

A STUDY OF CONCEPTUAL METAPHOR IN SUZANNE COLLINS' *THE HUNGER GAMES*
SEBUAH KAJIAN KONSEPTUAL METAFORA PADA *THE HUNGER GAMES* OLEH SUZANNE COLLINS

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ABSTRAK

*Di dalam karya sastra, bahasa digunakan untuk mengkaji hal-hal yang terjadi disekitar kita dengan menggunakan gaya bahasa seperti metafora. Metafora adalah strategi komunikasi di implikatur yang merupakan bagian dari studi Pragmatik. Metaphor juga dapat menggambarkan kejadian sehari-hari seperti konsep emosi pada novel *The Hunger Games* oleh Suzanne Collins (2009). Selanjutnya, untuk mengumpulkan data, proses identifikasi dan sampling konseptual metafora digunakan berdasarkan teori *Conceptual Metaphor* oleh Lakoff dan Johnson (1980) dan sembilan domain oleh Kövecses (2000). *Comparison Teori* yang disusun oleh Miller (dikutip di Levinson, 1983) digunakan untuk mengkategorikan tipe-tipe metafora dan untuk menginterpretasi metafora. Riset ini menerapkan strategi *Mixed-method*. Dengan menggunakan *exploratory-qualitative-statistical research* data-data dianalisis dengan cara perhitungan, pengkategorian, dan uraian. Hasil dari riset ini menunjukkan bahwa hanya tipe nominal dan predicative yang sering muncul. Target domain SADNESS, FEAR, dan ANGER yang mendominasi. NATURAL FORCE, FIRE, TORMENTOR, DOWN, dan CAPTIVE ANIMAL sering muncul sebagai source domain. Keseluruhan dominan data muncul dan mengindikasikan kecenderungan tertentu yang berhubungan dengan keseluruhan cerita, karakter dan apa saja yang karakter Katniss Everdeen lakukan dan rasakan di dalam cerita.*

Kata kunci: Karya sastra, metafora, emosi, konseptual metafora, Pragmatik

ABSTRACT

In literary work, language is used to examine what happen around us by using one of language style such as metaphor. Metaphor is a communicative strategy in implicature that belongs to Pragmatics study. Metaphor also works on our daily routine expressions such as the concept of emotion in novel of *The Hunger Games* written by Suzanne Collins (2009). Further, to collect data, identifying and sampling are applied based on theory of *Conceptual Metaphor* by Lakoff and Johnson (1980) and nine domains of emotion by Kövecses (2000). Theory of *Comparison* that proposed by Miller (cited in Levinson, 1983) is used to categorize the types of metaphors and to interpret metaphors. This research applies *Mixed-method* strategy through *exploratory-qualitative-statistical research* data will be executed in statistic, categorization, and exploration. The results of this research show that 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 appearing as the dominant source domains. The whole 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.

Keywords: literary works, metaphor, emotion, *Conceptual Metaphor*, Pragmatics.

1. Introduction

Metaphor as the communicative strategy is used in the literary work puposively to show an idea, knowledge, feeling, and imagination. It is not only as the rethorical effect to the work but also used to show “the specific, particular, or situated meanings and potential effects”, based on Semino, *et all* (in Gibbs, 2008:241). Situated meaning means the meaning is conditioned to describe a circumstance which establishes and sets up the story. In short, metaphor has a great role in gaining the story of the novel.

Further, this research discusses metaphor in science fiction adventure novel entitled *The Hunger Games* written by Suzanne Collins (2009). This is a revolutionary book because the story has a political message. This book describes the story through metaphorical expressions that consist of humanity aspect and emotion value. Yet, the concept of emotion is abstract and wide-ranging It cannot be directly understood when it is applied in the metaphor.

From the statements above, theory of Conceptual Metaphor is very applicable to investigate metaphor since metaphor figuratively describes anything through another thing. Moreover, Lakoff and Turner stated that “metaphor resides in thought, not just in words” (1998:2). Thus, metaphor is not solely words but also a knowledge construction. This construction is composed by our daily activity, routine and daily process of thinking.

Furthermore, structurally, knowledge construction stands for a concept that is illustrated by 2 different domains that map onto each other. Lakoff and Turner also noted 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 ideas, experiences, and entities between two different domains. Therefore, in this research concept of emotions (Kövecses,

2000:20) is used to categorize kinds of emotion expressions in the novel.

In accordance with the phenomena, the research questions are formulated as follows:

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

Concerning with the problems to discuss, this research has four goals. 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 the part of our real-life language that carries a certain concept.
3. To provide kinds of concept of emotions in metaphorical expressions in the novel of *The Hunger Games* through classifying and identifying 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 of novel *The Hunger Games* as real-life language use.

2. Research Method

This research uses both qualitative and quantitative type of researches. Applying qualitative is needed due to written source of data and interpreting the results by using words. While, quantitative research is conducted to examine and to count data from 27 chapters into intended data. Further, this research applies a kind of strategy that is proposed by Mackey and Gass as “Exploratory-qualitative-statistical research” (2005:4). Since the data are in the form from of written therefore exploration and explanation are necessary. At last, stylistically, data calculation are also needed during the analysis to count the dominant categories of target and source domain. It is assured that this present research really applies mixed-method strategy. Furthermore, identifying 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 noted that “sampling involves the selection of people or events literally ‘at random’” (2007: 22). Afterwards, basic percentage formula is used to gain the percentage of each data frequency. Then, each sorted data are identified by interpreting based on the 9 concepts which are written in capital. They are ANGER, FEAR, HAPPINESS, SADNESS, LOVE, LUST, PRIDE, SHAME, and SURPRISE (Kövecses, 2000:20). At last all categories of data are analysed with theory of Conceptual Metaphor by Lakoff and Johnson (1980) and the Comparison Theory by Miller (cited in Levinson, 1983).

3. Results

After being identified, there are 88 metaphorical expressions. Yet, 20 samples are collected to be the primary data. There are only nominal and predicative metaphors. From the type of metaphor dominance, 5 are nominal metaphors and 15 are predicative metaphors. By using basic percentage counting, percentages are gained in 25% for nominal metaphor and 75% for predicative metaphor. This can be simply concluded that predicative forms are dominantly used in the novel than nominal metaphor.

Based on the target domain dominance, 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 in 5%, LUST and SURPRISE in 0%. It seems that these three domains strongly build the story. The least percentage domains are the additional concepts that construct the story.

At last, dominant source domains are FIRE, TORMENTOR, DOWN, NATURAL FORCE, FLUID IN A CONTAINER, and CAPTIVE ANIMAL. These dominant source domains take 12 metaphors in 20 data. It is more than half of data are dominantly filled by these source domains. It seems, there is something that is tried to be described by using these dominant source domains.

4. Discussion

a. Nominal Metaphor

In the nominal metaphor, it concerns in what is meant as the subject or the object of the

expressions. The entities of subject or object are the domains. By using Comparison Theory proposed by Miller (in Levinson’s Pragmatics, 1983) with the formula:

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

There is a metaphor (1)... *What I did was the radical thing.* (2009:26;emphasize added), the formula can be applied in the simile like form as follows:

BE (what I did, radical) are interpreted as (entity) volunteering (entity) 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*. Meanwhile, x and y is having property 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 what Katniss Everdeen did is a *radical thing*.

b. Predicative Metaphor

These two following predicative metaphors lead the readers to the understanding through the predicates. It is because the subject “doing” something to the object. There is an activity or act by the subject. Here is the example of metaphor that leads by the rule:

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

There is a metaphor (6)... *I feel some of the pressure in my chest lighten at his words.* (2009:38;emphasize added). By metaphor (6), the formula can be converted into following simile like form,

Lighten (the pressure) are interpreted as (entity) lifted by the wings (entity) 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*. What can be made similar is “the predicate is doing something like something *lighten*. Then, what we can think about the “*lighten*” is like another thing do the similar thing. It is like the wings that can lift the burden up.

Further, 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 because the expressions as subject and object are followed by the verb (transitive, intransitive, infinitive, present participle, past participle, etc).

From the results, it is clearly said that predicative is more dominantly used in the book. It means metaphor or expression is described as doing something. In the book *Katniss* is the first role. *Katniss* more described as doing something or mostly in action and activity. More, what is in her mind, her feelings, and what she is going to do is mostly described by movement and action.

What can be seen in the story based on the target domain dominance is that the character of *Katniss* is constructed by anything that had been happened, the condition and her circumstances, and anything that she had been felt for so long by living in poor district. She is described anything based on the three target domains. They are SADNESS, FEAR, and ANGER. Moreover, she has to survive in a game which nearly endangers her younger sister. By the great and massive feeling of SADNESS, being distressed, surviving much to her life and family and being haunted by the FEAR of losing her sister and the death in the game. It extremely evokes *Katniss*'s bravery of doing voluntary, “angrily” againsts other tributes, smoothly and silently broke the Capitol's rules to gain the victory. While, the rest target domains seem to be an additional construction feeling or emotion in the story. These are also what *Katniss* did and felt beside three dominant target domains.

Then, source domains explain what target domain really is. It has concrete form and it works on how target domain 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 distress, 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 domain SADNESS, FEAR, ANGER and SHAME.

These source domains stand for what had been constructed in metaphor through linguistics choices. Moreover, these previous metaphors above 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 distress, unpleasant thing, violence, forces and harsh thing.

5. Conclusion and Suggestion

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 the sadness. Then, as the whole story, SADNESS is followed by the FEAR and ANGER. These dominant target domains appear as the illustration about what *Katniss* feel. It is not only describing the feeling abstractly but also who *Katniss* really is, what *Katniss* will do and what circumstance that she belongs into. 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 domains. In average number, 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 domain and source domain link onto each other. They are synchronous since source domains are mostly used in the three target domains. The entities of source domains apparently explain something. There are relatively connected with distress, unpleasant thing, violence, forces and harsh thing. It explains that everything in the story shows unhappy life, hard life, distress, war and struggle of the character. All the sadness that is felt by living in a poverty, dying by the starve, and facing the truth that her little sister have to involve in the game of death evokes *Katniss* 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, it is showed that conceptual metaphor really works on the domains mapping process. It is strengthened by the finding of nominal and predicative metaphor which predicative is more dominant. 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 Collins (2009) does not lead us into imagination. On the contrary, she makes us think to the actions and go along with Katniss. Katniss Everdeen moves with the plot and concept of emotion through war and struggle hard in the game. Katniss is described as doing something or mostly in action and activity.

By doing this analysis, this is what will the readers get. Through certain linguistics choice such as metaphor, the readers will see the story inside the book from another point of view. Especially, conceptual metaphor, 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, puts some effects to the book and decorates the language but also constructs a situated meaning. Situated meaning means there is another story behind the Katniss’ bravery. It is proven that anything in the story can be revealed by using theory of conceptual metaphor.

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