older men refuse it. The Older men choose to be silence and accept all the cruelty fatefully.

No one can stop what did by Nazi to the Jews in Holocaust. Even the world only can kept silent. No one can help all thus prisoner. As follows:

“I pinched myself: Was I still alive? Was I awake? How was it possible that men, women, and children were being burned and that the world kept silent? No. All this could not be real. A nightmare perhaps...Soon I would wake up with a start, my heart pounding, and find that I was back in the room of my childhood, with my books...” (Night, page 32)

From thus statement, Eliezer said “men, women, and children were being burned and that the world kept silent?” it indicates that there is inability to restrain that colonializing even the world. In the next sentence, Elizer hopes that all the things that happen in Holocaust is a nightmare. It portrays that nothing can do actually taking chance and still hopes that all is well. Other part of this work that shows about silence is such as follows:

The rest of us were transferred to yet another barrack, this one of stone. We had permission to sit down. A Gypsy inmate was in charge.

My father suddenly had a colic attack. He got up and asked politely, in German, "Excuse me ...Could d you tell me where the toilets are located?"

The Gypsy stared at him for a long time, from head to toe. As if he wished to ascertain that the person addressing him was actually a creature of flesh and bone, a human being with a body and a belly. Then, as if waking from a deep sleep, he slapped my father with such force that he fell down and then crawled back to his place on all fours.

I stood petrified. What had happened to me? My father had just been struck, in front of me, and I

had not even blinked. I had watched and kept silent. Only yesterday, I would have dug my nails into this criminal's flesh. Had I changed that much? So fast? Remorse began to gnaw at me. All I could think was: I shall never forgive them for this. (Night, page 39)

Thus part of work is shows about Eliezer's father inability. It tells when Eliezer's father had colic attack and the Gypsy did not give permit to him. Indeed, the Gypsy slapped his father, and cannot refuse it. This condition indicates that all the prisoner fear with the Gypsy. These fears also assert from Elizer's whispered with his self "I had watched and kept silent". Eliezer cannot help his father. He only watched and kept silent at that time.

Another time we were loading diesel motors onto freight cars under the supervision of some German soldiers. Idek was on edge, he had trouble restraining himself. Suddenly, he exploded. The victim this time was my father.

"You old loafer!" he started yelling. "Is this what you call working?"

And he began beating him with an iron bar. At first, my father simply doubled over under the blows, but then he seemed to break in two like an old tree struck by lightning.

I had watched it all happening without moving. I kept silent. In fact, I thought of stealing away in order not to suffer the blows. What's more, if I felt anger at that moment, it was not directed at the Kapo but at my father. Why couldn't he have avoided Idek's wrath? That was what life in a concentration camp had made of me... (Night, page 54)

Once more, the quotation that shows the inability is on the part of work above. On his work, Eliezer cannot help his father when his father was beating by German soldier again. Eliezer only can watch it without doing anything. Nothing

can do. Eliezer's father was apathy when he got that belting. It make Eliezer was angry with his father. Even though, he also only can stand for keep his self.

In the Holocaust situation, being silence person is better. By became silence person, it means that the prisoner will safe from cruelty of Nazi. Such follows:

But my father did not make sufficient progress,
and the blows continued to rain on him.

"So! You still don't know how to march in step,
you old goodfor-nothing?"

This went on for two weeks. It was untenable.
We had to give in. That day, Franek burst into savage
laughter. (Night, page 55-56)

The word "give in" in the statement above, emphasize that is useless to against the German soldier. The prisoner cannot refuse the entire thing that Nazis did. No one can help them. Other sample of this inability such follows:

"A-7713!"

I stepped forward.

"A crate!" he ordered.

They brought a crate.

"Lie down on it! On your belly!"

I obeyed.

I no longer felt anything except the lashes of the
whip. (Night, page 57)

From thus quotation, Eliezer tells to the reader when he was got punishment. Just because the little fault, Eliezer got whiplash and he can refuse it. The word "I obeyed" above means that Elizer accept all thus punishment resignedly. What Eliezer's feel in concentration camp during Holocaust, also had been around to the other prisoner. Holocaust became a bad dream for all the Jews.

In the explanation before, the researcher was told that no one can help the prisoner even the world and God. It seems in this statement:

The three condemned prisoners together stepped onto the chairs. In unison, the nooses were placed around their necks.

"Long live liberty!" shouted the two men. But the boy was silent.

"Where is merciful God, where is He?" someone behind me was asking.

At the signal, the three chairs were tipped over. Total silence in the camp. (Night, page 64)

The statement above, tells the sentence to die by hanging process. With their cruelty, Nazi sentenced to die by hanging three prisoners. While thus process happen, someone said about God existence. At that time, the God's existence like is not present. God through let it happen. God allowing many prisoners die by Nazi. People life by their self.

The cruelty of Nazi made everyone hopeless. It looks at below:

"My father took his arm. And Meir Katz, the strong one, the sturdiest of us all, began to cry. His son had been taken from him during the first selection but only now was he crying for him. Only now did he fall apart. He could not go on. He had reached the end." (Night, page 102)

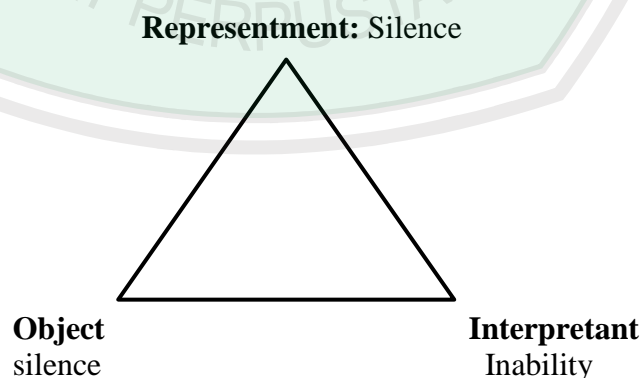
In thus statement, tells that one of the prisoners, namely Meir Katz cannot go on his life. Meir Katz, the strong one and sturdiest abandoned to his life. His inability makes him fall apart. From the first selection, he lost his son and he

cannot do anything to save his son. But he still can walk on his life. But, in process of time, he cannot hold out anymore.

The officer came closer and shouted to him to be silent. But my father did not hear. He continued to call me. The officer wielded his club and dealt him a violent blow to the head. I didn't move. I was afraid, my body was afraid of another blow, this time to *my* head. (Night, page 111)

The Jews who became the prisoner have not much strength. Even though they saw their family got cruel treatment. It seems in the statement above. Eliezer saw his father was belting by the officer but he cannot do anything. Eliezer was silent, did not move, and afraid. He afraid if he helps his father, he also will get that belting.

From all the quotation and the explanation above, told that Silence symbolizes inability. It also show that silence mean hopeless. There is nothing which the prisoner can do to struggling for their life. According to triadic theory of sign by Peirce, it can draws as follow:



Explanation: The “silence” in this literary work stands for a symbol which also related to silence as its object. In Elie Wiesel’s *Night*, the meaning of “silence” is inability (as interpretant). The cruelty of Nazi and the sadness in every part of this work reveals that Wiesel brings the reader into a sad perspective when became the prisoner.



CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing the kinds of symbols and their meanings, in this chapter, the researcher would like to present conclusion and suggestion to this study as the last chapter. This chapter is divided into two parts. Firstly, the researcher presents the conclusion of the symbols found in Elie Wiesel's *Night*. Finally, the researcher presents the suggestion concerning with this study.

4.1 Conclusion

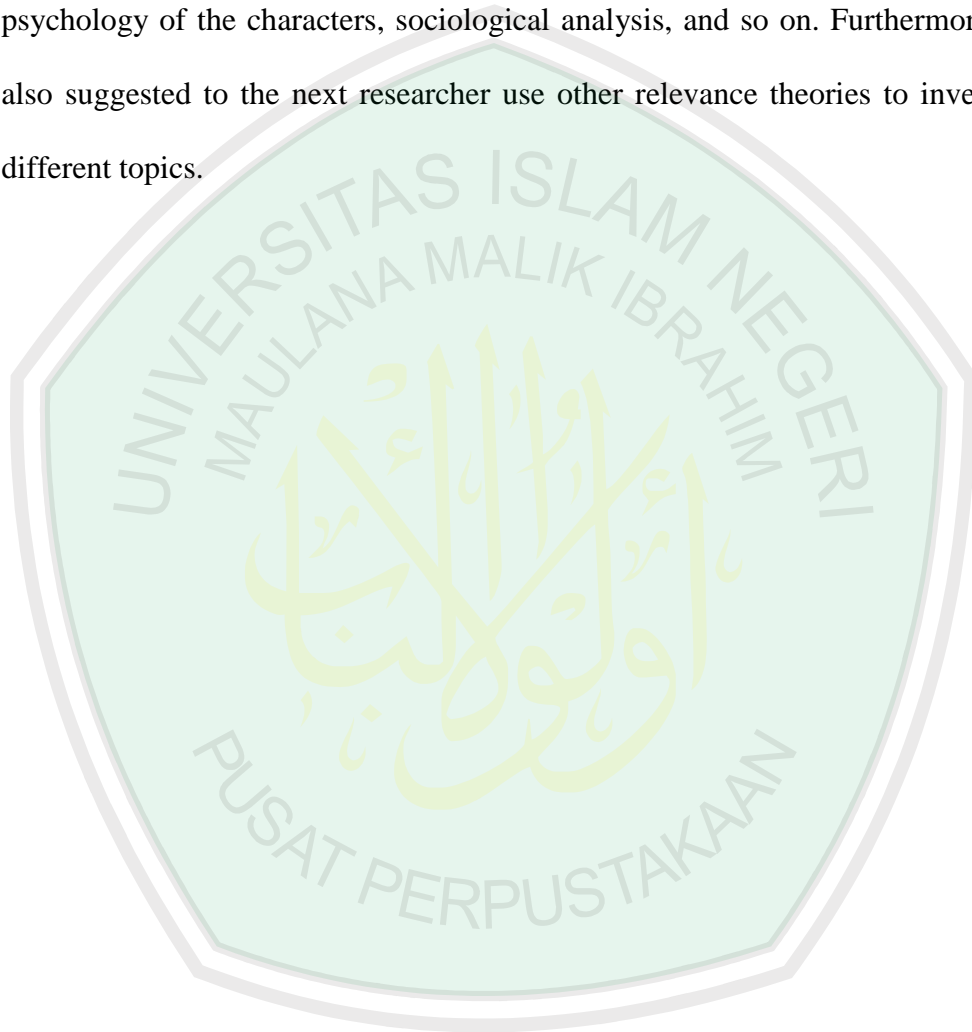
After having analyzed on Elie Wiesel's *Night*, the writer concludes some points, such as follows:

In his novel, Elie Wiesel use many symbol to make his novel more interesting. In this research, the researcher chooses Symbols of misery as the object of the study. Those symbols of misery that found in Elie Wiesel's *Night* are Night, Fire and Flames, Corpse, and Silence.

The word "Night" which also as the title of this literary work, symbolize misery. This symbol comes from the statement in this work which showed that the night always being a bad situation. Fire and flames symbolize the death. It looks from how the Nazi subjected the prisoner badly. Then, the corpse symbolize as the body without soul. The prisoner lost their faith to God who makes their life hopeless. And the last is Silence. It symbolizes inability.

4.2 Suggestion

This study is only concerned with the symbols and their meanings found in Elie Wiesel's *Night* by using Charles Sander Peirce's theory of sign. There are still many other things that can be explored from this work, for instance, psychology of the characters, sociological analysis, and so on. Furthermore, it is also suggested to the next researcher use other relevance theories to investigate different topics.



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