



**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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THESIS

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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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, loving 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.
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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

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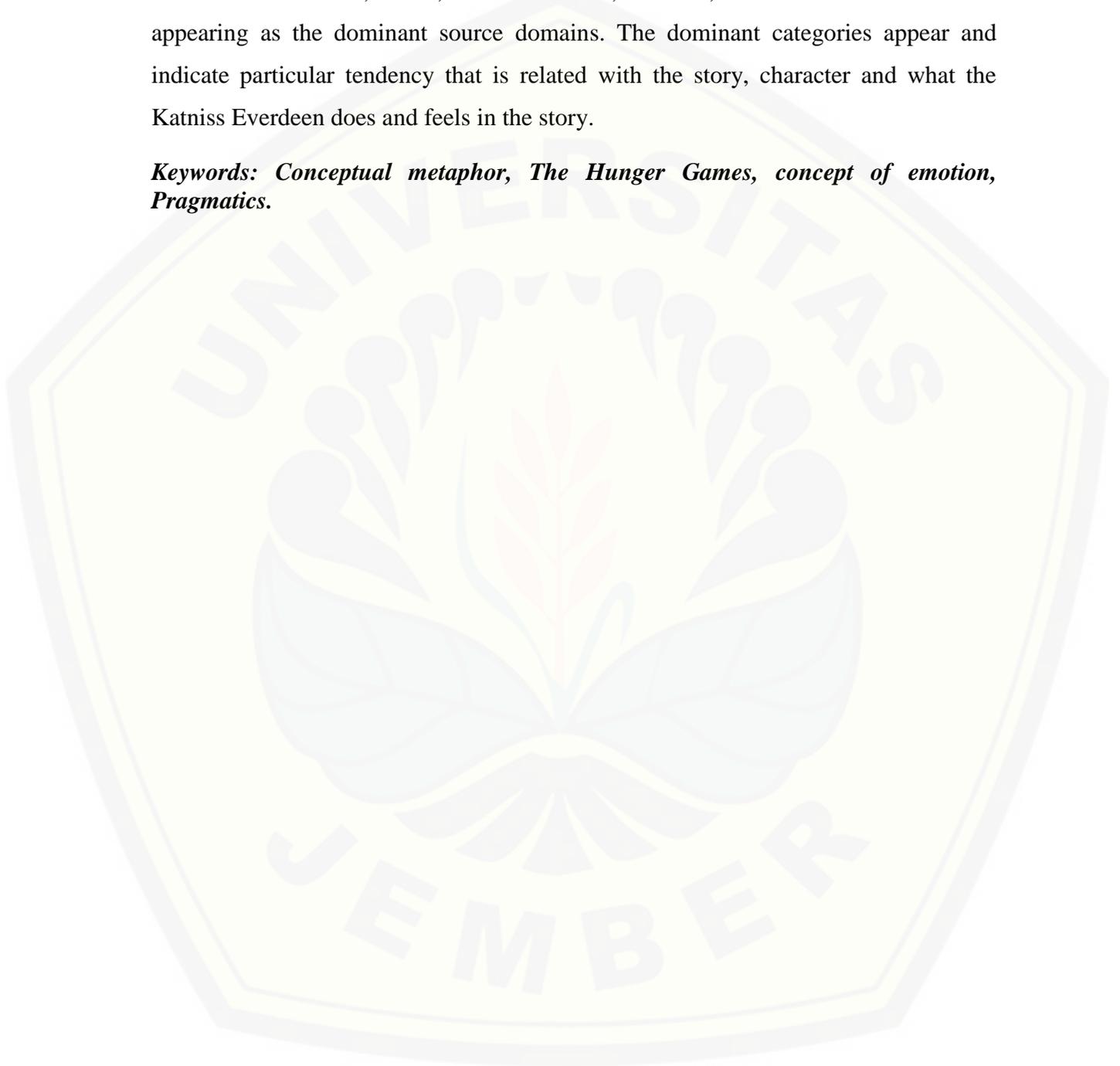
SUMMARY

A Study of Conceptual Metaphor in Suzanne Collins' *The Hunger Games*;
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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.



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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

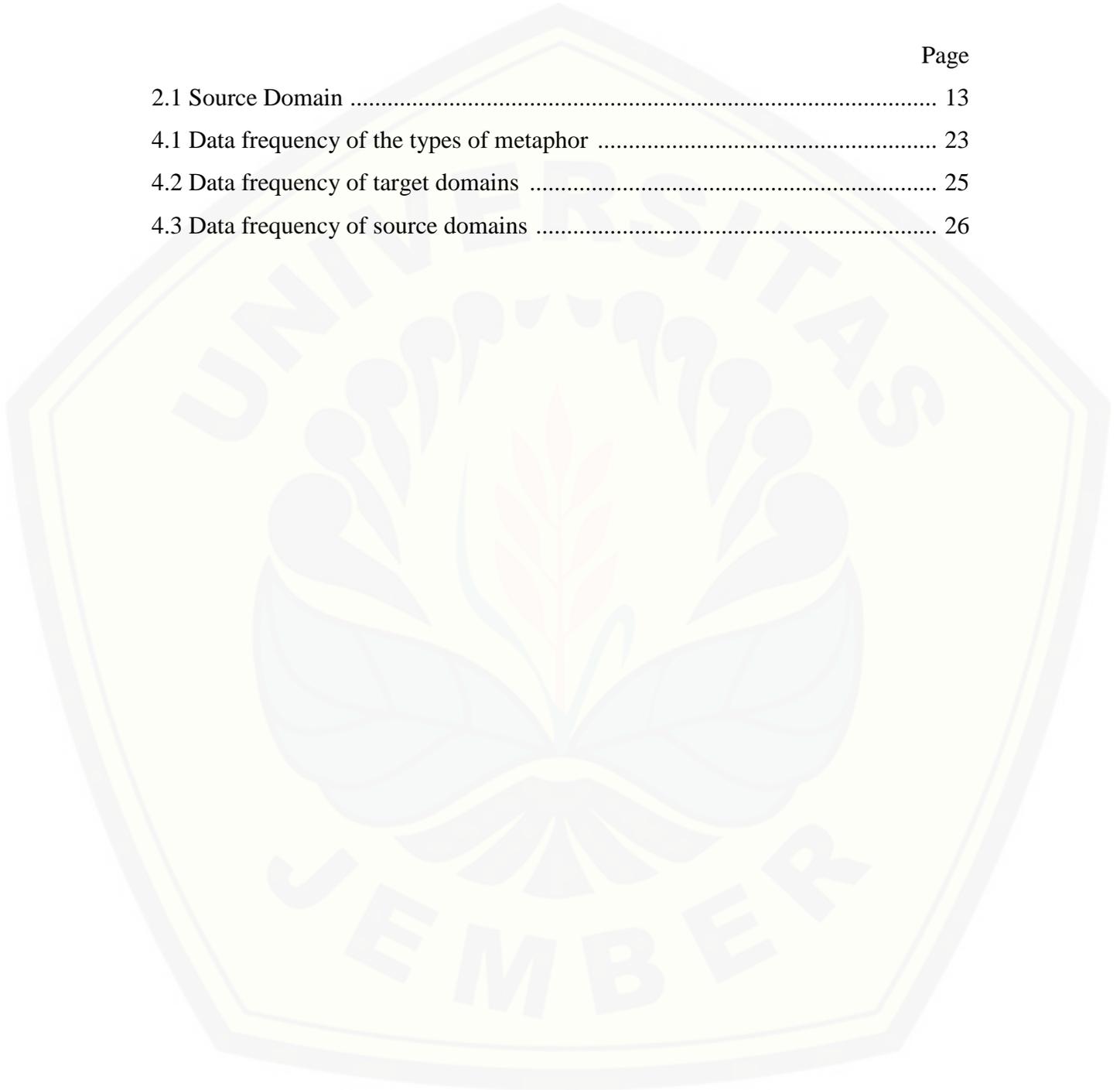
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CHAPTER 1. INTRODUCTION

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 rhetorical 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 survive 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 Kövecses'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 (Kövecses, 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 of 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” (Kövecses, 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, (Kövecses, 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 stimulant 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 tendency 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: <i>swept off my feet, overwhelmed, etc</i> PHYSICAL FORCE: <i>magnetically drawn, terrible blow etc</i>
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. <i>fight, let go of, crazy about, struggling with.</i>
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. <i>weighed heavily, carries around, staggered under etc.</i>
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:

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

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.

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

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 G s interpreted as: 'there is another property F and another entity x such that the proposition ' x F s' is similar to ' y G s' (and ' x F s' 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):

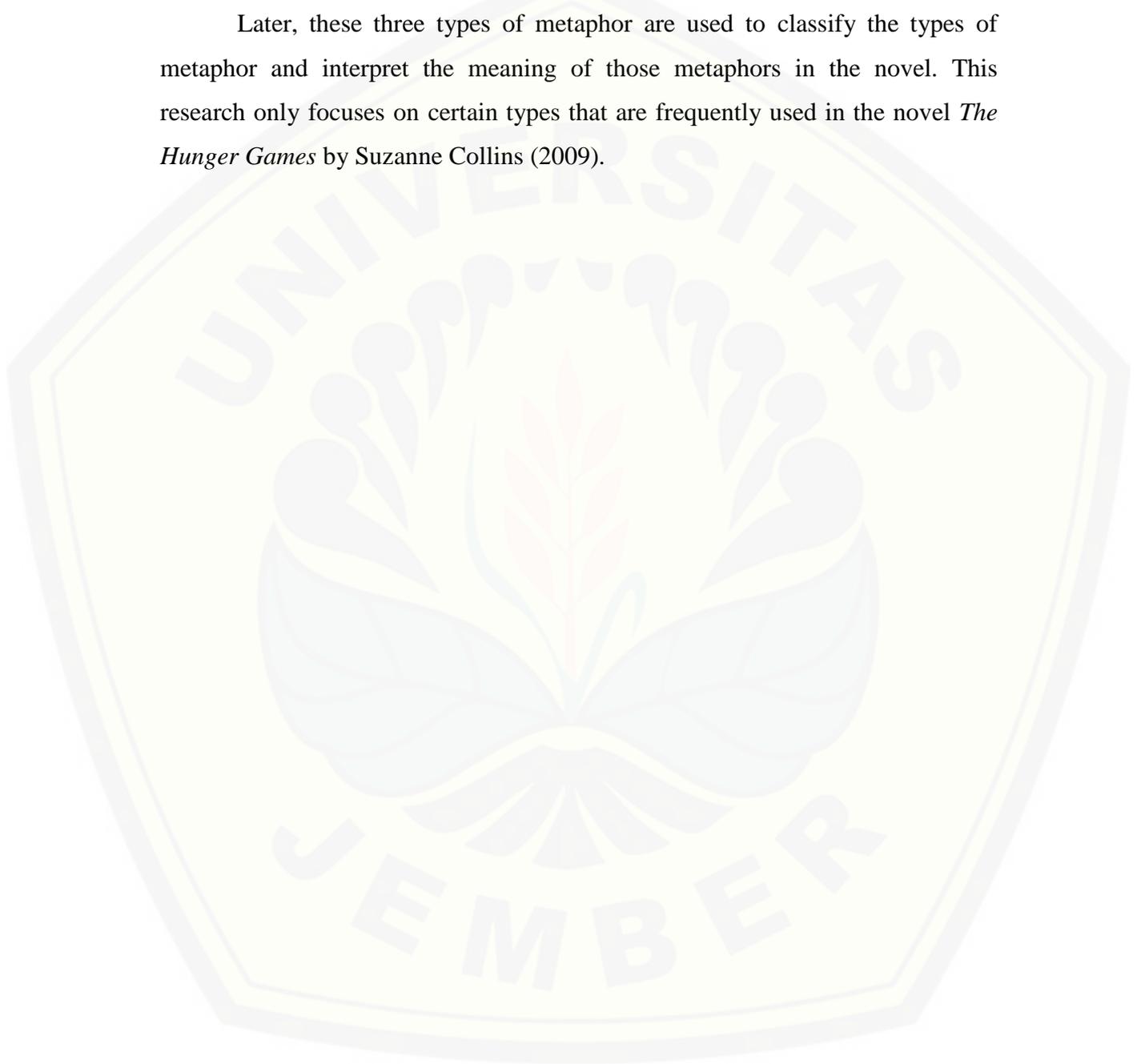
a. The lion's roaring is like something doing something

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.

$$\frac{\sum option}{\sum alloption} \times 100\% = n\%$$

option : the sum total of each option
 alloption : the sum total of all option
 n% : the result in percentage

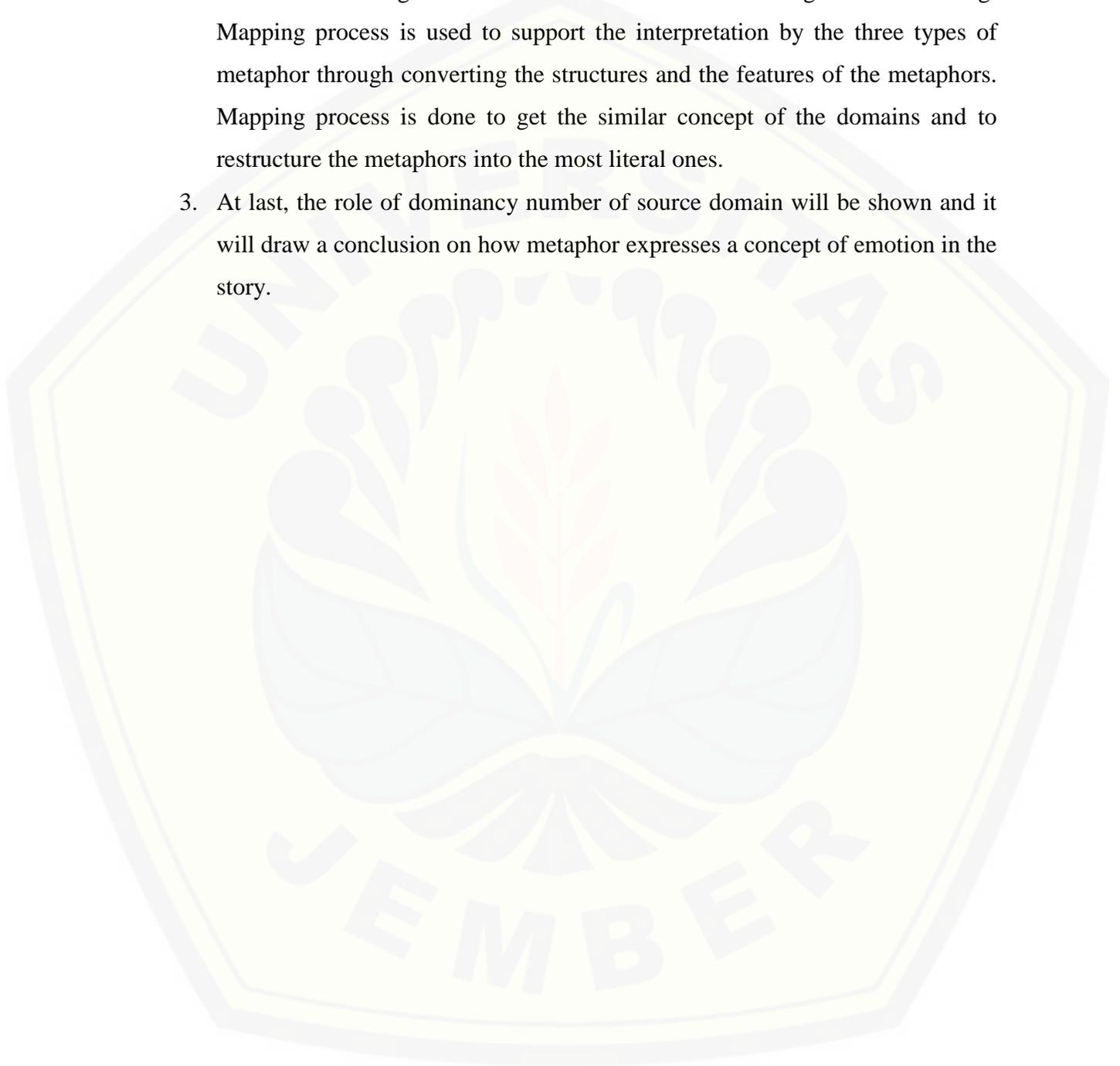
5. The classified data will be categorized into three types of metaphor based on the Comparison theory proposed by Miller (cited in Levinson, 1983). They are **nominal**, **predicative**, and **sentential** metaphor. The interpretation is accompanied by Merriam-Webster's Essential Learner's English Dictionary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



CHAPTER 4. RESULTS AND DISCUSSION

This chapter discusses the results and what has found in the analysis in detail way. The data are metaphorical expressions in the first novel of Suzanne Collins' trilogy entitled *The Hunger Games* (2009). In this novel, 88 metaphorical expressions are found. Yet, only conceptual metaphors are used. By using Theory of Conceptual Metaphor, 43 conceptual metaphors as the data population are collected. Then, all conceptual metaphors are identified based on nine target domains in concept of emotion that was proposed by Kövecses (2000). There are anger, fear, happiness, sadness, love, lust, pride, shame, and surprise.

Moreover, random sampling is used to pick selected metaphors. There are 20 metaphors. These numbers of metaphor are more than 25% of data population. Then, data are converted into simile-like form and analysed by using the Comparison Theory proposed by Miller (cited in Levinson, 1983) to reconstruct figurative form to get explicit or literal form. Dominance of certain target domain and source domain will eventually appear.

From the analysis, this research gains some results. There are only nominal and predicative metaphors that are dominantly used. SADNESS, FEAR, and ANGER are the dominant target domains. There are NATURAL FORCE, FIRE, TORMENTOR, DOWN, and CAPTIVE ANIMAL that appear as the dominant source domains. The dominant categories appear and indicate particular tendency that is related with the story, character and what Katniss Everdeen as the main character does and feels in the story.

4.1 Results

4.1.1 Types of Dominant Metaphor

Here, the results of the analysis based on the type of metaphor on The Comparison Theory proposed Miller (in Levinson, 1983) are discussed in this subchapter. After being analysed, 20 samples are identified into 2 types of metaphors. There are only nominal and predicative metaphors.

Table 4.1 Data frequency of the types of metaphor

Types of Metaphor	Number of Metaphor	Percentage (%)
Nominal	5	$\frac{5}{20} \times 100\% = 25\%$
Predicative	15	$\frac{15}{20} \times 100\% = 75\%$
Total	20	100%

From the table 4.1, there are 5 nominal metaphors and 15 predicative metaphors. By using basic percentage counting, it is gained 25% for nominal metaphor and 75% for predicative metaphor. This can be simply concluded that predicative forms are dominantly used in the novel compared to nominal metaphor. All data are attached in the appendix, yet to orient all the metaphors they are bolded and italical.

a. Nominal Metaphor

This kind of metaphor is identified or recognized when metaphor is expressed as the subject or the object. All the nominal metaphors are provided in the following numbers.

- (1)... *What I did was the radical thing.*
- (2)... *Rue is a small yellow flower that grows in the Meadow*
- (3)... *“Katniss, the girl who was on fire...”*
- (4)*The monstrous boy from District 2 is a ruthless killing machine.*
- (5)*“You’re golden, sweetheart.*

b. Predicative Metaphor

Predicative metaphor can be recognized when the metaphor has a function as the predicate in the expression. More detailed analysis of the data are provided in appendix. Yet, the metaphors are stated in the following numbers.

(6) ... *I feel some of the pressure in my chest lighten at his words.*

(7)... *I feel a flicker of hope rising up in me.*

(8) ...*Anger temporarily blocked out my nervousness about meeting the other tributes, ...*

(9)... *The idea frightens me.*

(10) ... *Anger flushes my face. “All right, I am going, and you can’t stop me!”*

(11) ... *I can feel tears starting to pool in my eyes. Peeta looks at me in concern. “What is it? Are you in a lot of pain?”*

(12)... *I’ve stopped listening because his previous words are trapped in my head, thrashing desperately around.*

(13)... *his previous words are thrashing desperately around.*

(14) ... *My cheeks burn...*

(15) ... *The words are sinking in...*

(16)... *My anger fading...*

(17)... *Nervousness seeps into terror as I anticipate what is to come...*

(18)... *But then, another thought hits me, and the surge of anger that follows brings me to me senses. ...*

(19)... *warmth rushes through me.*

(20)... *My heart sinks. ...*

4.1.2 Dominant Target Domain

This following table shows the data frequency of target domains that appear in the data. These target domains are the representative of human basic emotion

(K vecses, 2000:20). This means that by these nine emotion concepts we can see the representation of human emotion that can be experienced through metaphor. The table consists of 20 metaphors that belong to nine target domains. The number of their appearance is also counted into percentages that are provided in the table 4.2 below.

Table 4.2 Data frequency of target domains

Concept of Emotions	Number of Metaphor	Percentage (%)
FEAR	5	$\frac{5}{20} \times 100\% = 25\%$
ANGER	3	$\frac{3}{20} \times 100\% = 15\%$
HAPPINESS	2	$\frac{2}{20} \times 100\% = 10\%$
SADNESS	6	$\frac{6}{20} \times 100\% = 30\%$
LOVE	1	$\frac{1}{20} \times 100\% = 5\%$
LUST	0	0 %
PRIDE	1	$\frac{1}{20} \times 100\% = 5\%$
SHAME	2	$\frac{2}{20} \times 100\% = 10\%$
SURPRISE	0	0 %
Total	20	100%

Based on the table 4.2, the top three ranks are SADNESS, FEAR and ANGER. They take 30%, 25% and 15% respectively. These three ranks are followed by small percentage of HAPPINESS and SHAME in 10%, LOVE and PRIDE 5%, LUST and SURPRISE 0%. It seems that these three domains strongly build the story. The least percentage domains are the additional concepts that construct the story.

4.1.3 Dominant Source Domain

The table.4.3 below is the table of data frequency based on the source domain appearances in 20 samples of data. There are 13 source domains which frequently appear in the different times. This table provides the source domain appearances that are counted in percentages. The percentages will show the tendency of certain source domain appearance. Afterward, the appearance will be interpreted.

Table 4.3 Data frequency of source domains

Source Domain	Number of Source Domain	Percentage (%)
INSANITY	1	$\frac{1}{20} \times 100\% = 5\%$
BURDEN	1	$\frac{1}{20} \times 100\% = 5\%$
PLEASURABLE PHYSICAL SENSATION	1	$\frac{1}{20} \times 100\% = 5\%$
NATURAL FORCE	3	$\frac{3}{20} \times 100\% = 10\%$
SOCIAL SUPERIOR	1	$\frac{1}{20} \times 100\% = 5\%$
LIVING ORGANISM	1	$\frac{1}{20} \times 100\% = 5\%$
FIRE	2	$\frac{2}{20} \times 100\% = 10\%$
TORMENTOR	2	$\frac{2}{20} \times 100\% = 10\%$
DOWN	2	$\frac{2}{20} \times 100\% = 10\%$
VALUABLE OBJECT	1	$\frac{1}{20} \times 100\% = 5\%$
FLUID IN A CONTAINER	2	$\frac{2}{20} \times 100\% = 10\%$
SUPERNATURAL BEING	1	$\frac{1}{20} \times 100\% = 5\%$
CAPTIVE ANIMAL	2	$\frac{2}{20} \times 100\% = 10\%$
Total	20	100%

Based on the table 4.3, the dominant source domains are FIRE, TORMENTOR, DOWN, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL. Source domain NATURAL FORCE takes three appearances. It is followed by two times of FIRE, TORMENTOR, DOWN, and FLUID IN A CONTAINER. These dominant source domains take 12 metaphors in 20 data. Data are dominantly filled by these source domains. It seems that there is something tried to be described by using these dominant source domains.

4.2 Discussion

4.2.1 Types of Metaphor

Based on the results, predicative forms of metaphor are being more frequently used than nominal one in the data. It is proven by the percentage. Basically, nominal and predicative metaphor can be recognized by the structure. At this point, by using the Comparison theory the metaphors will be converted to be simile-like form to get the structure and the domains. To get more detailed understanding to the types of the metaphor. The following space is dedicated for the elaboration.

a. Nominal metaphor

In nominal metaphor concerns with what is meant as the subject or the object of the expressions. The entities of subject or object are the domains. Miller (in Levinson, 1983) proposes the formula of nominal metaphor into $\text{BE}(x,y) \rightarrow \exists F \exists G (\text{SIMILAR}(F(x), G(y)))$. This nominal metaphor can be used to investigate metaphor. Then by using the variables of the formula, metaphor will be converted into simile-like form. Here is one of the metaphors in appendix. The metaphor is coded as (1).

(1) ... Effie Trinket asks for volunteers, but no one steps forward. He has two older brothers, I know, I've seen them in the bakery, but one is probably too old now to

volunteer and the other won't. This is standard. Family devotion only goes so far for most people on reaping day. *What I did was the radical thing.* (2009:26; emphasize added)

The following paragraph explains the formula that can be converted into simile like form. x: *what I did*; y: *radical*; F: volunteering; G: extraordinary and unusual.

BE (*what I did, radical*) is interpreted as \exists volunteering \exists extraordinary and unusual (SIMILAR (volunteering (*what I did*), extraordinary and unusual (radical)))

The form of metaphor **BE (x, y)**. **BE** means x is y or What I did is *radical*. It fits with the original form of the metaphor that *What I did was the radical thing*. There is an auxiliary or be *was* though in the past form. Meanwhile, x and y is having properties of *what I did* and *radical*. By the interpretation, *what I did* means volunteering. *Radical thing* is an adjective for the noun volunteering which means unusual thing. *I* refers to Katniss Everdeen. Since, she did volunteering in the day of reaping (picking the tributes) which is never done by anyone before therefore Katniss Everdeen is comprehended as she did *radical thing*.

b. Predicative Metaphor

The two following predicative metaphors bring the reader the understanding through the predicates. Afterward, the interpreter needs to be more aware in predicates only. Miller (cited in Levinson, 1983) proposes predicative metaphor into **G(x) +> \exists F \exists y (SIMILAR (F(x), (G(y))))**. This formula will be used to examine these following metaphors that are coded as (6) and (7) in appendix.

(6) ...“Thank you,” I say. The baker’s not a very talkative man in the best of times, and today he has no words at all. “I had some of your bread this morning. My friend Gale gave you a squirrel for it.” He nods, as if remembering the squirrel. “Not your best trade,” I say. He shrugs as if it couldn’t possibly matter. He rises and coughs to

clear his throat. “I’ll keep an eye on the little girl. Make sure she’s eating.” *I feel some of the pressure in my chest lighten at his words.* (2009:38; emphasize added)

By using the formula, the variable can be written as x: *the pressure*; y: the burden; F: lifted by the wings; G: *lighten*. Thus, the formula conversion is understood through this following simile-like form.

Lighten (the pressure) is interpreted as ∃lifted by the wings ∃the burden (SIMILAR (lifted by the wings (the pressure), (lighten (the burden)))

In metaphor (6), *the pressure* is the object and it is followed by the predicate *lighten*. The pressure is doing something like something *lightening*. Then, what we can think about the *lighten* is like another thing does the similar thing with *lighten*. It is like the wings lift the burden up.

Additionally, another comprehension is provided this elaboration. Metaphor (7) is predicative metaphor. Here is the explanation,

(7)... 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; emphasize added)

By using the formula, the variables are converted into x: *flicker of hope*; y: sun; F: arising, coming out; G: *rising up*. Then, the simile-like form is comprehended in this following paragraph.

rising up (flicker of hope) is interpreted as ∃rising up ∃sun (SIMILAR (rising up (flicker of hope), (rising up (sun)))

In the same idea with elaboration of metaphor (6), this analysis needs to convert the figurative form into explicit through seeking the predicate’s similar concept. The predicate of this metaphor is *rising up* that follows *flicker of hope* as the subject. The pattern “*Flicker of hope* is doing something like something *rising up*”. This statement will give the interpreter the same understanding that another

thing does the same thing. What *Flicker of hope* did is like something is doing something. It is like the sun is doing something. The sun is *rising up* to the sky in the morning. Thus, *flicker of hope* is doing an activity. As a noun *flicker of hope* shows a reaction from something since it moves out.

By the elaboration above, both nominal and predicative are examined based on their types and they are reconstructed into simile-like forms. These two forms also apply the same principal which is sharing the similar concepts. Thus, these concepts map each other to gain the meaning of the metaphor. Furthermore, in the same line with Glucksberg (2001) that in this analysis nominal metaphor frequently uses an entity or a form. Otherwise, predicative is known by the action or activity. It is because the expression as subject and object are followed by the verb (transitive, intransitive, infinitive, present participle, past participle, etc).

It is concluded that predicative metaphor shows a certain category of action. It means metaphor or expression is described as doing something. Instead of describing through an entity the author prefers to describe the story, role, and situation in a movement and action. In the novel *Katniss* is the main character. It means *Katniss* is described by doing action and activity. Moreover, what is in her mind, her feelings, and what she is going to do is mostly described by movement and action. *Katniss* is described as doing something.

4.2.2 Target Domain

Basically, metaphor constructs the language in order to provide expressions in certain concept. Then, what can be analysed is the concept of domain through words. While, in concept of emotion, every target domain has its own definition and it proposes a feeling. Interpreter needs to concern about the idea behind the target domain and the purpose of the target domain use since it can explain the story and contribute a concept to the plot and characters.

Previously, in Chapter 2, it has been discussed that target domain is a concept that stands abstractly and needs another concept to be its explanation. It is the representative of one concept in metaphor. It brings us an unclear or abstract domain which needs to be explained by the source domain. In subchapter 4.1 Results, Table.4.1 shows the result of the target domain dominance. There are 3 various target domains that frequently appear in the data. They are SADNESS, FEAR and ANGER. The meanings behind this appearance will be discussed in these following points.

a. SADNESS

SADNESS is the target domain mostly used in the metaphor. It takes 6 metaphors which is 30% and wins the rank. These following metaphors are the metaphors that use SADNESS as the target domain. The metaphors that belong to this source domain are provided as follows:

Here is the metaphor that is coded as (2) in the appendix.

(2)... I bite my lip. ***Rue is a small yellow flower that grows in the Meadow.*** Rue. Primrose. Neither of them could tip the scale at seventy pounds soaking wet. “What can we do about it?” I ask him, more harshly than I intended. “Nothing to do,” he says back. “Just making conversation.” Now that I know she’s there, it’s hard to ignore the child. She slips up and joins us at different stations. Like me, she’s clever with plants, climbs swiftly, and has good aim. She can hit the target every time with a slingshot. But what is a slingshot against a 220-pound male with a sword? (2009:99; emphasize added)

In metaphor (2) which is nominal metaphor, there is an entity *small yellow flower in the Meadow* which stands for *Rue* as the name of a girl. However, metaphor *small yellow flower in the Meadow* is an entity that small fragile plant is growing in the middle of strange place where it does not belong into it. This entity stands for *Rue* as the girl that does not belong to the game. Thus, the SADNESS

appears when *Rue* as the little girl could have been in the arena where the rivals are the adults and mostly cruel.

Then, the following metaphor is coded as (15) in appendix.

(15) ... My cheeks burn again at the thought of Gale. "I don't have a boyfriend." "Whatever," says Peeta. "But I bet he's smart enough to know a bluff when he sees it. Besides you didn't say you loved me. So what does it matter?" ***The words are sinking in.*** My anger fading. I'm torn now between thinking I've been used and thinking I've been given an edge. Haymitch is right. I survived my interview, but what was I really? A silly girl spinning in a sparkling dress. Giggling. The only moment of any substance I hail was when I talked about Prim. Compare that with Thresh, his silent, deadly power, and I'm forgettable. Silly and sparkly and forgettable. No, not entirely forgettable, I have my eleven in training. (2009:136; emphasize added)

In this predicative metaphor *the words* are described as something that is doing something. It means the words are moving. It is *sinking* or goes down. *The words* means something that was said by Katniss Everdeen. The metaphor *sinking* means that *the words* cannot blow up from her mouth. It is moving down. It means that Katniss cannot say anything because *the words* cannot be showed. The SADNESS appears in the way Katniss cannot say anything.

Here is the metaphor taken from the novel *The Hunger Games* (2009) at page 393. Yet, in the appendix it is coded as (11).

(11) ...I don't want Cato to kill Thresh at all. I don't want anyone else to die. But this is absolutely not the kind of thing that victors go around saying in the arena. Despite my best efforts, ***I can feel tears starting to pool in my eyes.*** Peeta looks at me in concern. "What is it? Are you in a lot of pain?" (2009:293; emphasize added)

In the metaphor (11), the metaphorical expression is indicated by *starting to pool*. Eyes can produce *tears* which naturally drops or flows. It is like the characteristic of fluid in a place or a container. It floods up in the a place. Besides,

Webster defines “tear” as “a drop of liquid that drops from your eyes especially when you cry” (2010:1215). From this definition, it assists us to understand that Katniss is about to cry since Katniss faces the confusion between fighting, killing people and trying to survive in the game.

Then, metaphor (12) below is one of predicative metaphors in the appendix that belongs to source domain SADNESS.

(12) ... “Listen,” he says pulling me to my feet. “We both know they have to have a victor. It can only be one of us. Please, take it. For me.” And he goes on about how he loves me, what life would be without me but *I’ve stopped listening because his previous words are trapped in my head*, thrashing desperately around. (2009:344; emphasize added)

In (12), the metaphor is *his previous words are trapped*. *Words* stands for what Peeta Mellark said. The *words* that is said by Peeta remains in the head. Literally, Katniss is thinking about Peeta’s words. Feeling of **SADNESS** is indicated by the *words trapped in my head*. Since, *his previous words* cannot leave anywhere because Katniss is thinking about it all the time.

This following metaphor is encoded as (13) in the appendix that has the same context with metaphor (12). Here is the explanation.

(13) ... “Listen,” he says pulling me to my feet. “We both know they have to have a victor. It can only be one of us. Please, take it. For me.” And he goes on about how he loves me, what life would be without me but I’ve stopped listening because *his previous words are trapped in my head, thrashing desperately around*. (2009:344; emphasize added)

The metaphor *thrashing desperately around* stands for what the *previous words* did. Webster defines “thrash” means “to cause great damage to (something)” (2010:1264). *The words* means wander in the head. Literally, what Peeta said remains in the head. This situation makes Katniss confused.

Here is the last metaphor of source domain SADNESS. This metaphor is coded as (20) in the appendix.

(20)...When Atala begins to read down the list of the skill stations, my eyes can't help flitting around to the other tributes. It's the first time we've been assembled, on level ground, in simple clothes. ***My heart sinks.*** Almost all of the boys and at least half of the girls are bigger than I am, even though many of the tributes have never been fed properly. You can see it in their bones, their skin, the hollow look in their eyes. I may be smaller naturally, but overall my family's resourcefulness has given me an edge in that area. I stand straight, and while I'm thin, I'm strong. The meat and plants from the woods combined with the exertion it took to get them have given me a healthier body than most of those I see around me. (2009:94; emphasize added)

This metaphor chooses *sinks* as the predicate for what my heart did. In Webster, "sink" means "to go down or to cause (something) to go down below surface of the water, mud, etc." (2010:1097). Moreover, Lakoff and Johnson notes that "orientational metaphor "down" represents of a feeling sad and bad" (1980:16). It said that SADNESS IS DOWN which is typically related with sad and depression. Katniss' heart is moving down since she feels so sad and depressed for facing people much bigger than her.

b. FEAR

Target domain FEAR comes after SADNESS. It takes 25% dominance of five metaphors. These are (4), (6), (17), (18), and (9). Here are the elaborations.

This first is nominal metaphor. This metaphor is encoded as (4) in the appendix. It is quoted as follow,

(4)... ***The monstrous boy from District 2 is a ruthless killing machine.*** (2009:125; emphasize added)

In this metaphor, feeling of FEAR is indicated or showed by the entity a *ruthless killing machine*. The idea or entity *ruthless killing machine* frightens Katniss

perfectly. This entity stands for *the monstrous boy*. Based on Webster “ruthless” means “having no pity: cruel or merciless” (2010:1030), *killing-machine* is machine which is killing, “machine” means “a piece of equipment with moving parts that does work when it is given power from electricity, gasoline, etc” (2010:712). Thus, the entity of stuff is related with the killer. The form of FEAR is in this stuff. Katniss conceptualizes this entity to the boy as her fear.

This following metaphor is encoded as (6) in appendix. In the form of predicative metaphor here is the elaboration.

(6) ... “Thank you,” I say. The baker’s not a very talkative man in the best of times, and today he has no words at all. “I had some of your bread this morning. My friend Gale gave you a squirrel for it.” He nods, as if remembering the squirrel. “Not your best trade,” I say. He shrugs as if it couldn’t possibly matter. He rises and coughs to clear his throat. “I’ll keep an eye on the little girl. Make sure she’s eating.” ***I feel some of the pressure in my chest lighten at his words.*** (2009:38; emphasize added)

This metaphor literally means that there is a burden inside Katniss’ chest. The burden is lifted due to what Peeta’s father said. The predicate *lighten* is doing something toward the pressure. This concept means something scary is like heavy thing in the chest. The concept of FEAR is depicted by the burden to leave family away and being afraid of letting Prim alone and feeling starve. This fear was burdening her much.

This following (17) coded metaphor is a predicative metaphor. Here is the detailed explanation.

(17)... I turn down food but accept a glass of water that I take tiny sips of as we wait on a couch. I don’t want to chew on my nails or lips, so I find myself gnawing on the inside of my cheek. It still hasn’t fully healed from a few days ago. Soon the taste of blood fills my mouth. ***Nervousness seeps into terror as I anticipate what is to come.*** I could be dead, flat-out dead, in an hour. Not even. My fingers obsessively trace the hard little lump on my forearm where the woman injected the tracking device. I press

on it, even though it hurts, I press on it so hard a small bruise begins to form. (2009:146; emphasize added)

The word *seeps* is the predicate for *nervousness*. It means *nervousness* is doing something. Webster defines “seep” as “to flow or passing slowly through small openings” (2010:1059). Thus, we can comprehend a meaning that *nervousness* is doing something like something is flowing or passing through small openings. From the meaning of the predicate *seeps* we can get an entity of water that can seep over through something. By the flowing, *nervousness* turns or flows out to be a terror. The lexicon *terror* can be interpreted as anxiety which may slowly turn out to be a something frightening.

This ensuing metaphor is encoded as (18). This metaphor belongs to predicative metaphor. Here is the elaboration.

(18)... Hope for rain. There’s not a cloud in the sky. Keep looking. Yes, this is my only chance. ***But then, another thought hits me, and the surge of anger that follows brings me to me senses.*** Haymitch! He could send me water! Press a button and have it delivered to me in a silver parachute in minutes. I know I must have sponsors, at least one or two who could afford a pint of liquid for me. Yes, it’s pricey, but these people, they’re made of money. And they’ll be betting on me as well. Perhaps Haymitch doesn’t realize how deep my need is. (2009:167; emphasize added)

In this metaphor *thought* is fearful thing. It is like something that *hits*. From Webster dictionary, “hit” means “to move hand, a bat, etc., that it touches someone or something in a forceful or violent way,” (2010:568). While, “thought” means “an idea, opinion, picture, etc., that is formed in your mind: something that you think of” (2010:1234). *Thought* cannot literally *hits* as if it is a harmful thing or doing violent thing. Thus, it gains a meaning that *though* is doing something like fist is *hitting*. *Though* is compared with a something fearful that can *hits*.

This following metaphor is encoded as (9). It is taken as the sample of predicative metaphor in target domain FEAR. Hence, this following space is the elaboration.

(9)... I'd better get out of here, I think. They'll be making a beeline for a place. But once I'm on my feet, I realize escape may not be so simple. I'm dizzy. Not the slightly wobbly kind, but the kind that sends the trees swooping. I take a few steps and somehow wind up my hands and knees. I wait a few minutes to let it pass, but it doesn't. Panic begins to set in. I can't stay here. Flight is essential. But I can neither walk nor hear. I place a hand to my left ear, the one that was turned toward the blast, and it comes away bloody. Have I gone deaf from the explosion? *The idea frightens me*. I rely as much on my ears as my eyes as a hunter, maybe more at times. But I can't let my fear show. Absolutely, positively, I am live on every screen in Panem. (2009:223; emphasize added)

In this metaphor, *The idea* is doing something. *The idea* stands for the thought of being deaf as the impact of an explosion. Thus, the thought of being deaf is frightening or fearful. In Webster "idea" means, "something that you imagine or picture in your mind" (2010:592). *Me* as Katniss Everdeen thinks that she is deaf because of the explosion. Then, the idea of being deaf *frightens* her. Since, she uses her ears as her eyes while hunting. That thing may be a huge FEAR of her as the hunter to feed her family in district 12. Meanwhile "frighten" based on Webster means "to cause (someone) to become afraid" (2010:481). *Frightens* is the verb so that *the idea* is something like something frightening or making someone afraid.

c. ANGER

Webster states that "anger" means "a strong feeling of being upset or annoyed: the feeling of being angry" (2010:38). It is the feeling when a person feels irritated and there is a way of letting the feeling run over. Hence, the metaphors that constructed by the concept of anger will be provided in the following explanations.

This metaphor is encoded as (3). It is described by the following elucidation.

(3) ... “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)

Katniss is the main character of the novel. The core of *fire* reflects Katniss. It means fire is nominally Katniss and vice versa. Moreover, beside “light and heat”, in personality point of view based on Webster, “fire” (someone): to fill with energy and enthusiasm” (2010:451). Therefore, Katniss is someone who has fire-like personality. Psychologically, *fire* is associated with temper or mood. It can be imagined that the form of fire is flaming up. Just like fire, Katniss’ personality is flaming up and she is an enthusiastic person.

Next, the (8) encoded metaphor below is a predicative-type metaphor. It will be clarify by this following explanation.

(8) ... It’s almost ten. I clean my teeth and smooth back my hair again. ***Anger temporarily blocked out my nervousness about meeting the other tributes,*** but now I can feel my anxiety rising again. By the time I meet Effie and Peeta at the elevator, I catch myself biting my nails. I stop at once. (2009:93; emphasize added)

This metaphor reveals the understanding of *anger* as the subject which is doing something. Webster suggest “anger” is “a strong feeling of being upset or annoyed: the feeling of being angry” (2010:38). Then, the word *blocked out* stands for what *anger* did. *Anger* is stopping the feeling of *nervous* which means Katniss is not *nervous* anymore since she feels angry.

The provided explanation of metaphor in ANGER as the target domain is sealed by this following metaphor. This metaphor is encoded as (10) in appendix. Here is the illustration.

(10) ... “You’re such a bad liar, Katniss. I don’t know how you’ve survived this long.” He begins to mimic me. “I knew that goat would be a little gold mine. You’re a little cooler though. Of course, I’m not going. He shakes his head. “Never gamble

at cards. You'll lose your last coin," he says. *Anger flushes my face.* "All right, I am going, and you can't stop me!" (2009:274; emphasize added)

The meaning of "flush" based on Webster means "to fly away suddenly" (2010:463). It means *anger* is doing something like something flying away suddenly as water splashes in one's face. *Anger* is moving. By this kind of movement, anger suddenly and strongly appears.

By the elaborations above, what can be seen is the story; the character of Katniss is also constructed by anything that happens, the condition and her circumstances, and anything that she has felt for so long living in poor district. She describes everything based on the three target domain SADNESS, FEAR, and ANGER.

Moreover, she has to survive in a game which nearly endangers her young sister. By the great and massive feeling of SADNESS, being distressed, survived much to her life and family and haunted by the FEAR of losing her sister and the death in the game, these extremely evoke Katniss' bravery to do voluntary, "angrily" against other tributes, smoothly and silently break the Capitol's rules to gain the victory. While, the rest target domains seem to be an additional construction feeling or emotion manifestation in the story. These are also what Katniss did and felt besides three dominant target domains.

4.2.3 Source Domain

Based on its definition, source domain explains what target domain really is. It has concrete form and it works in the way target domain is applied in the metaphor. It consists of common entities, attributes, processes and relationships. Yet, if we take any deeper analysis of these dominant metaphors, it seems that FIRE, TORMENTOR, DOWN, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL belong to distresses, unpleasant things, violence, forces and

harsh things. Nevertheless, the dominant source domains (FIRE, TORMENTOR, DOWN, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL) belong to target domains SADNESS, FEAR, ANGER and SHAME.

Moreover, according to Webster, “fire” is “the light and heat especially the flame produced by burning” or “an occurrence in which something burns: the destruction of something (such as a building or a forest) by fire (2010:450). It is tightly associated with a violence thing since the nature of fire is always destructive. While, the source domain “tormentor” is define as “to cause (someone or something) to feel extreme physical or mental pain (Webster, 2010:1253). TORMENTOR is a noun that does something tormenting. Thus, this TORMENTOR will do harsh thing to make somebody in pain either in physically or mentally.

Beside, UP and DOWN is a part of our physical and polar positions that belongs to the orientational metaphor (1980:15). It is believed that what we perceive about physical and cultural experience is the basis of the metaphor construction. As Lakoff and Johnson notes that UP and DOWN based on the physical basis is “drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (1980:15) (i.e. I’m feeling up; I won’t let you down). Besides, NATURAL FORCE refers to natural thing that moves or acts forcefully. Then, the comprehension of the concept of FLUID IN CONTAINER means something which is in the form of liquid existing in a container or a place. Based on Webster, “fluid” as noun means “a substance that is able to flow freely: a liquid substance” (2010:463). Meanwhile, “container” is suggested as “an object (such as a box or can) that can hold something” (Webster, 2010:257). In short, the entire dominant source domains are nearly associated with distresses, unpleasant things, violence, forces and harsh things. In the data, each source domain appears 3 times. They are provided in these following numbers.

a. FIRE

FIRE usually follows target domain ANGER, LOVE, LUST and SHAME as the source domain, (K vecses, 2000:38). This source domain has definition based on Webster as “the light and heat especially the flame produced by burning” or “an occurrence in which something burns: the destruction of something (such as a building or a forest) by fire (250: 450). By the meaning, it can be understood that fire is a harsh and forceful thing. It can destroy and burn. It indicates a violence and bad thing. Here are the elaborations.

The first metaphor is encoded as (3) in appendix. Stands for nominal metaphor here is the description.

(3) ... “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)

Based on concept of emotion, one of concepts is ANGER IS FIRE (K vecses, 2000:21). It constructs the core of FIRE. It is a basic idea to conceptualize something in flame, burnt, and blazing. In Webster, “fire” that is related with personality means “strong emotion, anger, enthusiasm etc” (2010:450). It is also associated with the term enthuse or lighten up the fire of anger in terms of temper. Thus, the meaning of *fire* can be obtained in the character of Katniss Everdeen as the girl who was on blaze spirit of anger or Katniss has a personality which is like *fire* since Katniss acts enthusiastically, gives some heat to the game and reflects her high temper and fire-like manner.

This metaphor is the last data of source domain of FIRE. In the appendix, this metaphor is encoded as (14) that represents for one of predicative metaphors. To get more detailed illustration, here is the analysis.

(14)... *My cheeks burn* again at the thought of Gale. “I don’t have a boyfriend.” “Whatever,” says Peeta. “But I bet he’s smart enough to know a bluff when he sees it. Besides you didn’t say you loved me. So what does it matter?”

The words are sinking in. My anger fading. I'm torn now between thinking I've been used and thinking I've been given an edge. Haymitch is right. I survived my interview, but what was I really? A silly girl spinning in a sparkling dress. Giggling. The only moment of any substance I hail was when I talked about Prim. Compare that with Thresh, his silent, deadly power, and I'm forgettable. Silly and sparkly and forgettable. No, not entirely forgettable, I have my eleven in training. (2009:136; emphasize added)

The concept and the nature the source domain FIRE is used to give an effect of some expressions from emotion ANGER or SHAME. While in SHAME, FIRE gives the effect that face is blushing and getting red since some people can feel the rush of blood rising up to the face when they are in shame for situation. Therefore, SHAME IS FIRE (K vecses, 2000:26) properly matches to this metaphor. Katniss Everdeen feels shy when Peeta said that Gale is her boyfriend, in fact, she is normally close to Gale in the district. Shortly she turns to be red in the face because of the feeling of shame. This is like something burnt on her face because blood rushes onto her *cheeks*.

b. TORMENTOR

Basically, "tormentor" means "to cause (someone or something) to feel extreme physical or mental pain" (Webster, 2010:1253). It means that tormentor is an actor who does a tormenting act. However, tormentor is only used in target domain FEAR, (K vecses, 2000:26). Here are the following numbers of metaphor.

This following metaphor takes the (4) encoded metaphor from the appendix. It is a nominal metaphor. It will be explained as follow.

(4) The *monstrous boy from District 2 is a ruthless killing machine*. (2009:125; emphasize added)

This metaphor is an entity of a FEAR. It is indicated by metaphor *ruthless killing machine*. It means that the machine is stuff for killing people ruthlessly. *Ruthless killing machine* indicates a nature of a TORMENTOR. Young boy refers to

the young man or male person. This young man is another entity of a TORMENTOR. Thus, describing a person like cruel killer is an entity of a FEAR.

The next (18) encoded metaphor is a predicative metaphor. To understand the way this metaphor is interpreted here the elaboration.

(18)... Hope for rain. There's not a cloud in the sky. Keep looking. Yes, this is my only chance. ***But then, another thought hits me***, and the surge of anger that follows brings me to me senses. Haymitch! He could send me water! Press a button and have it delivered to me in a silver parachute in minutes. I know I must have sponsors, at least one or two who could afford a pint of liquid for me. Yes, it's pricey, but these people, they're made of money. And they'll be betting on me as well. Perhaps Haymitch doesn't realize how deep my need is. (2009:167; emphasize added)

This metaphor brings a concept of violence by using *hits* as the predicate. Thus, FEAR IS A TORMENTOR, (K vecses, 2000:23). "Tormentor" based on Webster means "to cause (someone or something) to feel extreme physical or mental pain (2010:1253). *Thought* acts as a tormentor that *hits* something. The concept of tormentor is illustrated by the predicate *hits* which is violent thing and may cause pain. *Thought* is like something harmful and cause extreme physical and mental pain. This predicate makes Katniss frightened.

c. DOWN

Concept of DOWN belongs to orientational metaphor since it is associated with human spatial and physical experience (Lakoff, 1980:15). It is only used in HAPPINESS and SADNESS. These following metaphors are the explanations.

(15)... My cheeks burn again at the thought of Gale. "I don't have a boyfriend." "Whatever," says Peeta. "But I bet he's smart enough to know a bluff when he sees it. Besides you didn't say you loved me. So what does it matter?" ***The words are sinking in***. My anger fading. I'm torn now between thinking I've been used and thinking I've been given an edge. Haymitch is right. I survived my interview, but what was I really? A silly girl spinning in a sparkling dress. Giggling. The only

moment of any substance I hail was when I talked about Prim. Compare that with Thresh, his silent, deadly power, and I'm forgettable. Silly and sparkly and forgettable. No, not entirely forgettable, I have my eleven in training. (2009:136; emphasize added)

Based on our physical and polar position DOWN belongs to the orientational metaphor (Lakoff, 1980:15). The word *sinking* is related with something in bottom position. The meaning of *sinking* relates with something that is going down. This concept constructs a meaning that *the words* is on the low position since emotionally, the feeling of sad is in a low position based on orientational metaphor. Moreover, DOWN is a representation of a feeling sad and bad, (Lakoff, 1980:16). It said that SADNESS IS DOWN that is typically related with sad and depression.

Here is the metaphor that is encoded as (20). Then it will be explored as follow.

(20) ... Hope for rain. There's not a cloud in the sky. Keep looking. Yes, this is my only chance. ***But then, another thought hits me***, and the surge of anger that follows brings me to me senses. Haymitch! He could send me water! Press a button and have it delivered to me in a silver parachute in minutes. I know I must have sponsors, at least one or two who could afford a pint of liquid for me. Yes, it's pricey, but these people, they're made of money. And they'll be betting on me as well. Perhaps Haymitch doesn't realize how deep my need is. (2009:167; emphasize added)

According to Lakoff, our physical and polar position down belongs to the orientational metaphor (1980:15). It is related with our position and spatial term. What we can see in term *sinks* is something going down and being pulled out by the gravity. The idea of orientational metaphor presents us the term of low position of *My heart*. Hence, *My heart* is going down like the sinking ship. It means the heart is sad.

d. NATURAL FORCE

In these two following metaphors, NATURAL FORCE is used. Natural force refers to something moving or acting naturally. There is a force that moves naturally. It is all about movement and power of natural things. NATURAL FORCE is mostly applied in all target domains of emotion concepts except SHAME and PRIDE. Hence, the concept of NATURAL FORCE is understood by these following metaphors.

This first metaphor is encoded as (19) in appendix. Here is the description.

(19) ... And he gives me a smile that seems so genuinely sweet with just the right touch of shyness that unexpected *warmth rushes through me*. (2009:72; emphasize added)

In this conception, *warmth* is doing something like something flowing swiftly. *Warmth* culturally associated with things that can make someone save, happy, and being covered up from the cool and feeling happy. Webster defines *warmth* means “the quality or state of being kind or friendly” (2010:1329). Thus, the concept of HAPPINESS IS A NATURAL FORCE (K vecses, 2000:24) conceptualized by the metaphor *rushes through*. Furthermore, the metaphor *warmth rushes through* is being conceptualized by water which is swiftly flowing through. This sensation makes Katniss happy.

This following metaphor is the last metaphor that constructs source domain NATURAL FORCE. It takes (10) as the code in the appendix. Here is the elaboration.

(10) ... “You’re such a bad liar, Katniss. I don’t know how you’ve survived this long.” He begins to mimic me. “I knew that goat would be a little gold mine. You’re a little cooler though. Of course, I’m not going. He shakes his head. “Never gamble at cards. You’ll lose your last coin,” he says. *Anger flushes my face*. “All right, I am going, and you can’t stop me!” (2009:274; emphasize added)

In this expression, the feeling of ANGER is shown *naturally* or flowing in the face like splashing water. ANGER refers to a NATURAL FORCE. This means that

the ANGER is implicitly shown in the *face*. Anger is suddenly *flushing* in the face. This interpretation fits with the meaning of “flushes” based on Webster, “to cause a strong flow water to clean” (2010:463). The FORCE of flushes is perfectly matches with the way anger appears.

e. FLUID IN A CONTAINER

Source domain FLUID IN CONTAINER means something liquid that exists in a container or a place. Webster defines “fluid” as noun means “a substance that is able to flow freely: a liquid substance” (2010:463). Meanwhile, “container” means “an object (such as a box or can) that can hold something” (Webster, 2010:257). It means target domain is illustrated as water in a place. These following metaphor are encoded as (17) and (11) in the appendix. These following are the elaborations.

(17)... I turn down food but accept a glass of water that I take tiny sips of as we wait on a couch. I don't want to chew on my nails or lips, so I find myself gnawing on the inside of my cheek. It still hasn't fully healed from a few days ago. Soon the taste of blood fills my mouth. *Nervousness seeps into terror as I anticipate what is to come.* I could be dead, flat-out dead, in an hour. Not even. My fingers obsessively trace the hard little lump on my forearm where the woman injected the tracking device. I press on it, even though it hurts, I press on it so hard a small bruise begins to form. (2009:146; emphasize added)

In this metaphor, the predicate *seeping* fits with the thing that may happen with water or other liquid things. Water can seep or slowly flow through small openings from a container to move out. Thus water property of *nervousness* illustrates that it can slowly turn into a *terror*. The description of anxiety becomes FEAR which is slowly happening in the body. Thus this metaphor fits with the concept FEAR IS A FLUID IN A CONTAINER (K vecses, 2000:23). The concept of FEAR is a liquid thing which is a flowing force from a container to go out or moving out.

Here is the explanation of (11) encoded metaphor in appendix.

(11)... I don't want Cato to kill Thresh at all. I don't want anyone else to die. But this is absolutely not the kind of thing that victors go around saying in the arena. Despite my best efforts, *I can feel tears starting to pool in my eyes*. Peeta looks at me in concern. "What is it? Are you in a lot of pain?" (2009:293; emphasize added)

Tears are commonly having relation with emotion. Eyes produce tears when emotion is felt. While, this expression of sad is being illustrated by the concept of SADNESS IS A FLUID IN A CONTAINER (K vecses, 2000:25). The word *to pool* in the expression represents the way the tears are flowing in the eyes. Similar with a fluid, tears is flooding or existing in a container, and it illustrates the way SADNESS occurs.

f. CAPTIVE ANIMAL

Source domain CAPTIVE ANIMAL is associated with the nature of animal that is being captured. K vecses notes that "only three do not take these metaphorical images: PRIDE, SHAME, and SURPRISE" (2000:38). It means that FEAR, ANGER, HAPPINESS, SADNESS, and LOVE are mostly illustrated by using this source domain. There are two metaphors that are conceptualized by this source domain.

The first metaphor are encoded as (12) in the appendix. The following are the explanations.

(12) "Listen," he says pulling me to my feet. "We both know they have to have a victor. It can only be one of us. Please, take it. For me." And he goes on about how he loves me, what life would be without me but *I've stopped listening because his previous words are trapped in my head*, thrashing desperately around. (2009:344; emphasize added)

An animal naturally lives outside and will do wrathfully uncontrolled movement when it is *trapped*. Thus, the property of Peeta's words that are *trapped* in the head is compared to the nature of an animal in a cage. This metaphor is conceptualized by the concept of SADNESS IS A CAPTIVE ANIMAL (K vecses,

2000:25). The concept of captive animal is associated with *trapped*. The *words* is walking around and being suspended in the head of Katniss Everdeen.

This elaboration is sealed by the (13) encoded metaphor below.

(13) ... "Listen," he says pulling me to my feet. "We both know they have to have a victor. It can only be one of us. Please, take it. For me." And he goes on about how he loves me, what life would be without me but *I've stopped listening because his previous words are* trapped in my head, *thrashing desperately around*. (2009:344; emphasize added)

In this metaphor, the predicate is *trashing around*. It refers to what an animal does. An animal naturally lives outside and will do wrathfully uncontrolled movement. Thus, the property of Peeta's words are *trashing around* in the head is compared to the nature of an animal which is wrathfully moving in the cage. The concept of CAPTIVE ANIMAL is associated with *trashing around* as the nature of animal that is being captive.

By these explanations above, metaphors take common entities, attributes, processes and relationships. It can be seen who Katniss really is, what she feels about, what is in her mind, and any circumstances that she belongs into. These source domains stand for what had been constructed in metaphor through linguistic choices. Moreover, the previous metaphors attach various source domains in average number in the form of FIRE, TORMENTOR, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL which belong to distresses, unpleasant things, violence, forces and harsh things.

CHAPTER. 5 CONCLUSION

Several results as the answers of the questions in chapter one will be discussed in this chapter. They appear along with the discussion that firstly, Collins (2009) uses target domain SADNESS as the dominant concept of emotion. It can be interpreted that she wants to show the readers that this is the story about sadness. Then, as the whole story, SADNESS is followed by FEAR and ANGER. These dominant target domains appear as the illustration about what Katniss feels. It is not only describing the feeling abstractly but also describing who Katniss really is, what Katniss will do and what circumstances that she belongs into in FEAR and ANGER. The whole story is built by these target domains.

Secondly, there are also several source domains that are frequently used in the data to explain the target domain. In average, they are FIRE, TORMENTOR, DOWN, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL. They belong to target domains SADNESS, FEAR, ANGER and SHAME. Thus, target domains and source domains link onto each other. They are synchronous since source domains are mostly used in the target domains. The entities of source domains seem to explain something. They are relatively connected with distress, unpleasant things, violence, forces and harsh things. It explains that everything in the story shows unhappy life, hard life, distress, war and struggle of the character. All the sadness that are felt by living in a poverty, dying in starvation and facing the truth that her little sister had to involve in the game of death. It evokes her to do anything spontaneously such as volunteering herself in the day of reaping to replace her sister, doing unpredictable thing in the game and struggling hard to win and going home.

Lastly, by doing analysis and interpretation it appears that conceptual metaphor really works on the mapping process. It is strengthened by the finding of nominal and predicative metaphor that predicative metaphors are more dominant than nominal ones. What can be understood from this choice is that the author tries to give the readers the illustration about anything in the story through motion, movement, activity and “doing” something instead of entities, form, and attributes. It means that Collins (2009) does not lead us into imagination. On the contrary, she makes us think to the actions and go along with Katniss since she is described as doing something. Katniss Everdeen is moving with the plot and concept of emotion through war and struggling hard in the game.

By doing this analysis, this is what the reader will get. Through certain linguistic choice such as metaphor, the readers will see the story inside the novel from another point of view especially from conceptual metaphor point of view. It can build a whole story, character, setting, and certain meaning through categories and properties that are systematically linked to the daily construction in our brain. Perception of a concept in our daily knowledge constructs language from literal to figurative. It is not only the use of rhetorical strategy, some effects to the novel and decorative language but also the construction of situated meaning. The situated meaning here means that there is another story behind Katniss’ bravery. It has been successfully proven that anything in the story can be revealed by using the theory of Conceptual Metaphor.

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APPENDICES

A. Synopsis of the novel

The first novel of Suzanne Collins trilogies entitled *The Hunger Games*. This is a story of struggle of the main character Katniss Everdeen who has to survive in a hard time life. She has to seek a smart and different way to feed three people, her mother, Primrose Everdeen as her little and weak sister, and herself. Moreover, she has to strengthen herself and her family to face the threat of the annual death that comes randomly. Haunted by the death and hard time life, Katniss, 16 years old girl grows as a tough, ambitious, and independent girl. Katniss Everdeen lives in a place called District 12, a coal producer District, where supposes to be a rich place but it is the poorest District among others. Therefore, people who live in this district have to struggle hard to feed themselves where bartering is one of the best ways to avoid a hunger. She hunts some forest citizens such as squirrel, deer and some kind of birds along with her best friend, 18 years old boy called Gale. Moreover, in unfortunate life and situation she has to anticipate threat of death in the annual game that is held by Capitol along with other tributes from different districts.

The game is named as Hunger Games. This game is purposed to commemorate the past rebellion to the Capitol – Future of America now it is named Panem which governs 12 districts – that was done to against the cruelty of the government which the victors of the game will be awarded with the glorious and luxurious living. In this annual game, 12 districts have to send their two young tributes randomly one girl and one boy, to participate the game. Then the problem emerges when Primrose Everdeen, Katniss' sister, is chosen to the game in the day of reaping. It breaks her heart. She spontaneously volunteers herself to the game. It is more complicated when bakery boy, Peeta Mellark, a person who she has ever known in her district.

On the days of game Katniss and Peeta are mentored by the only one previous victor, Haymitch, and several crews. The crews are Cinna, Effie Trinket

and Portia. Katniss and Peeta are taught how to survive and to against other tributes in the arena. Katniss does not want to kill and to be killed. Therefore, Haymitch sets Katniss and Peeta up into a television show which is performing start-crossed lover tributes to earn some sponsors. It works. It gives her benefits to gain some supports in the middle of the game besides she has some skills to survive in the game. In the beginning of the game, people in the capitol see this as an interesting thing. Yet, this is also a menace to her potential powerful enemies from District 1 and 2 which have been trained in their districts and volunteered themselves into the game.

The conflict of the game is rising when Gamemakers set her up with some traps and dangers. Thus, she becomes an easy target of the enemies. However, Rue's, 8 years old little girl, death is a whip for her to against the cruelty of the Capitol. It seems to be potentially causing the rebellion with some symbol in it. The story flushes out more emotions when Peeta Mellark confesses his feeling to Katniss. The feeling that he has buried since he was a little boy. His statement makes Gamemakers decide that the victor should come from the people in the same district. The love blooms gently between Katniss and Peeta. Yet, Katniss is flustered by her own feeling.

The story ends with Katniss and Peeta as the victors after fighting with Cato as the only one remaining enemy by using her powerful skill. She shoots an arrow with one last shot. However, Gamemakers are being very fickle to decide the victors by modifying the rule to attach only one tribute as the victor. Through berries, they attempt the Capitol. They prefer to die than go home alone. Suddenly, Claudius announces the victors are coming from District 12. They are the victors which are the symbol and the tool of the most dangerous upcoming rebellion against the capitol.

B. Interpretations

The investigation based on Theory of Comparison proposed by G.A. Miller (in Levinson 1983, *Pragmatics*).

Accompanied by Merriam-Webster's Essential Learner's English Dictionary (2010)

1. Nominal Metaphor

No.	Metaphorical Expressions	Interpretations
(1)	<p>Effie Trinket asks for volunteers, but no one steps forward. He has two older brothers, I know, I've seen them in the bakery, but one is probably too old now to volunteer and the other won't. This is standard. Family devotion only goes so far for most people on reaping day. <i>What I did was the radical thing.</i> (2009:26; emphasize added)</p>	<p>In the theory of Comparison, this metaphor is examined by a formula below: $BE(x, y) \rightarrow \exists F \exists G (SIMILAR(F(x), G(y)))$ The explanations of each variable are: x: <i>what I did</i>; y: <i>radical</i>; F: volunteering; G: extraordinary and unusual. BE (<i>what I did, radical</i>) is interpreted as \existsvolunteering \exists extraordinary and unusual (SIMILAR (volunteering(<i>what I did</i>), extraordinary and unusual(radical))) Thus, the interpretation may: a. <i>What I did was like something radical.</i> This nominal metaphor (x, y) can be simply said that x being F is like y being G. It means, the entity of x is being compared to y is like the property of F is being compared to property of G. F is having property of (volunteering) while G is having property of (unusual or extraordinary thing). The comparison can be clearly understood that metaphor (<i>what I did, radical</i>) is interpreted as entity of F (volunteering) and entity of G (extraordinary and unusual) similar with <i>what I did</i> is having property of volunteering like <i>radical</i> is having properties of extraordinary and unusual. It is simply constructed that: b. <i>What Katniss Everdeen did is a radical thing.</i> The word <i>I</i> is a pronoun which refers to a character Katniss Everdeen. Katniss Everdeen did something which is radical. It shows <i>what I did</i> refers to <i>volunteering</i>. Literally "volunteer" means "to offer to do something or give something without getting paid to do it" (Webster, 2010:1322). The core of metaphor in this form is the meaning of the <i>thing</i> as volunteering which is done by <i>I</i> as <i>Katniss Everdeen</i> means something unusually done by anyone. Volunteering is a property of a <i>thing</i> or the thing what</p>

Katniss did. Volunteering is being compared to *radical thing*. “Radical” means very new and different from what is traditional or ordinary (Webster, 2010:956). Thus, means Katniss Everdeen volunteered herself in which it is a different and extraordinary thing. Contextually, this metaphor can be interpreted as:

c. Katniss Everdeen volunteered herself which is extraordinary or extreme thing.

In concept of emotion it is conceptualized by PRIDE IS AN INSANITY. INSANITY is one of source domains which can describe PRIDE (K vecses, 2000:38). The word *radical* is conceptualized by concept of INSANITY. For the basic terminology from Webster “radical” means “very new and different from what is traditional or ordinary” (2010:956). Contextually, *radical thing* is associated with these properties such as extreme thing and different from the traditional thing. Thus, Katniss Everdeen did an extraordinary thing and different with previous thing. While, insane does not mean psychologically unsettled but someone does something extreme. This metaphor deals with the discourse that Katniss Everdeen shows herself in a very dangerous situation of volunteering herself to the game. She replaced her sister Primrose Everdeen. She volunteers herself in the reaping day which is very unusual action. These similarity delivers an interpretation below:

d. Katniss has volunteered herself, a rare and extreme thing which is never done by anyone before.

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- (2) I bite my lip. *Rue is a small yellow flower that grows in the Meadow*. Rue. Primrose. Neither of them could tip the scale at seventy pounds soaking wet. “What can we do about it?” I ask him, more harshly than I intended. “Nothing to do,” he says back. “Just
- In the theory of Comparison, this nominal metaphor is examined by a formula below:

$$BE(x, y) \rightarrow \exists F \exists G (SIMILAR(F(x), G(y)))$$
The variables mean:
 x: *Rue* y: *a small yellow flower that grows in the Meadow*; F: The name of a girl; G: Dandelion grows in the Meadow.
BE (*Rue, a small yellow flower*) is interpreted as $\exists A$ name of a girl \exists Dandelion grows in the Meadow (SIMILAR (The name of girl(*Rue*) Dandelion grows in the Meadow (a small yellow flower that grows in the Meadow)))
The interpretation are:
 a. *Rue like a small yellow flower that grows in the Meadow.*
 In this metaphor, the variable x as *Rue* and y as *a small yellow flower that*
-

making conversation.” Now that I know she’s there, it’s hard to ignore the child. She slips up and joins us at different stations. Like me, she’s clever with plants, climbs swiftly, and has good aim. She can hit the target every time with a slingshot. But what is a slingshot against a 220 -pound male with a sword? (2009:99; emphasize added)

grows in the Meadow is compared to using its property which are G (Dandelion grows in the Meadow) and F (The name of a girl). Hence, metaphor (*Rue, a small yellow flower that grows in the Meadow*) is interpreted as entity of the name of a girl and entity of Dandelion grows in the Meadow similar with the name of the girl is *Rue* like *y* being G. It means, the entity of *x* is being compared to *y* is like the properties of F which is being compared to properties of G. Then, entity *Rue* is having property F the name of a girl and entity *a small yellow flower* is having properties G beautiful, tiny, little, yellow plant in the middle of the Meadow. It means:

b. *Rue is a girl like Dandelion that grows in the middle of the Meadow.*

In this form, the nature of Dandelion that grows in the middle of the Meadow is compared to a girl named *Rue*. Firstly, “small” in Webster means “little in size” (2010:1110) “dandelion” means “a very common wild plant that has bright yellow flowers” (Webster, 2010:300), and Meadow in Webster means “a usually flat area of land that is covered with tall grass” (2010:731). This similarity means *Rue* is a flower, a little dandelion that grows in the middle of tall grass field. Thus, it can be said that:

c. *Rue is A LIVING ORGANISM.*

Based on concept of emotion, SADNESS IS A LIVING ORGANISM by (K vecses, 2000:25) this metaphor is properly constructed. The core of LIVING ORGANISM is conceptualized by the metaphor *a small yellow flower that grows in the Meadow* which means something is living beautifully in the middle of tall grass field. Since, small plant is a living organism which exists. This concept of emotion can reveal the existence of *Rue* which is alone in the middle of *Meadow* or in the middle of tall grass field. Katniss may love *Rue*. Therefore, she can describe her as fragile as small dandelion in the middle of tall grass. Hence, it constructs a new literal meaning that:

d. *Rue is a little fragile girl who lives alone among huge and adult people.*

(3) “Guess they liked your temper,” he says. “They’ve got a show to put on. They need some players with some heat.”

In the theory of Comparison, this nominal metaphor is examined by a formula below:

$$BE(x, y) \rightarrow \exists F \exists G (SIMILAR(F(x), G(y)))$$

The variables mean:

x: girl; *y*: on fire; F: Katniss Everdeen; G: "light and heat produced by burning" (2010:450)

“*Katniss, the girl who was on fire,*” says Cinna and gives me a hug. (2009:109; emphasize added)

BE (*girl, on fire*) is interpreted as \exists Katniss Everdeen \exists light and heat produced by burning personality (SIMILAR (A *girl*(*Katniss Everdeen*), strong, passionate, enthusiasm personality (temper)(*on fire*)))

The interpretation are:

a. *Katniss like fire.*

In this metaphor, x as *a girl* and y as *on fire* is compared to property G (light and heat is being produced by burning) and property F (Katniss Everdeen). What is being compared is the existence of Katniss and fire. Metaphor (*a girl, on fire*) is interpreted as entity of F (Katniss Everdeen) and entity of G (light and heat produced by burning) similar with *a girl* is having property of Katniss Everdeen like *on fire* is having properties of light and heat produced by burning. This comparison delivers new meaning that:

b. *Katniss the girl is like fire, which is light and heat produced by burning.*

In this form of interpretation explains who Katniss really is. Katniss is the main character of the novel. The core of *fire* reflects Katniss. It means fire is nominally being Katniss and vice versa. Moreover, beside “light and heat”, in personality point of view based on Webster, “fire (someone): to fill with energy and enthusiasm” (2010:451). Therefore, Katniss is someone who has fire-like personality. Psychologically, *fire* is associated with temper or mood. It can be imagined that the form of fire is flaming up. Just like fire, Katniss’ personality is flaming up and enthusiastic. Based on the characteristic and manner, I t can conclude a new meaning is:

c. *Katniss is having personality like the characteristic of fire, always excited.*

Based on concept of emotion ANGER IS FIRE (K vecses, 2000:21). The core of FIRE is a basic idea to conceptualize something in flame, burnt, and blazing. In Webster, “fire” related with personality means “strong emotion, anger, enthusiasm etc” (2010:450). *Fire* is also associated with the term enthuse or lighting up the fire of anger in term of temper. Thus, *fire* can be obtained in the character of Katniss Everdeen. She is the girl who was on blaze spirit of anger. Katniss acts enthusiastically, gave some heat to the game and reflected her high temper and fire-like *fire*. Literaly we can understand that:

d. Katniss is the girl who is always excited, enthusiastic and full of emotion.

- (4) *The monstrous boy* from District 2 is a *ruthless killing machine*. (2009:125; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

$$\text{BE (x, y)} \rightarrow \exists F \exists G (\text{SIMILAR (F(x), G(y))})$$

The variables of the formula are:

x: *The monstrous boy*; *y*: *a ruthless killing machine*; F: A big body boy/young man; G: cruel killer machine

BE (*the monstrous boy, a ruthless killing machine*) is interpreted as \exists A big body boy/young man \exists cruel killer machine (SIMILAR (A big body boy/young man (*The monstrous boy*), cruel killer machine(*a ruthless killing machine*)))

Then, the formula might be decoded as:

- a. *The monstrous boy is a ruthless killing machine.***

In this metaphor, the variable *x* as *The monstrous boy* and *y* as *a ruthless killing machine* are compared to its properties which are G (cruel killing machine) and F (A big body boy/young man). Metaphor (*the monstrous boy, a ruthless killing machine*) is interpreted as entity A big body/young man and entity a cruel killer machine similar with a big body boy/young man is being *the monstrous boy* like cruel killer machine is being *a ruthless killing machine*. It means:

- b. *The monstrous boy is a big body young man like a cruel killer mechanical stuff.***

Metaphor *the monstrous boy* means someone who described as a young man who has gigantic body since Webster states that monstrous means “extremely or unusually large” (2010:761), “boy” means “a young man” (2010:137). It can be obtained a meaning that *The monstrous boy* is a young man who has a huge and extra-large body size. While, the comparison brings us in a similarity between a young man and *a ruthless killing machine*. Based on Webster ruthless means “having no pity: cruel or merciless” (2010:1030), killing-machine is machine which is killing. “Machine” means “a piece of equipment with moving parts that does work when it is given power from electricity, gasoline, etc” (2010:712). This stuff is used to kill since “killing” means “that kills or relates to killing”(2010:652). *Killing* is an adjective of head of machine. These meanings lead us into this following interpretation:

- c. *The monstrous boy is a cruel killer TORMENTOR.***
-

This metaphor is an entity of a FEAR. Then, FEAR IS A TORMENTOR is the proper concept of this metaphor (K vecses, 2000:23). It is seen by metaphor *ruthless killing machine*. It means the machine which is stuff for killing people. *Ruthless killing machine* indicates the nature of a TORMENTOR. This young man is another entity of a TORMENTOR. Thus, this comparison is sealed by this following interpretation:

d. The boy from District 2 is a large body boy that will torture like *ruthless killing mechanical stuff*.

(5) *“You’re golden, sweetheart.* You’re going to have sponsors lined up around the block,” says Haymitch. (2009:137; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

BE (x, y) +> $\exists F \exists G$ (SIMILAR (F(x), G(y)))

The variables of the formula are:

x: You; y: Golden, gold; F: a person, Katniss Everdeen; G: valuable, meaningful,

BE (you, golden) is interpreted as \exists a person \exists precious, valuable (SIMILAR (a person(you), precious, valuable(gold, golden)))

Then, the formula might be decoded as:

a. You has a value like something that is precious.

This nominal metaphor (x, y) can be comprehended that *x* being *F* is like *y* being *G*. It means, the entity of *x* is being compared to *y* is like the property of *F* is being compared to property of *G*. *F* is having property (precious, valuable) while *G* is having property (*You*, a person, Katniss Everdeen). To see the metaphor clearly, there is a comparison of metaphor between entities *You* (*x*) and *Golden* (*y*). *x* is having entity *F* which have property (a person, Katniss Everdeen) while *y* is having entity *G* which have of property (very talented, precious, valuable). It means, *you* is a person or Katniss Everdeen which is talented, very valuable as valuable as *golden*.

b. Katniss Everdeen as You is precious like someone that is very talented.

In the metaphor *You’re golden*, *You* refers to a person as Katniss Everdeen. Thus, Katniss is referred into a metaphor *Golden*. *Golden* is the adjective form of noun gold. In Webster (2010:512) golden means “very talented, popular and successful”. It is also commonly used as a modifier of a boy or girl. i.e. golden girl. It indicates the nature of Katniss which is precious because of something about her. She has something which has a precious thing to be proud of. Thus, from the comparison it can be obtained a meaning that Katniss Everdeen is a girl who is precious. She is precious

or valuable as precious as gold which is considered as valuable object.

c. **You as Katniss Everdeen has a value like gold which is precious or valuable.**

THE OBJECT OF LOVE IS A VALUABLE OBJECT is the proper concept of this metaphor (K vecses, 2000:27) The word *You* is not literally means *golden*. Metaphor *You* is a human or a girl who is named Katniss and she is precious as precious as *golden*. *Golden* is the representative of the concept of LOVE OBJECT which is a valuable thing. Value here means the meaning of a person for another person. Haymitch believes and gives a complement to Katniss who is a precious girl according to her talent. Her skill can earn sponsor to support and save her life in the arena. This kind of endearment is properly compatible to the concept of LOVE. Therefore, *you* as Katniss Everdeen is represented as *gold* or *golden* which is precious or valuable object. This comparison is continued by this following interpretation:

d. **Katniss is considered as the lovable person since she is a precious person.**

2. Predicative Metaphor

No.	Metaphorical Expressions	Interpretation
(6)	<p>“Thank you,” I say. The baker’s not a very talkative man in the best of times, and today he has no words at all. “I had some of your bread this morning. My friend Gale gave you a squirrel for it.” He nods, as if remembering the squirrel. “Not your best trade,” I say. He shrugs as if it couldn’t possibly matter.</p>	<p>In the theory of Comparison, this metaphor is examined by a formula below: $G(x) \rightarrow \exists F \exists y (\text{SIMILAR } (F(x), (G(y))))$ <p>The explanations each variable are: x: <i>the pressure</i>; y: <i>the burden</i>; F: <i>lifted by the wings</i>; G: <i>lighten</i> <i>lighten (the pressure) is interpreted as \existslifted by the wings \existsthe burden (SIMILAR (lifted by the wings(the pressure), (lighten(the burden)))</i></p> <p>This formula above might be decoded as: a. <i>The pressure is doing something like something lightening.</i> In this expression, metaphors G(x) in the form of <i>lighten (the pressure)</i> can be substituted by another predicate and entity of F (<i>lifted by the wings</i>) and y (<i>the</i></p> </p>

He rises and coughs to clear his throat. “I’ll keep an eye on the little girl. Make sure she’s eating.” *I feel some of the pressure in my chest lighten at his words.* (2009:38; emphasize added)

burden). The expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x *F*ing is like y *G*ing.’ Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained a statement that *lighten* is being compared to the predicate F (something lifted). Thus, *the pressure* is doing something like something *lightening*. It means:

b. Peeta’s father’s words or his words is doing something like the wings *lightening*.

Through this comparison, we can obtain an understanding the pronoun *his* is possessive pronoun that refers to Peeta’s father. Peeta’s father is the one who said something. Anything that was said by him psychologically affect to *I* (Katniss Everdeen). Peeta’s father’s words doing something like something *lightening*. *His words* is something like wings lifting the body up. There is something in the chest of Katniss Everdeen. It is a pressure. Then, *his words* is *lightening* the pressure like something lift the burden of the body up. The things we know from this comparison is the entity wings which is doing something and it is being compared to the entity of “his words” which is doing something as well.

According to the Webster, “pressure” means “the weight or force that is produced when something presses or pushes against something else” (2010:919). While, “lighten” means “to make (something) less heavy or difficult or become less heavy or difficult” (Webster, 2010:686). The lifting thing that takes up the pressure like wings lift or pull up the burden of the body up. Conceptually, it is continued by this following interpretation:

c. Katniss feels more relieve in the chest like the words from Peeta’s father *lightens* the BURDEN in the chest.

The pressure in the Katniss’ chest is leaving her family to the games. Katniss was frightened by condition of her mom and sister while she is away. Therefore, this metaphor is properly fit to the concept of FEAR IS A BURDEN (K vecses, 2000:23). This concept means something scary is like heavy thing in the chest. The concept of FEAR is depicted by the feeling of burdening to leave family away and being afraid of

letting Prim lives in hunger. This fear was burdened her much. Then, he said some words that “I’ll keep an eye on the little girl. Make sure she’s eating.” It means he will never let Prim, her sister, hungry. From his, Katniss Everdeen feeling more strengthened and more relieved than before. His *words* which were said are like something making the burden of pressure in the chest to become less severe and to make less heavy and reduce the load off and lighten in the weight. Feeling more relieved in the chest through lightening words from him. Thus, this comparison is sealed by this following interpretation:

d. There is a burden inside Katniss’ chest. The burden is lifted and become lighten due to what Peeta’s father said.

(7) 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; emphasize added)

In the theory of Comparison, this predicative metaphor is examined by a formula below:

$G(x)$ is interpreted as $\exists F \exists y$ (SIMILAR (F(x), (G(y))))

These variables of the formula mean:

x: *flicker of hope*; y: sun; F: arising, coming out ; G: *rising up*

rising up (flicker of hope) is interpreted as \exists rising up \exists sun (SIMILAR (rising up (flicker of hope), (rising up (sun))))

The interpretation are:

a. *Flicker hope is doing something like something rising up.*

Metaphors G(x) in the form of (x Ging) *flicker of hope rising up*. The predicates can be substituted by another predicate and entity of F (flying) and y (sun). Then, the expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as property F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained a statement that *rising up* is being compared to the predicate F (something is flying) entity of y as sun which is flying. Thus, *flicker of hope* is doing something like sun is doing something as well. It means:

b. *Flicker of hope is doing something like an sun rising up*

In this interpretation, it is explained that *flicker of hope* is doing something like another thing is doing something based on the movement *rising up*. *Rising up* means

something moving up. From Webster it is proved by the meaning of “up” means “from a lower to a higher place or position” (2010:1303). While, “rising” means “to move upward” (2010:1013). In this metaphor, the entity which rises is *Flicker of hope*. According to Webster, “flicker” means “quick, unsteady movement of light or a sudden, quick movement” (2010:459). While, “hope” means “a feeling that something good will happen or be” (2010:578). Based on this meaning, we can assume that the entity oh hope can be substituted by the entity of sun which can fly away. Then, these meaning lead us into an understanding that *flicker of hope* is rising up in the body like the sun is flying or moving up to the sky.

In orientational metaphor UP and DOWN is a part of meaning of something. Based on Lakoff and Johnson “our physical and polar position UP belongs to the orientational metaphor” (1980:15). It is believed that what we perceive about physical and cultural experience is the basis of the metaphor construction. UP for instance is one of the example concept of human condition based on the physical experience as the basis, as Lakoff and Johnson said that UP and DOWN based on the physical basis is “drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (1980:15) (i.e. I’m feeling up; I won’t let you down). It is also used in this metaphor that something or hope is raising or moving up seem to be a value. The value of UP goes along with motion of hope that is indicated that the speaker expect or feel the good thing will come as happiness. This also can be understood by the interpretation below:

c. The PHYSICAL SENSATION of hope like the sun rises up which like something rising up in the body.

The term of *flicker hope* means the hope appears in a second moment. Yet, the sensation of its presense pushes the spirit of *me* (Katniss Everdeen) into happiness. Apart from those statements, the concept of *hope* is a something passionately moving up on *me*. It is impliedly understood as a sensation of happiness. “Hope” refers to a “the feeling or the intention of something good” (2010:578). Therefore, the concept of HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION (K vecses, 2000:24) fits in this metaphor since “pleasurable” means “causing a feeling of pleasure or enjoyment” (2010:892). While, “physical” means “relating to body of a person instead

of the mind, existing in a form that you can touch or see” (2010:874) and “sensation” means “a particular feeling or effect that your body experiences” (2010:1065). These meaning acquaintance us into an interpretation that there is something happen in the body which is caused by a feeling of hope rising up like a sensation of happiness moving up quickly. Then the idea of PLEASUREABLE is having relation with UP since orientationally it is having a relation with the value of HAPPINESS. What we know the meaning PLEASURABLE is the feeling of happy and enjoyable. Thus, the movement of hope as the physical sensation indicates happiness and joyful feeling.

d. Katniss is feeling a hope which makes her feel pleasurable and delightful.

(8) It’s almost ten. I clean my teeth and smooth back my hair again. *Anger temporarily blocked out my nervousness about meeting the other tributes*, but now I can feel my anxiety rising again. By the time I meet Effie and Peeta at the elevator, I catch myself biting my nails. I stop at once. (2009:93; emphasize added)

In the theory of Comparison, this predicative metaphor is examined by a formula below:

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

The explanations each variable are:

x: *anger*; y: rock; F: clogging; G: *blocked out*

blocked out (anger) is interpreted as \exists clogged up \exists rock (SIMILAR (clogging up (anger), (blocked out (rock))))

The interpretation are:

a. Anger is doing something like something blocking out nervousness.

Metaphors G(x) in the form of *blocked out (anger)*, G is a predicate. It can be substituted by another predicate or entity of F (clogging up the stream) and y (rock). Then, the expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as property F and entity y similar with x F doing something is like y G doing something. It means *blocked out (anger)* is interpreted as property of clog up the stream and entity rock similar with *anger* is blocking out the nervousness like rock clog up the stream. From the formula, it can be obtained a statement that *blocked out* is being compared to the predicate (something clogging up) entity of y as rock. It means:

b. Anger is doing something like rock blocking out the stream.

Firstly possessive pronoun of *my* refers to Katniss Everdeen. *My nervousness*

means Katniss' nervousness. Secondly, in this interpretation, it reveals the understanding of *anger* as the subject which is doing something. Webster states that "anger" is "a strong feeling of being upset or annoyed: the feeling of being angry" (2010:38). From here, this (anger) feeling *blocked out the nervousness* like something blocked out the nervousness. *x* is doing activity of "blocked" which is mean "something that stop or progress or achievement of something" (2010:119). Something is the stream that was clogged up by the rock. Thus, *Anger* is doing something like rock blocked the stream or *anger is blocked out the nervousness* like rock clog up the stream. It also means:

c. Anger is doing something like something SUPERIOR.

Based on the variables of this metaphor, they are fit to the concept of ANGER IS A SOCIAL SUPERIOR (K vecses, 2000:21). In the expression, the word *blocked out* means something or a way which is closed off by something. In fact that, the SOCIAL SUPERIOR like something can do everything over something. It is conceptualized by concept of SUPERIOR. By the meaning of "superior" is "a person of higher rank or status than another" (Webster, 2010:1188) socially, this *Anger* can be understood as a something which has power and higher position which can rule anything. Then, through this metaphor, the expression *nervousness* is being *blocked* by the *anger* then makes the feeling of nervous is gone for a while. Yet the anger is still taking the nervous over. The expression *blocked* is the concept of doing something to something. *Anger* is the feeling of nervous like rock is clogging up the stream. The literal meaning of this comparison is:

d. Anger is stopping the feeling of nervous which means Katniss is not nervous anymore.

- | | |
|---|--|
| <p>(9) I'd better get out of here, I think. They'll be making a beeline for a place. But once I'm on my feet, I realize escape may not be so simple. I'm dizzy. Not the slightly wobbly kind, but the kind that sends the trees</p> | <p>In the theory of Comparison, this metaphor is examined by a formula below:
 $G(x) \rightarrow \exists F \exists y (\text{SIMILAR } (F(x), (G(y))))$ The explanations each variable are:
 <i>x</i>: <i>idea</i>; <i>y</i>: <i>ghost</i>; <i>F</i>: <i>haunting</i>; <i>G</i>: <i>frightening</i>
 <i>frightening(the idea)</i> is interpreted as $\exists \text{haunts } \exists \text{ghost } (\text{SIMILAR } (\text{haunting}(\text{the idea}), (\text{frightening}(\text{ghost})))$
 Thus, the interpretation are:</p> |
|---|--|

swooping.

I take a few steps and somehow wind up my hands and knees. I wait a few minutes to let it pass, but it doesn't.

Panic begins to set in. I can't stay here. Flight is essential. But I can neither walk nor hear. I place a hand to my left ear, the one that was turned toward the blast, and it comes away bloody. Have I gone deaf from the explosion? ***The idea frightens me.*** I rely as much on my ears as my eyes as a hunter, maybe more at times. But I can't let my fear show. Absolutely, positively, I am live on every screen in Panem. (2009:223; emphasize added)

a. *The idea is doing something like something frightening*

In this expression, a metaphor G(x) in the form of *frightening* (*the idea*) means *the idea* is *frightening*. G is a predicate. It can be substituted by another predicate and entity of F (haunting) and y (ghost). The expression of G(x) is a metaphor that can be interpreted as 'there is a property F and entity y such that x Fing is like y Ging.' Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained a statement that *frightening* is being compared to the predicate F (haunting) entity of y as ghost which is haunting *me*. It means:

b. *The idea is doing something like ghost frightening*

The metaphor *the idea* shares same concept with another entity to do similar thing. *The idea* is a subject that is doing something. In this predicative metaphor, *the idea* is doing something like another thing is doing something as well. *The idea* refers to thought of being deaf as the impact of the explosion. Thus, the thought of being deaf is *frightening*.

While Webster strengthens the meaning of "idea" means, "something that you imagine or picture in your mind"(2010:592). *Me* as Katniss Everdeen thinks that she is deaf because of the explosion. Then, the idea of being deaf *frightens* her since she uses her ears as her eyes while hunting. Her ear is very useful for hunting. That thing may be a huge fear of her as the hunter to feed her family in district 12. Meanwhile, "frightens" based on Webster means "to cause (someone) to become afraid" (2010:481). *Frightening* is the verb so that *the idea* as something like something frightening or making someone afraid. What is really needed to reveal that the idea is a something which makes afraid like ghost haunting around. By this statement we can gain another meaning that the idea is *frightening me* like a ghost as the supernatural is haunting Katniss Everdeen. While, another supporting interpretation would be in:

c. *The idea like ghost as SUPERNATURAL BEING that haunts me (Katniss Everdeen)*

The idea (x) and entity ghost (y) is doing similar thing and sharing the same concept. *Me* is a feeling of something because of what *the idea* does. *Me* as Katniss

Everdeen is afraid of being deaf from the explosion. “fear” means “to be afraid of (something or someone)” (2010:437). The feeling of fear is coming from *the idea* or thought of being deaf. This predicative metaphor is properly conceptualized by the concept of FEAR IS A SUPERNATURAL BEING (K vecses, 2000:23). The term SUPERNATURAL BEING is closely related with something scary. It is made clear by Webster that “supernatural” means “of relating to, or seeming to come from magic or god; things that cannot be explained by science and seem to involve ghosts, spirits, magic, etc” (2010:1188). Therefore, the concept is used to conceptualize FEAR. In the expression, the feeling of scare of *idea* is conceptualized by *frightens*. It means that *the idea* is having sense to haunt the word *me* and *me* is scare of *an idea*. The thought or idea is similarly doing something as ghost does. Thus, new literal construction is:

d. Katniss is afraid of being deaf.

(10) “You’re such a bad liar, Katniss. I don’t know how you’ve survived this long.” He begins to mimic me. “I knew that goat would be a little gold mine. You’re a little cooler though. Of course, I’m not going. He shakes his head. “Never gamble at cards. You’ll lose your last coin,” he says. *Anger flushes my face*. “All right, I am going, and you can’t stop me!” (2009:274; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: *anger*; y: water; F: splashing; G: *flushing*

flushing (anger) is interpreted as \exists splashing \exists water (SIMILAR (splashing(*anger*, (*flushing*(emotion))))

The interpretation are:

a. Anger is doing something like something flushing

In this expression, metaphors G(x) in the form of *flushing (anger)*. G is a predicate. It can be substituted by another predicate and entity of F (splashing) and y (boiled). The expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained that *flushing* is being compared to the predicate F (something splashing). Thus, *anger* is doing something like something doing something as well. It means:

b. Anger is doing something like water flushing.

There are two entities of metaphor G (x) in the form of *flushing (anger)*. G is a

predicate that can be substituted by another predicate to get a simile like form. Entity of G (*flushing*) is being compared to the entity of F (*splashing*). The meaning of “flushing” based on Webster means “to fly away suddenly” (2010:463). It means anger is doing something like something flying away suddenly as water splashes in the face. Thus, it also can be interpreted as:

c. Anger is doing something like sudden splashing water right in the face.

Based on the concept of emotion, ANGER IS A NATURAL FORCE (K vecses, 2000:21) fits with this expression. The feeling of anger is shown *naturally* flowing in the face like splashing water. This kind of concept are refers to a NATURAL FORCE. This means that the anger is impliedly shown in the *face*. Anger is suddenly *flushing* in the face. This interpretation fits with the meaning that “flushes” based on Webster means “to cause a strong flow water to clean (2010:463). This comparison leads us into a new construction that:

d. Anger is suddenly and strongly appears.

(11) I don't want Cato to kill Thresh at all. I don't want anyone else to die. But this is absolutely not the kind of thing that victors go around saying in the arena. Despite my best efforts, *I can feel tears starting to pool in my eyes*. Peeta looks at me in concern. “What is it? Are you in a lot of pain?” (2009:293; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: *tears*; y: water; F: inundating; G: *to pool*

to pool (tears) is interpreted as \exists inundating \exists water (SIMILAR (inundating (tears), (to pool (water))))

The interpretation are:

a. The tears is doing something like something pooling.

In this expression, metaphors G(x) in the form of *to pool (tears)*. G is a predicate. It can be substituted by another predicate and entity of F (inundating) and y (water). The expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained a statement that *pooling* is being compared to the predicate F (inundating). Thus, *the tears* is doing something like something is inundating. It means:

b. *The tears is doing something like water pooling.*

In this interpretation firstly, we need to gain an understanding of predicate *pooling*. Based on Webster “pooling” is a verb means “to form a pool or puddle” (2010:901). Then, *tears* is “a drop of liquid that drops from your eyes especially when you cry” (2010:1215). Thus, literally, we can obtain a meaning that the word *tears* is *starting to pool*. It means *tears* start to fill the hole or flooding the eyes. In this metaphor, what the *tears* is doing something like something is inundating or flooding the hole. *The word tears* is not drop but fill the eyes just like water inundates. This similarity delivers new concept:

c. *The tears is starting to pool like the FLUID IN A CONTAINER.*

Tears are commonly having relation with emotion. Whenever we feel something moving in a heart it makes us moved and produced a tears as the expression. While, this expression of sad is being illustrated by the concept of SADNESS IS A FLUID IN A CONTAINER (K vecses, 2000:25). The concept of FLUID IN A CONTAINER is showed by the *tears* which are flooding in the eye. The word *to pool* in the expression, represent of way the tears are flowing in the eyes.

The comprehension of the concept of FLUID IN CONTAINER means something which is in the form of liquid exist in a container or a place. Webster notes that “fluid” as noun means “a substance that is able to flow freely : a liquid substance” (2010:463). Meanwhile, container means “an object (such as a box or can) that can hold something” (2010:257). Similar with the nature of FLUID, *tears* is flooding or exists in a container. It illustrates the way the sadness occurs. This comparison gain a new interpretation, which is mean:

d. *Katniss’ eyes are full of tears.*

(12) “Listen,” he says pulling me to my feet. “We both know they have to have e a victor. It can only be one of us. Please, take it. For me.” And he goes on about how he loves me, what life would be without me but *I’ve stopped*

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: *previous words*; y: animal; F: *cooped up*; G: *trapped*

trapped (previous words) is interpreted as \exists cooped up \exists animal (SIMILAR (cooped up (previous words), trapped(animal)))

The interpretation are:

listening because his previous words are trapped in my head, thrashing desperately around. (2009:344; emphasize added)

a. Previous words is doing something like something is being trapped

In this expression, a metaphor G(x) in the form of *trapped (previous words)*. G is a predicate. It can be substituted by another predicate and entity of F (cooped up) and y (animal). The expression of G(x) is a metaphor that can be interpreted as ‘there is a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a statement that *trapped* is being compared to the predicate F (*cooped up*). Thus, *previous words* is doing something like something is being *trapped*, which means:

b. Previous words is doing something like animal is being trapped

In this form of interpretation, x (*previous words*) and G (*trapped*) is compared to another predicate F (cooped up) and entity y (animal). The property of x (*previous words*) is Peeta’s desperate love words. It is like an animal which is cooped up in a cage. While the definition of metaphor “trapped” in Webster is “to cause a person or animal to be unable to move or escape” (2010:1264). The *previous word* that was said like the nature of an animal. The *previous words* like animal which is *trapped* in the head. While, the nature of *previous words* are like an animal in the cage that is *trapped*. Thus, the interpretation would be the *previous words* are like an animal in the cage that is being *trapped*. Conceptually, it gives us an interpretation, which is:

c. Previous words are trapped in the head like A CAPTIVE ANIMAL that is caught and being cooped up.

In this metaphor, Peeta had desperately said something to Katniss Everdeen. Peeta gives his live up to Katniss Everdeen. He gives Katniss a chance to live longer and lets the capitol to have a victor but not him since he loves Katniss more than his life. Then, the love words that he said are *trapped* in the Katniss’ head. Metaphor *trapped (previous words)* refers to a something like an animal which is trapped and placed in a cage. An animal naturally lives outside and will do wrathfully movement. Thus, the property of Peeta’s words that is trapped in the head is being compared to the nature of an animal in the cage. This form of metaphor is conceptualized by the concept of SADNESS IS A CAPTIVE ANIMAL (K vecses, 2000:25). The concept of

captive animal is associated with *trapped*. Peeta's love words that remains and it is being suspended in the head of Katniss Everdeen. Thus means:

d. His previous words cannot leave anywhere because Katniss is thinking about it all the time.

(13) *his previous words are thrashing desperately* In the theory of Comparison, this metaphor is examined by a formula below:

around. (2009:344; emphasize added)

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

The explanations each variable are:

x: *previous words*; y: a wild animal; F: wrathfully moving; G: *thrashing around*

Thrashing around(Previous words) is interpreted as \exists wrathfully moving \exists previous words (SIMILAR (wrathfully moving (previous words), thrashing around(a wild animal)))

The interpretation are:

a. *Previous words is doing something like something is thrashing around*

In this expression, a metaphor G(x) in the form of *Thrashing around (previous words)*. G is a predicate. It can be substituted by another predicate and entity of F (wrathfully moving) and y (a wild animal). The expression of G(x) is a metaphor that can be interpreted as 'there is a property F and entity y such that x Fing is like y Ging.' Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. From the formula, it can be obtained a statement that *thrashing around* is being compared to the predicate F (something is wrathfully moving). Thus, *previous words* is doing something like something is *thrashing around*. It means *thrashing around (previous words)* is interpreted as wrathfully moving. A captive wild animal similar with *previous words* is wrathfully moving like a captive wild animal *thrashing around*. Thus simply means:

b. *Previous words is doing something like animal is thrashing around*

In this form of interpretation, x (*previous words*) and G (*trapped*) is compared to another predicate F (wrathfully moving) and entity y (a wild animal). The property of F is Peeta's desperate love words and it is like a wild animal which is thrashing around in a cage. While the definition of metaphor *thrashing* in Webster means "to cause great damage to (something)" (2010:1264). The *previous words* is like a captive

wild animal which is *trashing around* in the head. While, the nature of *previous words* like an animal in the cage that is *wrathfully moving* and destroying everything. Thus, the interpretation would be the *previous words* like a captive animal *trashing around*. Conceptually, it has a relation with emotional thing, which is means:

c. *Previous words are wrathfully moving in the head like A CAPTIVE ANIMAL.*

In this metaphor, what Peeta's said was *trashing around* like a wild animal wrathfully moving around in the cage. Thus means the words are not easily forgotten still remain in the head. Since Peeta gives Katniss a chance to live longer and lets the capitol to have a victor but not him. Since, he loves Katniss more than his life. Then, these love words *trashing around* in the Katniss' head. The metaphor *previous words* refers to a something like a wild animal which is placed in a cage. An animal naturally lives outside will do wrathfully uncontrolled movement. Thus, the property of Peeta's words are *trashing around* in the head is being compared to the nature of an animal which wrathfully moving in the cage. This form of metaphor is conceptualized by the concept of SADNESS IS A CAPTIVE ANIMAL (K vecses, 2000:25). The concept of captive animal is associated with *trashing around* as the nature of CAPTIVE ANIMAL. The comparison are sealed by this meaning which is:

d. *What Peeta's said remains in the head and makes Katniss confuse.*

(14) ***My cheeks burn*** again at the thought of Gale.
 "I don't have a boyfriend."
 "Whatever," says Peeta. "But I bet he's smart
 enough to know a bluff when he sees it.
 Besides you didn't say you loved me. So
 what does it matter?"

The words are sinking in. My anger fading.

I'm torn now between thinking I've been

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: My cheeks; y: face; F: blushing; G: burn

burn (my cheeks) is interpreted as \exists blushing \exists face (SIMILAR (blushing(my cheeks), (burn(face))))

The formula might be decoded as :

a. *My cheeks is doing something like something burning.*

In this expression, metaphors $G(x)$ in the form of *burn (my cheeks)*. G is a predicate. It can be substituted by another predicate and entity of F (blushes) and y (face). The expression of $G(x)$ is a metaphor that can be interpreted as 'there is a property F and entity y such that x *Fing* is like y *Ging*.' Clearly, it can be understood

used and thinking I've been given an edge. Haymitch is right. I survived my interview, but what was I really? A silly girl spinning in a sparkling dress. Giggling. The only moment of any substance I hail was when I talked about Prim. Compare that with Thresh, his silent, deadly power, and I'm forgettable. Silly and sparkly and forgettable. No, not entirely forgettable, I have my eleven in training. (2009:136; emphasize added)

that:
 $G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *burn* is being compared to predicate F (something blushes). Thus, *my cheeks* is doing something like something blushing as well. From the formula, it means *burn (my cheeks)* is interpreted as blushes and face similar with *my cheeks* blush like face *burns*. It can be inferred that:

b. *My cheeks is doing something like the face burning.*

In this predicative metaphor, we gain the interpretation toward x (*My cheeks*) and G (*burn*) is compared to another predicate F (blush) and entity y (face). The entity of x (*My cheeks*) is doing something like something *burning*. While, "burn" based on Webster is that "To become hot and red because of strong emotion" (2010:159). Thus, burn is a situation when the face is changing of the expression because of anger or shame. It is like the face blushes because of angry or shy. From this comparison, it can be obtained a meaning that *my cheek burn* like the face blushing. Conceptually, it can be interpreted as:

c. FIRE burns my face into a shame.

The concept and the nature of FIRE is used to give an effect of some expressions from emotion anger or shame. While in shame, FIRE give effect the face is blushing and getting red. Since some people can feel the rush of blood rising up to the face. Therefore, SHAME IS FIRE (K vecses, 2000:26) properly matches to this metaphor. Katniss Everdeen feels shy when Peeta said that Gale is her boyfriend, in fact, she is normally close to gale in district. Shortly she turns to be red in face because of the feeling of shame. This is like something burn in her face because blood rush into her cheeks. Thus:

d. Katniss is bashful which is indicated by the changing her cheeks colour into red.

(15) *The words are sinking in.* (2009:136; emphasize added) In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: The words; y: ship; F: sinking; G: sinking

sinking (The words) is interpreted as \exists sinking \exists ship (SIMILAR (*sinking (The words)*, (*sinking (ship)*)))

The formula might be decoded as :

a. *The words is doing something like something are sinking.*

In this expression, metaphors $G(x)$ in the form of *sinking (The words)*. G is a predicate. It can be substituted by another predicate and entity of F (*sinking*) and y (*ship*). The expression of $G(x)$ is a metaphor that can be interpreted as ‘there is a property F and entity y such that x *Fing* is like y *Ging*.’ Clearly, it can be understood that:

$G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *sinking* is being compared to predicate F (*sinking*). Thus, *the words* is doing something like something *sinking* as well. The, it construct a new meaning:

b. *The words is doing something like the ship is sinking.*

In this predicative metaphor, we gain the interpretation toward x (*the words*) and G (*sinking*) is compared to another predicate F (*sinking*) and entity y (*ship*). The entity of x (*the words*) is doing something like something *sinking*. While, “sink” based on Webster is that “to go down or to cause (something) to go down below surface of the water, mud, etc.” (2010:1097). *The words* is something was said by Peeta. *The words* like something settle to the bottom of the thought. Yet, it does not mean *the words* is something that can sink. By this comparison, *the words* like something *sinking*. Literaly, *sinking* fits with the entity of a ship which goes down in the middle of the sea. Thus, *the words* go down like ship is sinking. Conceptually, it means:

c. SADNESS IS DOWN.

Based on our physical and polar position down belong to the orientational metaphor, (1980:15). This metaphor is having a relation with a position or spatial orientation since in term of *sinking* that relates with something in bottom position. The meaning of *sinking* relates with something goes down in the bottom of the sea or lower level. This theory forms a meaning that *the words* is on the low position which is means the expression probably in a low level or the subject is calming her emotion down. Emotionally, sad is in a low position. Hence, this concept is fit to conceptualize

this metaphor. Moreover, orientationally, down is represent of a feeling sad and bad, (1980:16). It said that SADNESS IS DOWN that is typically related with sad and depression. This comparison leads us into a new interpretation, which means:

d. Katniss cannot be able to say anything because of shame.

- (16) *My anger fading.* (2009:136; emphasize added) In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: anger; y: fog; F: vanishing; G: fading

fading (anger) is interpreted as \exists vanishing \exists fog (SIMILAR (vanishing (anger), (fading (fog))))

The formula might be decoded as :

a. Anger is doing something that is like something fading.

In this expression, metaphors $G(x)$ in the form of *fading (anger)*. G is a predicate. It can be substituted by another predicate and entity of F (vanishing) and y (fog). The expression of $G(x)$ is a metaphor that can be interpreted as ‘there is a property F and entity y such that x *Fing* is like y *Ging*.’ Clearly, it can be understood that:

$G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *fading* is being compared to predicate F (vanishing). Thus, *anger* is doing something like something is vanishing as well. From the formula, *fading (anger)* is interpreted as vanishing and fog similar with *anger* is vanishing like fog is *fading*. Thus, it gives us a new understanding that:

b. Anger is doing something like fog fading.

The meaning of “fade” based on Webster that “to disappear gradually” (2010:427). There is something that can disappear gradually like something vanishing. In this metaphor *anger* is doing something like something vanishing. *Anger* is fading like fog is vanishing slowly. By the comparison, it can be gained a meaning that *anger* like something is *fading* away. From this metaphor we can understand that *anger* is slowly disappear like fog weaken in the air. It illustrates how Katniss feels her own *anger*. It means:

c. Anger is naturally fading away like fog naturally disappear in the air.

The metaphor of fading is considered as the natural phenomenon since the thing that can disappear gradually is related with fog. The thick layer or gobs of fog can disappear and fade away along with the wind blast. Thus, this metaphor fits with the concept of ANGER IS A NATURAL FORCE (K vecses, 2000:21). This comparison can eventually be understood that:

d. Katniss is no longer angry. Since, it may be subsiding slowly.

(17) I turn down food but accept a glass of water that I take tiny sips of as we wait on a couch. I don't want to chew on my nails or lips, so I find myself gnawing on the inside of my cheek. It still hasn't fully healed from a few days ago. Soon the taste of blood fills my mouth.
Nervousness seeps into terror as I anticipate what is to come. I could be dead, flat-out dead, in an hour. Not even. My fingers obsessively trace the hard little lump on my forearm where the woman injected the tracking device. I press on it, even though it hurts, I press on it so hard a small bruise begins to form. (2009:146; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: nervousness; y: water; F: oozing; G: seeps

seeps (nervousness) is interpreted as \exists oozing \exists water (SIMILAR (oozing (nervousness), (seeps (water))))

The formula might be decoded as :

a. Nervousness is doing something like something seeping.

In this expression, metaphors $G(x)$ in the form of *seeps (nervousness)*. G is a predicate. It can be substituted by another predicate and entity of F (oozing) and y (water). The expression of $G(x)$ is a metaphor that can be interpreted as 'there is a predicate F and entity y such that x F ing is like y G ing.' Clearly, it can be understood that:

$G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *seeps* is being compared to predicate F (oozing). From the formula, *seeps (nervousness)* is interpreted as oozes and water similar with *nervousness* oozes like water *seeps*. We can understand that *nervousness* is doing something like something is oozing as well. Then, it would be interpreted that:

b. Nervousness is doing something like water seeping.

Based on Webster "seep" means "to flow or pass slowly through small openings" (2010:1059). We can comprehend a meaning that *nervousness* is doing something like something is flowing or pass slowly through small openings. From the meaning of predicate *seeps* we can get an entity of water that can seep through

something. Hence, we get a meaning that nervousness is oozes like water seeps. The entity of nervousness seemingly can go through something with the small opening like water flows slowly. Then we can construct more clear interpretation as follows:

c. Nervousness is doing something like water moves out from a CONTAINER.

This comparison consists of two predicates that are compared to get a simile like conversion. Predicate *seeping* fits with the thing that may happen with water or other liquid things. Water can slowly flow through small openings from a container to move out. While, in this metaphor illustrates nervousness that slowly turn into a terror. The description of anxiety becomes a very intentional fear which is slowly happening in the body. Thus, this metaphor fits with the concept of FEAR IS A FLUID IN A CONTAINER (K vecses, 2000:23). The concept of fear is a liquid thing which is flowing from a container to go out or moving out. In literal word we can say that:

d. Anxiety may slowly turn out to be a something frightening.

(18) Hope for rain. There's not a cloud in the sky. In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: thought; *y*: fist; *F*: punching; *G*: hits

hits (thought) is interpreted as \exists punching \exists fist (SIMILAR (punching (thought), (hits (fist))))

The formula might be decoded as :

a. Thought is doing something like something hitting.

In this expression, metaphors $G(x)$ in the form of *hits (thought)*. G is a predicate. It can be substituted by another predicate and entity of F (punches) and y (fist). The expression of $G(x)$ is a metaphor that can be interpreted as 'there is a property F and entity y such that x *Fing* is like y *Ging*.' Clearly, it can be understood that:

$G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *hits* is being compared to the predicate F (punching). Thus, *thought* is doing something like something

they'll be betting on me as well. Perhaps Haymitch doesn't realize how deep my need is. (2009:167; emphasize added)

punching as well. From the formula, *hits (thought)* is interpreted as punches and fist similar with *thought is punching* like fist is *hitting*. Another meaning may be in:

b. Thought is doing something like fist is hitting.

From Webster dictionary *hits* means "to move hand, a bat, etc., that it touches someone or something in a forceful or violent way" (2010:568). While, "thought" means "an idea, opinion, picture, etc., that is formed in your mind: something that you think of" (2010:1234). Through this comparison, *thought* can be literally understood that *hits* is a harmful thing or doing violent thing. *Hits* is being compared to something doing something like a *thought* is *hitting*. *Thought* is doing something like fist is *hitting* as well. Thus, the previous statement gains a meaning that *though* is doing something like fist is *hitting*. *Though* is compared to a fist that can punch. Conceptually, it also can be understood that:

c. Thought is like something has a force to be a TORMENTOR.

This metaphor brings a concept of violence by using *hits* as the predicate. Thus, **FEAR IS A TORMENTOR** (K vecses, 2000:23). **TORMENTOR** means "to cause (someone or something) to feel extreme physical or mental pain (2010:1253). Thought act as tormentor that *hits* something. The concept of **TORMENTOR** is illustrated by the predicate of hits that bring such violence thing. Thought like something harmful and cause extreme physical and mental pain. It means:

d. What Katniss think makes her excruciating and hurt.

(19) And he gives me a smile that seems so genuinely sweet with just the right touch of shyness that unexpected *warmth rushes through me*. (2009:72; emphasize added)

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: *warmth*, *y*: water; *F*: swiftly flowing; *G*: *rushes through*

rushes through(warmth) is interpreted as \exists swiftly flowing \exists water (SIMILAR (water (*warmth*), (*rushes through*(water))))

The formula might be decoded as:

a. Warmth is doing something like something rushing through.

In this expression, a metaphor *G(x)* in the form of shoots (*warmth*). *G* is a predicate. It can be substituted by another predicate and entity of *F* (swiftly flowing) and *y* (water). The expression of *G(x)* is a metaphor that can be interpreted as 'there is

a property F and entity y such that x Fing is like y Ging.’ Clearly, it can be understood that:

G(x) is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *rushing through* is being compared to the predicate F (swiftly flowing). Warmth is doing something like something *rushing through* as well. It means:

b. Warmth is doing something like water is rushing through.

In this metaphor predicate *rushing through* refers to what *warmth* does. From the formula, it gains a meaning that *warmth* is doing something like something *rushing through*. Firstly, “warmth” means “the quality or state of being warm in temperature” (2010:1329) while “rushing” means to move or do something very quickly or in a way that shows you are in a hurry (2010:1029), Thus, warmth like something is moving quickly. It is like water flowing swiftly. It means:

c. Warmth is doing something like NATURAL FORCE.

NATURAL FORCE refers to something moving or acting naturally. In this conception, *Warmth* is doing something is flowing swiftly. Warmth culturally associated with things can make save, happy, and cover up from the cool and happiness. It is supported by Webster that “warmth” also means the quality or state of being kind or friendly (2010:1329). Thus, the concept of HAPPINESS IS A NATURAL FORCE (K vecses, 2000:24) properly conceptualizes this metaphor. Metaphor *warmth rushes through* is being conceptualized by water which is swiftly flowing through. Thus, the literal interpretation is:

d. Katniss feels surprisingly and suddenly happy.

(20) When Atala begins to read down the list of the skill stations, my eyes can’t help flitting around to the other tributes. It’s the first time we’ve been assembled, on level ground, in simple clothes. *My heart sinks*. Almost all of the

In the theory of Comparison, this metaphor is examined by a formula below:

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

The explanations each variable are:

x: *My heart*; y: ship ; F: sinks ; G: *sinks*

Sinks(My heart) is interpreted as $\exists \text{sinks} \exists \text{ship} (\text{SIMILAR } (\text{sinks } (My \text{ heart}), (\text{sinks}(\text{ship})))$

The formula might be decoded as:

a. My heart is doing something like something *sinks*.

boys and at least half of the girls are bigger than I am, even though many of the tributes have never been fed properly. You can see it in their bones, their skin, the hollow look in their eyes. I may be smaller naturally, but overall my family's resourcefulness has given me an edge in that area. I stand straight, and while I'm thin, I'm strong. The meat and plants from the woods combined with the exertion it took to get them have given me a healthier body than most of those I see around me. (2009:94; emphasize added)

In this expression, a metaphor $G(x)$ in the form of *Sinks (My heart)*. G is a predicate. It can be substituted by another predicate and entity of F (sinks) and y (ship). The expression of $G(x)$ is a metaphor that can be interpreted as 'there is a property F and entity y such that x *Fing* is like y *Ging*.' Clearly, it can be understood that:

$G(x)$ is interpreted as entity F and entity y similar with x F doing something is like y G doing something. It can be obtained a comparison that *sinks* is being compared to the predicate F (something sinks). Thus, *My hearts* is doing something like something *sinks* as well. It means:

b. My heart is doing something like ship sinks.

In this metaphor predicate *sinks* refers to what *My hearts* does. From the formula, it gains a meaning that *My hearts* is doing something like something *sinks*. The similar concept of *sinks* is usually used by ship. The sinking ship or the ship is sinking. While from Webster, "heart" means literally "the organ in your chest that pumps blood through your veins and arteries", "the heart thought of as the place where emotion are felt" (2010:553) and "sink" in Webster is that "to go down or to cause (something) to go down below surface of the water, mud, etc." (2010:1097). Thus, *sinks* is used to propose something that goes down in the deep level of the sea or water. It is like the ship is sinking. It means:

c. My heart is doing something like something goes DOWN.

According to our physical and polar position **DOWN** belong to the orientational metaphor (1980:15). It is related to our position and spatial term. What we can see in term *sinks* is something goes **DOWN** and pulls out by the gravity. The idea of orientational metaphor presents us the term of low position of *My heart*. Since sad is in a low position based on Lakoff and Johnson (1980). Hence, this concept is fit to conceptualize this metaphor that *My heart* is going **DOWN** like the ship sinks. Further, orientationally, **DOWN** is a represent of feeling sad and bad, (1980:16). It said that **SADNESS IS DOWN** that is typically related with sad and depression. This comparison leads us into a new interpretation, which means:

d. Katniss is sad.

C. Results of Interpretations

Metaphorical Expression	Type of Metaphor	Target Domain	Source Domain
... <i>What I did was the radical thing.</i> (2009:26; emphasize added)	Nominal	PRIDE	INSANITY
... <i>Rue is a small yellow flower that grows in the Meadow.</i> ... (2009:99; emphasize added)	Nominal	SADNESS	LIVING ORGANISM
... “Katniss, the girl who was on fire... p.109	Nominal	ANGER	FIRE
<i>The monstrous boy from District 2 is a ruthless killing machine.</i> (2009:125; emphasize added)	Nominal	FEAR	TORMENTOR
<i>“You’re golden, sweetheart.</i> ... (2009:137; emphasize added)	Nominal	THE OBJECT OF LOVE	VALUABLE OBJECT
... <i>I feel some of the pressure in my chest lighten at his words.</i> (2009:38; emphasize added)	Predicative	FEAR	BURDEN
.... <i>I feel a flicker of hope rising up in me.</i> p.70	Predicative	HAPPINESS	PLEASURABLE PHYSICAL SENSATION
.... <i>warmth rushes through me.</i> (2009:72; emphasize added)	Predicative	HAPPINESS	NATURAL FORCE
.... <i>Anger temporarily blocked out my nervousness about meeting the other tributes,</i> ... (2009:93; emphasize added)	Predicative	ANGER	SOCIAL SUPERIOR
<i>My cheeks burn</i> ... (2009:136; emphasize added)	Predicative	SHAME	FIRE
... <i>The words are sinking in.</i> ... (2009:136; emphasize added)	Predicative	SADNESS	DOWN
... <i>My anger fading.</i> ... (2009:136; emphasize added)	Predicative	SHAME	NATURAL FORCE

... <i>Nervousness seeps into terror as I anticipate what is to come.</i> (2009:146; emphasize added)	Predicative	FEAR	FLUID IN A CONTAINER
.... <i>But then, another thought hits me, ...</i> (2009:167; emphasize added)	Predicative	FEAR	TORMENTOR
.... <i>The idea frightens me.</i> (2009:223; emphasize added)	Predicative	FEAR	SUPERNATURAL BEING
... <i>Anger flushes my face.</i> (2009:274; emphasize added)	Predicative	ANGER	NATURAL FORCE
.... <i>I can feel tears starting to pool in my eyes.</i> (2009:293; emphasize added)	Predicative	SADNESS	FLUID IN A CONTAINER
... <i>I've stopped listening because his previous words are trapped in my head...</i> (2009:344; emphasize added)	Predicative	SADNESS	CAPTIVE ANIMAL
... <i>his previous words are thrashing desperately around.</i> (2009:344; emphasize added)	Predicative	SADNESS	CAPTIVE ANIMAL
..... <i>My heart sinks.</i> (2009:94; emphasize added)	Predicative	SADNESS	DOWN
