

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents the finding and discussion of the data which are three chapter covers of graphic novels *Maus: A Survivor's Tale* by Art Spiegelman. The analysis aims to answer the problems of the study. In the analysis, the data are analyzed based on the theory proposed by Pierce and the theory of codes proposed by Chandler.

4.1 Finding

The writer provides the findings based on statement of the problems stated in the first chapter. It consists of symbol, icon, index, and codes on chapter covers in the graphic novels *Maus: A Survivor's Tale* by Art Spiegelman.

The data of the study are taken from chapter covers in the graphic novel *Maus: The Survivor's Tale* by Art Spiegelman, the first volume *My Father Bleeds History*. The graphic novel has six chapter covers. This graphic novel is about Art Spiegelman, both author and the narrator of *Maus* – interviewing his father's experiences during the Holocaust. *Maus* has two stories; the first story is dealing with Vladek's relationship with his son, while the second story follows Vladek's experiences in World War II Poland.

4.1.1 The Analysis of the Signs

The writer presents the finding and analysis of the data which are three chapter covers of the graphic novel *Maus: A Survivor's Tale* by Art Spiegelman.

Based on the theory of modes of signs which are symbol, icon, and index, the writer analyzes and interprets the data. The data are the chapter covers of chapter one till chapter six which are *The Sheik*, *The Honeymoon*, and *The Prisoner War*, *The Noose Tightens*, *Mouse Holes*, *Mouse Trap*.

Datum I

The first chapter cover of the graphic novel *Maus: A Survivor's Tale* by Art Spiegelman is shown in the following figure:



Figure 4.1 Cover of Chapter One

In this cover, the writer found semiotics signs which are categorized into symbol, icon, and index.

a. Symbol

In this chapter cover, one of the modes of the sign found is symbol. There are symbols that appear in this chapter cover. The symbols in this first chapter's cover are the clothes of the man whose face is mouse as the main character and the clothes of woman as the supporting character.

The clothes of the man symbolize a Jewish that is more concerned on the appearance. Based on Jewish culture, people who are more aware in their appearance are usually considered as religious Jewish. Thus, they always keep their clothes clean and tidy. According to orthodox-jews.com when it comes to Orthodox Jewish clothing, it will be found that there are some very basic rules to follow. These rules are stemmed from the fact that modesty is extremely important within the Orthodox beliefs. In other words, Jewish people always keep their appearance based on their beliefs.

Moreover, according to orthodox-jews.com, some common modest clothings found in Jewish men generally include things such as black pants, black jackets, black shoes and a white shirt. Also, it may be found that Jewish men wear all sorts of different hats. In the first chapter cover, the man wears nice suit, hat, tie, vest, and also nice shoes. It proves that Jewish people always keep their appearance based on their beliefs. It can be said that he is a religious Jews.

Some more Ultra-orthodox believe that the shirts must go to the wrist and the legs must be covered either with a skirt that goes to the ankle, or with tights, but the dress must at least cover the knee. In addition, it is found that among many, the idea of what modest clothing will vary slightly. In the first chapter

cover, the woman wears short skirt, tight shirt which makes her look so sexy. Her shirt does not go to the risk and her short skirt does not cover her knees. It symbolizes that the woman is not a religious Jews.

The next symbols are mice. Mice are Jewish people which depict the symbol as kind of a pest which must be destroyed because the author considers that the mice are a suitable symbol to represent the Jewish. In representing the Jews as mice, the author is playing off the anti-Semitic stereotype of Jews as vermin or pests, as less than human.

The words *The Sheik* are the next symbol. The title of this chapter symbolizes the main character of this graphic novel like the character of the main character of film *The Sheik*. It symbolizes the introduction of the character of this graphic novel.

b. Icon

The icon in this first chapter cover is the mice. Mice resemble as the main character and supporting character, Vladek Spiegelman and Lucia. They are portrayed as mice to represent races and nationalities. It depicts the Jewish people as mice convey an assortment of different attitudes towards the Jewish people which are clever yet verminous, repellent, and ugly on the other. Portraying the Germans as cats brings out the power and malevolence of the entire Holocaust experience, the point is that cats do not only kill mice; they capture them, play with them, and then kill them.

c. Index

In this first chapter cover, there are some indexes. The first is the gesture of an up man and a woman in that picture. The man's gesture showed that he does not care with the woman and the expression of the man describes he does not want to be disturbed by the woman anymore. He also lifts up his hat that he feels annoyed by the woman. Another gesture is when the man lifts up his leg which means that he wants to leave the woman immediately. Then the man's expression shows that he is annoyed and the woman's expression portrays sadness. She is begging the man that she does not want to lose the man. The woman hugs the man's leg which means she wants to stay beside him. She does not let the man go away. She bursts so that she does not live alone.

The following index is the word "The Sheik". "The Sheik" is the title of the first chapter of graphic novel. "the Sheik" is a 1921 American silent romantic drama film starring Rudolph Valentino, Agnes Ayres, and Adolphe Menjou. It was based on the bestselling romance novel of the same name. Vladek Spiegelman is described as an actor of The Sheik movie. The actor of the Sheik described the man who is kind and handsome.

Datum II

The second chapter covers of the graphic novels Maus: A Survivor's Tale by Art Spiegelman is shown in the figure 4.2.

CHAPTER TWO

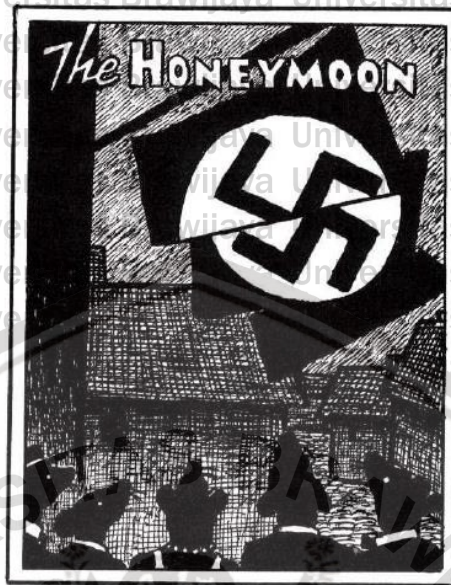


Figure 4.2 Cover of Chapter Two

a. Symbol

The first symbol is Swastika Flag which is waving in the centre of the town. It means that the waving flag portrays the power of the Nazi in conquering the town.

The town is being colonized by the Nazi. This chapter tells that the era is the beginning of World War II. The Nazi has taken control the town by waving the swastika flag.

According to jewishvirtuallibrary.org, the symbol of swastika represents life, sun, power, strength and good luck. In the early 20th century, it was still considered as a positive symbol. During World War I, it was found on shoulder patches of members of the American 45th Division and the Finnish air force. Only after the Nazi period did its connotation change.

According to jewishvirtuallibrary.org, German nationalists chose to use the swastika in the mid-19th century because it was associated with the Aryan race

and Germanic history. At the end of the 19th century, German nationalists used the symbol on periodicals and for the official emblem of the German Gymnasts' League. By the 20th century, it was a common symbol used in Germany to represent German nationalism and pride, for example, as the emblem for the Wandervogel, a German youth group. Swastikas were also used, however, in anti-Semitic periodicals. The swastika officially became the emblem for the Nazi Party on August, 7, 1920, at the Salzburg Congress. Describing the new flag in *Mein Kampf*, Hitler said the swastika symbolized the victory of the Aryan man.

The shading sky is depicting the darkness because of coming to the town by the Nazi as a colonizer. The Nazi has taken control the town so that the town becomes tense atmosphere. In this graphic novel, it is told that Jewish people hear stories of rampant anti-Semitism. The Nazi is stirring anti-Semitism sentiment among the Jewish people. The Jewish factories have been robbed and kicked out from the town because of anti-Semitism motives.

The following symbols are mice. Mice are Jewish people which depict the symbol as kind of a pest which must be destroyed because the author considers that the mice are a suitable symbol to represent the Jewish. In representing the Jews as mice, the author is playing off the anti-Semitic stereotype of Jews as vermin or pests, as less than human.

The next symbol is the words *The Honeymoon*. It is the title of the chapter cover two. The words "The Honeymoon" symbolize that it is a new life for Vladek and Anja after marriage. It also indicates new life for anti-Semitism.

b. Icon

The mice are representing the characters. The use of animals is to represent different races and nationalities. The number of houses is also representing or imitating the houses.

c. Index

The first index is the word “*The Honeymoon*”. The word *the honeymoon* is the title chapter one of the graphic novel which describes the story. The word “the Honeymoon” indicates that it is a new life for Vladek and Anja after marriage. It also indicates new life for anti-Semitism.

The number of houses describes the town. The shading town is depicting the dead town. Nobody lives because they are kicked out from the town and they are colonized by the Nazi.

The gesture of the mice is the following index. The mice are standing while looking up. The mice are shocked seeing the waving flag of swastika. It means that the town has been taken by the Nazi. This is the beginning of the World War II in Poland. There are anti-Semitism motives. They are Vladek and his wife Anja and his friends. In the story of chapter two, five of them are on the train. They are talking on the train during the trip. In the middle of the trip, they see the waving flag of the Nazi in the town which has not been seen before.

Datum III

The third chapter cover of the graphic novels *Maus* is analyzed shown in the figure 4.3.

CHAPTER THREE



Figure 4.3 Cover of Chapter Three

a. **Symbol**

Symbol of swastika on the hand of the cat is depicting the Nazi. The cats wear the clothes of army and there is a symbol of swastika on their hand. It is a common symbol used in Germany to represent German nationalism and pride. Swastikas also are used in anti-Semitic periodicals.

The following symbols are mice and cats. Mice are Jewish people which depict the symbol as kind of a pest which must be destroyed because the author considers that the mice are a suitable symbol to represent the Jewish. In representing the Jews as mice, the author is playing off the anti-Semitic stereotype of Jews as vermin or pests, as less than human. The cats are the Germans, predators who prey on the Jewish mice.

The last symbol is the words *Prisoner of War*. It is the title of the chapter cover three. It symbolizes the story of this chapter. It tells about mice as Jewish people who are victim of anti-Semitic motives and colonized by the Germans.

b. Icon

The use of animals is to represent different races and nationalities. The mouse and cats portray the character on the graphic novel. A mouse represents a Jewish as the main character and the cats represent as the German as the supporting character on the graphic novel.

Cats and a mouse wearing soldier uniform resemble the armies. Cats resemble the armies of the Germans because the emblem of Swastika symbol appears on their hand. The mouse resembles the army of Poland.

Gun pointing at the mouse is the following icon. It imitates a gun which is pointing at the mouse and it resembles the German armies threatening the mouse by pointing weapon.

c. Index

The word *Prisoner of War* is the title of the chapter three. In the story of the chapter three, it is told that Vladek was drafted into the military. With the onset of World War II, Vladek leaves for the front as a Polish soldier, where he is taken as a prisoner of war by the Germans. When he is finally released from the POW camp, he returns to Poland, which is now occupied by the Germans, who extend their anti-Semitic policies there. Vladek loses his factory, but does what he can to make a living on the black market.

The clothes depict that they are wearing uniform of the army. They are on the war. Vladek has been sent to the German front. With the onset of World War II, he sent to the army. The cats wearing uniform are German army.

The gesture of the cats and the mouse is the index. Vladek has been sent to the German front. The mouse as Vladek is attacked by weapon. He is arrested by the cats as German army. He looks fearful. He creeps helplessly while being arrested by German armies.

Datum IV

The fourth chapter cover of the graphic novels *Maus* is shown in figure 4.4

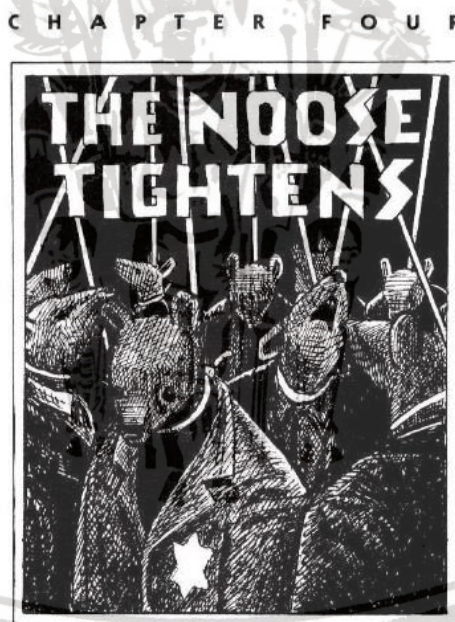


Figure 4.4 Cover of Chapter Four

a. Symbol

Symbol of David star symbolizes Jewish. According to jewishvirtuallylibrary.org, the *Magen David* (shield of David, or as it is more commonly known, the Star of David) is the symbol most commonly associated

with Judaism today, but it is actually a relatively new Jewish symbol. The character of mouse face wearing clothes with the symbol of David star is a Jewish.

The next symbol is mice hanged by ropes. It symbolizes Jewish life which is miserable because of anti-Semitic motives. They are colonized and treated like animals. The noose symbolized the limitation of Jewish life. The Jewish movement began to be more limited which is symbolized by the tightening of the mouse. The Nazi noose is beginning to tighten around the Jews of Poland because of the Nazi brutality. Anti-Semitic violence is increasing, and the Nazis begins to send the Jews to the concentration camps.

Mice are used to symbolize Jewish people. Mice depict the symbol of a pest which must be destroyed and the author considers that mice are a suitable symbol to represent the Jewish. In representing the Jews as mice, the author is playing off the anti-Semitic stereotype of Jews as vermin or pests, as less than human.

The noose tightens as the title of the chapter four is the symbol of condition in the story of this chapter. The crime of war is increasing. All Jewish-owned businesses have been taken over by German and the family is living off of their savings. The Germans had no excuse to arrest all Jews.

b. Icon

Mice which appear on the chapter cover resemble the characters of the graphic novel. Mice are to represent different races and nationalities. They signify as Jewish people as the characters in the graphic novel.

The following icon in the cover of chapter four is ropes. Ropes are as resembling or imitating the signified as ropes.

c. Index

The first index in this cover is the words *The Noose Tightens*. It is the title of the chapter four in the graphic novel which is connected to the story of this chapter. The story tells that The Nazi rules begin to tighten around the Jews of Poland. The Nazis begins to send the Jews to the concentration camps because of increasing Anti-Semitic. All Jewish wealth have been taken over by German and they are treat like an animal.

The following index is the gesture of mice. They are hanged by using ropes. The expression of their faces is different such as crying out, silence, surrender, etc. They suffer because of anti-Semitic violence.

Datum V

The fifth chapter covers of the graphic novels *Maus* is shown in figure 4.5

C H A P T E R F I V E

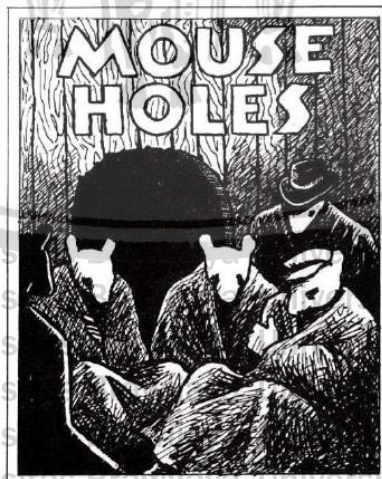


Figure 4.5 Cover of Chapter Five

a. Symbol

The symbol found in this cover is a hole. It symbolizes a place to hide for mice. This chapter also deals with *survival*, an important theme of this graphic novel. As the Nazi brutality continues to worsen, the instinct for survival begins to overpower the powerful bonds of Jewish identity. This is first seen in the form of the Jewish Police. They are just as brutal as the Nazis, and almost indistinguishable from them save as Jewish police. In order to feel safe, Jewish people look for a place to hide from the Germans search.

Mice are symbolized as Jewish people. The characters depict the symbol as kind of a pest which must be destroyed because mice are a suitable symbol to represent the Jewish. The anti-Semitic stereotype of Jews as vermin or pests, as less than human is to represent the Jews.

The following symbol found is the words *Mouse holes*. It is the title of this chapter which depicts the story of the graphic novel. It symbolizes a place to hide for mice. The story tells that mice as Jewish people feel not safe because of the brutality of the Nazi in World War II so that they look for the safe place and food to survive.

b. Icon

Mice which appear on the chapter cover resemble the characters of the graphic novel. Mice are to represent different races and nationalities. They signify as Jewish people as the characters in the graphic novel. The mouse with hat on his head which wears the jacket resembles the main character of this graphic novel.

The following icon is a hole. The hole which appears on the chapter cover is imitating the house of mice. The small hole resembles a hidden place so that they can feel safe from the cat search.

For the last icon found is hat. Hat on the head of mice is imitating the hat. Hat also resembles the common modest clothing accordance with interpretation datum I.

c. Index

The words *Mouse holes* are the title of the chapter five in this graphic novel. It is connected to the picture that there is a hole with mice near it in the story of this chapter. The story tells that the Nazi brutality continues to worsen, the instinct for survival begins. To protect himself and his family, Vladek as the main character builds a shelter under a coal bin, in which they hide during Nazi searches. Soon, though, they moved to a different house.

The following index is the gesture of mice. Three of mice are sitting while covering their bodies with blanket. They gather in the small place and feel cold because they live in an uncomfortable place for survival. They feel afraid of the Nazi search and their expression appears scared.

Datum VI

The third chapter cover of the graphic novels *Maus* is shown in figure 4.6

CHAPTER SIX

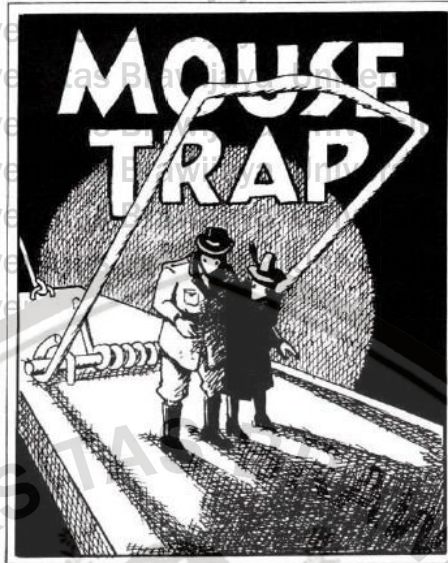


Figure 4.6 Cover of Chapter Six

a. Symbol

The symbol found in this chapter cover is the clothes of mice. The clothes symbolize mice as Jewish people. The mouse with a man face wears a jacket, boot shoes, and a nice hat while the mouse with a woman wears a jacket covering her knees and a nice hat. The analysis of datum I has already mentioned that according to orthodox-jews.com when it comes to Orthodox Jewish clothing, it will be found that there are some very basic rules to follow. These rules are stemmed from the fact that modesty is extremely important within the Orthodox beliefs. In other words, Jewish people always keep their appearance based on their beliefs.

The following symbol is mice. Mice are symbolized as Jewish people. Mice are Jewish people which depict the symbol as kind of a pest because the mice are a suitable symbol to represent the Jewish. In representing the Jews as

mice, the anti-Semitic stereotype of Jews as vermin or pests, as less than human is played off.

Mouse trap is a tool for trapping mice which symbolizes a situation in to make a surprise attack to people. In this graphic novel, mice as Jewish people are through World War II in anti-Semitic situation. They are haunted by the Nazi to catch so that they survive for avoiding the Nazi search.

The words *Mouse Trap* are the following symbol in this chapter. It is the title of chapter six. This title symbolizes the content of this chapter. It tells about the anti-Semitic brutality to worsen.

b. Icon

Mice which appear on the chapter cover resemble the characters of the graphic novel. They are to represent different races and nationalities. They signify as Jewish people as the characters in the graphic novel. The mouse with hat on his head which wears the jacket is as resembling the main character of this graphic novel.

Mouse trap in this chapter cover is imitating mouse trap. The mouse trap is a specialized type of animal trap designed to catch mice. In the chapter six, the mouse trap has set and mice have been caught.

The following icon is hats. Hats that appears on chapter covers is imitating the hats.

c. Index

The words *Mouse trap* are the title of the chapter six in this graphic novel. It is connected to the picture that there is mousetrap with mice under it and the

story of this chapter. The story tells that the Nazi brutality continues to worsen and they are on unsafe situation.

Gesture in this chapter cover is the following index. The gesture is that mice walks and their faces look afraid of being haunted by mousetrap. It is connected with the story of this chapter.

4.1.2 The Codes

The writer presents the analysis of the codes of the chapter covers in the graphic novel *Maus: A Survivor's Tale* by Art Spiegelman. The finding of codes is answering the second problem of the study.

Datum I

There are some codes found in the first chapter covers, namely social codes, textual codes, and interpretative codes. Social codes found are verbal language, bodily codes, behavioral codes; While, textual codes found are genre, rhetorical and stylistic code. The genre, rhetorical and stylistic code found is narration. Meanwhile the mass media code found is photographic. The interpretative code existing in the chapter cover of the graphic novel *Maus* is perceptual code.

a. Social Codes

Firstly, the writer presents the analysis of social codes. Social codes are divided into verbal language, bodily codes, commodity codes, and behavioral codes. For bodily codes, there are gesture, facial expression, bodily contact and posture.

The verbal language found in the first chapter cover is the verbal sign in the cover which is the title of the chapter one, "The Sheik". The verbal language is expected to be able to represent the main idea of the chapter one's story in the graphic novel which is supported by the visual sign. As explained before that "The Sheik" is American silent romantic drama film in 1921, it was based on the best selling romance novel of the same name.

In the cover of chapter one, there are similarities between the film of *the sheik* and the title of the chapter one graphic novel. It can be seen in the character of Vladek Spiegelman. He is described as the man who is kind, handsome, and charming. The actor of *The Sheik* is described as the kind and handsome man. Another similarity is how the man treats the woman. In *The Sheik*, the actor treats the woman as if she is a thing that he can buy. He kidnaps Lady Diana and he is sure she will ultimately fall in love with him as he is with her. Vladek Spiegelman in the graphic novel *Maus* also treats the woman, Lucia like a thing. He does not care anymore after he has got all from her.

The title of chapter cover gives the readers introduction about the main character of the graphic novel that the characteristic of the main character in the graphic novel is similar to the main character of the *The Sheik* film. As the result, the verbal language and the visual signs which exist in the chapter cover of the graphic novel *Maus* indeed support each other in order to make the readers to interpret them easily.

In the first chapter cover, the gesture of the first chapter cover is that the man is standing beside the woman and he also lifts up his hat while the man is

lifting up his leg. The woman's gesture is begging the man. She hugs the man's leg while she bursts.

The facial expression of the man is serious and angry while the woman's expression is sad and serious. The posture of the man is standing while lifting his hat and the woman is sitting slumped while begging the man. It depicts that the man does not care with the woman and he does not want to be disturbed by the woman anymore. He also lifts up his hat that he feels annoyed by the woman and he wants to leave the woman immediately.

Then the man's expression shows that he is disturbed. The woman's expression portrays sadness; she is begging the man that she does not want to lose the man. The woman hugs the man's leg, it means she wants to stay beside him. She does not let the man go away. She bursts so that she does not want to live alone.

The commodity codes can be seen from the clothes of the man and the woman. The man wears nice suit, hat, tie, vest, and also nice shoes. It proves that Jewish people always keep their appearance tidy based on their beliefs. It can be said that he is a religious Jews. In the first chapter cover, the woman wears short skirt, tight shirt which makes her look so sexy. Her shirt does not go to the risk and her short skirt does not cover her knees. It symbolizes that the woman is not a religious Jews. According to orthodox-jews.com when it comes to Orthodox Jewish clothing, there are some very basic rules to follow which are stemmed from the fact that modesty is extremely important within the Orthodox beliefs. In

other words, Jewish people always keep their appearance tidy based on their beliefs.

In the first chapter cover, there are behavior codes which are ritual and role-playing. The ritual code is feeling annoyed in the part of the man. It is supported by facial expression that he is feeling annoyed and gesture that he is lifting up the leg. The following ritual code is feeling sad in the part of the woman. It is shown that the woman is begging the man. She does not want to lose the man. In addition, the role playing code is found in the chapter cover. The first is the main character that took a role as the Vladek Spiegelman. The second is the supporting character, Lucia.

b. Textual Codes

The genre, rhetorical and stylistic codes in the chapter cover are about narration. The genre built in the first chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected to each other in order to build a genre perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are united which can support each other to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last code is a perceptual code which is a visual perception. By seeing the chapter cover, it can be seen that there is a visual perception which is reached by the readers. The perception is that the chapter cover tells about the introduction of the characteristic of the main character. It is symbolized by the problem of the

man and the woman. It is also supported by the title of the chapter cover *The Sheik* that resembles the characteristic of the main character between *The Sheik* film and *Maus* is which similar.

Datum II

The writer presents the analysis of the codes which are found in the second chapter cover, *The Honeymoon*. Some codes which are found are social codes, textual codes and interpretative codes. Social codes which are found are verbal language, bodily codes and behavioural codes. While, textual codes are genre, rhetorical and stylistic code. The last code which is found is the interpretative code in which the code is perceptual.

a. Social Codes

The first is the analysis of social codes. Social codes stand for verbal language, bodily codes, and behavioural codes. For bodily codes, there are gesture, posture, appearance, and role -playing in the second chapter cover.

The verbal language which is found in the second chapter cover is the title of the chapter two *The Honeymoon*. It represents the main idea of stories in the chapter two. It is also supported by the visual signs. *The Honeymoon* depicts the beginning of the life for the main character, Vladek. It is a new life for Vladek and his wife, Anja, after their marriage. It also resembles the beginning of life for Jewish people. Anti-Semitism motives appear in Jewish people. The Nazi began their colonizing Jewish people in Poland. The Nazi robbed their factory and everything was taken. Anti-Semitic riots are brewing, and the situation is getting ominous. The Nazis are stirring anti-Semitic sentiments amongst the Poles. This is

the beginning of the World War II. It is also the rising action of these stories. The words *The Honeymoon* are used as the title of this chapter in order to make the readers to interpret the message of this story easily.

The gesture of the main character and the supporting characters are standing while seeing the Nazi flag weaving. They are standing while looking up.

The mice are shocked seeing the waving flag of swastika. It means that the town has been taken by the Nazi. This is the beginning of the World War II Poland.

There are anti-Semitism motives. For the posture found, they are standing while looking up the flag.

Then, appearance which is found is the shading sky which depicts that the darkness because of coming to the town by the Nazi as a colonizer. The Nazi has taken control the town so that the town becomes tense.

The following code found is the role-playing which shows that the mice resembles as the Jewish people. They are the main character, Vladek and his wife and others as the supporting characters.

b. Textual Codes

Textual code found is the genre, rhetorical and stylistic codes. The genre, rhetorical and stylistic codes in the chapter cover are about narration. The genre built in the third chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected in order to build a genre perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are unities which can support each other

to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last codes are perceptual codes which are visual perception and ideological code. By seeing the chapter cover, it can be assumed that there is a visual perception. The perception is that the chapter cover tells about the rising action in this story about the beginning of the life for the main character, Vladek.

It is new life for Vladek and his wife, Anja after their marriage. It also resembles the beginning of life for Jewish people. Anti-Semitism motives appear in Jewish people. The Nazi begin their colonization Jewish people in Poland. It is supported by the verbal and visual signs.

For the ideological, Swastika symbol of German flag is found. According to jewishvirtuallibrary.org, the symbol of swastika represents life, sun, power, strength and good luck. German nationalists chose to use the swastika in the mid-19th century because it was associated with the Aryan race and Germanic history.

At the end of the 19th century, German nationalists used the symbol on periodicals and for the official emblem of the German Gymnasts' League. By the 20th century, it was a common symbol used in Germany to represent German nationalism and pride.

Datum III

The writer presents the analysis of codes on the third chapter cover of the graphic novel *Maus*. There are social codes, textual codes and interpretative codes. The social codes consist of verbal language, bodily codes and behavioural

codes. Meanwhile, textual codes are genre, rhetorical and stylistic code. The last code which is found is the interpretative code in which the code is a perceptual code.

a. Social Codes

The social codes in the third cover consist of verbal language, bodily codes and behavioural codes. In the third chapter cover, bodily codes which are found are gesture, posture and facial expression.

The verbal code which is found is the title of the chapter cover. It is *The Prisoner War*. It depicts that it is the title of the chapter three. It is told that Vladek was drafted into the military in the beginning of the World War II. With the onset of World War II, Vladek leaves for the front as a Polish soldier, where he is taken as a prisoner of war by the Germans and he is finally arrested to the POW camp.

The gesture found is the man, Vladek, the main character with mouse face who is getting on the ground while using a gun. The following gesture found is that there are two men with the cat face standing while catching the man with mouse face and using guns. They are pointing guns at a man with mouse face.

Then, the posture found in the third chapter cover is that the man with mouse face is getting on the ground. The uniform that he wears is not proper like executive army. Then, the men with cat face are standing while pointing the gun. They wear proper uniform army mainly.

The next codes are facial expression. The facial expression of the main character found is that his face gives in when he is caught by the German armies.

After they are shooting each other, he is caught then he is arrested without

resistance by the German armies. The expression of the German armies depict that they are very angry. With the cruel faces, they arrest Vladek while they are ready to shoot.

b. Textual Codes

The genre, rhetorical and stylistic codes found in the third chapter cover is narration. The genre built in the first chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected in order to build a genre perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are unities which can support each other to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last code is a perceptual code which is visual perception. By seeing the chapter cover, it is found that there is a visual perception which is reached by the readers. The perception is that the chapter cover tells about the introduction of the main character arrested into the camp concentration. He becomes the prisoner of war because of the effect of the World War II among the Poles and the Nazi.

The scene depicts how the Holocaust has affected Vladek, as the main character.

Datum IV

The writer presents the analysis of codes on the third chapter cover of the graphic novel *Maus*. There are social codes, textual codes and interpretative codes. The social codes consist of verbal language, bodily codes and commodity codes. Meanwhile, textual codes are genre, rhetorical and stylistic code. The last

code which is found is the interpretative code in which the code is a perceptual code and ideological code.

a. Social Codes

Firstly, the writer presents the analysis of social codes. Social codes are divided into verbal language, bodily codes, and commodity codes. For bodily codes, there are gesture, facial expression, bodily contact and posture.

The verbal language which is found in the fourth chapter cover is the title of the chapter four *The Noose Tightens*. It represents the main idea of this story in chapter four. *The Noose tightens* depicts that anti-Semitic motive brutality continues to worsen. The Jewish people live miserably.

For bodily codes, it is found the gesture of mice. The mice are standing while they are hanged by using ropes. Some of them are looking upwards and some of them are looking downwards. It depicts Jewish live miserably because of the anti-Semitic motives. They are colonized and treated like animals. The Nazi noose is beginning to tighten around the Jews of Poland. Anti-Semitic violence is increasing, and the Nazis begin to send the Jews to the concentration camps.

The facial expression found is that the expression of their faces is different such as crying out, silent, surrender, etc. They suffer because of anti-Semitic violence.

The commodity code is found in the clothing of mice. They wear jackets that depict Jewish people. Some common modest clothings found in Jewish men generally include things such as black pants, black jackets, black shoes and a white shirt, according to an article from website orthodox-jews.com.

b. Textual Codes

Textual codes found are the genre, rhetorical and stylistic codes. The genre, rhetorical and stylistic codes in the chapter cover are about narration. The genre built in the fourth chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected in order to build a genre perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are unities which can support each other to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last code is a perceptual code which is a visual perception. By seeing the chapter cover, it can be seen that there is a visual perception which is reached by the readers. The perception is that the chapter cover tells about a symbol that Jewish live uncomfortably because of anti-Semitic motives increasing. They are colonized and treated like an animal. The Nazi noose is starting to tighten around the Jews of Poland the Nazi begin to move the Jews to the concentration camps.

For ideological code, David star is found in this chapter cover. One of the mice wears a jacket with David star emblem. It depicts a symbol of Jewish and also Jewish police. According to jewishvirtuallylibrary.org, the *Magen David* (shield of David, or as it is more commonly known, the Star of David) is the symbol most commonly associated with Judaism today, but it is actually a relatively new Jewish symbol.

Datum V

The writer presents the analysis of codes on the fifth chapter cover of the graphic novel *Maus*. There are social codes, textual codes and interpretative codes. The social codes consist of verbal language and bodily codes. Meanwhile, textual codes are genre, rhetorical and stylistic code. The last code which is found is the interpretative code in which the code is a perceptual code.

a. Social Codes

Firstly, the writer presents the analysis of social codes. Social codes are divided into verbal language and bodily codes. For bodily codes, there are gesture, and facial expression.

Verbal language which is found is the title of this chapter cover, *Mouse Holes*. It depicts a place to hide for mice. The story tells that mice as Jewish people do not feel safe because of the brutality of the Nazi in World War II so that they look for a safe place and food to survive.

The gesture found in this chapter is mice. Mice sit down while covering their body with blankets and other mice wear jackets. It depicts that mice hide in a small place to survive from the Nazi search. Jewish people do not feel safe because of the brutality of the Nazi in World War II so that they look for a safe place and food to survive.

The next code found is facial expression. The expression shows sadness. Jewish people do not feel safe because the Nazi brutality continuously worsen.

They feel uncomfortable in a small place and there is no food. They have to survive in a hidden place.

b. Textual Codes

Textual code found is the genre, rhetorical and stylistic codes. The genre, rhetorical and stylistic codes in the chapter cover are about narration. The genre built in the fifth chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected in order to build a genre perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are unities which can support each other to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last code is a perceptual code which is a visual perception. By seeing the chapter cover, it can be seen that there is a visual perception which is reached by the readers. The perception is that the chapter cover is connected to the picture that there is a hole to which mice close and the story of this chapter. The story tells that the Nazi brutality continues to worsen, the instinct for survival begins. To protect himself and his family, Vladek as the main character builds a shelter under a coal bin, in which they hide during Nazi searches. Soon, though, they are moved to a different house.

Datum VI

The writer presents the analysis of codes on the third chapter cover of the graphic novel *Maus*. There are social codes, textual codes and interpretative codes. The social codes consist of verbal language, bodily codes and commodity codes. Meanwhile, textual codes are genre, rhetorical and stylistic code. The last

code which is found is the interpretative code in which the code is a perceptual code.

a. Social Codes

Firstly, the writer presents the analysis of social codes. Social codes are divided into verbal language, bodily codes, and commodity codes. For bodily codes, there are gesture and facial expression.

The verbal language found in this chapter is the title of the chapter cover six, *Mouse Trap*. It depicts that Jewish people had been at World War II in anti-Semitic situation. They are haunted by the Nazi so that they have to survive to avoid the Nazi's search.

The gesture found in this chapter cover is mice's gesture. Mice as the main character and the supporting character in this graphic novel walk silently and extremely carefully. They walk in the quiet place haunted by the Nazi trap so that they feel afraid.

The next codes are facial expression. The facial expression of the main character and the supporting character shows that they are afraid of being in the quiet place. This story describes that anti-Semitic motive brutality continuous for Jewish people so that they tried to survive from the Nazi's search.

b. Textual Codes

Textual code found is the genre, rhetorical and stylistic codes. The genre, rhetorical and stylistic codes in the chapter cover is about narration. The genre built in the sixth chapter cover is narration because it can be seen that the visual signs and verbal signs in the chapter cover are connected in order to build a genre

perception of the reader toward the story of the graphic novel. The visual signs and the verbal signs which are employed are unities which can support each other to make a narration story in order to deliver the main idea of the graphic novel to the readers.

c. Interpretative Codes

The last code is a perceptual code which is a visual perception. By seeing the chapter cover, it can be seen that there is a visual perception which is reached by the readers. The perception is that the chapter cover is connected with situation of this story of this graphic novel. Jewish people move to the other places to hide from the Nazi's search.

4.2 Discussion

From the analysis of chapter covers of the graphic novel *Maus*, the writer finds the finding of the signs which are symbol, icon, and index and codes which are related to the theory of signs by Peirce and theory of code by Chandler. The writer analyzes six of the chapter covers in the graphic novels *Maus*, whose titles are *The Sheik*, *The Honeymoon*, *Prisoner of War*, *The Noose tightens*, *Mouse Holes*, and *Mouse Trap*.

From the chapter cover of the graphic novel *Maus*, it can be seen that there are three signs which appear on the chapter cover namely symbol, icon, and index.

Meanwhile, there are codes proposed by Chandler. The codes found are social codes, textual codes, and interpretative codes. By supporting each other, they can build interpretation of the chapter cover for the readers. In all chapter covers, the writer finds symbols, icons and indexes in every chapter cover based on Peirce's

modes of signs theory. The codes found in the chapter cover are social codes, textual codes, and interpretative codes.

From the chapter cover, the characters use animals to represent the nationality. The Jews are symbolized as mice and the Germans are symbolized as cats. Cats are known to hunt mice which are bigger, stronger and tend to eat mice as mice are small and helpless. Like the cats, the Nazis hunt, torture and kill the helpless Jews symbolizing the obvious "cat and mouse" metaphor that are often seen in cartoons and the author, Art Spiegelman tries to portray in his graphic novel.

The six chapter covers have the same characteristics of signs and codes. From the first to the sixth chapter covers, the author always uses the sign that is the mouse. In the first chapter cover, the author uses the mice as the characters. The second and third chapter covers also use the mouse. It can be seen that the six chapter covers have a relation. The six chapter covers have applied the sign of mouse because the mouse is symbolizing the main character of the graphic novel. The rest of the chapters also use the mouse as the character.

The writer finds symbols which are Swastika and David star. The Swastika symbolizes German nationality. It is associated with the Aryan race and the Germanic history. It is a common symbol used in Germany to represent German nationalism and pride. David star symbolizes the Jewish as associated with Judaism, in which David star is also used by Jewish police's emblem.

This study reveals that codes take an important role to manage the signs into a meaningful system. This result is in accordance with Laksono study (2011).

In his study (2011, p. 67), he states that the codes are really needed in the opinion cartoons because the signs employed in the cartoons can build an interpretation or a connotation in the readers' mind. In addition, Laksono (2011, p. 67) found that the interpretation toward the opinion cartoons gives the readers information about the certain issues at the time when the opinion cartoons are published. While, the interpretation of the chapter covers in the graphic novel *Maus* gives information to the readers about the content of the graphic novel.

The study reveals that the signs represent the content of the graphic novel. From the finding and the analysis of the signs and the codes, it is found that the signs used in all chapter covers have represented the content of the graphic novel.

This study is concerned with the modes of signs by Peirce's theory and the codes in the chapter cover of the graphic novel *Maus*. The writer concludes that the modes of signs are concerned with symbol, icon, and index. A sign is a physical form that can be captured by the human senses and is something that refers to or represent something other than the sign itself. According to Peirce sign consists of symbols (signs emerging of a deal), icon (the sign that appears on the physical representation) and the index (the sign that appears on the cause-effect relationships). Meanwhile, this sign is called the reference object. Whereas the codes, according to Chandler (2002, p. 147), "since the meaning of a sign depends on the code within which it is situated, codes provide a framework within which signs make sense. In other words, codes help to build the meaning of signs in order to be meaningful.

This present study analyzes semiotic signs which are icon, index, and symbol. This study is similar to the research of Laksono (2012) and Kafitasari (2013) since the theories applied are the same. However, there are some differences in the finding between this present study and Laksono's (2012) although two theories used in conducting the research are the same. Laksono used opinion cartoon that discuss political cases on his study while the writer chooses chapter as the data. He applied theory of typology of sign offered by Pierce. He found that iconic signs are mostly used. It is followed by symbolic signs and the indexical one. The result of categorizing sign in this present study is similar to that of his study. In building the meaning, he used connotation theory. Laksono tends to focus on the codes found in the cartoon by using Barthes and Chandler's theories and he succeeded to find the effectiveness of codes in the cartoon. The frequently code used in the cartoon is considered as the most effective one. In accordance with his analysis, proairetic and hermeneutic codes are frequently used. While, in building the meaning, the writer focuses on codes by using Chandler's theory. The writer uses cultural framework in interpreting the sign and also finds social codes, textual codes, and interpretative codes in the chapter covers.

Kafitasari (2013) conducts the similar study to Laksono but she does not use codes theory. As Laksono does, she also uses typology of sign theory. Kafitasari's study uses the two same theories applied by Laksono; those are the typology of sign and connotation theory. The categorization is the same since the signs are divided into three types, icon, index and symbol. In this present study, the writer

divides signs into symbol, icon, and index and interprets them. The final result of categorizing sign is similar to Laksono's since the iconic sign is considered as the mostly sign found in the four movie posters. The symbolic signs are found more often than indexical ones. In order to build the deeper interpretation of signs combination, Kafitasari also uses connotation. While the writer uses codes as cultural framework in finding the meaning of signs.

This present study uses the same theories applied by Laksono and Kafitasari. Those are the typology of sign and connotation theory but this present study does not use connotation theory. The categorization is the same since the signs are divided into three types, namely icon, index and symbol. In addition, the writer finds codes in the signs and their meaning by using Chandler's theory. The codes found are social codes, textual codes, and interpretative codes.