A STUDY OF CONCEPTUAL METAPHOR IN SUZANNE COLLINS'
THE HUNGER GAMES

THESIS

Written by

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ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2015

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A Thesis Presented to the English Department,
Faculty of Letters, Jember University,
as One of the Requirements to Obtain
the Award of Sarjana Sastra Degree
in English Studies

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ii

DEDICATION

I dedicate this thesis to:

1. My Mamah Dra Sri Suwastanti, Alm. Bapak Djunaidi; who have given me birth, raised me, supported me in any way of life.
2. Kakak Wahyu Trisnadi, S. Stp who encourages, loves me like Bapak did and provides me some funds to carry on my dreams.
3. "Ibuk" Sabta Diana, S.S, M.A. who has sincerely shared her life lesson to me.
4. Mr. Hari Supriono, S.S., M.EIL. who has long been supporting me in academic matters.
5. All my friends 2010 academic year. Special thanks to RANGERS (Galang, Arief, Rijal, Hafiizhah), Nduk Laily Maulida SH, Merliya Dewi S. who are always by my side.
6. My Alma Mater

MOTTO

HOPE IS THE ONLY THING STRONGER THAN FEAR

-President Snow-

The Hunger Games

DECLARATION

I hereby state that the thesis entitled **A Study of Conceptual Metaphor in Suzanne Collins' *The Hunger Games*** is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certify to the best of my knowledge that all sources and any help received in the preparation on this thesis have been acknowledged.

Jember, 8 April 2015

The Candidate,

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vi

SUMMARY

A Study of Conceptual Metaphor in Suzanne Collins' *The Hunger Games*; Kurniawati; 100110101003; 2015; 53 pages; English Department; Faculty of Letters; Jember University.

Intentionally, in literary work, language is used to examine what happen around us by using one of language styles such as metaphor. Metaphor, as the part of communicative strategy in implicature contains what the speaker has said whose the meaning is far beyond what literally said. Metaphor works on our daily routine expressions for instance in the concept of emotion in the novel *The Hunger Games* written by Suzanne Collins (2009). Metaphor is uttered in three types. There are nominal metaphor, predicative metaphor and sentential metaphor. Since the conception of metaphor preciously constructed by what we think and act therefore this research is arranged to give a proof on how metaphors are constructed in our brain and to understand the way we perceive mapping process through conceptual metaphor in linguistics field. Meanwhile, the data are extracted from the source which is a novel. Collected data are processed by stratifying and sorting based on conceptual metaphor and 9 domains of emotion (K vecses, 2000: 20). Then, through applying theory of Conceptual Metaphor by Lakoff and Johnson (1980) metaphors are identified by the mapping process between target domain and source domain. Lastly, the Comparison theory proposed by Miller (cited in Levinson 1983) is used to categorize the types of metaphors through comparing the features of metaphor. By applying mixed-method through exploratory-qualitative-statistical research (Mackey and Gass, 2005: 4) data are executed in statistic, explorations, and descriptions. These methods determine the dominant types of metaphor, target domain and source domain and map us into the whole story of the novel. The result of this research shows that there are only nominal and predicative metaphors that dominantly used.

SADNESS, FEAR, and ANGER are the dominant target domains. There are NATURAL FORCE, FIRE, TORMENTOR, DOWN, and CAPTIVE ANIMAL appearing as the dominant source domains. The dominant categories appear and indicate particular tendency that is related with the story, character and what the Katniss Everdeen does and feels in the story.

Keywords: Conceptual metaphor, The Hunger Games, concept of emotion, Pragmatics.
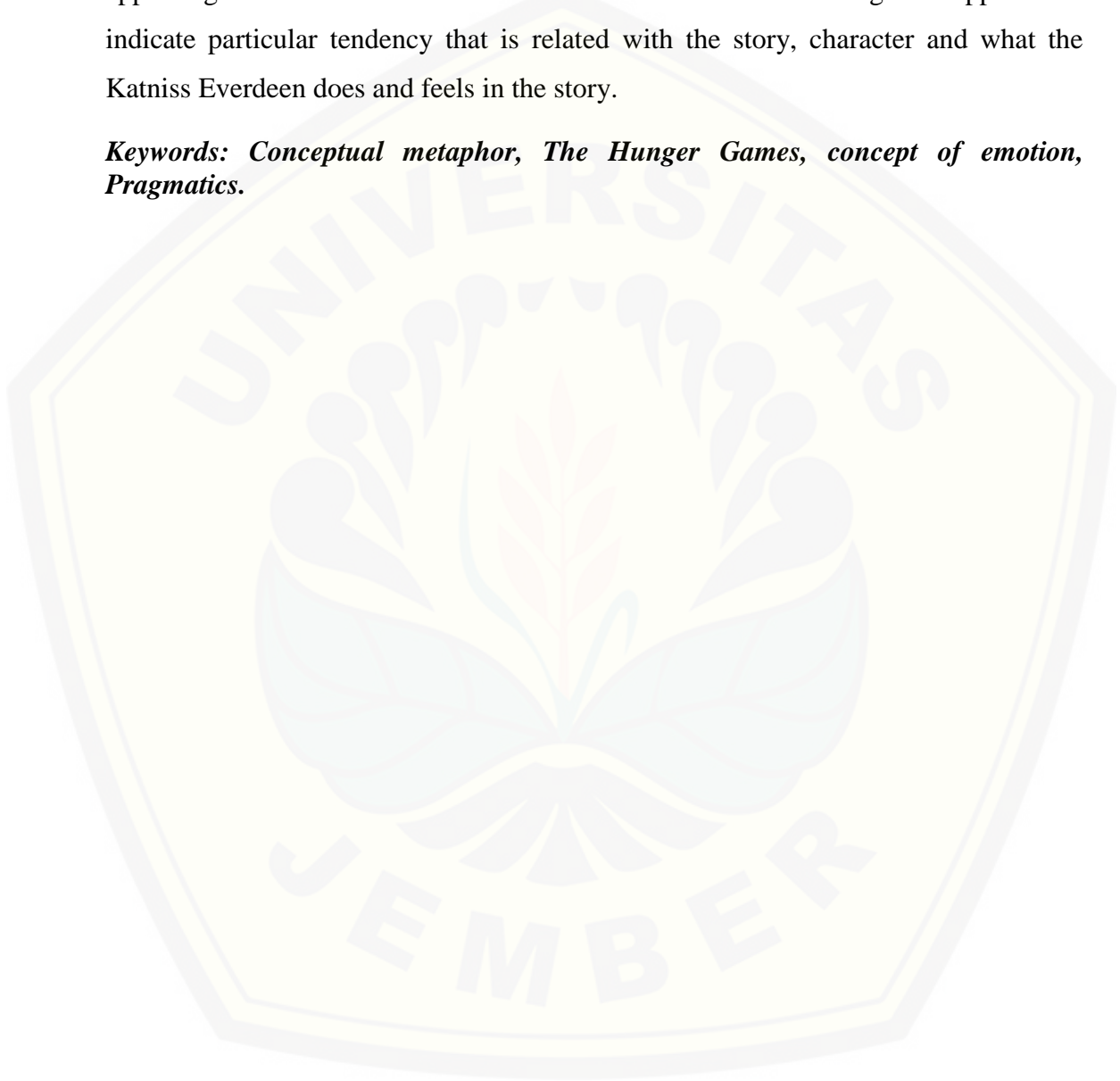
ACKNOWLEDGEMENTS

I gratefully say thanks to Allah SWT, the only Lord in the world who always leads me to be a better person, bestow me spirit to overcome my fears and lingers me to His protection. Besides I will give my highest appreciation to these following people who give their best support and assistance in the way I complete my study and my thesis in the Faculty of Letters, Jember University.

1. Dr. Hairus Salikin, M.Ed., the Dean of Faculty of Letters and Dra. Supiastutik, M.Pd., the Head of English Department for giving permission to compose this thesis.
2. Drs. Albert Tallapessy, M.A., PhD, as my first supervisor who gives me his advices and thoroughness in leading and reviewing my thesis.
3. Sabta Diana, S.S., M.A., as my second supervisor, for patiently and sincerely guiding me in writing thesis.
4. Drs. Syamsul Anam, M.A. and Agung Tri Wahyuningsih, S.S., M. Pd. as the examiners who give me some suggestions.
5. All the lecturers and academic staffs in Faculty of Letters.

Hopefully, this thesis could give contribution to the English language studies especially in the study of Conceptual Metaphor.

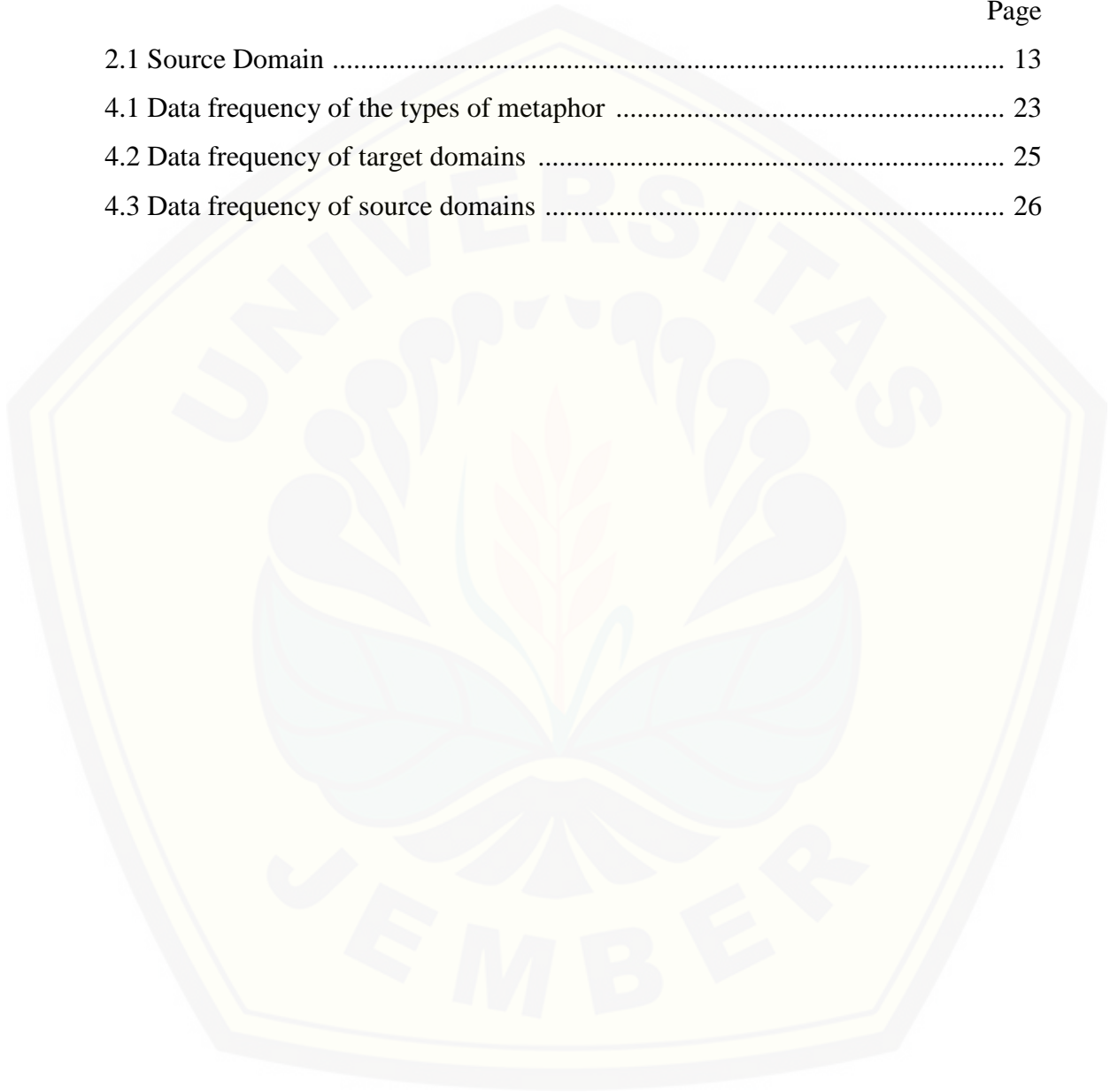Jember, 8 April 2015   Kurniawati

TABLE OF CONTENTS

LIST OF TABLES

CHAPTER 1. INTRODUCTION

1.1 Background of the Study

Literary work, particularly novel, is made to provide a story purposefully. The main purpose is to show an idea, knowledge, feeling, and imagination. Steinbeck (in Stanley *et al,* 1992:506) stated that the purpose of the book is "to amuse, interest, instruct but its warmer purpose is just to associate with the reader". To reach this purpose and achieve the association, the authors may use a particular style of language to get the artistic effect in their work for example by using metaphors.

What makes very interesting of using metaphor in literary work is not only the rethorical effect to the work but it is also used to show "the specific, particular, or situated meanings and potential effects" (Semino *et al* cited in Gibbs, 2008: 241). In brief, the author uses metaphor as a rhetorical strategy to express the story. This statement is also strengthened by a journal article that metaphor as the rhetorical strategy is used to gain a situated meaning, for instance; poverty, government and citizen rebellion and its relation with the characters (Sprecher, 2013 in http://pitjournal.unc.edu/article/and-may-visuals-be-ever-your-favor-analysis-visual-metaphors-hunger-games). Situated meaning means the meaning is conditioned to describe a circumstance which establishes or sets up the story. In short, metaphor has a great role to set up the story of the novel.

Further, this research discusses metaphor in science fiction adventure novel that is entitled *The Hunger Games* written by Suzanne Collins (2009). Briefly, this novel tells about a character who tries to suvive from the annual event of the capitol named Panem as the form of honor for the past rebellion that is ended by destroying

one of the districts. This is a revolutionary novel because the story has a political message according to the *Forbes* journalist which is called Tamny (2012) in his article. He said that Suzanne gave an illustration of the horror of big government. She also described the story through metaphorical expressions that contain humanitarian aspect and emotional value. However, the concept of emotion is abstract, wide-ranging and it cannot be literally understood when it is applied in the metaphor.

Stepping from the statements above, theory of Conceptual Metaphor is very applicable to investigate metaphor since Lakoff and Turner notes that "metaphor resides in thought, not just in words" (1998: 2). This statement means metaphors are not solely words but also knowledge constructions. This construction is composed by our daily activities, routines and daily process of thinking. Further, structurally, this construction stands for a concept that is illustrated by 2 different domains that map onto each other. Lakoff and Turner also notes that,

> Metaphoricity has to do with particular aspects of conceptual structure. Part of a concept's structure can be understood metaphorically, using structure imported from another domain, while part may be understood directly, that is, without metaphor. (1998: 58)

From the quotation above, conceptual structure leads us into mapping. Mapping is a strategy to put our conception in the same understanding through different domains. It shares the idea or experiences between two different domains. The following example of conceptual metaphor is LOVE IS A PHYSICAL FORCE (K vecses 2002:26). This concept can be expressed in the metaphor *This love is dead but still walks around.* From this expression, *love* is usually acted tangibly by human being. The concept of PHYSICAL FORCE is expressed by word *walks around* as source domain. Then, target domain *love* indicates a strong feeling. *Love* is not conventionally defined by *walks around* or *love* can go anywhere. Yet, *love* as a feeling to someone is understood as the dead thing but still alive. It means the feeling

is still lingering to the same person. In result, mapping will give us a perspective of the way our perceptual system works on constructing metaphor through domains and gains a proper interpretation.

By using this research, I attempt to investigate metaphorical expressions that appear in the novel *The Hunger Games* (2009) by applying some theories. First, by employing the theory of Conceptual Metaphor that is stated by Lakoff and Johnson (1980) that metaphor can be identified through the structure. Second, this research also classifies all metaphorical expressions based on K vecses's cognitive domain of emotion (2000). At last, the Comparison theory proposed by Miller (cited in Levinson, 1983) is also used to categorise and analyse types of metaphors.

1.2 Research Topic

The topic of this research is conceptual metaphor in the novel *The Hunger Games* by Suzanne Collins (2009). This research is about analysing conceptual metaphor which is applying concepts of emotion as the target domain.

1.3 Research Problem

The problem of this research appears when there are many metaphors that are constantly stated through *emotion* as the master concept and the target domain in the novel *The Hunger Games* (2009). This domain has several branch concepts such as anger, fear, happiness, sadness, love, lust, pride, shame, and surprise (K vecses, 2000:20).

1.4 Research Questions

There are several questions to answer in this research based on the research problem.

1. What is the dominant target domain in the novel *The Hunger Games*?
2. What are the dominant source domains in the novel *The Hunger Games*?
3. How are source domains mapped into target domains to get interpretations of metaphors in the novel *The Hunger Games*?

1.5 Purposes of the Research

There are several purposes in conducting this research. They are:

1. to acquaint more about the study of conceptual metaphors in the literary work particularly in the novel *The Hunger Games*.
2. to provide the evidence of the use of metaphor as a part of our real-life languages that carries a certain concept. Then the concepts lead us into comprehension of the story in the novel *The Hunger Games.*
3. to provide kinds of concept of emotions in metaphorical expressions in the novel *The Hunger Games* through classifying and identifying the underlying meaning of metaphorical expressions by conceptual metaphor approach.
4. to comprehend the way conceptual metaphor can transfer the concept of emotion metaphorically in the story the novel *The Hunger Games* as real-life language use.

1.6 Organization of the Study

There are five chapters of this research. The first chapter contains five subchapters. This chapter explains about the basic consideration of choosing the topic, shows the problem that appears, elucidates three main questions to answer, and

elaborates several purposes in conducting this research. The second chapter is the chapter where previous researcher's works are reviewed in subchapter previous research. Then, this chapter also explains about several theories are used in subchapter theoretical review. These theories are elaborated in the examining the research. They are reviewed to comprehend the way conceptual metaphors are executed through interpretations. The third chapter is the chapter where some methods are applied. to lead this research correctly. Containing some subchapters such as type of research, research strategy, data collection, data processing, and data analysis this research explains some steps of investigating the data. This research works on the way the data are gotten from the novel *The hunger Games.* These data will be analysed by doing some steps that is elucidated in this chapter. Besides, there are two more chapters in this research. There are chapter four and chapter five. The chapter four provides the results of the analysis and elaborates all the process of interpretation of conceptual metaphor. Then, the conclusion of the analysis in the chapter for is discussed in the chapter 5.

CHAPTER. 2 LITERATURE REVIEW

2.1 Previous Studies

The first previous research is conducted by Diana (2013) entitled "*Analysing Metaphors in Khalil Gibran's Nymphs of The Valley*. She analyzed metaphorical research in the field of Semantics. The object of her analysis was the Khalil Gibran's work. She interpreted metaphor by the Comparison theory that was proposed by Miller (cited in Levinson, 1983). The goal of this research was to know the way Semantics theory works in the process of determining the appropriate meaning of metaphors in Kahlil Gibran's *Nymps of the Valley* and to know the way the perceptual system is constructed in human mind along with cultural concept. She used descriptive method to describe the interpretations. By using the Comparison theory, she differentiated types of metaphor and converted them into simile-like form to gain the meaning of metaphorical expressions.

The second previous research is done by Pratama (2014). It was entitled *A Study of Conceptual Metaphor in Several of Barrack Obama's 2013 Speech and Remarks on Economic Crisis*. The goal of this research was to provide a proof of the way conceptual metaphor can reflect the source domain in terms of economic issue and to get the evidence of metaphor usage in Barrack Obama's political speech and remarks. He used Lakoff and Johnson's Conceptual Metaphor (1980) to identify metaphorical expressions. K vecses' domains of metaphor were applied to determine the source domain of the metaphors. He also used the Comparison theory proposed by Miller (in Levinson, 1983) to identify the kinds of metaphor in Barrack Obama's 2013 Speech and Remarks. He used qualitative research to compose his research.

The last previous study is an article written by Sprecher (2013) with the title *And May the Visuals be Ever in Your Favor: An Analysis of Visual*

Metaphors in 'The Hunger Games'. She investigated the rhetorical features of metaphor that were applied in the novel *The Hunger Games* by Suzanne Collins (2009) as the object of research. In her article, she found that metaphor visualized something which is meaningful. The idea of visual metaphor was used or mentioned in the novel repeatedly to portray its social problems through the mocking jay pin, fire, and roses. By using these visual things, some situated meanings were provided. Sprecher used the Theory of Visual Metaphor proposed by Marie-Laure Ryan (1992) and Delia Konzett's (2011). These theories were employed to investigate the use of visual metaphor in the novel. Sprecher concluded that the use of visual metaphor was to make a connection between readers and the novel through visualization. Moreover, the finding stimulated the readers to be more aware about what happens around them in term of social problem through visual metaphor.

The first thing to remember, this present research has different data as the object of research from those two previous researches. Diana (2013) used Khalil Gibran's work and Pratama (2014) used Obama's speech and remarks. While, this present research uses the same object as Sprecher's research. Second, this research takes different source domain from Pratama's (2014). Pratama (2014) used Kövecses' economy, yet, this research uses concept of emotions (2002:21). Similar with Diana's and Pratama's, this present research also uses the same theory of Conceptual Metaphor by Lakoff and Johnson (1980) to reconstruct metaphor from its concepts and the Comparison theory proposed by Miller (cited in Levinson's, 1983) to investigate the intended meaning of metaphor by analysing the types. Even though this present research has the same object as Sprecher's articles however, there are differences between the present research and Sprecher's. Sprecher discussed her research in the scope of Literature while the present research is in Linguistics. However, her finding gives a contribution to the way visual metaphors obtain situated meaning which can illustrate the story and context.

2.2 Theoretical Reviews

2.2.1 Pragmatics

In Linguistics field, theoretically, metaphor works as the part of language whose meaning is impliedly written. This situation is closely associated with Pragmatics. Yule states that,

> Pragmatics is the study of 'invisible' meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate (2006:112)

It can be said that Pragmatics deals with what people assume and interpret and the relation within a context. In Pragmatics, the interpretation process is all about reasoning and assuming. Thus, the subjectivity might be achieved in the interpretation since people may have different assumption or inference about what another person statement.

As a matter of fact, metaphor is not literal expression. The meaning is usually hidden. In Pragmatics it belongs to implicature. The definition of implicature by Horn (in Gibbs, 2008:4) is "component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said". It means that the intended meaning is far beyond what is said. For example, *You are my chocolate. You* in that expression is not a *chocolate* in the real meaning. The meaning of *you* is illustrated by the character of *chocolate*. *You* must be a person who has pleasant character like chocolate. The meaning of words *you* and *chocolate* seem far from the literal meaning. Based on Webster, chocolate means "a food that is made from cacao beans and that is eaten as candy or used as a flavouring ingredient in other sweet food" (2010:24). There is no relationship between *you* and chocolate. However, the meaning of *chocolate* is used to describe the existence of *you* as a person. The entity of chocolate is the representation of *you*'s feature and character which are sweet.

From that example above, the interpreter needs to comprehend the way 'invisible' meaning is stated as the metaphorical expression. The process of

reasoning and assuming is automatically used and assisted by the dictionary to interpret the metaphor whose meaning is not really written. Therefore, using Pragmatics approach will help to understand and analyse speaker's intended meaning in any context.

2.2.2 Metaphor

Metaphor is one of language styles that can be defined as figure of speech which comprehends one thing by another. Besides, what makes metaphor different from another language style such as simile is that metaphor is created through some forms of the verb "to be" (Reaske, 1988:56). Metaphor does not use 'like' or being introduced by word 'as'. Metaphor shares idea by using another form or entity and verb.

Furthermore, metaphor relates the way human perception constructs certain concepts to the new literal meaning. As previously mentioned in chapter one that the construction of metaphor is not only the words but also produced by the concepts, reasons or purposes in our daily activities or what we really do every day. In the same line with Lakoff and Johnson (1980) that our conceptual system defines our everyday realities. They are metaphorical matters. Thus, metaphors structure how we perceive, how we think, and what we do every day. Here is the example taken from Collins (2009),

> "Guess they liked your temper," he says. "They've got a show to put on. They need some players with some heat." *"Katniss, the girl who was on fire,"* says Cinna and gives me a hug. (2009:109; emphasize added)

The expression *Katniss, the girl who was on fire* is interpreted this way. It does not mean that *Katniss* is on fire or *Katniss* is burning. *Katniss* is a person who shares the concept *on fire* to herself. The state of being *on fire* is naturally related to her character or personality as a person or a *girl*. In this example of metaphor, the feature *Katniss* as a girl is not directly oriented by the verb or the word "like". Yet, the nature of *Katniss* is represented by the entity of *on fire.*

Meanwhile, there is an example of simile *Mother, like thousand torches when the dark comes.* In that expression, the nature and existence of *Mother* are directly illustrated by using "like". *Mother* is like *thousand torches*. When the dark comes, "*Mother*" acts like *thousand torches* which light *the dark*.

In addition, the role of metaphor in Linguistics field is discussed in the book of Pragmatics by Levinson (1983). He states that,

> Metaphor is not only central to poetry, and indeed to a very large proportion or ordinary language usage, but also to realms as diverse as the interpretation of dreams and the nature of models in scientific thought (1983:147).

From what Levinson (1983) said, it can be concluded that metaphor is an expression that is figuratively imagined and linguistically constructed. It is constructed by concepts of life. Then, literal language composes the metaphorical expressions. However, structurally, the expression contains an analogical form. By this condition, a method to reconstruct the structure of metaphor is needed. Thus theory of Conceptual Metaphor proposed by Lakoff and Johnson (1980) is applicable. Thing that can be considered from the theory of Conceptual Metaphor is the mapping process. It is used to reconstruct and to comprehend metaphorical expressions.

2.2.3 Theory of Conceptual Metaphor

This section will discuss the theory of conceptual metaphor. It is the way we understand metaphor through the concept of mapping. Meanwhile, the concept of mapping has been used in the past decades for the study of such subjects as scientific discovery, design, mathematical thinking, and computer interfaces. The concept of mapping is to put our understanding about concept of metaphor cognitively. Lakoff (cited in Ortony, 1992) notes that "the general theory of metaphor is given by characterizing such cross domain mappings". Technically, it leads us into the same comprehension of cross-domains mapping. Thus, we could understand an instinctive property of something to conceptualize and to describe something else.

The mapping processes of two domains that participate in conceptual metaphor have special names. Kövecses adds that "the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called **source domain**, while the conceptual domain that is understood this way is the **target domain**" (2002:4). By this condition, these domains will bring us into the comprehension of the concept of the metaphor and map each other. Source domain consists of common entities, attributes, processes and relationships, such as "The Human Body, Health and Illness, Animal, Plants, Building and Construction, Movement and Direction" (K vecses, 2002:16-21). While, the notion of target domain is the abstract concept at once needs to be explained by the structure of source domain through conceptual metaphor. They are Emotion, Desire, Morality, Thought, Society, Economy, Politics, Human Relationship, Communication and Religion, (K vecses, 2002:21-25). In mapping process, they are believed as one structure that has a relationship to construct each other.

Further, an understanding of conceptual metaphor comes from Lakoff and Johnson's (1980). They note that "LOVE IS A JOURNEY". The concept LOVE IS A JOURNEY can be understood as a mapping from a source domain (JOURNEY) to a target domain (LOVE). From the example above, the concept of LOVE is far from concept of JOURNEY. LOVE cannot be understood as the image of travelling. However, the concept of JOURNEY can construct the concept of LOVE. It means LOVE now can be understood imaginatively as the concept of "going somewhere".

Then, the concept can be realized in metaphorical expressions. Here is an example. *We can't go through this anymore.* The word "*go through*" can be referred to the street that *we* usually pass. It means that the word *we* cannot bring the relationship any further of the JOURNEY. In this interpretation, the concept of LOVE is conceptualized by every day experience, in terms of everything that we feel, think, and act. In simple word, metaphor is a kind of language style. Yet, the way we understand and experience something into another thing in a metaphor is called conceptual metaphor. Technically, conceptual metaphor

brings us to the process of reasoning of the concept to reveal the meaning of metaphor itself.

2.2.4 Domains of Emotion

The word *emotion* comes from the Latin *emovere* that means something moves in advance. Emotion means "a consciousness mental reaction (as anger or fear) subjectively experienced as a strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioral change" (Webster, 2010:395). Emotion in term of a feeling can be a stimultant to a person for being or doing based on what he or she feels. It can be an action, behavior and expression. Thus, emotion is the tendecy to keep moving forward because the strong feeling that can be illustrated through various actions

There are nine basic concepts of emotions. These concepts of domain are written in capital in order to differentiate between common terms of emotion and concepts of emotion. They are "ANGER, FEAR, HAPPINNES, SADNESS, LOVE, LUST, PRIDE, SHAME, and SURPRISE" (Kövecses, 2000:20). These nine concepts are the representative of human feeling. This feeling will stimulate the brain to express what a person felt in the metaphorical manifestation. Therefore the role of source domains is important to orient the interpreter to comprehend the target domain. The table 2.1 is the list of source domain that is used in the target domain based on K vecses (2000:38-40).

Besides, there are several additional source domains that can be applied to some concepts such as HEAT or FIRE, WARM-COLD; LIGHT-DARK; UP-DOWN; VITALITY-LACK OF VITALITY, ECONOMIC VALUE, NUTRIENT/FOOD; WAR; GAME, MACHINE; ANIMAL AGGRESSION; HUNGER, TORMENTOR, RAPTURE/ HIGH AND HIDDEN OBJECT, MAGIC; UNITY; JOURNEY, and PHYSICAL DAMAGE (K vecses, 2000:38-40).

Table 2.1 Source domains

No.	Source Domain	Explanations
1.	CONTAINER	Container is associated with human body since emotion arises in the human body. Therefore, the source domain can be considered as the concept of metaphor as the source where the emotion comes up.
2.	NATURAL FORCE/PHYSICAL FORCE	Meanwhile, emotion can be defined as movements. NATURAL and PHYSICAL FORCE are categorized as natural and human body's movements and strong emotion. e.g. NATURAL FORCE: *swept off my feet, overwhelmed, etc* PHYSICAL FORCE: *magnetically drawn, terrible blow* etc
3.	SOCIAL SUPERIOR	This source domain can be defined as equal as NATURAL and PHYSICAL FORCE. It is a characteristic of strong and sudden emotion to govern something.
4.	OPPONENT/ CAPTIVE ANIMAL/ INSANITY	These source domains can be used to conceptualize PRIDE, SHAME, and SURPRISE. Further it can illustrate a possession and violence. e.g. *fight, let go of, crazy about, struggling with.*
5.	DIVIDED SELF	This source domain is in terms of canonical person entity that contains body and a self and they are related each other. Based on K vecses (2000:24) statement that "the divided self as a metaphorical source domain suggests that the self that is normally inside the body container moves outside it". This expression happens when somebody feels emotion and loses control.
6.	BURDEN	This source domain is applied in emotion of ANGER, FEAR, and SADNESS. This source domain is illustrated as something carried. e.g. *weighed heavily, carries around, staggered under* etc.
7.	ILLNESS	This source domain is closely related with burden. Yet, it can be applied to the emotion that is considered as negative sense of deep pain, sorrow, and misery.

Additionally, there is a source domain that is associated with our orientation, spatial and physical experience. It is called as orientational metaphor. Lakoff (1980:15) notes that "it is called orientational metaphor, since most of them have to do with concept of spatial orientation". They are UP-DOWN, IN-OUT, FRONT-BACK, ON-OFF, DEEP-SHALLOW, and CENTRAL-PERIPHERAL. For example, it is used in the concept HAPPY IS UP; SAD IS DOWN. These concepts are based on our physical orientations. He strengthened that "drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state" (1980:15). For instance: *My hearts sinks, I'm falling into the deep sorrow* and *You cheer me up.*

Henceforth, all these domains will become the basic cognitive domain of emotions and lead this research to identify and categorize the variety of metaphor based on the concept of emotions. These domains will limit the analysis in identifying kinds of metaphor in the novel based on the target domain.

2.2.5 The Comparison Theory

There is a theory that is used to identify the kinds of metaphor. The theory was proposed by G.A. Miller (cited in Levinson, 1983). It was noted as,

> The claim is that in order to comprehend metaphors they must be converted into a complex simile-like form – complex because there are always a number of extra implicit predicates or variable which have to be reconstructed by the listener.(1983:152)

From the note above, to understand the form of metaphor, the structure should be converted into the complex simile-like form. Then the feature or entity will have a relation to represent another entity. It will also convert the form of implicit predicates into explicit ones. Yet, it must be noted that there are different types of metaphor that can influence the way it would be interpreted.

Further, there are three rules or the structures of metaphor. There are **nominal metaphor, predicative metaphor,** and **sentential metaphor**. These kinds of metaphor are considered as the conversion of metaphor into "simile-

like form" (Levinson, 1983:152). The rules of these kinds of metaphor are constructed as follows:

a. Nominal Metaphor

Nominal metaphor is the metaphor whose the recipient (listener or reader) is constructed in line with this following rule (where + > should be understood as 'is interpreted'). Later, metaphor is in the form of **BE (*x,y*)**. The rule is signed into:

$$\text{BE }(x,y) + > \exists F \; \exists G \;(\text{SIMILAR }(F(x), G(y)))$$

Levinson (1983) elaborates the rules by this words that "i.e. metaphor BE of the *x* is a *y* kind interpreted as: 'There are two properties F and G such that *x* having property F is like *y* having property G'" (Levinson, 1983:152)

In this kind of metaphor, recipient should interpret what to be the property of *x* appears in the entity of y property. For example, *This love is zombie, dead but still walking around.* x: *This love*; y: *zombie*; F: walking dead creature; G: Love. The *x* is *my love* and *y* is *a zombie.* The property *x* are represented by **y** properties. Consequently, the meaning of the metaphor should be inferred as the love for her/him is dead in term of broke up but it still stick in the feeling is like a walking dead creature that can be truly dead but it chases us up endlessly.

b. Predicative Metaphor

This metaphor makes the interpreter reconstruct and compare the predicate with another one. Thus, the predicate has another construction to be compared.

$$G(x) + > \exists F \exists y \;(\text{SIMILAR }(F(x), (G(y)))$$

Levinson (1983), himself explains the formula by his own words that "i.e. metaphor of the *xGs* kind (i.e. with metaphorical predicates) is interpreted as: 'There is a property of F and an entity *y* such that *x* Fing is like Ging'" (Levinson, 1983:153)

Here is the example that is taken from Collins' (2009),

Cinna has given me a great advantage. No one will forget me. Not my look, not my name. Katniss, the girl who was on fire. For

the first time, *I feel a flicker of hope rising up in me.* Surely, there must be one sponsor willing to take me on! And with a little extra help, some food, the right weapon, why should I count myself out of the Games? (2009:70; emphasized added)

Based on the predicative formula above the interpretation is x: *flicker of hope*, y: sun, F: arising, coming out and G: *rising up.* These variables explain that *flicker of hope* is doing something like another thing is doing something based on the movement *rising up.* The interpreter can understand that the metaphor is in the verb. The *flicker of hope* is described as doing something based on the predicate since the predicate is being compared.

c. Sentential Metaphor

Sentential metaphor is an expression that the metaphor is signified in the whole sentence and contextually related.

$$G(y) + > \exists F \ \exists x \ (\text{SIMILAR} \ (F(x), G(y)))$$

Based on Levinson's elaboration (1983), it is understood this that "given an irrelevant proposition *y Gs* interpreted as: 'there is another property F and another entity *x* such that the proposition '*x* Fs' is similar to '*y* Gs' (and '*x* Fs' is relevant to the discourse)" (Levinson, 1983:153)

Here the example that is cited from Levinson (1983:153) in conversation of A and B:

A: What kind of mood did you find in the boss in?

B: The lion roared

The example above seems not coherent. The interpreter should put the relevant interpretation of B based on the context. Meanwhile, the structure of B is reconstructed by these following sentences a and b (adopted from Levinson, 1983:153):

a. The lion's roaring is like something doing something

b. The lion's roaring is like the boss displaying anger

Based on the structure, metaphor will show certain tendency. According to Glucksberg statement that "just as nominal metaphors use vehicles that epitomize certain categories of objects, situations, or events, predicative

metaphors use verbs that epitomize certain categories of actions" (2001:49). It means each type of metaphor carries certain purpose and contribution. It is because entities, categories of objects, situations, events, categories of actions rely on figurative expression and conceptualize something.

Later, these three types of metaphor are used to classify the types of metaphor and interpret the meaning of those metaphors in the novel. This research only focuses on certain types that are frequently used in the novel *The Hunger Games* by Suzanne Collins (2009).
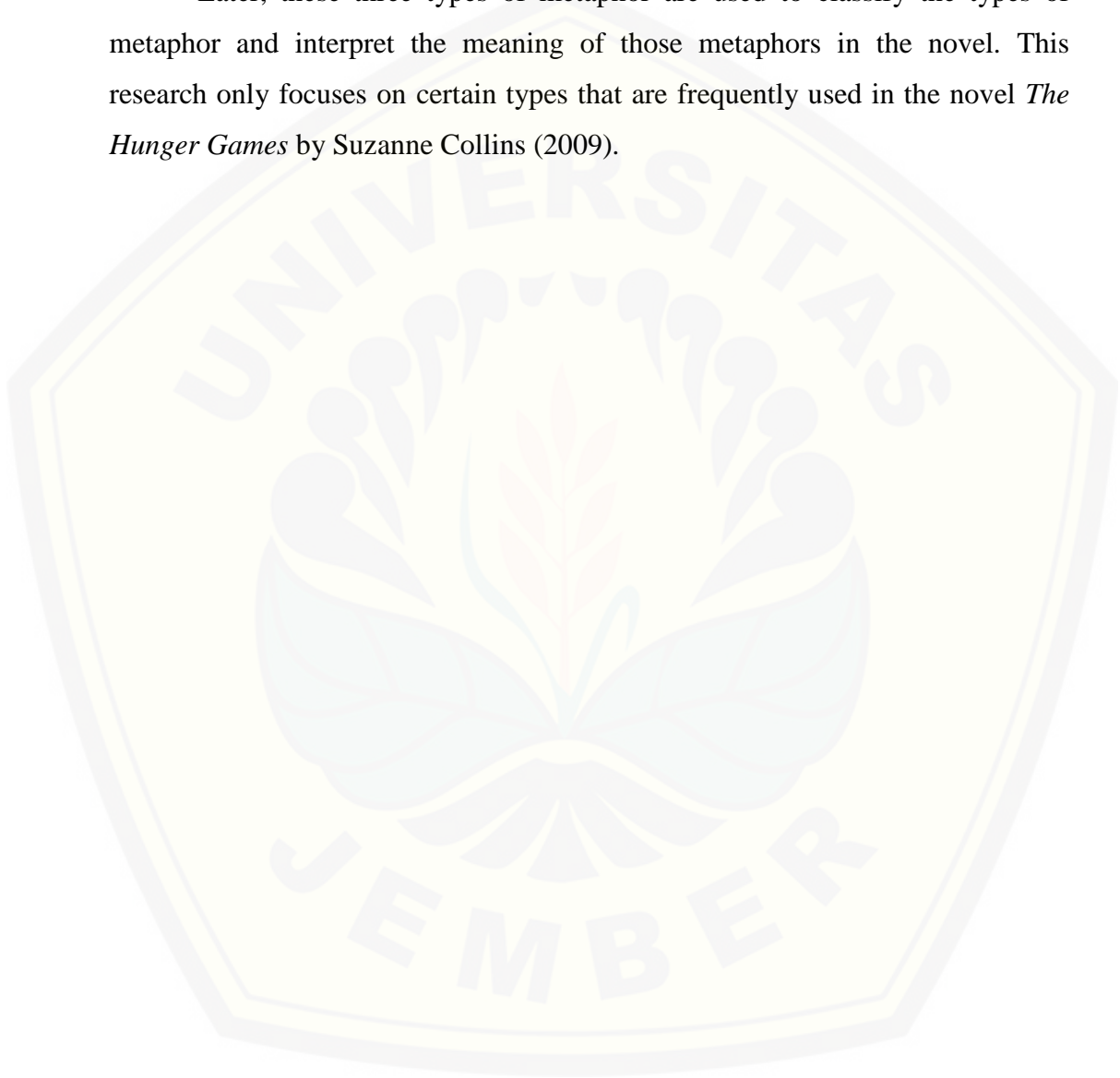
CHAPTER 3. RESEACH DESIGN AND METHODOLOGY

3.1 Type of Research

This research uses both qualitative and quantitative research since the data of this presented research are utterances taken from novel *The Hunger Games* by Suzanne Collins (2009). In the definition by Mackey and Gass (2005:2) "qualitative research is a research to use non-experimental design in which data cannot be easily quantified and the analysis in interpretative (descriptive)". Therefore qualitative research fits with this presented research since the source of data is non-numerical form. Thus, the presented research is interpreted and analysed using words.

While quantitative research is conducted to examine and to count the number of metaphorical expressions. This method is based on Blaxter (1997:60) that "as the term suggests, concerned with the collection and analysis of data in numeric form". Here, by combining these two kinds of research, this research gains the accuracy and validity in examining the data.

3.2 Research Strategy

This research applies mixed-method as research strategy. According to the Denscombe that "a mixed methods strategy is one that uses both qualitative and quantitative methods" (2007:107). Thus, the investigation of metaphors' meaning is done through descriptions and interpretations. However, quantitatively, counting and statistical examination toward the data are also necessary since the data have to be treated in calculation to see the presence frequency of particular option. Further, this

kind of strategy is proposed by Mackey and Gass as "Exploratory-qualitative-statistical research" (2005:4). According to these three terms, exploratory is named based on the manner of the data collection. Since data come from qualitative type therefore exploration and explanation are necessary. At last, stylistically, data calculation is also needed during the analysis. This assures this presented research really applies mixed-method strategy.

3.3 Data Collection

The data of the presented research are in the form of metaphorical expressions that are selected from novel *The Hunger Games* by Suzanne Collins (2009) as the source of data. The novel has 27 chapters and the expressions are spread out in the whole story. By reading the novel, 88 metaphorical expressions are found as the data population. Then, based on theory of Conceptual Metaphor the data are identified. Identifying the metaphorical expressions based on target and source domain is done to gain the number of the primary data. However, there is sufficiently large number of data and they are equally having the same structure in term of Conceptual Metaphor. Therefore this present research applies random sampling. Denscombe notes that "sampling involves the selection of people or events literally 'at random'" (2007:22).

3.4 Data Processing

There are several steps of processing the data. It will be explained as follows:

1. Identify all the metaphorical expressions in the novel as the source of data. There are 88 metaphorical expressions.
2. Stratify 88 metaphorical expressions based on the theory of Conceptual Metaphor.

3. Then, each sorted data are identified based on the nine concepts that belong to concept of emotion; anger, fear, happiness, sadness, love, lust, pride, shame, and surprise (K vecses, 2000:20). As the result, by identifying, 20 samples of metaphorical expressions based on target and source domain, primary data are gained.

4. The next step is measuring the data to find out how often a particular behavior or phenomenon occurs. The data are calculated to know how many percentages each target domain appearance over the number of all metaphorical expressions. Here, the basic formula is used to gain the percentage of data frequency.

$$\frac{\sum option}{\sum alloption} x100\% = n\%$$

option : the sum total of each option

alloption : the sum total of all option

n% : the result in percentage

5. The classified data will be categorized into three types of metaphor based on the Comparison theory proposed by Miller (cited in Levinson, 1983). They are **nominal, predicative,** and **sentential** metaphor. The interpretation is accompanied by Merriam-Webster's Essential Learner's English Dictionary (2010).

3.5 Data Analysis

This research needs several steps of analysing data based on the theory of Conceptual Metaphor and Concept of Emotion. The process would be discussed in detail as follows:

1. Data sample are interpreted based on their types based on the Comparison theory proposed by Miller (in Levinson, 1983). This interpretation should be done in converting metaphorical expression into simile-like form.

2. The metaphorical expressions are interpreted by doing process of mapping based on the target domains and source domains to gain the meaning. Mapping process is used to support the interpretation by the three types of metaphor through converting the structures and the features of the metaphors. Mapping process is done to get the similar concept of the domains and to restructure the metaphors into the most literal ones.

3. At last, the role of dominancy number of source domain will be shown and it will draw a conclusion on how metaphor expresses a concept of emotion in the story.