



**THE REPRESENTATION OF ALGAE ISLAND AS AN
AFTERLIFE DEPICTION REFLECTED IN YANN MARTEL'S
NOVEL *LIFE OF PI***

a final project
submitted in partial fulfilment of the requirements
for the degree of Sarjana Sastra
in English Department

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by
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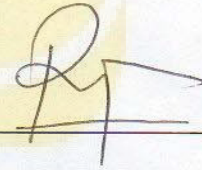
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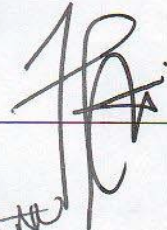
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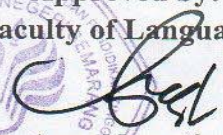


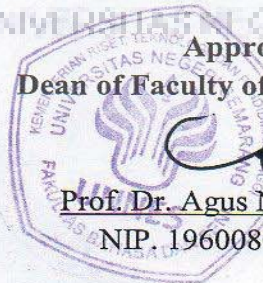
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DECLARATION OF ORIGINALITY

I, Boma Dipta Bagaskara, hereby declare that this final project entitled *The Representation of Algae Island as an Afterlife Depiction Reflected in Yann Martel's Novel Life of Pi* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is also given.

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ABSTRACT

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The concept of afterlife on each religion is very different with one another. Yet in this final project I 'am using Yann Martel's belief as my reference in doing the study. The western concept about the afterlife is not far from Christianity which is Yann Martel religion, considering that the Christianity has spread vastly in western civilization. Christianity believes of the existence of afterlife that can be distinguished into two places, called heaven and hell. In this study the literary works that is researched is a novel entitled *Life of Pi* by Yann Martel. The concentration of this study is how the Algae Island that appears as a one of the setting in the story is represented as an afterlife. In analyzing the Algae Island, I put two main research questions to be answered. First, to show the description of the daytime and the nighttime condition that shown in the novel. Second, is to show how the daytime and the nighttime condition in Algae Island become a representation of the afterlife depiction based on Yann Martel's belief. I used a qualitative descriptive method in conducting this research. Since the method is qualitative, the forms of data were in the form of words, phrases, sentences, etc. Data collection was done through certain steps. The first step was repeated reading, reading the text carefully to understand the deep meaning of the text. The second step was identifying the deep meaning as the raw data. The third was observing data and correlating it with the concept of the afterlife in Christianity belief that was taken from the Bible verse. The result of the study shows the description of the daytime and the nighttime condition in Algae Island that is completely different. Moreover, the Algae Island becomes the next journey in Pi's life which is the symbolization of the afterlife directly derived from Yann Martel perspective on the Christianity belief. The symbolization of the afterlife that is differentiate into two forms called heaven and hell are shown through the setting of the place, the different condition during the day and the night in Algae Island, and the condition that Pi feels when living in the Algae Island.

TABLE OF CONTENTS

I	INTRODUCTION.....	01
1.1	Background of the Study.....	01
1.2	Reasons for Choosing the Topic	05
1.3	Research Problems	06
1.4	Purpose of the Study	06
1.5	Significance of the Study	06
1.6	Outline of the Study	07
II	REVIEW OF RELATED LITERATURE.....	09
2.1	Review of Previous Studies	09
2.2	Review of Theoretical Studies	11
2.2.1	Novel.....	11
2.2.1.1	Elements of Novel.....	12
2.2.1.1.1	Setting.....	12
2.2.1.1.2	Mood/Atmosphere	13
2.2.1.1.3	Character and Characterization.....	13
2.2.1.1.4	Theme.....	15
2.2.1.1.5	Point of View	15
2.2.1.1.6	Plot	16
2.2.2	Semiotics.....	18
2.2.2.1	Ferdinand de Saussure’s Semiology Concept.....	19
2.2.2.2	Charles Sanders Peirce’s Semiology Concept	19

2.2.2.2.1 Semantics	20
2.2.2.2.2 Syntax.....	21
2.2.2.2.3 Pragmatics	21
2.2.2.3 Roland Barthes' Semiology Concept.....	22
2.2.2.3.1 The Sign	23
2.2.2.3.2 The Signified.....	24
2.2.2.3.3 The Signifier	25
2.2.3 Symbol	26
2.2.3.1 Signs and Signals	27
2.2.3.1.1 Symptom Signs	27
2.2.3.1.2 Signal Signs.....	28
2.2.3.1.3 Icon Signs.....	29
2.2.3.1.4 Index Signs.....	29
2.2.3.1.5 Symbol Signs	30
2.2.3.1.6 Name Signs	30
2.2.3.2 Symbolism	31
2.3 Theoretical Framework	32
III RESEARCH METHODOLOGY	34
3.1 Research Design.....	34
3.2 Object of the Study.....	35
3.2.1 Summary	36
3.2.2 The Writer's Biography	36
3.3 Role of the Researcher	37

3.4	Source of the Data	37
3.5	Procedures of Collecting Data	38
3.5.1	Reading	38
3.5.2	Identifying	38
3.5.3	Inventorying	39
3.5.4	Selecting	39
3.6	Procedures of Analyzing the Data	39
3.6.1	Primary Modeling System Reading	39
3.6.2	Secondary Modeling System Reading	40
3.6.3	Interpreting	40
IV	DATA ANALYSIS	42
4.1	The description of day and night on Algae Island in <i>Life of Pi</i>	42
4.1.1	The description of daytime on Algae Island	42
4.1.2	The description of night time on Algae Island	45
4.2.	The representation of the afterlife on Algae Island based on Bible verses..	49
4.2.1	The representation of the daytime on Algae Island that reflected as a heaven depiction based on Bible verses	50
4.2.2	The representation of the night time on Algae Island that reflected as a hell depiction based on Bible verses	56
V	CONCLUSIONS AND SUGGESTIONS	60
5.1	Conclusions	60
5.2	Suggestions	61
5.2.1	To the Readers	61

5.2.2 To the Researcher.....	62
5.2.3 To the Students of English Department.....	62
BIBLIOGRAPHY	63
APPENDICES	65



CHAPTER I

INTRODUCTION

Chapter I present an introduction to the study, which consists of general background of the study, reasons for choosing the topic, statements of the problems, objectives of the study, significance of the study, and outline of the study. The description of each sub chapter is presented as follows.

1.1 Background of the Study

People have their own perspectives while seeing or reading things, especially on reading a novel. They can also make a completely different opinion about the sign or the symbol that represented in a novel. Moreover, they cannot decide which is right and wrong, because we are simply cannot blame any opinion. As it was stated by Eleanor Roosevelt and the Universal Declaration of Human Right (1949) “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers”. So, it is up to each person how they see and feel a thing. In addition, even when the author stated what does the symbol or any particular event in his/her novel means, he/she is still cannot blame that the other opinion is wrong. Considering how vast the human imagination is.

Novel is the example of human's creativity that is expressed by written form; it is the product of imagination. In Yann Martel's novel entitled *Life of Pi* gives the reader something different. With a story-telling style, Martel succeed to combine the fact in a fiction that made the story would look like a whole biographical book of Piscine Molitor Patel, stated by Justine Jordan (2002). The elements of religion are very strong through the whole story of the novel.

The story began with the boy named after a swimming pool in France, Piscine Molitor also known as Pi Patel. He embraced three major religions in the world which were Hindu, Christian, and Islam. It means that he had more than one God to be relied on. He was grew up with faith of Hinduism, and found God's love through Christianity. Yet, he found another God named Allah in Islam which he found the feeling of serenity and brotherhood. Believing in one religion was not enough for him; it was like an animal in an enclosure which was never felt a freedom. Religion is a thing that defining human's way of life. Without religion as a controller in act and behaviour, our life will be chaotic. Religion also teach us about the 'system' of god, the ruler and the creator of the world; the answer for every difficulties and a place to share with. God makes human strong spiritually, it is like a place to curse and the one to blame for every difficulty that human have experienced. This is one of human nature, not all but some people did this in order to deny their mistakes that lead them into a bad thing that happen. Even so, god also the only answer when we are began to give up in life and that a miracle is the

only thing that we need. God is the one that keep reinforces us to hold on as if there is still 'hope' or 'miracle' that yet to be given. As seen on the quote below:

“I was giving up. I would have given up – if a voice hadn’t made itself heard in my heart. The voice said, “I will not die. I refuse it. I will make it through this nightmare. I will beat the odds, as great as they are. I have survived so far, miraculously. Now I will turn miracle into routine. The amazing will be seen every day. I will put in all the hard work necessary. Yes, so long as God with me, I will not die. Amen”” (2001:68)

It showed that Pi kept encouraging his inner mind as if God was beside him and would save him no matter what happened. It also became evidence that God played the important roles in Pi’s journey; God was the only one that can save him.

“Germ of religious exaltation, no bigger than a mustard seed, was sown in me and left to germinate. It has never stopped growing since that day” (2001:16).

The germ is the representation of each aspect of the religion, the smallest one.

Then it merged and rooted in a form of faith that helped him to live his life. But faith does not mean never gives him hesitancy. Yet, there is also one more concept that never been far from religion. It is the concept of sin. It is the thing that distinguishes everyone whether he/she has done the right thing in their life. It is some kind of punishment that reminds us that everything what we did has its consequences.

The story of *Life of Pi* itself is the symbol of a human life. The main character in this novel was tested with one big test, to survive in a small boat for

227 days with a Bengal tiger named Richard Parker after a Japanese ship that carried him sunk in the Pacific Ocean. There was no communication during on the small boat, only the animal act and behaviour that happened. This journey that could lead him to strengthen his faith in god, he would rather to die trying than surrender at the moment he was tested. It is like a story of a mankind from the first born until facing their death. How he faced the life test, how he managed his faith among the God, and how he escaped from Algae Island.

“Symbol is anything that stands for or represents something else beyond it” (Oxford Dictionary: 1889). The term represents a kind of sign, words, which has no natural or resembling connection with its referent. A symbol, in literary usage, is a particularly kind of image, in which a word or phrase referring to a concrete object, scene, or action that also has some meanings related with it. As a literary symbol stands for some ideas as if it were just a convenient substitute for a fixed meaning, it is usually a substantial image in its own right, around which further significance may gather according to differing interpretation. The algae island is the main concern that becomes my subject in this final project. By using semiotics approach, I am trying to explain the representation of the algae island that appears in the novel *Life of Pi* as the depiction of afterlife in Yann Martel’s religion belief.

1.2 Reasons for Choosing the Topic

The topic of this final project proposal is chosen based on the reasons as follows:

1. Yann Martel (born 25 June 1963) is a Spanish-born Canadian author best known for the Man Booker Prize-winning novel *Life of Pi*, the 1st international bestseller published in more than 50 territories. It has sold more than 12 million copies worldwide and spent more than a year on the Bestseller Lists of the *New York Times* and *The Globe and Mail*, among many other bestseller lists. The content of the novel itself is full of semiotics elements that really interesting to be discussed.

2. The research about symbolization in literature is always giving something different. The result of the research itself can be different from one to another researcher, because self-opinion plays a role in the research. Actually, there are so many researches about *Life of Pi* novel, especially the research that give the concern to the Algae Island. But the conclusion on each research is always different from each other. I also have not found the journal that discussed about the Algae Island/Carnivorous Island that can be symbolized as the afterlife. So that is my main reason to do this research.

a. Research Questions

Based on the background of the study mentioned in the first page, the problems that the writer wants to investigate are:

1. How is day and night Algae Island described in Yann Martel's novel *Life of Pi*?
2. How is day and night in Algae Island represented as an afterlife depiction in *Life of Pi* based on Yann Martel's religion belief?

b. Purpose of the Study

Based on the problem mentioned above, the objectives of the study can be stated as follows:

1. To describe how the day and night condition in Algae Island shown in Yann Martel's novel *Life of Pi*.
2. To explain how the day and night in Algae Island becomes the representation of the afterlife depiction based on Yann Martel's belief.

a. Significance of the Study

The significance of the study can be described as follows:

1. To the Readers

It is expected that the result of the investigation would be advantageous inputs for the readers in general, and to give the reader a clear

representation of the Algae Island as the afterlife depiction in Yann Martel's belief.

2. To the Department

It is expected that the result of the research would be useful inputs for the teachers of English or another department in giving a semiotics study and to give a reference to the next researcher of the same topic

3. To Educational System in Indonesia

The result of the study is expected to give a valuable contribution to the moral development of Indonesian people.

b. Outline of the Study

This final project is written in five chapters as follows:

Chapter I is Introduction. This chapter consists of background of the study, reason for choosing the topic, research problem, purpose of the study, significance of the study, and outline of the research report.

Chapter II discusses the review of previous study, review of related literature, the discussion of novel, elements of novel, the discussion of novel *Life of Pi*, Roland Barthes' semiotic approach, semiotic theory, and theoretical framework

Chapter III is methodology which is based on the Object of the study, method of collecting the data and method of analysing the data.

Chapter IV discusses the result of the analysis *Life of Pi* novel. The discussion focuses on how the day and night in Algae Island represents as the afterlife depiction based on Yann Martel's belief.

Chapter V is conclusions and suggestions and the last is bibliography and appendixes.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature which discusses review of previous studies, review of theoretical studies and frameworks of analysis.

2.1 Review of Previous Studies

The first research with the same object was conducted by David Toccafondi (2012) in his journal entitled: *The Symbolism of Algae Island*. The carnivorous island itself is the same as Algae Island (the island is covered by algae) that becomes the writer's main concern. In his journal, Toccafondi has summarized his own symbolization of the things that appear in novel.

Pi's lifeboat = faith

Algae island = Religion

Sea and Sun = harsh realities of real life, scrutinizing your faith

Trees = clergy/priests/rabbis/imams, etc.

Meerkats = followers of religion

Toccafondi stated the symbolization with the acceptable explanation. He symbolizes the lifeboat as a faith in religion. It is tossed about by the sea and bleached and cooked by the sun (the symbolism of the harsh realities of real life). In the lifeboat, Pi comes close to capsizing and drowning like a human faith in

religion that keeps changing as it is being tested. Unlike the island. In fact, the "island, coated with such tightly woven, rubbery vegetation, was an ideal place to relearn how to walk. "I could fall any which way, it was impossible to hurt myself." Religion (symbolization of the algae island) was just what Pi needed after the spiritual crisis when he had gone blind and lost his way in the previous chapter. Though this research is the same as mine that concerning into the Algae Island, the objective of my research is completely different with Toccafondi's because my research is researching about the representation of the Algae Island as an afterlife depiction instead of the symbolization as a religion.

The second research was conducted by Florence Stratton (2004) entitled "*Hollow at the core*": *Deconstructing Yann Martel's Life of Pi*. One of her research is also talking about the algae island. But it is different from the first research that is written by David Toccafondi. Instead of symbolizing the algae island as a good thing, Stratton symbolizes it as a bad thing. In fact, Stratton is comparing the algae island with the cook, which is the antagonist character in the novel. It is insatiable in its appetite, consuming, through a process of acid digestion, everything that comes near it.

The article conducted by Suparna Vivek Gharpure (2013) that entitled "*What Does the Island Symbolize in the Book 'The Life of Pi'?*." He is stated that all religions offer shelter and food to their followers and that was exactly what the island done for Pi. The hundred meerkats that live in the island is the

symbol of the “loyal follower” of a religion. So he symbolizes the algae island as a place that can be relied on, which is the part of the religion that helps every particular religion’s followers.

One of the researches also talking about the algae island entitled *The Algae Island: Symbolism, Imagery, and Allegory*. In this research, the researcher symbolizes the algae island as a faith. But it is not the real faith; it is more like a doubtful faith. The researcher stated that the island does not represent the type of faith Martel thinks we should have. Because of course, the algae turn out to be man-eating algae. It is an island that can consume you if you appease yourself with physical comfort – all the food and drink you want – it turns into a type of spiritual death, if your faith is too easy and you no longer brave the stormy seas, then you are no longer experiencing real faith.

2.2 Review of Theoretical Studies

This part deals with the definition of novel in general, semiotics theory, symbol, religion, and the definition of faith and deviation. Semiotics theory is applied for analyzing the problem in this study.

2.2.1 Novel

Novel and short story are two forms of dominated literary fiction in English. According to Francis Connolly cited in Koenosoebroto (1988:4) among the form

of fiction, a novel has long been the favorite of both writers and readers. Kennedy (1983:180) broadly defines a novel as a book of long story in prose, whose author tries to create the senses, that while people read, we experience actual life. A novel, as a fiction, is written based on the imagination of the author when his or her imagination emerges, moves and works after the author known, feels, and inspects every day.

A novel has some elements that can help people understand more the message of the novel such as, setting/background, atmosphere/mood, character, theme, point of view, and plot as explained in the following description

2.2.1.1 Elements of Novel

Those elements of novel are importantly considered to be exposed to all of the examiners to recognize some important parts of the novel. It is all about clarifying the story and discovering its meaning completely and appreciating it totally.

2.2.1.1.1 Setting

The setting is the environment in which a story or event takes place.

Setting can include specific information about time and place (e.g. India, Pondicherry, in 1954) or can simply be descriptive (e.g. I was at India coffee house, on Nehru Street). Often a novel or other long work has an overall setting (e.g. a Midwestern town during the Depression), within

which episodes or scenes occur in different specific settings (e.g. the courthouse). Geographical location, historical era, social conditions, weather, immediate surroundings, and time of day can all be aspects of setting.

2.2.1.1.2 Mood/Atmosphere

Mood or atmosphere is the common of thinking and behaving of a group of people living in society whom have known and understood better. In this case, it is the cultural background in the story. Mood/atmosphere is also called the external element of a story.

Koesnosoebroto (1988:82) quoting Burroway writes that the story must have the atmosphere because without it the characters will be unable to breathe. Atmosphere has more than one meaning, sometimes referring to subject matter, sometimes to technique. Atmosphere include setting which consists of locale, period, weather, and time of the day, and tone, for example, an attitude taken by the narrative voice that can be described, not in terms of time and place, but as a quality, sinister, facetious, formal, solemn, wry, and so on.

2.2.1.1.3 Character and Characterization

Literally, character means people who are played in the story. According to general definition about character provided by Moore (1966:333), it is

stated that the characters are people of a novel. The characters might be one of the most important factors or elements in the story because it sounds impossible to have a story without character.

According to Kennedy (1983: 45), characters are as an imaginary person who inhabits a story. Meanwhile, Abrams as quoted by Koesnosoebroto (1988:65) defines character as a literary genre: a short and usually witty sketch in prose of distinctive type of person. The characters in a story can be divided into two groups. Koesnosoebroto (1988:67) says that in the basis of importance, we can distinguish two types of character, main or major character and minor character. Major character is the most important character in a story. Minor characters are characters of less important than the main characters.

Moreover, characterization means the way in which authors convey information about their characters. Characterization can be direct, as when an author tells readers what a character is like (e.g. "George was cunning and greedy.") or indirect, as when an author shows what a character is like by portraying his or her actions, speech, or thoughts (eg. "On the crowded subway, George slipped his hand into the man's coat pocket and withdrew the wallet, undetected."). Descriptions of a character's appearance, behaviour, interests, way of speaking, and other

mannerisms are all part of characterization. For stories written in the first-person point of view, the narrator's voice, or way of telling the story, is essential to his or her characterization.

2.2.1.1.4 Theme

Theme is underlying concept of a story. It is the unifying generalization about life stated or implied by a story. Theme is neither the message nor the moral. Theme contains an idea but cannot be stated as an idea. It suggests a morality but offers no moral.

Kenney (1966:88) explains that theme is something that can be derived from the story, and is in that sense rather like moral. The theme maybe manifested in the central insight which explained the greatest number of elements in the story and relates them to each other.

A novel's theme is the central idea that the author expresses. Theme can also be defined as the underlying meaning of the story. The theme of the novel is more than its subject matter, because an author's technique can play as a strong role in developing a theme as the actions of the characters do.

2.2.1.1.5 Point of View

Point of view is the angle of vision from which a story is told, the perspective or vantage point from which a writer views reality or conveys

action or information. There are four basic points of view which fall into two categories (first person and third person):

1) First Person

The author disappears into one of the characters, who tells the story in the first person, in the "I" (the "I" must also exist outside of dialogue).

2) Third Person Omniscient

The author or narrator tells the story, using the third person (he, she, and they).

3) Third Person Limited Omniscient

The author knows everything about the character—more than the character knows about her/himself—but author shows no knowledge of what other characters are thinking, feeling, or doing except for what the chosen character knows or infers.

4) Third Person Objective (or Dramatic)

The author tells the story, using the third person, but limits him/herself to reporting what the characters say or do.

2.2.1.1.6 Plot

The plot of a novel is the narrative and thematic development of the story that is what happens and what these events mean. English novelist E. M.

Forster referred to the plot as a 'narrative of events, the emphasis falling on casualty.' By this statement he meant that plot is a series that depend on one another, not a sequence of unrelated episodes. The plot has five elements in a story, as explained in the following description:

1) Introduction

The beginning of the story where the characters and the setting is revealed.

2) Rising Action

This is where the events of the story become complicated and the conflict of the story is revealed (events between the introduction and climax).

3) Climax

This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; the conflict will be resolved or not.

4) Falling Action

The events and complications begin to resolve themselves.

The reader knows what has happened next and if the conflict was resolved or not (events between climax and resolutions).

5) Resolution

The part of the plot that concludes the falling action by revealing or suggesting the outcome of the conflict.

2.2.2 Semiotics

According to the Daniel Chandler's book entitled *Semiotics: The basics*, the shortest definition of semiotics is *study of signs* (2002:1). So what kind of sign that we are talking about? Signs are everywhere in daily life. People generally assumed the signs such as road signs, pub signs and star signs. If you were to agree with them that semiotics can include the study of all these and more, people will probably assume that semiotics is about 'visual signs'. Beyond the most basic definition as 'the study of signs', there is considerable variation among leading semioticians as to what semiotics involves. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign' (Eco 1976, 7). Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects.

There are two semiotics co-founders that widely known today. Each of them has their own perspective on seeing how semiology works.

2.2.2.1 Ferdinand de Saussure's semiology concept

For the linguist Saussure ‘semiology’ was ‘a science which studies the role of signs as part of social life’.

Semiology (from the Greek *sēmeîon*, ‘sign’). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge. (Saussure 1983:15-16)

2.2.2.2 Charles Sanders Peirce’s semiotics concept

On the other hand, for the philosopher named Charles Pierce the field of study which he called ‘semeiotic’ (or ‘semiotic’) was the ‘formal doctrine of signs’, which was closely related to logic (Peirce 1931–58, 2.227). Working quite independently from Saussure, Peirce borrowed his term from Locke, declaring that:

Logic, in its general sense, is . . . only another name for semiotic (*sēmeiōtiké*), the quasi-necessary, or formal, doctrine of signs. By describing the doctrine as ‘quasi-necessary’, or formal, I mean that we observe the characters of such signs as we know, and . . . by a process which I will not object to naming abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be the characters of all signs used by a ‘scientific’ intelligence, that is to say, by an intelligence capable of learning by experience. (Peirce 1931:58)

Saussure’s term ‘semiology’ is sometimes used to refer to the Saussurean tradition while the term ‘semiotics’ sometimes refers to the Peircean tradition. However,

nowadays the term ‘semiotics’ is widely used as an umbrella term to embrace the whole field (Nöth 1990:14). The semiotic tradition explores the study of signs and symbols as a significant part of communications. As different from linguistics, however, semiotics also studies non-linguistic sign systems. Semiotics may be divided into three branches.

2.2.2.2.1 Semantics

The word *semantics* was first used by Michel Bréal, a French philologist. It denotes a range of ideas—from the popular to the highly technical. It is often used in ordinary language for denoting a problem of understanding that comes down to word selection or connotation. The definition of semantics as stated by Hurford & Heasley is that semantics is the study of meaning in language (1983). Semantics also known as the study of how languages organize and express meanings, Kreidler (1998). It focuses on the relationship between *signifiers*—like words, phrases, signs, and symbols—and what they stand for, their denotation.

In linguistics, it is the study of the interpretation of signs or symbols used in agents or communities within particular circumstances and contexts. Within this view, sounds, facial expressions, body language, and proxemics have semantic (meaningful) content, and each comprises several branches of study. In written language, things like paragraph

structure and punctuation bear semantic content; other forms of language bear other semantic content.

2.2.2.2.2 Syntax

English syntax is the study of rules which generate an infinite number of grammatical sentences. *English Syntax: An Introduction* written by Jong-Bok Kim and Peter Sells (2007:11). In linguistics, syntax is the set of rules, principles, and processes that govern the structure of sentences in a given language, specifically word order. The term *syntax* is also used to refer to the study of such principles and processes. The goal of many syntacticians is to discover the syntactic rules common to all languages.

2.2.2.2.3 Pragmatics

Laurence R. Horn & Gregory Ward stated in their articles entitled *Pragmatics* that Pragmatics is the study of the context-dependent aspects of meaning which are systematically abstracted away from in the construction of logical form. Pragmatics is a subfield of linguistics and semiotics that studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behaviour in philosophy, sociology, linguistics and anthropology. Unlike semantics,

which examines meaning that is conventional or "coded" in a given language, pragmatics studies how the transmission of meaning depends not only on structural and linguistic knowledge (e.g., grammar, lexicon, etc.) of the speaker and listener, but also on the context of the utterance, any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors. In this respect, pragmatics explains how language users are able to overcome apparent ambiguity, since meaning relies on the manner, place, time etc. of an utterance.

2.2.2.3 Roland Barthes' Semiotics Concept

Among other fields studied by Roland Barthes, his Semiotic Theory is one of the most famous and well renowned. Although he changed his mind about the way signs work more than once over his career, most practitioners follow the concepts of his original theory. Semiotics, or Semiology as it is often referred to, is concerned with anything that can stand for something else. According to his book entitled *Mythologies* he stated that semiology is a science of forms, since it studies significations apart from their content. It should like to be said that word about the necessity and the limits of such a formal science. The necessity is that which applies in the case of any exact language.

2.2.2.3.1 The Sign

According to Barthes (1983), the semiological sign is compounded of a signifier and a signified (the colour of a light, for instance, is an order to move on, in the Highway Code), but it differs from it at the level of its substances. Many semiological systems (objects, gestures, pictorial images) have a substance of expression whose essence is not to signify; often, they are objects of everyday use, used by society in a derivative way, to signify something: clothes are used for protection and food for nourishment even if they are also used as signs. We propose to call these semiological signs, whose origin is utilitarian and functional, *sign-functions*. The sign-function bears witness to a double movement, which must be taken apart. In a first stage (this analysis is purely operative and does not imply real temporality) the function becomes pervaded with meaning. This semantisation is inevitable: *as soon as there is a society, every usage is converted into a sign of itself*; the use of a raincoat is to give protection from the rain, but this use cannot be dissociated from the very signs of an atmospheric situation. Since our society produces only standardised, normalised objects, these objects are unavoidably realisations of a model, the speech of a language, the substances of a significant form. To rediscover a non-signifying object, one would have to imagine a utensil absolutely improvised and with no similarity to an existing model (Lévi-Strauss has shown to what extent tinkering about is itself the search for a meaning): a hypothesis which is virtually impossible to verify in any society. This universal semantisation of the usages is

crucial: it expresses the fact that there is no reality except when it is intelligible, and should eventually lead to the merging of sociology with sociological. But once the sign is constituted, society can very well refunctionalise it, and speak about it as if it were an object made for use: a fur-coat will be described as if it served only to protect from the cold. This recurrent functionalisation, which needs, in order to exist, a second-order language, is by no means the same as the first (and indeed purely ideal) functionalisation: for the function which is re-presented does in fact correspond to a second (disguised) semantic institutionalisation, which is of the order of connotation. The sign-function therefore has (probably) an anthropological value, since it is the very unit where the relations of the technical and the significant are woven together.

2.2.2.3.2 *The Signified*

According to Barthes (1983), the signified is not a thing but a mental representation of the thing. Saussure himself has clearly marked the mental nature of the signified by calling it a concept. The signified of the word ox is not the animal ox, but its mental image (this will prove important in the subsequent discussion on the nature of the sign). These discussions, however, still bear the stamp of psychologism, so the analysis of the Stoics will perhaps be thought preferable. They carefully distinguished the *phantasia logiki* (the mental representation), the *tinganon* (the real thing) and the *lekton* (the utterable). The signified is neither the *phantasia* nor the *tinganon* but rather the *lekton*; being neither

an act of consciousness, nor a real thing, it can be defined only within the signifying process, in a quasi-tautological way: it is this 'something' which is meant by the person who uses the sign. In this way we are back again to a purely functional definition: the signified is one of the two *relata* of the sign; the only difference which opposes it to the signified is that the latter is a mediator. The situation could not be essentially different in semiology, where objects, images, gestures, etc., in as much as they are significant, refer back to something which can be expressed only through them, except that the semiological signified can be taken up by the linguistic signs.

2.2.2.3.3 *The Signifier*

According to Barthes (1983), the nature of the signifier suggests roughly the same remarks as that of the signified: it is purely a *relatum*, whose definition cannot be separated from that of the signified. The only difference is that the signifier is a mediator: some matter is necessary to it. But on the one hand it is not sufficient to it, and on the other, in semiology, the signifier can, too, be relayed by a certain matter: that of words. This materiality of the signifier makes it once more necessary to distinguish clearly *matter* from *substance*: a substance can be immaterial (in the case of the substance of the content); therefore, all one can say is that the substance of the signifier is always material (sounds, objects, images). In semiology, where we shall have to deal with mixed systems in which different kinds of matter are involved (sound and image, object and writing, etc.), it may be appropriate to collect together all the signs,

inasmuch as they are home by one and the same matter, under the concept of the *typical sign*: the verbal sign, the graphic sign, the iconic sign, the gestural sign are all typical signs.

2.2.3 Symbol

A symbol is something that represents something else, either by associations or by resemblance. It can be material object or a written sign used to represent something invisible. Hornby (2000:1318) states that “symbol is a person, an object, an event, etc. that represents a more general quality or situation”. Another explanation is stated by Encyclopedia Americana volume 26, (1998:164), “symbol is something associated with something else that it signifies or represents”. Symbolic systems have been developed that are far more precise than language. Words used in ordinary speech have wider associations those scientific symbols. For example, the five letters that form the word “chair” represent a sound as well as a physical object. Language, consequently, is a form of symbolism that not only accepts ambiguity but in some measure employs it efficiently.

2.2.3.1 Signs and Signals

Signs, distinguishable from symbols mainly on the basis of simplicity, serve chiefly to identify and to direct attention to the things they designate. According

to Sebeok (1994), many signs are designations conventionally agreed upon. But it is common to devise signs on the basis of a real or visualize analogy. Thus, for example, arrows are used to point direction, and traffic signals make use of colored lights associated with danger and safety. The letters of the alphabet are signs mainly of phonetic significance, although they may be given all sorts of special association

Whereas signs are often arbitrary in character, symbols are based on a likeness. The lion represents courage because lions are said to be brave. Another example is the lily that symbolizes purity because it is white. Symbols are often based on metaphor or comparison. For example, the symbol of cherry blossom in Japan represents the professional warrior, the samurai, because it is beautiful, it blooms early, and it dies soon.

Based on Thomas A. Sebeok's book entitled *Signs: An Introduction to Semiotics*, there are six major types of signs. (1994:8-11)

2.2.3.1.1 Symptom Signs

The bodies of all animals produce symptoms as warning signs, but what they indicate will depend on the species. As the biologist Jakob von Uexkiill (1909) argued, the symptom is a reflex of anatomical structure. Animals with widely divergent anatomies will manifest virtually no symptomatology in common. It is interesting to note, by the way, that the

term symptom is often extended metaphorically to refer to intellectual, emotional, and social phenomena that result from causes that are perceived to be analogous to physical processes: 'Their behavior is a symptom of our times'; 'Their dislike of each other is a symptom of circumstances'; etc.

2.2.3.1.2 Signal Signs

The example of this type of sign is that men are sexually attracted to women with large pupils, which signal unconsciously a strong and sexually tinged interest as well as making females look younger. But humans are capable as well of deploying witting signals for some intentional purpose - e.g., nodding, winking, glancing, looking, nudging, kicking, head tilting. As the psychologist Karl Bihler (1934: 28) aptly observed, such signals act like regulators, eliciting or inhibiting some action or reaction. Signaling systems can also be created for conventional social purposes. The list of such systems is extensive, and includes railway signals, smoke signals, semaphores, telegraph signals, Morse code signals, warning lights, flares, beacons, balefires, red flags, warning lights, traffic lights, alarms, distress signals, danger signals, whistles, sirens, beepers, buzzers, knocking, gongs, bells, and drums.

2.2.3.1.3 Icon Signs

An icon is a sign that is made to resemble, simulate, or reproduce its referent in some way. Photographs may be iconic signs because they can be seen to reproduce their referents in a visual way. Onomatopoeic words are also iconic signs because they simulate their referents in an acoustic way. Commercially produced perfumes that are suggestive of certain natural scents are likewise iconic, because they simulate the scents in an artificial way. The manifestations of iconicity can be seen across species, suggesting that the ability to manufacture concrete simulative representations of the world, consciously or unconsciously, is a basic semiotics capacity in most (if not all) life forms.

2.2.3.1.4 Index Signs

An index is a sign that refers to something or someone in terms of its existence or location in time or space, or in relation to something or someone else. Smoke is an index of fire pointing out where the fire is; a cough is an index of a cold; and so on. These signs do not resemble their referents, like icons; they indicate or show where they are. The most typical manifestation of indexicality is the pointing index finger, which humans the world over use instinctively to point out and locate things, people, and events in the world. Many words, too, manifest an implicit

form of indexicality: e.g., here, there, up, and down refer to the relative location of things when we are speaking about them.

2.2.3.1.5 Symbol Signs

A symbol is a sign that stands for its referent in an arbitrary, conventional way. Most semioticians agree that symbolicity is what sets human representation apart from that of all other species, allowing the human species to reflect upon the world separately from stimulus-response situations. Words in general are symbolic signs. But any signifier - object, sound, figure, etc. - can be symbolic. A cross figure can stand for the concept 'Christianity'; a V-sign made with the index and middle fingers can stand symbolically for the concept 'victory'; white is a color that can be symbolic of 'cleanliness,' 'purity,' or 'innocence,' but dark of 'uncleanness,' 'impurity,' or 'corruption'; and the list could go on and on.

These symbols are all established by social convention.

2.2.3.1.6 Name Signs

This is the last type of sign. Name signs are an identifier sign assigned to the member of a species in various ways, as we shall see subsequently, that sets the specific member off from the others. A human name is a sign that identifies the person in terms of such variables as ethnicity and gender. Added names (surnames, nicknames, etc.) further refine the 'identity referent' of the name.

2.2.3.2 Symbolism

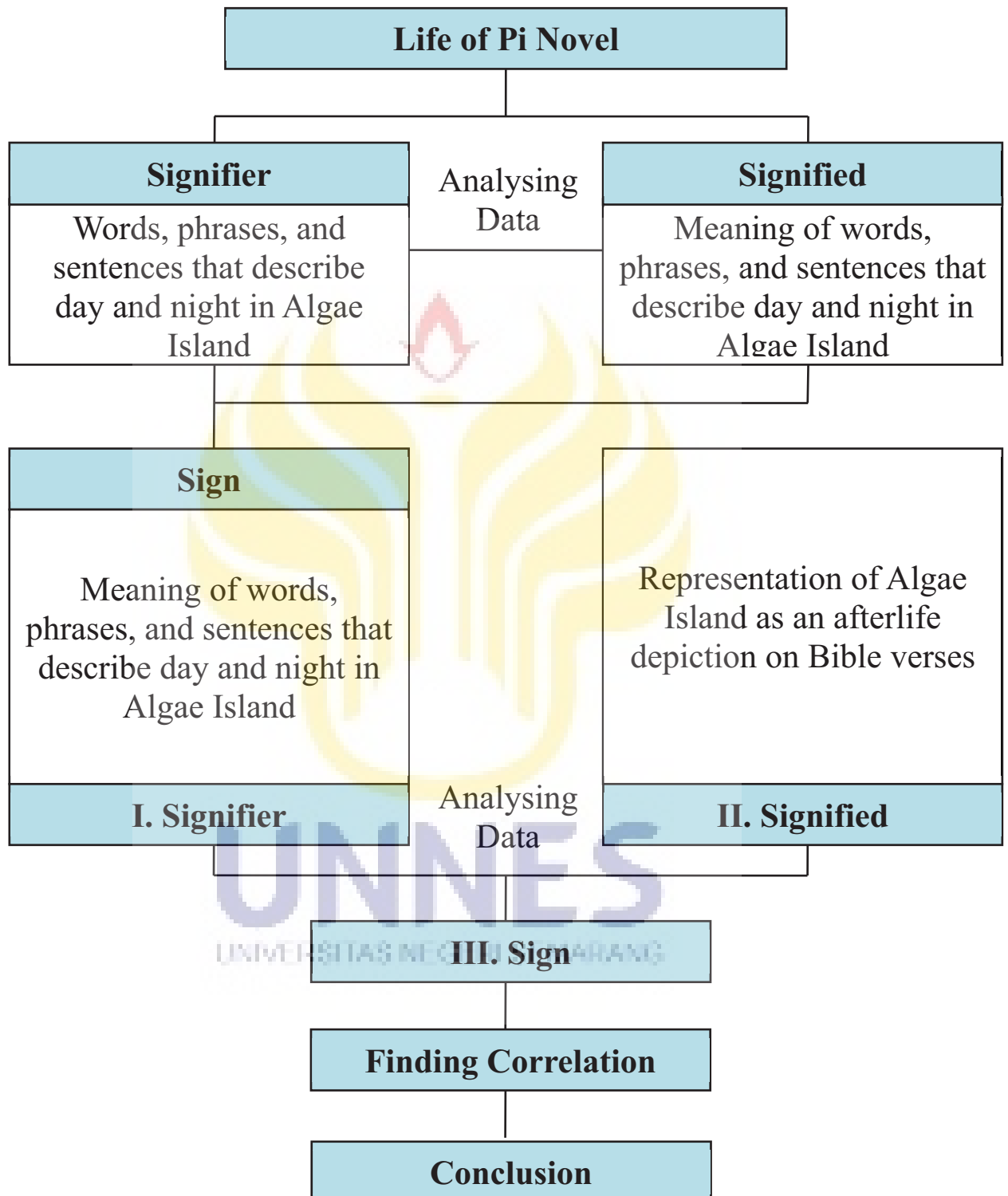
Symbolism is the systematic use of symbols to represent or allude to something. In a narrower sense, symbolism is the use of iconic figures with particular conventional meanings. Symbolism is an important element of most religious and the arts. Many cultures have complex symbolic systems which assign certain attributes to specific things, such as types of animals, plants or weather. Hornby (2000) states that “symbolism is the use of symbols to represent ideas especially in art and literature.”

Symbolism was largely a reaction against naturalism and realism, anti-idealistic movements which attempted to capture reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. These movements came with a reaction in favor of spirituality, the imagination, and dreams. Those are the path that symbolism begins with. In literature, the movement has its roots in *Les Fleurs du mal* (The Flowers of evil, 1857) by Charles Baudelaire. The aesthetic was developed by Stephane Mallarme and Paul Verlaine during the 1860s and ‘70s. In the 1880s, the esthetic was articulated through a series of manifestoes and attracted a generation of writers. The works of Edgar Allan Poe, which Baudelaire greatly admired and translated into French, were a significant influence and the source of many stock tropes and images.

The use of symbolism in literature is also to provide meaning to the writing beyond what actually is being described. The plot and action that take place in a story can be thought of as one level, while the symbolism of certain things in the writing acts on another level to enhance the story. In fiction, symbolism comes up with three effects which each effect depends on how the involved symbols are used. First symbol which emerges on an important event in the story shows the purpose of that event. Second, a symbol appeared repeatedly put human's mind on some constant elements in whole story. Third, a symbol which emerges on different context will support us to point the theme (Stanton, 1965:64-65).

2.3 Theoretical Framework

In conducting this study, the Roland Barthes' semiotics theory will be used. The concerns of the theory is on the symbolization of the algae island in Yann Martel's *Life of Pi*. Before using Barthes' semiotics theory, firstly I will show the quotes that has the relation with the research. And then I will show the connection of the quotes that has a relation and has same definition that represents the afterlife depiction.



CHAPTER III

RESEARCH METHODOLOGY

In order to get the main point in this study, it is better to have certain method of research. The method will help me to do his study in the well-organized research.

This chapter explains the methods which are used in this study. They are research design, object of the study, source of the data, roles of the researcher, types of the data, procedure of data collecting data and procedure of data analysis.

3.1 Research Design

In this study, I use a qualitative research as the data in the form of words, phrases, clauses, and sentences. Descriptive research according Johnson (2008:34) is used to describe the data and characteristics about what is being studied. By using this method, I am going to interpret and describe the object of the study in line with the topic of the study. According to Huberman and Miles (1994:45), qualitative data are usually in the form of words rather than numbers. The qualitative data are the sources of well-grounded, rich descriptions and explanations of processes in identifiable context of words, sentences, utterances and dialogues. Hence, the source of data came from works, and script; while the data analysis comes from the words and sentences. Taken from the statement above, it means that the

qualitative research analysis involves the data such as words. The researcher presents the report descriptively based on the investigation of the data. Analysis of this kind is carried out by words to describe conclusions. The report should be able to elaborate the research findings clearly. The data will be taken from the novel of Yann Martel *Life of Pi*.

3.2 Object of the Study

In this study, I took a novel entitled *Life of Pi* written by Yann Martel. This 145 pages novel was published in September 2001, in Canada under the name of Knopf Canada publisher. The novel which has sold more than ten million copies worldwide was rejected by at least five London publishing houses before accepted by Knopf Canada. The UK edition won the Man Booker Prize for Fiction the following year. It was also chosen for CBC Radio's Canada Reads 2003, where it was championed by author Nancy Lee. The setting of this novel is mostly on the ocean. But in the first introduction is set on Pondicherry, India. This novel uses a first person as the writer who interviewing the main character (Pi). *Life of Pi* is the example of the human struggle for seeking a life.

3.2.1 Summary

Yann Martel's *Life of Pi* is an account of a boy, a tiger, and the vast Pacific Ocean. Born to an Indian family, Piscine Molitor Patel ("Pi" for short) was raised in his father's zoo in Pondicherry. Later, because of India's political unrest, Pi's family decides to move to Canada in a cargo ship, along with cages full of zoo animals. The ship, however, sinks, leaving Pi and the tiger Richard Parker bobbing on the Pacific Ocean in a lifeboat. There was no communication during on the small boat, only the animal act and behavior that happened. One day the boat was stuck on algae that formed a huge floating island. Pi took arrest on that island for several days, until something unexplainable force him to flee from that island. After a series of events at sea for 227 days, the boat finally washes ashore on a Mexican beach, where villagers rescue Pi and Richard Parker flees.

3.2.2 The Writer's Biography

Yann Martel is a Spanish-born Canadian who was born in June 25, 1963. He is the author of best known for the Man Booker Prize-winning novel *Life of Pi*, a 1st international bestseller published more than 50 territories. It has sold more than 12 million copies worldwide and spent more than a year on the Bestseller Lists of the New York Times and the Globe and Mail, among many other bestseller lists.

Martel is also the author of the novel *The High Mountains of Portugal*, *Beatrice and Virgil* and *Self*, the collection of the story *The Facts behind the Helsinki Roccamatios*, and a collection of letters to the prime minister of Canada, *101 Letters to Prime Minister*. Yann Martel lives in Saskatoon, Saskatchewan with the writer Alice Kuipers and his four children.

3.3 Role of the Researcher

In conducting this study, the role of the researcher is as data collector and data analysis. As data collector, I am collecting the data from two sources. First, collecting the data from the novel, that is related to the subject matter. Second, collecting the data by browsing through the internet and reading some books. As data analysis, after getting the data, I would interpret then analyze them.

3.4 Source of the Data

There are two kinds of data source as follows:

1. The primary data source was the main source used as reference for the analysis. I'm using a novel by Yann Martel "*Life of Pi*". The data were taken in the form of phrases, written dialogue, sentences, and utterances derived from the story in the novel that have explicit and implicit meanings related to the topic of my research, The Representation of Algae

Island as an Afterlife Depiction Reflected in Yann Martel's Novel *Life of Pi*.

2. The secondary data source was a source that is used to support the analysis. It was all references in the forms of books, internet, encyclopedia, journals, etc.

3.5 Procedures of Collecting Data

In collecting the data, the writer did the following steps:

3.5.1 Reading

Reading is the first and basic step in analyzing a literary work in order to understand the content of the work well. I read the novel several times to understand the novel and comprehend the content and the message delivered by the author.

3.5.2 Identifying

The next step is identifying the data in form of sentences, utterances, and paragraphs which are related to the problem of this study. The step was about separating data and non-data by marking the suspected data in the novel.

3.5.3 Inventorying

The word of inventorying means to list all the identified data and put them into a table. It means that I will classify the overall data in several appendixes. Inventorying is done by listing all the identified data and quotation related to the topic, and putting them into the table. The table consists of columns of datum number, citation, characters, and focus. Besides, the table consists of sign, signifier and signified.

3.5.4 Selecting

The writer selected the data from the whole classified data which are related to the analysis. The data supporting each problem need to be selected. From overall data, I selected data that deal with the topic of analysis using relevancy technique. Only the relevant data would be selected.

3.6 Procedures of Analyzing Data

After the data is collected, I would analyze the data. In this study, there are several steps the writer would do in analyzing *Life of Pi*.

3.6.1 Primary Modeling System Reading

The first step to do in data analysis is describing the collected data based on their real meaning or dictionary meaning. The text will be analyzed linguistically based

on the language conversion according to the dictionary meaning. In this phase, the reading will be applied in sequence, from the first until the last word of related research. I will give the meaning word by word, phrase by phrase, and sentence by sentence until he gets denotative meanings related to the topic. This step will be done by describing words, phrases, and sentences related to Algae Island's day and night description in Yann Martel's novel *Life of Pi*.

3.6.2 Secondary Modeling System Reading

The next step after I understand the data based on dictionary meaning, I will contextualize the meanings obtained from primary modeling system reading phase using the background knowledge I have and also using the references from outside the text to get deeper understanding about the text content. I will contextualize the afterlife depiction representation that appeared in Holy Bible. Representation itself is for showing the relevance of the story into the Bible verses. Theoretically, this step is done by contextualizing the signifiers Yann Martel's belief.

3.6.3 Interpreting

The last step in doing data analysis is by describing the Algae Island as an afterlife depiction in *Life of Pi* as presented in Bible verses. I know that this representation of Algae Island is basically constructed by the influence of the

verses that exist in the Holy Bible. In this last step, I will describe the representation of the afterlife depiction as presented in the Bible verses and report it in descriptive qualitative report.



CHAPTER IV

DATA ANALYSIS

In this chapter, I discuss the problems that related to the topic. The first problem to discuss is the description of day and night condition in Algae Island that appears in the novel, and experienced by the main character. After that, I want to find out the facts and the sources in the novel that showing why the Algae Island becomes a representation of the afterlife depiction as seen on the difference condition between day and night and how it connected with the afterlife concept of Yann Martel's belief.

4.1 The description of day and night on Algae Island in *Life of Pi*

In this subchapter, I am going to show the description of day and night in Algae Island in the *Life of Pi*. The dictionary of *Oxford Advance Learner's Dictionary 8th Edition* by A.S Hornby will be used to help me find out the lexical meaning of each words, phrases, and sentences that describe the condition of day and night in *Life of Pi* novel.

4.1.1 The description of daytime on Algae Island

The main concern of this subchapter is to find out how the condition of the Algae Island especially when it is on the day time. The condition of the Algae Island can

be seen by the main character experienced during the particular time. As seen on the quotation (1) below.

- (1) “I passed the day **eating,resting**, attempting to stand and, in a general way,**bathing in bliss.**” (Martel,2001)

First, I am going to find out the literal meaning of the quotation (3). Eat means to put food in the mouth; chew it then swallow it (Hornby, 2010). Rest means to relax, sleep or do nothing after a period of activity or because of illness (Hornby, 2010). The next, bath means an act of washing the whole body (Hornby, 2010). Moreover, the last is bliss, which means perfect happiness; great joy (Hornby, 2010).The first thing to be considered is that whole of those experience are happened during the day time. Those are such priviledges for a normal human being, but considering Pi is suffered right before he stranded into the Algae Island, those experiences are such a luxury for him. That condition stated on the quotation below.

- (2) “.....and there was the **nervous** tension arising from my **sudden changes of fortune.**” (Martel,2001)

Nervous means not confident (Hornby,2010). Sudden means coming or done quickly and unexpectedly.While change means the action or an instance of making or becoming different (Hornby,2010).And the last is fortune which means

chance or luck, especially in the way it affects people's lives (Hornby,2010). From the meaning of the word nervous above, it shows that Pi is in a state of a disbelieving with his sudden change in condition. Moreover,this sudden change has leads Pi into a prosperity. Nevertheless, this prosperity only happened during the daytime on Algae Island.

The next quotation (3) below as an evidence of the daytime condition that experienced by Pi.

- (3) “When I woke up in the **morning** I felt much **stronger**. I crawled to the solitary tree in a **vigorous** way.” (Martel, 2001)

Morning means the early part of the day between dawn and noon (Hornby, 2010). Vigorous means strong, active or full of energy (Hornby, 2010). The word morning clearly signify the daytime on Algae Island. Followed by the word strong which means physically powerful or healthy (Hornby,2010),it shows that Pi has grown healthier than before. In addition, Pi's condition is completely different before he reaches the Algae Island.From the previous chapter, Pi is dealing with starvation and dehydration. Even Pi is reaching the limit of the human body and starting to lose his conscious mind. Pi is actually dying on the previous chapter, but the Algae Island becomes Pi's savior.

The last quotation that shows Pi condition during the daytime on Algae Island can be seen on the following quotation (4) below.

- (4) “My running becomes smooth and unselfconsciousness, a source of **euphoria.**” (Martel,2001)

The word euphoria has a meaning of intense feeling of happiness and pleasant excitement (Hornby,2010). From the literal meaning itself, it clearly shows that Pi is not only healthy physically but also spiritually. The word euphoria also has a good connotation meaning. From the following quotations (1), (2), (3) and (4) above shows that Pi is on his finest condition. He is no longer suffered, starved, and dehydrated, as if the Algae Island has become a cure for him, and it's like a redemption from what Pi has faced right before he reach the Algae Island. But all the joy, prosperity and happiness that Pi experienced during the daytime is completely different when it come the night time. In addition, below is the main reason why the nighttime on Algae Island turns out into Pi's misery.

4.1.2 The description of nighttime on Algae Island

From the previous sub chapter explains that the daytime in Algae Island is so lively, joyful, and prosperous. However, in this subchapter I will explain how the Algae Island condition during the nighttime, which is completely different and a contrast of the daytime condition. The first explanation of the nighttime on Algae Island can be seen on the following quotation (5) below.

- (5) I **awoke** in the **night** with a strange **uncomfortable** feeling in my lower belly.

Awoke is a verb 3 from awake which means not asleep (Hornby, 2010). Night means the time of darkness in each 24 hours (Hornby, 2010). While uncomfortable means not physically comfortable (Hornby, 2010). I want to emphasize the word night on the following quotation. Seen from the literal meaning of the overall quotation, I can conclude that Pi suffered during the nighttime on Algae Island. The word awoke and uncomfortable shows that Pi is unable to take a rest during the night. He seems to be unable to sleep for an apparent reason. He was poisoned by the algae he ate during the daytime, the evidence can be seen on the following quotation. "I thought it was a cramp, that perhaps I had poisoned myself with the algae" (Martel, 2001). To be considered that the algae Pi ate during the daytime was edible and did not have poisonous effect. But when the night comes, the algae turns into a poisonous and make Pi cramp so that he was unable to sleep.

The next quotation (6) and (7) below also shows the condition during nighttime on Algae Island.

- (6) "The **hysteria** spread to the neighbouring trees". (Martel, 2001)
- (7) "They did no more than loudly express their **frustration.**"
(Martel, 2001)

The word hysteria means nervous state in which one loses control of one's emotions, causing one to shout, laugh, or cry in a wild and excited way (Hornby, 2010). In addition, frustration means the feeling of being frustrated (Hornby, 2010), while frustrated means discouraged; not satisfied (Hornby, 2010). From the literal meaning of those two words hysteria and frustration, show that those word has a bad connotation. It expresses the chaotic condition during the nighttime on Algae Island.

Quotation (6) and (7) above are telling about the condition that experienced by the animals that live on Algae Island. However, Pi also in a state of frustration during the nighttime on Algae Island. Such condition can be seen on the following quotation (8).

(8) I couldn't **sleep** for it, and from the **anxiety**. (Martel, 2001)

Sleep means the natural state of rest in which the eyes are closed and the mind and body are not active or conscious (Hornby, 2010). While anxiety means a nervous feeling caused by fear that something bad is going to happen; worry (Hornby, 2010). The word sleep above shows that the setting happened during the nighttime and the word anxiety tells how Pi's condition at that time. His anxiety caused by the fact that he just realized that the Algae Island is actually a giant carnivorous plant during the nighttime. Moreover, he started to feel that Algae Island is a dangerous place. It can be seen on the following quotation.

“At night, by some chemical process unknown to me but obviously inhibited by sunlight, the predatory algae turned highly acidic and the ponds became vats of acid that digested the fish. This was why Richard Parker returned to the boat every night. This was why the meerkats slept in the trees. This was why I had never seen anything but algae on the island.” (Martel, 2001)

The following quotation clearly tells that the Algae Island during the daytime has the contrast condition with the Algae Island during the nighttime. This conclusion also lead me to think that this different condition as a representation of the afterlife. In the next subchapter, I ‘am going to use the lexical meaning from this subchapter to support my opinion about the depiction of the afterlife that has the similar condition as the Algae Island.

4.2 The representation of the afterlife on Algae Island based on Bible Verses

After Pi experiencing the death, Pi visiting the Algae Island, which I symbolize as an afterlife that becomes the next chapter on Pi's journey. The western concept about the afterlife is not far from Christianity, considering that the Christianity has spread vastly in western civilization. As stated in the book entitled *Religious Interpretations of Death, Afterlife & Near-Death Experiences* by David S. Filippo stated that the Holy Bible literally and believe that there is a specific heaven and hell and that only Christians are admitted to heaven, while all the others are condemned to hell (2006). In addition, the journal also stated that Christian believes that he or she dies only once and that after death, the spirit judged, and then exists in an afterlife for eternity. The judging will separate the devout and the infidel whether they are worthy enough to be placed in heaven or hell.

In this subchapter, I am going to show and explain the symbolization behind the existence of the Algae Island. By using my personal opinion as the reader and inserting the supporting statement that I took from the Holy Bible. From there, I will explain that the Algae Island is existed as the representation of afterlife based on Yann Martel's Christianity concept.

4.2.1 The Representation of the Daytime on Algae Island that Reflected as a Heaven Depiction based on Bible Verses

The first thing to be discussed is the quotation (1) below that contains Pi's first impression about the Algae Island.

- (1) “Harder to understand was the Island’s **complete desolation**”
(Martel, 2001)

As written in quotation (1), Complete is an adjective that means whole or entire (Hornby, 2010). Moreover, the word desolation has a meaning as a ruined deserted condition of a place (Hornby, 2010). From the explanation above, it can be signified that the island is something isolate place that never been visited by any human. As if, the island is unreachable, and Pi himself arrived in the island in a state of unconsciousness. In the story, Pi reached the island when he was sleeping. As shown in the quotation below:

“I had slept a short while, a diluted **sleep** that had brought no rest and no dreams. I turned over to my other side, expending as little energy as possible in doing so. I opened my eyes. In the near distance, I saw trees. I did not react. I was certain it was an illusion that a few blinks would make disappear.” (Martel, 2001)

Sleep and death is the thing that has a similar reaction in the human body. Sleep and death are brothers, according to old Greek proverb. As stated in the book entitled *Fountain-Source of Occultism* by G. de Purucker, sleep and death are

born of the same fabric of human consciousness, but are in all verity one, identical. Death is a perfect sleep, while Sleep is an imperfect fulfillment of death, nature's prophecy of the future death. Nightly we sleep, and therefore nightly we partially die (1972). In addition, the more supporting statement that stated in the book explains that the sole distinction between death and sleep is one of degree. Precisely as in death, the consciousness during sleep becomes, following upon a brief period of complete unconsciousness, the seat or active focus of forms of inner mental activity, which we call dreams. In sleep, the psychological or personal part of man is non-manifesting through the physical brain; in fact, it is this absence, this temporary disjunction of the intermediate nature, which is the efficient cause of sleep. The body sleeps because the personal man is no longer there (Purucker, 1972).

From the explanation above, clearly indicates that Pi has reached the next chapter of his spiritual journey: As if, Pi has already arrived into the afterlife, explained from the unconsciousness condition (sleep) before he steps his foot into the Algae Island that can be signified as the death of Pi in the previous subchapter. The conclusion is that in the story it tells that Pi reach the island which is desolate, and completely strange when he was asleep, the fact is sleep is as same condition of death that can lead Pi into the afterlife. Considering that, the

heaven and hell are the unknown places that nobody ever sees which can be visited in a certain condition as death.

The next quotation (2) below is used as the supporting statement of my theory.

(2) “I **neversaw** such a stripped-down ecology.” (Martel, 2001)

The quotation (2) above can be interpreted as its literal meaning. Never means at no time in the past or the future (Hornby, 2010). Moreover, the next word is saw, which is the past tense of see, which means experiencing or witnessing. From the literal meaning above shows that Pi the Algae Island is a place that is new or foreign for Pi. This is the first experience of Pi visiting such strange and unfamiliar ecology. Just like the concept of the afterlife that never been visited by the human being before.

The next quotation that represents the heaven is shown in quotation (3) and quotation (4) below. I combine into one explanation because of each of the quotation has the same interpretation about heaven that described in the Yann Martel’s religious belief.

(3) “I passed the day **eating, resting**, attempting to stand and in general way, **bathing in bliss.**” (Martel, 2001)

(4) “My skin **healed**. My pains and aches left me. Put simply, I **returned to life.**” (Martel, 2001)

First, I am going to find out the literal meaning of the quotation (3). Eat means to put food in the mouth; chew it then swallow it (Hornby, 2010). Rest means to relax, sleep or do nothing after a period of activity or because of illness (Hornby, 2010). The next, bath means an act of washing the whole body (Hornby, 2010). Moreover, the last is bliss, which means perfect happiness; great joy (Hornby, 2010). From the literal meaning above, it shows sequences of events that normally we did as a human. However, considering Pi has bad circumstance that makes him cannot do the usual thing that mentioned above, it feels like Pi has found the redemption for every difficulties that happen toward him. In this current situation, Pi has found his comfort zone. Not to mention, the last word “bliss” in the quotation (3) apparently shows us how happy and peaceful Pi is now. The next quotation that represents the heaven as I mentioned above is the quotation (4). The first word is heal, which means to become or make something healthy again (Hornby, 2010). The next word is return, which means to come or to go back to a place (Hornby, 2010). Moreover, the last word is life, which means the state of being alive as human being (Hornby, 2010).

From its literal meaning, I can conclude that the Algae Island has cured him entirely, and the best remedy for Pi to banish his misery. As if Pi has no burden anymore, and the Algae Island has restore Pi in such good condition as a perfect human being used to be. The two explanations above have led me into a

conclusion that actually the Algae Island is truly the representation of the heaven based on Yann Martel's belief. As for the proof and supporting statement of my theory, I will show the quotation that I took from the Holy Bible that says, "He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning, nor crying, nor pain anymore, for the former things have passed away." (Revelation 21:4). From the Bible verse above clearly shows that the heaven is a place where no misery, no more difficulties, and no more pain to be faced; just as same as Pi's condition after lived on the Algae Island.

The thing that we need to be considered is that all of the sequences above are happened on the daylight, where the sun is still brightening the sky. What I want to say is that the circumstance when it is daylight and night is completely different. What the island gives at the daylight becomes a problem at night. However, I am going to explain the next quotation below that shows how Algae Island becomes the representation of heaven in the daylight based on Yann Martel's religious belief. Quotation (5) becomes a proof that the daylight on Algae Island represents the heaven.

- (5) "When I woke up in the **morning** I felt much stronger. I crawled to the solitary tree in a **vigorous** way." (Martel, 2001)

Morning means the early part of the day between dawn and noon (Hornby, 2010). Vigorous means strong, active or full of energy (Hornby, 2010). If we see

on its literal meaning, we know that soon after the sun is rising up, Pi has gain his energy back. The things that differentiate Pi's condition during the daylight and the night can be seen on following quotation. "I awoke in the night with a strange, uncomfortable feeling in my lower belly. I thought it was a cramp, that perhaps I had poisoned myself with the algae" (Martel, 2001). The following quotation happened right before the quotation (5), but I am not going to explain it yet. I just want to give a short description about how is Pi's condition during the night. What matters is that during the daylight Pi is in his best condition as explained in the quotation (3) and (4).

The differentiation during the daylight and night is like an imagery of heaven and hell. As stated in the Bible verse "And God said, "Let there be lights in the expanse of the heavens to separate the day from the night. And let them be for signs and for seasons, and for days and years, and let them be lights in the expanse of the heavens to give light upon the earth." And it was so" (Genesis, 1:14-15). From the following quoted verse, it tells that heaven is full of light, and becomes the source of light for the earth, just like the condition of the daylight in Algae Island. Sure that both of my opinions have similarity that the daylight becomes the representation of the heaven, just as the same as the night becomes the representation of hell.

4.2.2 The Representation of the Nighttime on Algae Island that Reflected as a Hell Depiction based on Bible Verses

The first discussion that representshell as the Algae Island is through quotation (6) and (7) below. The following quotation is the same as quotation (1) and (2) on the above.

(6) “Harder to understand was the Island’s **complete desolation**”
(Martel, 2001)

(7) “I **neversaw** such a stripped-down ecology.” (Martel, 2001)

Since the place is the same (Algae Island), the explanation of the quotation (6) and (7) can be seen in the quotation (1) and (2).

In the previous explanation, I stated that the night on the Algae Island is the representation of hell, which can be seen in the quotation (8) below.

(8) “I **awoke** in the **night** with a strange **uncomfortable** feeling in my lower belly.” (Martel, 2001)

Awoke is a verb 3 from awake which means not asleep (Hornby, 2010).

Night means the time of darkness in each 24 hours (Hornby, 2010). While uncomfortable means not physically comfortable (Hornby, 2010). From the literal meanings of the following words, I can conclude that Pi suffered during the night in Algae Island. In short, how was Pi experiencing during the daylight on Algae

Island is completely different during the night. The difference is obvious, which lead me to think that the night is truly the representation of hell. There is also verse in the bible, which tells that the hell is dark, as stated on following verse. “But the sons of the kingdom will be cast out into outer **darkness**. There will be weeping and gnashing of teeth” (Matthew 8:12). The following verse is explaining about the hell that covered in darkness. In addition, the condition where Pi has loses his comfort and unable to take a rest also stated on the following Bible verse. “And the smoke of their torment ascends forever and ever; and they have **no rest day or night**, who worship the beast and his image, and whoever receives the mark of his name” (Revelation 14:11). The meaning is clear; hell is a place where you cannot take a rest because of the torture that keeps you to stay awake, the similar condition with Pi’s inability to sleep because of the uncomfortable feeling in his stomach.

Another quotation that depicts hell represented as the Algae Island seen on quotation (9) below.

- (9) “I thought it was a cramp, that perhaps I had **poisoned** myself with the algae.” (Martel, 2001)

The word poison above can be translated whether into verb and noun, which means (*v*) to give poison to a living thing, to harm or to kill somebody/something with poison (Hornby, 2010), while the (*n*) meaningfor

poison is a substance causing death or harm if taken into the body or absorbed (Hornby, 2010). Both of the meaning have negative effect. The quotation (9) shows how was Pi's suffering during the night. Ironically, the alga that gives him strength in the daylight turns out into something that weakens him in the night. In short, the algae become the thing that torture Pi during the night. Apparently, the algae shows its bad effect during the night only, from the story I read, Pi has no problem before during the daylight right after or few hours later after ate the algae. This suffering only occurred at night because the heavenly Algae Island has transform into hell. As stated on the following Bible verse. "And fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both soul and body in hell" ([Matthew 10:28](#)). From the following verse, I can conclude that in hell we are only tortured physically, we would not die, no matter how bad the torment is. Such torment is like what Pi feels; he will not die because of the poisonous algae, because it will turn into a medicine when the sunrises, but he has to accept the torment again right after the sun goes down.

The next quotation that shows Algae Island is the representation of hell can be seen on the following quotation (10)

- (10) "The ponds seemed **bottomless**, in fact. And as far down as I could see, their sides consisted of green algae." (Martel, 2001)

From the quotation (10) I took the word bottomless which means very deep (Hornby, 2010). Now I am going to show the Bible verse that has the similar meaning with the quotation (10). “And He casts him into the **bottomless pit**, and shuts him up, and sets a seal on him, so that he should deceive the nations no more till the thousand years were finished. But, after these things he must be released for a little while” (Revelation 20:3). From the description of hell on the Bible verse, it is clearly that the description in the Bible has similarity with how Pi describes the pond that exists in the Algae Island. In addition, the Algae Island’s floor is full of bottomless pond, the description seen on the following quotation. “I saw all around this forest hundreds of evenly scattered, identically sized ponds with trees sparsely distributed....” (Martel, 2001).

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of this study and suggestion to the reader after the analysis of the study. Conclusion of the study will mention the answer of problems statement in general which consists of two questions. Suggestion of this study will give suggestions to the readers in general and the student of English Department.

5.1 Conclusion

Based on the analysis in the previous chapter, I can draw two conclusions a follow:

The first conclusion is about the Algae Island description during the day and night time. From the research that I have done, it is clearly shows the different condition during the day and night time on Algae Island. The different condition of the Algae Island is not only from the physical appearance of the Algae Island itself but also affecting the spiritual condition of the main character.

The second conclusion as the continuation of the first conclusion that tell about Pi's journey after experiencing death, the analysis is about the representation of the afterlife on Algae Island based on Yann Martel belief. He is known as a devout Christian. It can be seen by how he describes the Algae Island.

With all the possibility, Yann Martel can make a wonderful or bizarre island as he likes. Instead, he intended to insert the Christianity beliefs about the afterlife into the description of the Algae Island. The obvious evidence is when Yann Martel tells about the opposite condition between the day and night. When the day is come, everything is so lively, bringing joy and prosperity. However, when it already night, the Algae Island turns out into an agony and suffering place. In addition, Yann Martel tells Pi's condition between day and night which is completely opposite. Yann Martel does not coincidentally write those conditions, but he was inspired by the concept of heaven and hell that is written in the Holy Bible, which tells that heaven is full of light and hell is full of darkness.

5.2 Suggestion

Based on the analysis of this study, there are several suggestions related to the representation of the afterlife on Algae Island based on Yann Martel's belief in *Life of Pi* novel that can be presented.

5.2.1 To the reader

Afterlife and death are different things yet have a close relation. It always interesting to do a discussion of those topics, because not only it is a mystery but it is also something that always keep us wonder how it will looks like and how it will feels like. It is suggested for the readers of this research to be always pays

attention of the small detail in literary works. In addition, by using a semiotics approach, we can learn how it works to reveal some of the hidden meaning or intention that secretly inserted in the story by the writer. Moreover, it can make us more aware with our surroundings.

5.2.2 To the researcher

Analyzing a work of literature will enrich someone's mind to think about something in many different aspects. After analyzing Life of Pi by semiotics approach, I gain more knowledge on how analyzing the literary works from another perspective that has completely different meaning the writer told us about. Moreover, Life of Pi is such a good novel to be read, it teaches me not to give up and keep praying though surrounded in difficulties.

5.2.3 To the student of English Department

Semiotics approach is rarely used as a final project theory in English Department, especially in Semarang State University. By reading this study, I hope this would help many English Department's students who are willing to do the similar approach as their reference.

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APPENDIX A1

Summary *Life of Pi*

There is a young boy named after a swimming pool in France, Piscine Molitor also known as Pi Patel who lives in Pondicherry, India in the mid-1970s. His father owns a zoo and Pi spends a lot of his time thinking about animals. But zoology is not the only one of Pi's passions, he also loves religion. He was grew up with faith of Hinduism, and found God's love through Christianity. Yet, he found another God named Allah in Islam which he found the feeling of serenity and brotherhood. He has a big curiosity as a kid, joyful, and persistent. However, his life aren't going so well in India. Because of India's political unrest, Pi's family decides to move to Canada in a cargo ship, along with cages full of zoo animals. They sell most of the animals and pack up their belongings. They board, along with some of the animals they're selling to North American zoos.

After couple days sailing, tragedy strikes and the ship sinks halfway of the journey, in the Pacific Ocean to be precise. No one survives except Pi and some of the animals: a zebra, a hyena, an orang-utan, and a Bengal tiger. There are no communication during on the small boat, only the animal act and behavior that happened. All these creatures, including Pi, are packed into a 26-foot-long lifeboat. Before long, as you'd expect, there's some bloodshed. The hyena kills the zebra and the orang-utan. And then the tiger, whose name is Richard Parker, kills the hyena.

Richard Parker and Pi, however, work out an uneasy living arrangement. And Pi slowly trains Richard Parker until he's more or less master of the lifeboat. Pi is often despondent, though Pi and Richard Parker seem to do well for a while. Pi catches fish and he has a few tools from the lifeboat's locker. It's true that Pi's survival skills develop, but it's also true that he's just lost his entire family. Pi is alone except for a man-eating tiger. He endures through cleverness, prayer, and willpower.

However, some strange things happen. Pi meets another castaway on this gigantic ocean who tries to eat him. Instead, Richard Parker eats the castaway. And then Pi lands on an island made entirely of algae. Pi and Richard Parker are malnourished at this point. They took arrest on Algae Island for several days, until something unexplainable force him to flee from that island. Pi and Richard Parker landing in Mexico. Richard Parker bounds off into the jungle without a goodbye.

After having a treatment in the hospital, there comes two civil servants for the Japanese Maritime Department in the Ministry of Transport to interview Pi about what really happened on the night when the cargo ship sinking. While they don't get any answers about the ship's sudden shipwreck, they do get Pi's story. When they question the more implausible portions of Pi's story, Pi delivers an impassioned defense of "the better story." To prove his point, he tells a version of his story without any of the animals mentioned above. It's an utterly ghastly story

since human beings, instead of animals, literally tear each other to shreds. Pi asks the investigators which story they prefer. They prefer the story with animals. There's some wrapping up, but the book basically ends there. The reader has to decide if Pi has concocted a totally elaborate story with animals instead of human beings to explain the horrific events on the lifeboat. Or if, like Pi suggests, she should believe "the better story."



APPENDIX A2

List of All Novel Quotations Used in the Research

No.	Page	Line	Chapter	Quotation
1	68	4	53	I was giving up. I would have given up—if a voice hadn't made itself heard in my heart. The voice said, "I will not die. I refuse it. I will make it through this nightmare. I will beat the odds, as great as they are. I have survived so far, miraculously. Now I will turn miracle into routine. The 'amazing' will be seen every day. I will put in all the hard work necessary. Yes, so long as God is with me, I will not die. Amen."
2	119	14	92	I passed the day eating, resting, attempting to stand and, in a general way, bathing in bliss.
3	119	24	92and there was the nervous tension arising from my sudden changes of fortune.
4	119	33-34	92	When I woke up in the morning I felt much stronger. I crawled to the solitary tree in a vigorous way.
5	122	49-50	92	My running became smooth and unselfconsciousness, a source of euphoria.
6	122	50-51	92	My (Pi) skin healed. My pains and aches left me. Put simply, I returned to life.
7	119	26	92	I awoke in the night with a strange uncomfortable feeling in my lower belly.
8	119	26-27	92	I (Pi) thought it was a cramp, that perhaps I had poisoned myself with the algae.
9	126	5	92	The hysteria spread to the neighbouring trees.
10	126	8	92	They did no more than loudly express their frustration.
11	128	6	92	I couldn't sleep for it, and from the anxiety.
12	117	4-7	92	I had slept a short while, a diluted sleep that had brought no rest and no dreams. I turned over to my other side, expending as little energy as possible in doing so. I opened my eyes. In the near distance, I saw trees. I did not react. I was certain it was an illusion that a few blinks would make disappear.
13	123	25	92	Harder to understand was the island's complete desolation.
14	123	25	92	I (Pi) never saw such a stripped-down ecology.
15	122	35-36	92	The ponds seemed bottomless, in fact. And as far down as I (Pi) could see, their sides consisted of green algae.

Research Problem Number 1

Quotations that Describe the Daytime Condition of the Algae Island

No.	Page	Line	Chapter	Quotation
1	119	14	92	I passed the day eating, resting, attempting to stand and, in a general way, bathing in bliss.
2	119	24	92and there was the nervous tension arising from my sudden changes of fortune.
3	119	33-34	92	When I woke up in the morning I felt much stronger. I crawled to the solitary tree in a vigorous way.
4	122	49-50	92	My running become smooth and unselfconsciousness, a source of euphoria.

Research Problem Number 1

Lexical Meaning of the Words Used as a Description of the Daytime on Algae Island

No.	Signifier	Signified
1.	Eat	To put food in the mouth; chew it then swallow it
2.	Rest	To relax, sleep or do nothing after period of activity or because of illness
3.	Bath	An act of washing the whole body
4.	Bliss	Perfect happiness; great joy
5.	Nervous	Not confident
6.	Sudden	Coming or done quickly and unexpectedly
7.	Change	The action or an instance of making or becoming different
8.	Fortune	Chance or luck, especially in the way it affects people's lives
9.	Morning	The early part of the day between dawn and noon
10.	Vigorous	Strong, active or full of energy
11.	Strong	Physically powerful or healthy
12.	Euphoria	Intense feeling of happiness and pleasant excitement

Research Problem Number 1

Quotations that Describe the Nighttime Condition of the Algae

Island

No.	Page	Line	Chapter	Quotation
1	119	26	92	I awoke in the night with a strange uncomfortable feeling in my lower belly.
2	126	5	92	The hysteria spread to the neighbouring trees.
3	126	8	92	They did no more than loudly express their frustration.
4	128	6	92	I couldn't sleep for it, and from the anxiety.

Research Problem Number 1

Lexical Meaning of the Words Used as a Description of the Nighttime on Algae Island

No.	Signifier	Signified
1.	Awake	Not asleep
2.	Night	The time of darkness in each 24 hours
3.	Uncomfortable	Not physically comfortable
4.	Hysteria	nervous state in which one loses control of one's emotions, causing one to shout, laugh, or cry in a wild and excited way
5.	Frustration	the feeling of being frustrated, while frustrated means discouraged; not satisfied
6.	Sleep	the natural state of rest in which the eyes are closed and the mind and body are not active or conscious
7.	Anxiety	a nervous feeling caused by fear that something bad is going to happen; worry

Research Problem number 2

Quotations that Describe the Daytime Condition of the Algae Island that Represented as a Heaven Depiction

No.	Page	Line	Chapter	Quotation
1	123	25	92	Harder to understand was the island's complete desolation.
2	123	25	92	I (Pi) never saw such a stripped-down ecology.
3	119	14	92	I passed the day eating, resting, attempting to stand and, in a general way, bathing in bliss.
4	122	50-51	92	My (Pi) skin healed. My pains and aches left me. Put simply, I returned to life.
5	119	33-34	92	When I woke up in the morning I felt much stronger. I crawled to the solitary tree in a vigorous way.

Research Problem Number 2

Lexical Meaning of the Words Used as a Data in Daytime Condition of the Algae Island that Represented as a Heaven Depiction

No.	Signifier	Signified
1.	Complete	(adj) Whole or entirely
2.	Desolation	Ruined, deserted condition of a place
3.	Never	No time in the past or the future
4.	See	Experiencing, witnessing
5.	Eat	To put food in the mouth; chew it then swallow it
6.	Rest	To relax, sleep or do nothing after period of activity or because of illness
7.	Bath	An act of washing the whole body
8.	Bliss	Perfect happiness; great joy
9.	Heal	To become or make something healthy again
10.	Return	To come or to go back to a place
11.	Life	The state of being alive as human being
12.	Morning	The early part of the day between dawn and noon
13.	Vigorous	Strong, active or full of energy

Research Problem Number 2

Bible Verses that Used as a Representation of the Daytime on Algae Island that Reflected as a Heaven Depiction based on Bible Verses

No.	Verse	Content
1.	Revelation 21:4	He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning, nor crying, nor pain anymore, for the former things have passed away.
2.	Genesis 1:14-15	And God said, "Let there be lights in the expanse of the heavens to separate the day from the night. And let them be for signs and for seasons, and for days and years, and let them be lights in the expanse of the heavens to give light upon the earth." And it was so

Research Problem number 2

Quotations that Describe the Nighttime Condition of the Algae

Island that Represented as a Hell Depiction

No.	Page	Line	Chapter	Quotation
1	123	25	92	Harder to understand was the island's complete desolation.
2	123	25	92	I (Pi) never saw such a stripped-down ecology.
3	119	26	92	I (Pi) awoke in the night with a strange uncomfortable feeling in my lower belly.
4	119	26-27	92	I (Pi) thought it was a cramp, that perhaps I had poisoned myself with the algae.
5	122	35-36	92	The ponds seemed bottomless, in fact. And as far down as I (Pi) could see, their sides consisted of green algae.

Research Problem Number 2

Lexical Meaning of the Words Used as a Data in Nighttime

Condition of the Algae Island that Represented as a Hell Depiction

No.	Signifier	Signified
1.	Complete	(adj) Whole or entirely
2.	Desolation	Ruined, deserted condition of a place
3.	Never	No time in the past or the future
4.	See	Experiencing, witnessing
5.	Awake	Not asleep
6.	Night	The time of darkness in each 24 hours
7.	Uncomfortable	Not physically comfortable
8.	Poison	(v) To give poison to a living thing, to harm or to kill somebody/something with poison. (n) A substance causing death or harm if taken into the body or absorbed.
9.	Bottomless	Very deep

Research Problem Number 2

Bible Verses that Used as a Representation of the Nighttime on Algae Island that Reflected as a Hell Depiction based on Bible Verses

No.	Verse	Content
1.	Matthew 8:12	But the sons of the kingdom will be cast out into outer darkness. There will be weeping and gnashing of teeth
2.	Revelation 14:11	And the smoke of their torment ascends forever and ever; and they have no rest day or night, who worship the beast and his image, and whoever receives the mark of his name
3.	Matthew 10:28	And fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both soul and body in hell
4.	Revelation 20:3	And He casts him into the bottomless pit, and shuts him up, and sets a seal on him, so that he should deceive the nations no more till the thousand years were finished. But, after these things he must be released for a little while.